

CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA



DEGREE OF B. A. ENGLISH LANGUAGE AND LITERATURE

BACHELOR OF ARTS IN ENGLISH LANGUAGE AND LITERATURE

**(CHOICE BASED CREDIT AND SEMESTER SYSTEM FOR
UNDERGRADUATE CURRICULUM)**

UNDER THE FACULTY OF ARTS

SYLLABUS

(FOR THE STUDENTS ADMITTED FROM THE ACADEMIC YEAR 2019 – '20 ONWARDS)

BOARD OF STUDIES IN ENGLISH LITERATURE (UG)

CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA - 680125, KERALA, INDIA

JUNE, 2019

CONTENTS

TOPICS	PAGES
COURSES AT A GLANCE	
CORE COURSES	10-56
OPEN COURSES	57-62
COMPLEMENTARY COURSES	63-69
AUDIT COURSES	7
EXTRA CREDIT ACTIVITIES	8
ASSESSMENT FRAMEWORK	
INTERNAL ASSESSMENT	8
END-SEMESTER TEST	9

COURSES AND CREDITS

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

CORE COURSES

Seri al No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/ WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR AND USAGE	5	4	17
5	ENG4B05	4	APPRECIATING FICTION	5	4	19
6	ENG4B06	4	LITERARY CRITICISM	4	4	21
7	ENG5B07	5	APPRECIATING DRAMA AND THEATRE	5	4	23
8	ENG5B08	5	LITERARY THEORY	5	4	25
9	ENG5B09	5	LANGUAGE AND LINGUISTICS	5	4	27
10	ENG5B10	5	INDIAN WRITING IN ENGLISH	5	4	30
11	ENG6B11	6	VOICES OF WOMEN	5	4	32
12	ENG6B12	6	CLASSICS OF WORLD LITERATURE	5	4	34
13	ENG6B13	6	FILM STUDIES	5	4	36
14	ENG6B14	6	NEW LITERATURES IN ENGLISH	5	4	38
15	ENG6B17	6	ELECTIVES - WRITING FOR THE MEDIA	3	3	44
16	ENG6B21	5 and 6	PROJECT	2 per Sem.	2	52
17	SCHEME OF EXAMINATION					72
				TOTAL		63 CREDITS

Study Tour

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

ELECTIVES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	PAGE NO.
1	ENG6B17	6	WRITING FOR THE MEDIA	3	44

OPEN COURSES

(FOR STUDENTS OF OTHER DISCIPLINES)

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

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG5D03	5	APPRECIATING LITERATURE	3	3	61

Complementary Courses

Complementary Courses provide learners with openings to disciplines ancillary to core Courses. They give opportunities to explore areas contiguous to English Language and Literature and also of reciprocal interest. There are Type I and Type II Complementary Courses. There shall be only one Complementary Course in a semester for BA Programmes. Type I Complementary Courses are taught in Semester I and IV. Type II Complementary Courses are taught in Semester II and III. The college can decide on which complementary course to be taken as Type I or Type II.

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

Table 1	Table 2
Journalism	Political Science/ Electronic Media/ Modern Indian History/ Indian Constitution and Politics

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

ABILITY ENHANCEMENT COURSES/ AUDIT COURSES

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

The list of courses in each semester with credits are given below.

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

Colleges can opt any one of the courses Refer to CBCSSUG 2019 Regulations

Extra Credit Activities

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

Internal Assessment Framework

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

*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course. Split up of marks for test papers/viva voce

Range of Marks in test paper	Out of 8 (Maximum internal mark is 20)	Out of 6 (Maximum internal mark is 15)
Less than 35%	1	1
35% - 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

Split up of marks for Classroom Participation

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

External Assessment Framework

End Semester Test Design of Courses with 80 Marks

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

End Semester Test Design of Courses with 60 Marks

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

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

SEMESTER I

ENG1B01 – INTRODUCING LITERATURE

Contact Hours per Week: 6 hrs

Number of Credits: 5

Number of Contact Hours: 108 Hrs.

