

**FATIMA MATA NATIONAL COLLEGE  
(AUTONOMOUS)  
KOLLAM**



**SCHEME & SYLLABUS OF  
B.A. English Language & Literature  
2015 Admission Onwards**





**UNDER GRADUATE PROGRAMMES  
(2015 Admission Onwards - CBCSS)  
BA English Language and Literature  
COURSE BREAK-UP AND SYLLABUS**

Sem No.	Course Code	Course Title	Instructional Hrs	Credits
I	15 U EN 111.1	Lang. Course I (English I): Listening and Speaking Skills	5	4
	15 U ML/HN/FR 111.1	Lang. Course II Additional Language (Malayalam/Hindi/French)	4	3
	15 U EN 121	Foundation Course I: Writings on Contemporary Issues	4	2
	15 U EN 141	Core Course I: Reading Poetry	6	4
	15 U EN 131	Compl. Course I: History of English Literature I	3	3
	15 U CJ 131	Compl. Course II : Introduction to Mass Communication	3	2
II	15 U EN 211.1	Lang. Course III (English II): Reading Skills	5	4
	15 U EN 212.1	Lang. Course IV (English III): Modern English Grammar and Usage	4	3
	15 U ML /HN /FR 211.1	Lang. Course V Additional Language (Malayalam /Hindi/ French)	4	3
	15 U EN 241	Core Course II: Reading Drama	6	4
	15 U EN 231	Compl. Course III: History of English Literature II	3	3
	15 U CJ 231	Compl. Course IV: History of Indian Media	3	2
III	15 U EN 311.1	Lang. Course VI (English IV): Writing and Presentation Skills	5	4
	15 U ML/HN/ FR 311.1	Lang. Course VII Additional Language (Malayalam / Hindi / French)	5	4
	15 U EN 321	Core Course III: Reading Fiction	4	3
	15 U EN 341	Core Course IV: Methodology and Perspectives of Humanities	5	4
	15 U EN 331	Compl. Course V: History of English Literature III	3	3
	15 U CJ 331	Compl. Course VI: Basics of News Reporting	3	3

IV	15 U EN 411.1	Lang. Course VIII (English V): Readings in Literature	5	4
	15 U ML/HN/ FR 411.1	Lang. Course IX Additional Language (Malayalam / Hindi / French)	5	4
	15 U EN 411	Core Course IV: Reading Prose	5	4
	15 U EN 421	Foundation Course II: Informatics	4	3
	15 U EN 431	Compl. Course VII: History of English Language	3	3
	15 U CJ 431	Compl. Course VIII: Basics of News Editing	3	3
V	15 U EN 541	Core Course VI: Literary Criticism	5	4
	15 U EN 542	Core Course VII: Indian Literature in English	5	4
	15 U EN 543	Core Course VIII: Film Studies	3	2
	15 U EN 544	Core Course IX: Linguistics and Phonetics	4	4
	15 U EN 545	Core Course X: Post Colonial Literatures in English	5	4
	15 U EN 551.1 15 U EN 551.2	Open Course 1. Communicative Applications in English 2. Theatre Studies	3	2
		Project / Dissertation		
VI	15 U EN 641	Core Course XI: World Classics	5	4
	15 U EN 642	Core Course XII: 20th Century Malayalam Literature in English Translation	5	4
	15 U EN 643	Core Course XIII: English for the Media	5	4
	15 U EN 644	Core Course XIV: Women's Writing	4	3
	15 U EN 661.1 15 U EN 661.2 15 U EN 661.3	Open Course II (Elective): 1. Translation Studies 2. Copy-editing 3. Creative Writing	3	2
	15 U EN 645	Project / Dissertation Viva	3	4

TOTAL - 120 CREDITS

**Attendance:**

Students who secure a minimum of 75% attendance in the aggregate for all the Courses of a semester taken together alone will be allowed to register for End Semester Evaluation. Others have to repeat the semester along with the next batch, unless they could make up the shortage of attendance through condonation. However the award of Grade for attendance in CE shall be made course-wise. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of two times during the whole period of a Degree Programme shall be granted by the College on valid grounds. This condonation shall not be considered for awarding marks for CE. Benefits of attendance for a maximum of 10 days in a semester shall be granted to students who participate/attend University Union activities, meetings of the University Bodies and Extra Curricular Activities, on production of participation/attendance certificate by the University Authorities/Principals as the case may be. But in such cases, condonation will be considered for award of marks for CE.

