

**MAR IVANIOS COLLEGE (AUTONOMOUS)**

**Affiliated to the  
University of Kerala**



**SYLLABI & GUIDELINES  
FIRST DEGREE PROGRAMME IN ENGLISH (FDP)**

**ENGLISH LANGUAGE AND LITERATURE**

**CHOICE BASED-CREDIT & SEMESTER- SYSTEM (CBCS)**

**(2015 admission onwards)**

**(Core, Complementary & Open Courses)**

**Semesters 1 to 6**

**GUIDELINES**

**Evaluation and Grading**

The Evaluation of each Course shall consists of two parts

- 1) Continuous Evaluation (CE)
- 2) End Semester Evaluation (ESE)

There shall be a maximum of 80 marks for ESE and maximum of 20 marks for CE.

**QUESTION PAPER PATTERN of End Semester Examinations**

<b>Question Type</b>	<b>Total number of Questions</b>	<b>Number of Question to be answered</b>	<b>Marks for each Questions</b>	<b>Total Marks</b>
Very short answer type(One word to Maximum of 2 sentences)	10	10	1	10
Short answer(Not to exceed one paragraph)	12	8	2	16
Short essay(Not to exceed 120 words)	9	6	4	24
Long essay	4	2	15	30
<b>Total</b>	<b>35</b>	<b>26</b>		<b>80</b>

The continuous evaluation consists of :

**Tests: (Max. marks 10)**

For each Course there shall be one class test during a semester. Valued answer scripts shall be made available to the students for perusal within 10 working days from the date of the test

**Attendance (Max.marks 5):**

The allotment of marks for attendance shall be as follows:

ATTENDANCE %	MARKS
Less than 75%	0 mark
75%	1 mark
76 to 80%	2 marks
81 to 85%	3 marks
86 to 90%	4 marks
Above 90%	5 marks

**Assignments or Seminars: (Max. marks 5)**

Each student shall be required to do one assignment or one seminar for each Course. Valued assignments shall be returned to the students. The seminars shall be organized by the teacher/teachers in charge of CE and the same shall be assessed by a group of teachers including the teacher/ teachers in charge of that Course. Assignments/Seminars shall be evaluated on the basis of their quality. The teacher shall define the expected quality of an assignment in terms of structure, content, presentation etc. and inform the same to the students. Due weight shall be given for punctuality in submission. Seminar shall be similarly evaluated in terms of structure, content, presentation, interaction etc.

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

**Core Course I – READING POETRY: AUEN 141**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1:**

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

**Module 2:**

Representative poetry from British literature.

**Module 3:**

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

**Module 4:**

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

**COURSE MATERIAL**

**Module 1:**

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

**Reference**

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

**Reading List**

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

**Modules 2:**

- |                            |  |
|----------------------------|--|
| 1. William Shakespeare     | Sonnet 18 (Shall I compare Thee to a Summer's Day) |
| 2. John Donne              | A Valediction Forbidding Mourning                  |
| 3. Thomas Gray             | Elegy Written in a Country Churchyard              |
| 4. Samuel Taylor Coleridge | Kubla Khan   |
| 5. Lord Byron              | Darkness   |
| 6. Robert Browning         | Porphyria's Lover                                  |
| 7. Siegfried Sassoon       | A Subaltern  |
| 8. T.S. Eliot              | Macavity: The Mystery Cat                          |
| 9. U. A. Fanthorpe         | Not my Best Side                                   |

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

**Module 3:**

- |                   |                               |
|-------------------|-------------------------------|
| 1. W.B. Yeats     | The Circus Animals' Desertion |
| 2. Robert Frost   | The Road Not Taken            |
| 3. Bertolt Brecht | General, Your Tank            |
| 4. Louis Macneice | Prayer before Birth           |
| 5. Peter Porter   | A Consumer's Report           |
| 6. Kamala Das     | An Introduction               |

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

**Module 4:**

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

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

**Reference:**

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

**Instruction to Teachers:**

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

## SEMESTER I

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

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

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

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

#### The syllabus - a rationale

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

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

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

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

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

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

**Complementary Course – HISTORY OF ENGLISH LITERATURE: 1 – AUEN 131.1b**

**B.A. English Main - Complementary Course I:AUEN 131.1b**

**No. of credits: 3**

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

**COURSE DESCRIPTION**

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Core texts:**

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

**Books recommended:**

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.  
 Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.  
 Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.