Objectives

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

Course Outline

Module 1 - Language and its Literary Nuances

Signifying Devices

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

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

Texts:

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

Module 2 - Polyphonic Texts

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

Texts:

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

Module 3 - Literature and Ideology

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

Texts:

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

Module 4 - Perspective of the Subaltern

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

Texts:

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

References

1. Achebe, Chinua. Things Fall Apart. Penguin, 1994.

2. Angelou, Maya. *I know Why the Caged Bird Sings*. Bantam, 1971. Austen, Jane. *Pride and Prejudice*. Penguin, 2003.
3. Bond, Ruskin. "The Night the Roof Blew Off" *Tigers Forever: Poems and Stories*. Ratna Sagar, Delhi, 1996.
4. Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
5. Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
6. Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.
7. Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
8. Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007.
9. Garner, James Finn *Politically Correct Bedtime Stories*. Wheeler, 1995. Golding, William. *Lord of the Flies*. Penguin, 1954.
10. Hemingway, Ernest. "Hills like White Elephants" *Men without Women*. Amereon, 1940.
11. McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.
12. McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007. Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.
13. Orwell, George. 1984. General Press, 2017.
14. Popkin, Cathy, ed. *Anton Chekhov's Selected Stories (Norton Critical Edition)*. WW Norton & Co Inc, 2014. Roy, Arundhati. *The God of Small Things*. Penguin, 2017.
15. Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011.
16. Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986. Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.
17. Shekhar, Hansda Sowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.
18. Swan, Michael. *Practical English Usage*. Oxford, 2017.
19. Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000. Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.
20. Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar, W.W. Norton & Company, 1985, pp. 1345- 49.

Web References

1. Adichie, Chimamanda Ngozi. "The Danger of a Single Story." TED: Ideas Worth Spreading, 7 Oct. 2009. www.youtube.com/watch?v=D9Ihs241zeg.
2. Ananthamurthy, UR. "Dalit Contribution to Indian Literature." YouTube, 9 Dec. 2010, www.youtube.com/watch?v=SajALSSbNKw.

3. "Collocations in English: Vocabulary Lesson." YouTube, 10 Nov. 2014.
4. www.youtube.com/watch?v=ssTWkruGar8.
5. "100 Common Phrasal Verbs." YouTube, 19 July 2016,
6. www.youtube.com/watch?v=TIUwXYEtL_o
7. "English Grammar: Connectors and Linkers." YouTube, 14 Apr. 2016,
www.youtube.com/watch?v=mkccaI0A7N8.
8. "Phrasal Verbs in Daily English Conversations." YouTube, 25 Sept. 2013,
www.youtube.com/watch?v=WHwxdT302I.
9. "Rashomon." YouTube, 12 Oct. 2017, www.youtube.com/watch?v=18MNCJ8YWg4.
10. "Transitive and Intransitive Verbs: English Grammar." YouTube, 26 Nov. 2015,
11. www.youtube.com/watch?v=SpL2o3jjfoA.
12. "Useful Everyday Life Collocations in English Lessons." YouTube, 22 Mar. 2017,
www.youtube.com/watch?v=DmRaYoqWGms.

SEMESTER II

ENG2B02 – APPRECIATING POETRY

Contact Hours per Week: 6 hrs

Number of Credits: 5

Number of Contact Hours: 108 Hrs

Objective

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

Course Outline

Module 1- Poetry- Some Key Concepts

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

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

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

Module 2 - Poetic Forms

1. Sonnet: William Shakespeare: Shall I Compare thee to a Summer's Day (Sonnet XVIII), John Milton: On His Blindness

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

Module 3: World Poetry

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

Module 4: Appreciation of Poetry

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

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

Reference

1. A Concise Companion to Literary Forms. Emerald, 2013.
2. Bernard Blackstone. Practical English Prosody: A Handbook for Students. Longman, 2009. C. T. Thomas

- Ed. Chaucer to Housman Vol I. New Delhi: B.I. Publications 1990.
3. Katherine Washburn and John S. Major Ed. World Poetry: An anthology of Verse from Antiquity to Our Time. New York: W. W. Norton, 1998.
 4. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. The Norton Anthology of Poetry. 5th Ed. New York: W. W. Norton, 2005.
 6. Neil Corcoran. English Poetry since 1940. London: Longman, 1993.
 7. Neil Roberts. A Companion to Twentieth Century Poetry. Malden, Blackwell, 2003.
 8. Philip Hobsbaum. Metre, Rhythm and Verse Form. London: Routledge, 2006.
 9. Rajiv Patke, Postcolonial Poetry in English. Oxford: OUP, 2006.
 10. R. P. Draper. An Introduction to Twentieth Century Poetry in English. Basingstoke, Palgrave, 1999. Tom Furniss and Michael Bath. Reading Poetry- An Introduction. London: Prentice Hall, 1996.

SEMESTER III

ENG3B03 – APPRECIATING PROSE

Contact Hours per Week: 4 hrs

Number of Credits: 4

Number of Contact Hours: 72 Hrs.

Objective

- The course aims to enable the learners to appreciate and to critically analyze prose writings of different types and from diverse contexts – social, political, historical and national.