The Boards of Studies (in each subject) shall design all the Courses and syllabi for each Course in that subject offered in the First Degree Programme. The Board shall design and introduce new Courses, modify or redesign existing Courses or replace any Course/Courses with new/modified Courses to ensure better exposure and training to students.

The syllabus for a Course shall include: Course Code, the title of the Course the statement of the aims and objectives of the Course and the number of Credits; instructional hours in terms of lectures, tutorials, and laboratory session with the pre-requisites if any, for taking the Course. The Course content shall be given in a unitized manner along with a list of reading materials.

The syllabus for each Course shall include the mode of transacting that Course in terms of lectures, tutorials, seminars, laboratory sessions, field work, projects and such other activities.

The syllabus for each Course shall also indicate the scheme of evaluation/ examination.

## Evaluation and Grading

The Evaluation of each Course shall consists of two parts

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

The CE and ESE ratio shall be 1:3 for both Courses with or without practical. There shall be a maximum of 75 marks for ESE and maximum of 25 marks for CE. For all Courses (Theory and Practical). Grades are given on a 7-point scale based on the total percentage of mark (CE+ESE) as given below.

### Criteria for Grading

Percentage of marks	CCPA	Letter Grade
90 and above	> or = 9	A+ outstanding
80 to < 90	8 to < 9	A Excellent
70 to < 80	7 to < 8	B Very Good
60 to < 70	6 to < 7	C Good
50 to < 60	5 to < 6	D Satisfactory
40 to < 50	4 to < 5	E Adequate
Below 40	< 4	F Failure

### Continuous Evaluation (CE)

All records of Continuous Evaluation shall be kept in the Department and shall be made available for verification, if and when necessary.

Attendance (Max. marks 5):

The allotment of marks for attendance shall be as follows:

Attendance less than 75%	1 Mark
75% & less than 80%	2 Marks
80% & less than 85%	3 Marks
85% & less than 90%	4 Marks
90% & above	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.

**Tests: (Max. marks 15)**

For each Course there shall be two (average of two) tests 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.

**End Semester Evaluation (ESE):**

End Semester Evaluation of all the Courses in all the semesters shall be conducted. The results of the ESE, which shall not exceed 45 days from the last day of the examination.

**Project/Dissertation Work:**

For each First Degree Programme there shall be a Project/Dissertation Work. The Project/Dissertation work can be done either individually or by a group not exceeding five students. However, Viva-Voce based on the Project/Dissertation work shall be conducted individually.

The topics shall either be allotted by the supervising teacher or be selected by the students in consultation with the supervising teacher.

The report of the Project/ Dissertation shall be submitted to the Department in duplicate before the completion of the sixth semester. There shall be no continuous assessment for Dissertation / Project work.

The detailed guidelines regarding the conduct and evaluation of the Project/ Dissertation will be framed by the Boards of Studies concerned.

**Social Service/Extension Activity:**

It is mandatory for a student to participate in any one of the following Social Service/Extension Activities for not less than forty hours, during the 3rd and 4th semesters, for successful completion of the Programme.