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

**Core Course II – READING DRAMA: AUEN 241**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1:**

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

**Module 2:** Shakespeare

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

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

## COURSE MATERIAL

### Module 1

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

### Module 2

**Core reading:** Shakespeare: *Julius Caesar* (Cambridge University Press)

### Module 3

**Core reading:** Shaw: *Arms and the Man* (Edited by AC Ward, Orient Blackswan)

### Module 4

#### Core reading

1. J.M. Synge: *Riders to the Sea* (Orient Blackswan)
2. Chekhov: *The Swan Song*
3. Eugene O'Neill: *Thirst*.
4. M. Sajitha: *Matsyagandhi*.

**Core text:** One Act plays 2 – 4 from *Golden Threshold: An Anthology of Anthology of One Act Plays and Stories*. Orient Blackswan, 2013

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

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

## SEMESTER II

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

#### Complementary Course – HISTORY OF ENGLISH LITERATURE: II - AUEN 231.1b

**B.A. English Main - Complementary Course III: AUEN 231.1b**

**No. of credits: 3**

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

### COURSE DESCRIPTION

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Module 4:**

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

**Core texts:**

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

**Books recommended:**

- Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.  
 Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.  
 Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

## SEMESTER III

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

#### READING FICTION

#### ENGLISH LANGUAGE AND LITERATURE Core Course III: AUEN 341

**No. of credits: 3**

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

#### AIMS:

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

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

#### Module 2

Modern British fiction

#### Module 3

Modern World fiction

#### Module 4

Short Stories

## COURSE MATERIAL

### Module 1

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

### Module 2

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

### Module 3

**Core reading:** Paulo Coelho: *The Alchemist*

### Module 4

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

The following short stories:

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

### Further reading

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

### Instruction to Teachers:

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

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

**Core Course IV - METHODOLOGY AND PERSPECTIVES OF HUMANITIES: AUEN 342**

**B.A. English Main - AUEN 342**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

Key Concepts:

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

**Module 2**

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

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

**Module 3**

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

## COURSE MATERIAL

### Modules 1 - 3

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

#### Reading list:

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

#### Direction to Teachers

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

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

**Complementary Course – HISTORY OF ENGLISH LITERATURE: III - AUEN 331.1b**

**B.A. English Main - Complementary Course V: AUEN 331.1b**

**No. of credits: 3**

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

**COURSE DESCRIPTION**

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Module 4:**

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

**Core texts:**

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

**Books recommended:**

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.  
 Poplowski, Paul Ed. *English Literature in Context*. CUP, 2008.  
 Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.



## SEMESTER IV

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

#### Core Course IV – READING PROSE: AUEN 441

**No. of credits: 4**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

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

#### Module 2

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

#### Module 3

19th Century Prose

#### Module 4:

Modern Prose

## COURSE MATERIAL

### Module 1:

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

### Module 2:

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

- Essays: 1. Bacon: *Of Studies*  
 2. Samuel Pepys: (An extract from Pepys' Diaries) 1660 Jan - Feb.  
 3. Addison: *Sir Roger at the Assizes*  
 4. James Boswell: (An extract from *Life of Samuel Johnson*)

### Further reading

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

### Module 3:

**Core reading:** *Reflections*

- Essays: 1. Lamb: *Dream Children*  
 2. Hazlitt: *On Familiar Style*  
 3. Ruskin: *On Reading*

### Module 4:

**Core reading:** *Reflections*

- Essays: 1. Robert Lynd: *Indifference*  
 2. Camus: *Nobel Prize Acceptance Speech*  
 3. Anne Frank: *The Diary of a Young Girl* (an extract)

### Instruction to Teachers:

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

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

**Foundation Course II – INFORMATICS: AUEN 421**

**No. of credits: 3**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

Informatics: an introduction.