Course Outline

Module 1: Introduction to Prose

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

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

Module 2: Reflections and speeches

1. Francis Bacon: Of Studies
2. Charles Lamb: Dream Children: A Reverie.
3. G. K Chesterton: On Running After One's Hat

4. Albert Camus: Nobel Acceptance Speech
5. Arundhati Roy: Come September
6. Pico Iyer: In Praise of the Humble Comma (Biography/Autobiography/Memoir)
7. Chinua Achebe: The Education of a British Protected Child (extract from the text.)
8. Marcel Junod : The First Atom Bomb. (extract from Warrior Without Weapons, translated by Edward Fitzgerald.)
9. Usha Jesudasan : Justice vs Mercy

Reference

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

ENG3B04 – ENGLISH GRAMMAR AND USAGE

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs.

Objective

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

Course Outline

Module 1 - Basic Grammatical Units

1. Form class and Function words
2. Identifying the Grammatical labels and Functional labels of words
3. Verb in Function—Gerund, Infinitives, Participles—their uses
4. Synonyms, Antonyms, Precise Use
5. Mood and Modality

6. English Morphology – Compounding, Affixation, Inflexion, Derivation 7. Phrasal verbs and idioms

Module 2 - The Sentence

1. Word order and Sentence Pattern

2. Coordination and Subordination

Module 3 - Sentence Transformations: A Relook at Traditional Categories

1. Tag questions

2. Active passive

3. Direct and indirect

4. Simple, complex, Compound

5. Movement – Collocation

Module 4 - Important Grammatical Concepts

1. Time, Tenses and Aspects

2. Lexical Verbs and Auxiliary verbs: Their uses

3. Anomalous Finites

4. Subject—Verb agreement in sentences

5. Degrees of Comparison

Module 5 - Practical Exercises

1. Reorder jumbled sentences

2. Correct the given sentences according to accepted Modern usage and justify the changes made

3. Paragraph Editing (with more focus on grammatical corrections)

4. Translate a passage from Mother Tongue to English

Reference

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

SEMESTER IV

ENG4B05 – APPRECIATING FICTION

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs.

Objective

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

Course Outline

Module 1: Understanding Fiction

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

Module 2: Short Fiction

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

Module 3: Long Fiction

George Orwell- Animal Farm

Module 4: Film

Moby Dick: dir. John Huston

Reference

1. Craft, Stephen and Helen D Cross. Literature, Criticism and Style: A Practical Guide to Advanced Level English Language. Oxford: OUP,2000.
2. Watt, Ian. The Rise of the Novel. University of California Press, 2001. Booth, Wayne C. Rhetoric and Fiction. University of Chicago Press, 1983 Lubbock, Percy. Craft of Fiction. Penguin 2017.
3. Lazar, Gillian. Literature and Language Teaching: A Guide for Teachers and Learners. Cambridge University Press, 2008.
4. Guerin, Wilfred L et al. A Handbook of Critical Approaches to Literature. New Delhi: OUP, 2007. Borges, Jorge Luis and Andrew Hurley. Collected Fictions. The Penguin Press,1954.
5. Camus, Albert. The Stranger. New York: Vintage Books,1954
6. Evans, Arthur B eds. The Wesleyan Anthology of Science Fiction. Middletown, Conn: Wesleyan University Press, 2010

7. Gorky, Maxim. The Collected Short Stories of Maxim Gorky. Citadel Press, 1988 Joyce, James - Dubliners at Planet eBook
8. Liu, Ken. The Paper Menagerie and Other Stories. London, Sydney, New York: Saga Press, 2016 Maupassant, Guy De. Complete Maupassant Original Short Stories at Project Gutenberg www.gutenberg.org Morgan, Sally. My Place. New York: Seaver Books, 1987.
9. O' Henry. Works by O Henry- at Project Gutenberg www.gutenberg.org Orwell, George –1984. London: Secker and Warburg, 1949
10. Poe, Edgar Allan –The Complete Tales and Poems of Edgar Allan Poe. New York: Vintage Books,1975 Salinger, J D. The Catcher in the Rye. Boston: Little, Brown,1951
11. Tagore, Rabindranath. The Hungry Stones and Other Stories.at Project Gutenberg. www.gutenberg.org Tolstoy, Leo. The Death of Ivan Ilyich and Other Stories. New York: New American Library, 1960

ENG4B06 – LITERARY CRITICISM

Contact Hours per Week: 4 Hrs.

Number of Credits: 4

Number of Contact Hours: 72 Hrs.

Objective

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

Course Outline

Module 1: Classical Literary Criticism

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

Module 2: English Literary Criticism – The Sixteenth to the Nineteenth Century

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

Drama, Shakespeare, Tragicomedy, Three unities.