- 1) Health Education
- 2) Peoples Planning Programme
- 3) Debate Club
- 4) Environmental Activities
- 5) Human Rights Forum
- 6) Community Health Activity

- 7) Kerala State Literacy Mission
- 8) Performing Arts Club-Folklore
- 9) Media Club
- 10) Community Based activities of CACEE
- 11) NSS
- 12) NCC
- 13) Sports Club
- 14) Science Club
- 15) Nature Club/Eco Club
- 16) Theatre Club
- 17) Planning Forum
- 18) Literary Club
- 19) Women's Study Unit
- 20) Anti-Ragging Cell
- 21) State Library Council Affiliated of CACEE Rural Public Libraries

A statement testifying the participation of the students shall be forwarded to the Controller of Examinations along with the statement of CE results of the 4th semester.

### **Grading System**

Both CE and ESE will be carried out using Indirect Grading system on a 7-point scale.

### **Consolidation of Grades**

The maximum mark for a Course (ESE theory) is 75. The duration of ESE is 3hours.

The marks of CE shall be consolidated by adding the marks of Attendance, Assignment/ Seminar and Test paper respectively for a particular Course.

a	Attendance	5 marks
b	Assignment/Seminar	5 marks
c	Test Paper	15 marks
	Total	25

The marks of a Course are consolidated by combining the marks of ESE and. CE (75+25).



A minimum of 40% marks (E Grade )is required for passing a Course with a separate minimum of 40%(E Grade) for Continuous Evaluation and End Semester Evaluation.

Consolidation of SCPA: SCPA is obtained by dividing the sum of Credit Points (CP) obtained in a semester by the sum of Credits (C) taken in that semester. After the successful completion of a semester, Semester Credit Point Average (SCPA) of a student in that semester shall be calculated.

Suppose the student has taken four Courses each of 4 Credits and two Courses each of 2 Credits in a particular semester, after consolidating the Grade for each Course. SCPA has to be calculated as shown in the example given below:

Course Code	Title	Credit (C)	Marks (M)	Grades	Grade points (G=M/10)	Credit Point CP=C*G
01	.....	4	82	A	8.2	32.8
02	.....	4	60	C	6.0	24.0
03	.....	4	50	D	5.0	20.0
04	.....	4	45	E	4.5	18.0
05	.....	2	75	B	7.5	15.0
06	.....	2	40	E	4.0	8.0
Total	.....	20				119.8
SCPA=Total Credit Points/Total Credits=119.8/20=5.99=D Grade						

For the successful completion of a semester, a student has to score a minimum SCPA of 4.00 (E Grade). However, a student is permitted to move to the next semester irrespective of his /her SCPA.

Consolidation of CCPA: An overall letter Grade (Cumulative Grade) for the whole Programme shall be awarded to the student based on the value of CCPA using a 7-point scale, as given below. It is obtained by dividing the sum of the Credit Points in all the Courses taken by the student, for the entire Programme by the total number of Credits.

### CONSOLIDATION OF CCPA

Semester	SCPA Credit Point (CP)	SCPA Credit (C)
1	119	20
2	120	20
3	110	20
4	105	20
5	100	20
6	120	20
Total	674	120

CCPA=Total Credit Points of all semesters/Total Credits of all semesters=674/120=5.62=D Grade

### Overall Grade in a Programme

Percentage of marks	CCPA	Letter Grade
90 and above	> or = 9	A+ outstanding
80 to < 90	8 to < 9	A Excellent
70 to < 80	7 to < 8	B Very Good
60 to < 70	6 to < 7	C Good
50 to < 60	5 to < 6	D Satisfactory
40 to < 50	4 to < 5	E Adequate
Below 40	< 4	F Failure

The Marks of the Courses taken over and above the minimum prescribed Credits, shall not be counted for computing CCPA.

For the successful completion of a Programme and award of the Degree, a student must pass all Courses satisfying the minimum Credit requirement and must score a minimum CCPA of 4.00 or an overall grade of E

### Pattern of Questions

Question Type	Total Number of Questions	Number of Questions to be answered	Marks for each Questions	Total Marks
Very short answer type (One word to Maximum of 2 sentences)	10	10	1	10
Short answer (Not to exceed one paragraph)	11	7	2	14
Short essay (Not to exceed 120 words)	5	3	7	21
Long essay	4	2	15	30
Total	30	22		75

Promotion to Higher Semesters: Students who complete the semester by securing the minimum required attendance and who register for the End Semester Evaluation conducted by the College of each semester alone shall be promoted to the next higher semester.