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

**Module 2**

Basic Hardware and Software.

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

**Module 3**

Operating Systems:

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

**Module 4**

Net working and Internet:

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

## COURSE MATERIAL

### Modules 1 – 4:

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

### Reading list:

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

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

**Complementary Course - HISTORY OF ENGLISH LANGUAGE - AUEN 431.1b**

**B.A. English Main - Complementary Course VII: AUEN 431.1b**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

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

**Module 2**

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

**Module 3**

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

**Module 4**

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

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

**Reading list**

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

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

**Core Course - LITERARY CRITICISM: AUEN 541**

**B.A. English Main – Core Course VI: AUEN 541**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module I**

A. Classical Criticism:

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

B. Indian Aesthetics:

Theory of Rasa, Vyanjana and Alankara.

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

**Core reading [Unit B]:**

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

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

**Module 2**

Renaissance and Neo-Classical Criticism:

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

**Module 3**

Romantic and Victorian Criticism:

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

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

**Module 4**

Twentieth Century Criticism:

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

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

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

**Further reading:**

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



## SEMESTER V

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

#### Core Course VII - INDIAN LITERATURE IN ENGLISH: AUEN 542

**No. of credits: 4**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

**Module 1: Poetry**

**Module 2: Prose - Essays**

**Module 3: Prose - Fiction**

**Module 4: Drama:**

### COURSE MATERIAL

**Module 1: Poetry:**

- 1) Henry Derozio: The Harp of India
- 2) Sarojini Naidu: Love and Death
- 3) Aurobindo: Life and Death
- 4) Nissim Ezekiel: Entertainment
- 5) Jayanta Mahapatra: Evening Landscape by the River
- 6) Rabindranath Tagore: Where the Mind is Without fear
- 7) Harindranath Chattopadhyaya: Shaper Shaped

**Core reading:** *Indian Yarns: An Anthology of Indian English Writing.* Cambridge University Press, 2013.

**Module 2:** Prose - Essays:

- |                      |                                     |
|----------------------|-------------------------------------|
| 1) Jawaharlal Nehru: | “A Tryst with Destiny”              |
| 2) Sashi Tharoor:    | “Ajanta and Ellora in the Monsoon”. |

**Core reading:** *Indian Yarns: An Anthology of Indian English Writing*. Cambridge University Press, 2013.

**Module 3:** Prose - Fiction:

## (a) Short Story:

- |                         |                       |
|-------------------------|-----------------------|
| 1) Mulk Raj Anand:      | A Pair of Mustachios  |
| 2) R.K.Narayan:         | Out of Business       |
| 3) Rabindranath Tagore: | The Auspicious Vision |
| 4) Kamala Das:          | Darjeeling            |
| 5) Ruskin Bond:         | The Thief             |

**Core reading:** *Indian Yarns: An Anthology of Indian English Writing*. Cambridge University Press, 2013.

## (b) Novel:

Jayashree Mishra: *Ancient Promises*

**Module 4:** Drama:

**Core reading:** Girish Karnad: *Hayavadana* (OUP)

**Instruction to Teachers:**

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

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE & LITERATURE (CBCS System)**

**Core Course VIII - FILM STUDIES: AUEN 543**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1: Understanding film.**

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

**Module 2: Indian Cinema.**

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

**Module 3: Literature and Film.**

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

**Module 4: Film analysis.**

**Films for close viewing:**

*Rashomon*  
*My Fair Lady*  
*Chemmeen*

## COURSE MATERIAL

### Core text:

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

### Reading list:

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

### Suggested viewing list:

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

### Note to the Teacher:

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

## SEMESTER V

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

#### Core Course IX - LINGUISTICS AND PHONETICS: AUEN544

**No. of credits: 4**

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

#### **AIMS:**

1. To equip students with a thorough knowledge of the various aspects of the English language
2. To sensitize them to the nuances of spoken and written forms of English
3. To help them overcome specific problems resulting from mother tongue interference