- English Literary Criticism – The Nineteenth Century
- William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.
- S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.
- P. B. Shelley: The Defence of Poetry – Concept of Poetry.
- Mathew Arnold: Classicism - Concept of Culture – the use and function of poetry - Touchstone method – Moralistic criticism – Function of criticism – High seriousness and Grand Style.

Module 3: Literary Criticism – The Twentieth Century

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

Module 4: Glossary

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

Reference

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

SEMESTER V

ENG5B07 – APPRECIATING DRAMA AND THEATRE

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Drama - Some Key Concepts

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

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avant- garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: Classical Drama

William Shakespeare: Othello

Module 3: World Plays

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

Module 4: Drama Adaptation

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

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

Reference

1. Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.
2. Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.
3. A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.
4. H.Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.
5. Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

ENG5B08 –LITERARY THEORY

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Liberal Humanism versus Theory

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

Module 2: Structuralism, Poststructuralism and Psychoanalysis

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

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

- Marxism: Base, Superstructure, Materialism, ideology. The Frankfurt School – Culture industry. Antonio Gramsci – The formation of the intellectuals, Subaltern. Louis Althusser – Ideological State apparatus and Interpellation.

- Cultural Studies: Culturalism, New Left, CCCS, Raymond Williams' definition of Culture, Structure of feeling, Stuart Hall and the 'popular', and the two paradigms of Cultural Studies.
- Cultural Materialism & New Historicism: Marxist framework of Culture and History, Historiography, Foucauldian notion of Power, Difference with Old Historicism, Stephen Greenblatt, Louis Montrose

Module 4: Feminism and Queer Theory

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

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

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

Reference

1. Hans Bertons. Literary Theory.
2. Terry Eagleton. Literary Theory: An Introduction. Aijaz Ahmad. In Theory: Classes, Nations, Literatures.
3. Jonathan Culler. Literary Theory: A Very Short Introduction. Terry Eagleton. After Theory.
4. Peter Barry. Beginning Theory.

ENG5B09 –LANGUAGE AND LINGUSTICS

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

- To help the students develop a sense of English grammar, syntax and usage.
- To improve writing and speech skills.

Course Outline

Module 1: Language and Linguistics

- Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing
- Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics
- semiology, discourse
- Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics
- Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia. (Concepts of linguist & polyglot)
- Approaches to the study of linguistics - synchronic & diachronic - descriptive & prescriptive - traditional & modern
- Concepts of langue, parole, competence. Performance

Module 2: Phonetics

- Airstream mechanism -Organs of speech
- Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels - consonants
- Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics Phonemes in English - vowels, consonants, some important allophonic variants Homophones, homonyms
- Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants Word accent
- Accent & rhythm in connected speech - weak forms Intonation
- Juncture- Assimilation & Elision Transcription
- Need for uniformity - RP & GIE

Module 3: Morphology and Semantics

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

Module 4: Syntax

- Types of phrases, clauses & sentences (brief repetition of Grammar already included in previous semester syllabus)
- Syntactic smodels - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences &

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

Reference

1. CORE TEXT: A text containing the above lessons will be made available FURTHER READING:
2. Lyon, John. Language and Linguistics: An Introduction Gimson, A.C. An Introduction to the Pronunciation of English Murphy, Raymond. English Grammar
3. Trask, R. I. Key Concepts in Language and Linguistics Martinet, Andre. Elements of General Linguistics Swan, Michael. Practical English Usage.
4. Gleason, H.A. Linguistics and English Grammar Lyons, John. Ed. New Horizon in Language

ENG5B10 –INDIAN WRITING IN ENGLISH

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Poetry

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

Module 2: Prose

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

Module 3: Fiction

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

Module 4: Drama and Film

- Girish Karnad: Fire and Rain.
- Charulatha: dir. Satyajit Ray.

Reference

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

SEMESTER VI

ENG6B11 – VOICES OF WOMEN

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Essays

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

Module 2: Poetry

- Eunice D Souza: Bequest
- Amy Lowell: Vintage

- Sappho: To Anactoria in Lydia
- Inez Hernandez Avila: To Other Women Who Were Ugly Once
- Judith Wright: Eve to her Daughters

Module 3: Fiction

- Novel: Kate Chopin: The Awakening Short stories
- Clarice Lispector : Preciousness 2. Alice Walker: The Flowers

Module 4: Drama and Film

- Thozhilkendrathilekku
- At Five in the Afternoon: dir. Samira Makhmalbuf Mustang: dir Denize Gamze Erguven