Re-appearance of Failed Students: "Students who fail shall have to reappear for the ESE of the same along with the next regular batch of students." Candidates who fail to score 'E' grade in the ESE in any of the Course/Courses have to reappear for the ESE of the Course /Courses concerned with next regular batch of students. The number of chances or such appearances is limited to 5 and the same have to be done within a period of 12 continuous semesters including the semester in which they have first appeared.

However, students who fail to secure SCPA of 4.00 have to reappear for the ESE with the next regular batch of students for such courses for which they have secured the least Grade for improving the SCPA. Here also the number of appearance is limited to 5 and the same has to be done within a period of 12 continuous semesters including the semester in which they have first appeared.

In both cases (i.e. failure to obtain 'E' Grade for individual Course/Courses and 'SCPA of 4.00) students shall not be allowed to repeat the semester, but the marks secured by them for the CE part shall be carried over and added to the marks obtained in the ESE they reappear. However, those who fail in the CE (i.e. those who fail to secure a minimum of 'E' grade) will have one chance to improve the same (except the marks for attendance) along with next regular batch of students.

### **Improvement of ESE**

Candidates who have successfully completed the Semester, but wish to improve their marks for the End Semester Evaluation (ESE) shall have only one chance for the same along with the next immediate regular batch of students. In this case, the better marks obtained shall be considered for the calculation of SCPA.

### **Mark Cum Grade Sheet**

The College under its seal shall issue to the students a Mark cum Grade Sheet on completion of each semester indicating the details of Courses, Credits Marks for CE and ESE, Grades, Grade Points, Credit Points and Semester Credit Point Average (SCPA) for each Course.

The Consolidated Mark cum Grade sheet issued at the end of the final semester on completion of the Programme shall contain the details of all Courses taken during the entire Programme including Additional Courses taken over and above the prescribed minimum Credits for obtaining the Degree. However, for the calculation of CCPA, only those Courses in which the student has performed the best with maximum Credit Points alone shall be taken subject to the minimum requirements of Credits for successful completion of a Programme. The Consolidated Mark cum Grade sheet shall indicate the CCPA and CCPA(S) and the overall letter grade for the whole Programme.

The Consolidated Mark cum Grade sheet shall also indicate all the Audit Courses (Zero Credit) successfully completed by the student during the whole Programme.

No student shall be eligible for the award of the Degree unless he/she has successfully completed a Programme of not less than 6 semesters duration and secured at least 120 Credits (excluding Credits for Social Service/Extension Activities) as prescribed by the Regulations.

### **1. Course Structure for B.A/B.Sc. Degree Programmes**

Study Components	Number of Courses	Credits/ Course	Total Credits
Language Courses			
a) English	5	3-4	19
b) Additional Language	4	3-4	14
Foundation Course	2	2-3	5
Core Course	12-15	2-4	46-52
Complementary Course	8-10	2-3	22-28
Project/Dissertation	1	4	4
Open Course	1	2	2
Elective Course	1	2	2

# SEMESTER I

## Language Course I

### 15UEN111.1: LISTENING AND SPEAKING SKILLS

**No. of credits: 4**

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

#### **AIMS**

1. To familiarize students with English sounds and phonemic symbols.
2. To enhance their ability in listening and speaking.

#### **OBJECTIVES**

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

1. listen to lectures, public announcements and news on TV and radio.
2. engage in telephonic conversation.
3. communicate effectively and accurately in English.
4. use spoken language for various purposes.

#### **COURSE OUTLINE**

##### **Module 1**

Pronunciation-Phonemic symbols - consonants - vowels - syllables - word stress - strong and weak forms.