#### **OBJECTIVES:**

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

1. explain the key concepts in linguistics
2. develop a neutral accent and improve their general standard of pronunciation
3. speak globally intelligible English

### COURSE OUTLINE

#### **Module 1**

Linguistics – branches of linguistics – approaches to the study of language – diachronic & synchronic – prescriptive & descriptive – traditional & modern – key concepts – langue & parole – competence & performance – grammaticality & acceptability – traditional & structural grammars – Morphology – morphemes – classification – allomorphs – Syntax – word classes – form class – function class – formal features – IC analysis – PS Grammar – TG Grammar.

#### **Module 2**

Varieties of Language – regional/class – discourse – individual – national varieties – British – American – General Indian – Australian – spoken and written – RP and BBC English.

#### **Module 3**

Phonetics – articulatory phonetics – speech mechanism – organs of speech classification of speech sounds – vowels – consonants – Phonology – phonemes – classification – distribution – syllable structure – transcription – allophones – suprasegmentals – stress – word stress and sentence-stress – rhythm – juncture – intonation – assimilation – elision.

#### **Module 4**

Indian Explorations – different systems of thought – Panini – Karaka theory – Patanjali – Bhartrhari.

## COURSE MATERIAL

### Modules 1–4

#### Core Text:

[To be incorporated]

#### Reference:

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

#### Reading list:

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

Crystal, David. *Linguistics*.

Palmer, Frank. *Grammar*.

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

Verma, S. K., and N. Krishnaswamy. *Modern Linguistics: An Introduction*. OUP, 1989.

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

Roach, Peter. *English Phonetics and Phonology*. CUP, 2009.

Yule, George. *The Study of Language*. CUP, 2006.

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

Rani, D Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010.

#### Reference:

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

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

3. Raja, Kunjunni K. *Indian Theories of Meaning*. Adyar Library, 1963.

#### Direction to Teachers:

IC analysis, PS Grammar and TG Grammar should be discussed only at introductory level.

## SEMESTER V

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

#### Core Course X - POST COLONIAL LITERATURES IN ENGLISH –AUEN 545

**No. of credits: 4**

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

#### AIMS

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

#### OBJECTIVES

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

1. identify what is distinctly Post Colonial literature
2. read and appreciate Post Colonial literature with insight
3. understand Post Colonial culture and its varying modes of literary expression

### COURSE OUTLINE

#### Module 1: Poetry

#### Module 2: Drama

#### Module 3: Fiction

### COURSE MATERIAL

#### Module 1: Poems:

Walt Whitman –	“Beat! Beat! Drums!” - 1819
Emily Dickinson -	“Hope” is the thing with feathers (314) - 1830
Robert Frost –	A Prayer in Spring - 1874
Pablo Neruda -	A Dog has Died - 1904
A.D. Hope –	The Death of the Bird - 1907
Elizabeth Bishop –	The Fish - 1911
Judith Wright –	Train Journey - 1915
Wisława Szymborska –	Possibilities -1923
Nissim Ezekiel -	Enterprise - 1924
Derek Walcott –	Ruins of a Great House - 1930
John Pepper Clark –	Casualties - 1935
Yasmine Gooneratne -	This Language, This Woman - 1935
Margaret Atwood -	Notes Towards a Poem That Can Never be Written. [1939]

**Core reading:** *After the Sunset: An Anthology of Post Colonial Literatures in English.* Oxford University Press, 2013.

**Module 2: Drama**

Wole Soyinka - *The Strong Breed*. Oxford University Press.