Reference

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

ENG6B12 –CLASSICS OF WORLD LITERATURE

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Introduction to the ancient world

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

Module 2: Poetry

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

Module 3: Drama and Film

- Sophocles: Oedipus Rex
- Bhasa: Urubhangam
- Les Miserables: dir. Bille August

Module 4: Fiction

- Maupassant: Mother Savage
- Tolstoy: The Three Questions
- Firdausi: Shahnamah: The Story of Sohrab and Rustum
- Ryunosuke Akutagawa: In a Grove
- PU Songling: The Painted Wall

Reference

1. Boccaccio, Giovanni. The Decameron.
2. Virgil. Aeneid. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.
3. Maupassant, Guy De. Complete Maupassant Original Short Stories at Project Gutenberg www.gutenberg.org
Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website
4. Songling, PU. Strange Stories from a Chinese Studio trans. Herbert A Giles. London: Thos. De La Rue &co, 1880.
5. www.rumi.org.uk and www.khamush.com
6. The Internet Classics Archive at classics.mit.edu
7. Pushkin, Alexander. The Complete Works of Alexander Pushkin from Eugene Onegin to The Queen of Spades

ENG6B13 – FILM STUDIES

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

- To appreciate film as an art form and its aesthetics.
- 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 develop analytical skills so that the student can produce informed and thorough close readings of films.

Course Outline

Module 1: Introduction to the basic terminology of filmmaking:

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.
Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30degree rule, 180degree rule.
Sound: Diegetic and Extra-diegetic sound, Speech and Music. Colour: Black and White Cinema, Technicolour, Eastman Colour.

Introduction to film genres:

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

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

Introduction to major movements and theories

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

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

Module 2: Selected Essays on Film

Andre Bazin: The Evolution of the Language of Cinema (from What is Cinema) 2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen

Laura Mulvey: Visual pleasure and Narrative Cinema 4. Bill Nichols: The Voice of the Documentary

Module 3: Case Studies of Early Classics

Charlie Chaplin: The Gold Rush

Francois Truffaut: 400 Blows

Federico Fellini: 8 1/2

Andrei Tarkovsky: The Mirror

Module 4: Case Studies of Contemporary Classics

Milos Forman: One Flew over the Cuckoo's Nest

Adoor Gopalakrishnan: Elipathayam (The Rat Trap)

Ousmane Sembene: Guelwaar

Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring

Reference

1. Virginia Wright Wexman A History of Film Delhi, Pearson
2. Susan Heyward Key concepts in Cinema Studies London Routledge
3. Amy Villarejo. Film Studies : The Basics London & New York Routledge. 2007 | Warren Buckland Teach Yourself Film studies, London, Hadden
4. J Dudley Andrew The major Film Theories: An Introduction New Delhi Oxford Leo Braudy & Marshall

Cohen Eds. Film Theory and Criticism Oxford OUP

5. J Dudley Andrew Concepts in Film theory
6. Bill Nicols ed. Movies and Methods
7. Andre Bazin What is Cinema Berkeley U of California P
8. John Hill & Pamela Church Gilson (eds) The Oxford Guide to Film Studies OUP

ENG6B14 – NEW LITERATURES IN ENGLISH

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Introduction

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

Module 2: Poetry

Alice Walker: Remember Me? (U.S)

A D Hope: Australia (Australia)

Derek Walcott: A Far Cry from Africa (Caribbean)

Faiz Ahmed Faiz: When Autumn Came (Pakistan)

Li Young Lee: I Ask my Mother to Sing (China)

Tenzin Tsundue : When it Rains in Dharamsala (Tibet)

David Diop: The White Man Killed my Father (West Africa)

Margaret Atwood: Helen of Troy Does Countertop Dancing (Canada)

Yasmine Gooneratne: There was a Country (Sri Lanka)

Module 3: Prose and Short Fiction

Gabriel Garcia Marquez: The Handsomest Drowned Man in the World

Alice Munroe: Voices

Robyn Davidson: Tracks: One Woman's Journey across 1700 miles of Australian Outbreak

Module 4: Drama

Wole Soyinka: Death and the King's Horseman

Eugene O’Neil: Long Day’s Journey into Night

Module 5: Film

Kite Runner: dir Marc Forster

Embrace of the Serpent: dir Ciro Guerra

Reference

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

ELECTIVE COURSES

ENG6B17 – WRITING FOR THE MEDIA

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: Technical Writing

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

Module 2: Writing for audio visual media

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

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

Module 3: Advertisement

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

Module 4: Writing for digital media

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

Reference

1. CORE TEXT: A text containing the above lessons will be made available FURTHER READING:
2. Stoval, James Glen. Writing for the Mass Media. Pearson Education, 2006. Menchar, Melvin. Basic News Writing. William C Brown Cox, 1983
3. Rich, Carole. Writing and Reporting News: A Coaching Method. Wadsworth/Thomson Learning, 2003. Neal, James A and Suzane S Brown. News Writing and Reporting. Surjeeth Publications, 2003.
4. Feldman, Tony. An Introduction to Digital Media. Blueprint Series, 1996. Booher, Dianna. F Writing. Macmillan, 2008.
5. Lewis, Richard. Digital Media: An Introduction. Prentice Hall. Nigel, Chapman. Digital Media Tools. Paperback 26 Oct, 2007.