**Core reading:** *After the Sunset: An Anthology of Post Colonial Literatures in English*. Oxford University Press, 2013.

**Module 3: Fiction**

- (a) F.Scott Fitzgerald - *The Great Gatsby*. Cambridge University Press.
- (b) Gabriel Marquez - *Chronicle of a Death Foretold*. Penguin.

**Instruction to Teachers:**

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



## SEMESTER V

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

#### OPEN COURSE

#### Open Course I - COMMUNICATIVE APPLICATIONS IN ENGLISH: AUEN 581.2

**No. of credits: 2**

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

#### AIM

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

#### OBJECTIVES

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

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

#### COURSE OUTLINE

##### Module 1

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

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

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

##### Module 2

Reading and Writing

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

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

**Module 3**

Writing for Specific Purposes

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

**Module 4**

Practical Sessions

Language Skills Test (Written)

Teachers could encourage the students at the following tasks:

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

## **COURSE MATERIAL**

**Reading list**

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

**Reference**

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

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE & LITERATURE (CBCS System)**

**Core Course XI - WORLD CLASSICS: AUEN 641**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

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

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

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

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

German: Goethe – Hesse –

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

**Module 2**

Poetry

**Module 3**

Drama

**Module 4**

Fiction

## COURSE MATERIAL

### Module 1

#### Reference

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

### Module 2

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

### Module 3

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

### Module 4

**Core reading:** 1. Tolstoy: *The Death of Ivan Ilyich* (Penguin Classics)  
2. Kazantzakis: *Zorba the Greek* (Penguin Classics)

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

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

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE & LITERATURE (CBCS System)**  
**B.A. ENGLISH LANGUAGE AND LITERATURE**

**Core Course XII**

**20<sup>th</sup> CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION: AUEN 642**

**No. of Credits: 4**

**No. of instructional hours: 5 per week [Total: 90 hours]**

**Aims:**

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

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

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

**COURSE OUTLINE**

**Module 1:** Introduction to Malayalam Literature in the twentieth century

**Module 2:** Malayalam Poetry in the twentieth century

**Module 3:** Malayalam Fiction in the twentieth century

**Module 4:** Malayalam Drama in the twentieth century

**COURSE MATERIAL**

**Module 1: Introduction to Malayalam Literature in the twentieth century.**

Malayalam Literature ‘After Independence’ - The modern age – characteristics – rise of the Malayalam novel – the Romantics in Malayalam poetry – major poets – rise of drama – novel and the short story in the 20<sup>th</sup> century – Malayalam literature after independence – poetry – fiction – drama.

**Reference Text:**

*A Short History of Malayalam Literature* - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006.

[ebook available on: [www.suvarnakeralam.kerala.gov.in/book.pdf](http://www.suvarnakeralam.kerala.gov.in/book.pdf)]

### Module 2: Malayalam Poetry in the twentieth century.

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

#### Detailed study of the following poems:

- |                                  |                             |
|----------------------------------|-----------------------------|
| 1. ONV Kurup –                   | “A Requiem to Mother Earth” |
| 2. Balachandran Chullikkad –     | “Where is John?”            |
| 3. Vishnu Narayanan Namboodiri – | “The Autograph Tree”        |
| 4. Sugatha Kumari –              | “The Temple Bell”           |
| 5. Nalapat Balamani Amma -       | “The Story of the Axe”      |
| 6. Vylloppilli Sreedhara Menon - | “The Son of Sahyan”         |
| 7. K. Ayyappa Paniker -          | “Lay of the Anklet”         |
| 8. D. Vinayachandran:            | “Advent”                    |

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

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

Malayalam fiction in translation – socio-educational influences – conditions favouring birth of Malayalam novel – Appu Nedungadi and Chandu Menon – translation of *Indulekha* - modernity in Malayalam fiction - late forties: works of M.T. Vasudevan Nair, Malayattoor Ramakrishnan – development into the present - O.V.Vijayan, M. Mukundan, etc - characteristics of their fiction.