ENG6B21 – PROJECT

Contact Hours per Week: 3 Hrs.

Number of Credits: 2

Project Guidelines

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

It shall consist of the following:

- Title of the Project
- Objectives
- Review of Literature
- Methodology including the reading list.
- A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting

the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

- The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.
- Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission
- The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.
- Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.
- MLA (VIII edition) style may be followed for documentation
- It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.
- Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

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

The External Evaluation of the Project is done by a Board of Examiners appointed by the University.

The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12

2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18
4	Viva Voce	18
	TOTAL	60

OPEN COURSES

ENG5D03 – APPRECIATING LITERATURE

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: Poetry

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

Module 2: Prose

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

Module 3: Short Stories.

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

Module 4: Drama

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

Reference

1. Thomas, C.T. Twentieth Century Verse. Macmillan India Limited: 1979.
2. Wilde, Oskar. The Happy Prince and Other short stories. www.ibiblio.org/gutenberg

COMPLIMENTRY COURSE I

JOU1(2)C01 – INTRODUCTION TO COMMUNICATION JOURNALISM

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

Module I: Fundamentals of communication

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

Module II: Different Media

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

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

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

Module III: Freedom of the press

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

Module IV: Evolution of Indian press

Evolution of Print Media world-wide; Evolution of Indian Press: James Augustus Hicky – James Silk

Buckingham – Serampore missionaries – Raja Ram Mohan Roy – freedom movement and the press – Gandhi as a journalist – press in the post-independence period Press Commissions, Press Council of India, Press during the Internal Emergency, Contemporary Press in India: Paid News, Corporatisation of media.

Module V: History of Malayalam press

Rajya samacharam – Paschimodayam – Jnana Nikshepam Western Star and Paschima Tharaka; Deepika– Kerala Mithram – Kerala Patrika – Malayala Manorama – Mathrubhumi – Kerala Kaumudi – Al-Ameen – Deenabhandu; Early Literary publications in Malayalam; Early Women’s publications in Malayalam; Publications by political and religious organizations, Malayalam press during the Freedom Struggle.

Module VI: Legends of journalism

Prominent personalities of Indian journalism- S.Sadanand, Ram Nath Goenka, Pothen Joseph, Kuldeep Nayyar, Leela Menon, Legends of Malayalam Journalism: Hermann Gundert – Kandathil Varughese Mappillai – Swadeshbhimani Ramakrishna Pillai – Kesari Balakrishna Pillai – K.P. Kesava Menon – V.K. Madhavan Kutty, C.V. Kunhiraman, K. Jayachandran, T N Gopakumar.

Reference

1. James Watson and Anne Hill : A Dictionary of Communication and Media Studies, Edward Arnold Group, London.
2. Joseph R. Dominick : The Dynamics of Mass Communication, McGraw Hill, New Delhi.
3. Denis McQuail and Sven Windahl: Communication Models.
4. Keval J Kumar : Mass Communication in India, Jaico Publishing House, New Delhi, 2005.
5. Dr. J V Vilanilam : Mass Communication in India.
6. GNS Raghavan, *‘The Press in India’*.
7. Robin Jeffrey, *‘India’s Newspaper Revolution’*.
8. Puthupally Raghavan, *‘Kerala Pathrapravarthana Charithram’*.
9. M.V.Thomas, *‘Bharathiya Pathracharithram’*, Bhasha Institute.
10. Joseph A Devito : Communicology: An Introduction to the study of Communication, Harper and Row, New York, 1985.

JOU1(2)C02 – INTRODUCTION TO ELECTRONIC MEDIA

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

Module I: Communication

Definition, elements and types of communication,

mass communication - nature, characteristics, functions and dysfunctions of mass communication, mass media - types of media: print, radio, TV, film and new media. News: types of news - news determinants – news story structure- print VS broadcast news.

Module II: Radio

Characteristics, scope and limitations - brief history of radio and AIR; Organisational set up of AIR; Types of radio stations: AM, FM, Community radio, Private F M Stations in Malayalam; Online Radio, Radio on Mobile.

Module III: Basic elements of radio programme.

Basic elements of radio programme- sound, music and effects. Writing for the ear - radio news writing, news reading- script writing for different radio programmes – interview, talk, feature, commentary, magazine programmes, radio drama, documentary; Radio Jockeying; Outside Broadcasting- Cultural event and Sports event.

Module IV: Internet

Internet as a medium of communication: history and evolution of internet – characteristics of new media: immediacy, interactivity, universality, hypertext, multimedia, media convergence; Cyber laws and IT Act.

Module V: Online reporting

Online reporting: language and style of online journalism, tools for newsgathering, news determinants in cyberspace, dos and don'ts of online reporting; Online News writing: Types of Online news – writing breaking news, writing features, editing – HL writing

Module VI: Social Media

Social media: evolution, definition and types, social media as a tool for news gathering, social media activism: Jasmine Revolution, India Against Corruption movement, Social media as a tool for Political Communication, social media as a tool for Public Relations, Political Communication and Propaganda.

Reference

1. Joseph A Devito : Communicology: An Introduction to the study of
2. Communication, Harper and Row, New York, 3. 1985.
3. Joseph R. Dominick : The Dynamics of Mass Communication, McGraw Hill, New Delhi.
4. Agee, Ault & Emery : Introduction to Mass Communications, Harper and Row, New York, 1985.
5. Spencer Crump : Fundamentals of Journalism, McGraw Hill Book Company.
6. Oxford : International Encyclopedia of Communications.
7. James Watson and Anne Hill : A Dictionary of Communication and Media
8. Studies, Edward Arnold Group, London.
9. John Vivian : The Media of Mass Communication, Allyn and Bacon.
10. Andrew Boyd : Broadcast Journalism, Techniques of Radio and
11. Television News, Focal Press, London.
12. Tapas Ray, _Online Journalism – A Basic Text_, Foundation Delhi, 2006.
13. Jason Whittaker, The New Media Handbook –The Cyberspace Handbook .
14. Sunil Saxena , _Broadcasting News: The craft and technology of online Journalism_.
15. Jason Whittaker, _Web Production for writers and journalists_.
16. Anna Evertt, John T. Caldwell, _New Media:Theories and practice of Digitexuality_.
17. Stephen Quinn, _Digital Sub editing and Design_.
18. Nalini Rajan (ed.), _21st Century Journalism in India_, Sage, 2007.
19. Aravind Singhal & Everett M. Rogers, _India's Communication Revolution_.

JOU4(3)C02 – INTRODUCTION TO T.V & CINEMA

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

Module I

Television: characteristics, scope and limitations - origin and development of television, DD Cable TV, Satellite TV, DTH; News Channels with special reference to Malayalam; Organisational structure of News wing of a TV channel. TV on Web, TV on Mobile.

Module II: News and Programmes

Structure and types of TV news – TV news gathering - news writing – voice over, news production, anchoring, PCR, teleprompter

Scripting for television programmes - TV interviewing, Discussion, TV magazines, Live programmes, special audience programmes, sting operation

Module III

Cinema ; Characteristics and types

Cinema: a brief history. -Lumiere brothers and early experiments Major film movements – An Overview

German expressionism- Cabinet of Dr.Caligary by Robert Wiene. Soviet montage - Battleship Potemkin by Sergie Eisentein.

Italian Neo Realism - Bicycle thieves by Vittorio Desseca.

A few Great masters: Charles Spencer Chaplin - Akira Kurosawa, Kim Ki Duk and Mohsen Makmalbaf.

Module IV.: Indian Cinema

Indian Cinema: Early experiments, New wave and commercial cinema, FTII – Indian Masters:

H.S. Bhatwadekar, DG. Phalke, Satyajith Ray - Ritwik Ghatak, Mrinal Sen, Girish Kasaravalli, K Balachandar

Module V

Malayalam Cinema – a decade-wise Overview, Masters: - Adoor Gopalakrishnan - G Aravindan - John Abraham, P.N. Menon, K.G. George; contemporary Malayalam cinema.

Module VI: Film Making

Steps in film making: Pre-Production, Production and post production.

Visual language-Basics of cinematography: types of shots, camera movements, camera angles, Lighting- three point lighting techniques.