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

#### Non-detailed study:

##### (a) Novels:

- Malayattoor Ramakrishnan, *Roots* (Novel), Tr. V. Abdulla, Orient Blackswan, 2009.
- M. T. Vasudevan Nair, *Mist*. Orient Longman.

##### (b) Short stories:

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

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

**Recommended reading:**

Introduction to *Ten Women Writers of Kerala*. Sreedevi K. Nair (ed) pages x – xx. [for ‘Modern women short story writers’]

**Module 4: Malayalam Drama in the twentieth century.**

Malayalam drama - post Independence period – influence of N. Krishna Pillai - N.N. Pillai, K.T. Mohamed - Kavalam Narayana Panikker, G. Sankara Pillai - C.N Sreekantan Nair’s *Kanchanasita* - experimental works of Narendra Prasad - P.K. Venukuttan Nair.

**Core reading: [Detailed study]:** C.N. Sreekantan Nair. *Kanchana Sita. In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction*. OUP, 2012.

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

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

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE & LITERATURE (CBCS System)**

**B.A. ENGLISH LANGUAGE AND LITERATURE**

**Core Course XIII - ENGLISH FOR THE MEDIA: AUEN 643**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week [Total: 90 hours]**

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

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

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

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

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

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

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

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



## Module 2

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

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

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

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

### Film:

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

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

## Module 3

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

## Module 4

**Advertising:** elements of an advertisement – headlines, subheads, body, slogans etc– writing for advertisements / language of advertisements – creating a print ad –TV ad – radio ad – presenting a finished ad. Language used in print advert, the language of old advertisements and new advertisements, The language of International Brand advertisements and National Advertisements, the multimodalities.

The variety of language devices used in slogans, use of adjectives and verbs, Language of advertising campaigns, Vocabulary of pre-production, Preparing and presenting a finished advertisements, Art in

advertising - Importance of photography – Use of minimalism in language – Writing shadowed by Visual effect - use of Music.

## COURSE MATERIAL

### Modules 1 - 4

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

### Further reading

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

**SEMESTER VI**

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

**B.A. ENGLISH LANGUAGE AND LITERATURE**

**Core Course XIV WOMEN'S WRITING: AUEN 644**

**No. of Credits: 3**

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

**Aims:**

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

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

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

**COURSE OUTLINE**

**Module 1:** Essays

**Module 2:** Poetry

**Module 3:** Short Fiction

**Module 4:** Drama

**COURSE MATERIAL**

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

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

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

1. Elizabeth Barrett Browning : "A Musical Instrument"
2. Marianne Moore : "Poetry"
3. Adrienne Rich : "Aunt Jennifer's Tigers"
4. Sylvia Plath : "Lady Lazarus"
5. Margaret Atwood : "Spelling"

6. Kishwar Naheed : “I am not That Woman”  
 7. Suniti NamJoshi : “The Grass Blade”  
 8. Nikki Giovanni : “Woman”

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

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

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

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

**Core text:**

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

**Books for reference:**

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

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

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

**SEMESTER VI**

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

**B.A. ENGLISH LANGUAGE AND LITERATURE**

**Elective Course - CREATIVE WRITING: AUEN 691.1a**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVES**

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

**COURSE OUTLINE**

**Module 1**

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

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

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

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

**Module 2**

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

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

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

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

### Module 3

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

Required reading:

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

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

### Module 4

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

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

## COURSE MATERIAL

### Books for general reference

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

### Direction to the Teachers

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

## SEMESTER VI

### FIRST DEGREE PROGRAMME (CBCS System)

#### Guidelines for Project/Dissertation

#### B.A. ENGLISH LANGUAGE AND LITERATURE: AUEN 645

**No. of credits: 4**

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

#### **A. Guidelines for Teachers:**

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

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

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.

- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

**Chapter One**  
**Introduction**

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

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

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

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.



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

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

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

**E. Details of Course Contents:**

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

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

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