Additional List of Cinema:

1. The Circus - Charlie Chaplin
2. Psycho - Alfred Hitchcock
3. Dreams - Akira Kurosawa
4. Three Iron - Kim Ki Duk
5. Gabba - Mohsen Makmalbaf.
6. Apur Sansar - Satyajith Ray
7. Subarnarekha - Ritwik Ghatak

8. Vidheyam - Adoor Gopala Krishnan
9. Vaasthuhaara- G Aravindan
10. Cheriyaachante Kroorakrithyangal - John Abraham
11. Olavum Theeravum – P.N.Menon
12. Panchavadippalam - K.G. George
13. Ee. Ma. Yow (R.I.P.) – Lijo Jose Pellissrey.

Reference

1. Herbert Zettl. Television Production Handbook, 7th Edition.
2. Arthur Asa Berger. Scripts, Writing for Radio and Television. SAGE Publications
3. Virginia Wright Wexman. A history of Film. 6th edition.
4. Jarek KUPSC. The History of Cinema for beginners.
5. Keval J. Kumar, Mass Communication in India', Jaico Publishing House, New Delhi.
6. Vijayakrishnan, 'Malayala Cinimayude katha'. Mathrubhumi Books.
7. M.F. Thomas. Indian Cinema. D C Books
8. Vijayakrishnan, Indian Cinemayude 100 Varshangal, Indian Cinemayude Katha. Chintha Publishers.
9. Vijayakrishnan. Loka Cinema. DC Books
10. Jill Nilmes: An Introduction to Film Studies, Routledge, London, 1996
11. Bruce Mamer: Film Production Technique, Thomson Wadsworth, USA.

Web Resources

1. www.imdb.com
2. www.mrqe.com
3. www.wikipedia.org

JOU4(3)C01 – JOURNALISTIC PRACTICES

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

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

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

Module II: Print Media Journalism: Contents and Reporting practices

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

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

Module III: Print Media Journalism: Editing

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

Module IV: Public Relations

Introduction to PR: definitions, origin and evolution of public relations – external and internal publics- role and functions of PR – PR tools – qualities of a PRO – PRSI, IPRA, PR campaign, PR campaign conducted by Central and State governments; Political P R, Ethics in Public relations; PRSI code of conduct; Corporate Communication and CSR.

Module V: Advertising

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

Module VI: Copy writing practices

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

Reference

1. Shrivastava, K.M., ‘_News reporting and editing’, Sterling publishers Pvt. Ltd, New Delhi, 2003.
2. Kamath M.V., ‘_Professional Journalism’, Vikas publishing House, New Delhi.1980.
3. Bruce Westly, News Editing.
4. M.L. Stein. and Susan F Paterno, ‘The News Writer’s Hand book,’ Surjeet Publications, New Delhi, 2003.
5. George A Hough, ‘ News Writing’, Kanishka Publishers, New Delhi, 2006.
6. Joseph M.K., ‘_Outline of Reporting’, Anmol Publications, News Delhi, 2002.
7. Franklin, et al., ‘_Key Concepts in Journalism Studies’, Vistaar Publications, New Delhi, 2005. 8. Jan R. Hakemulder, ‘News Reporting and Editing’, Anmol Publications, New Delhi, 1998.
8. Sandeep Sharma & Deepak Kumar, ‘_Advertising, Planning, implementations and control’, Mangal Deep Publications, Jaipur.
9. Sanjay Kaptan & Akhilesh Acharya, ‘_Advertisement in Print Media’, Book Enclave, Jaipur.
10. S.A Chunawalla, ‘_Advertisement an Introductory Text’, Himalaya Publishing,
11. Chunnawalla etal, ‘_Advertising Theory and Practice’, Himalaya Publishing, New Delhi.
12. Otto Klepner, ‘_Advertising Procedures’, Atlanta Books. 6. Scott M Cutlip and Allan H. Centre, ‘_Effective

Public Relations', Pearson Education Ltd. Delhi.

13. Sam Black, 'Practical Public Relations', UBS Publishers Distributors Pvt Ltd.

14. D.S. Mehta, 'Handbook of PR in India'.

SCHEME OF EXAMINATION

- Core courses consist of fifteen theory papers and a project work.
- The evaluation scheme for each course including the project work shall contain two parts. There will be TWO types of scheme of examinations.

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

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

Section A

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

Section B

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

Section C

Essay type that carries 10 marks (2 out of 4) 2X10=20 marks Question Paper Type 2 for the papers having 2 or 3 credits:

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

Section A

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

Section B

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

Section C

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

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

Evaluation of Project

This is done under mark system. There will be an Internal assessment by the supervising teacher of the Project and an External evaluation by an External Examiner appointed by the University. Grade will be awarded to the candidates by combining the external and internal marks. The internal and external components are to be taken in the ratio 1:4. The internal will be 20 percent of the total and external will be 80 percent of the total.