##### **Module 2**

Listening Skills - difference between listening and hearing - active listening - barriers to listening - academic listening - listening for details - listening and note-taking - listening to talks and descriptions - listening to announcements - listening to news programmes.

##### **Module 3**

Speaking Skills - interactive nature of communication - importance of context - formal and informal - set expressions in different situations - greeting - introducing - making requests - asking for / giving permission - giving instructions and directions - agreeing / disagreeing - seeking and giving advice - inviting and apologizing - telephonic skills - conversational manners.

## **Module 4**

### Dialogue Practice

(Students should be given ample practice in dialogue, using core and supplementary materials.)

## **COURSE MATERIAL**

### **Modules 1 - 3**

**Core reading:** Listening and Speaking, Cambridge University Press, India Pvt Ltd, 2010

### **Further reading:**

1. Marks, Jonathan. English Pronunciation in Use. New Delhi: CUP, 2007.
2. Lynch, Tony. Study Listening. New Delhi:CUP, 2008.
3. Kenneth, Anderson, Tony Lynch, Joan MacLean. Study Speaking. New Delhi: CUP, 2008.

### **Module 4:**

**Core reading:** Dramatic Moments: A Book of One Act Plays. Orient Black Swan, 2013.

The following One-act plays are prescribed:

1. Saki - The Death Trap
2. Philip Moeller - Helena's Husband
3. Serafin and Joaquin Alvarez Quinters - Sunny Morning: A Comedy of Madrid
4. Margaret Wood - Day of Atonement

### **Reference:**

Jones, Daniel. English Pronouncing Dictionary 17th Edition. New Delhi: CUP, 2009.

# Language Course II (Additional Language I)

## 15UML111.1: മലയാള കവിത

**No. of credits: 3**

**No. of instructional hours per week: 4**

**പുസ്തകം : കാവ്യപഥം**

**(കോളേജ് പ്രസിദ്ധീകരണം)**

**പഠനോദ്ദേശ്യം :** മലയാള കവിതയെ സംബന്ധിച്ച് സാമാന്യജ്ഞാനം നൽകുക. പഠിതാക്കളിൽ കാവ്യഭിരുചി വളർത്തുക. ആസ്വാദനത്തിനും വിശകലത്തിനും സജ്ജരാക്കുക.

**പാഠ്യപദ്ധതി :**

**മൊഡ്യൂൾ ഒന്ന് (18 മണിക്കൂർ)**

- |                  |   |
|------------------|---|
| 1. ചെറുശ്ശേരി    | - വേണുഗാനം<br>(രാഗങ്ങളോരോന്നേ ഗോകുലനായകൻ...<br>മുതൽ അവസാനം വരെ) |
| 2. എഴുത്തച്ഛൻ    | - പാർത്ഥസാരഥീവർണ്ണന   |
| 3. വടക്കൻ പാട്ട് | - ഉണ്ണിയാർച്ചയുടെ അപേക്ഷ  |
| 4. കുമാരനാശാൻ    | - കരുണ (ആദ്യത്തെ 100 വരി)                                       |

**മൊഡ്യൂൾ രണ്ട് (18 മണിക്കൂർ)**

- |                       |                          |
|-----------------------|--------------------------|
| 5. പി.കുഞ്ഞിരാമൻ നായർ | - കൊടുത്തു മുടിഞ്ഞ മാവ്  |
| 6. ചങ്ങമ്പുഴ          | - രമണൻ (രംഗം - 5 മുഴുവൻ) |
| 7. വൈലോപ്പിള്ളി       | - കൃഷ്ണാഷ്ടമി            |
| 8. ഇടശ്ശേരി           | - കറുത്ത ചെട്ടിച്ചികൾ    |

**മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)**

- |                      |                   |
|----------------------|-------------------|
| 9. വയലാർ             | - രാവണപുത്രി      |
| 10. ഒ.എൻ.വി          | - പാഥേയം          |
| 11. സുഗതകുമാരി       | - തുലാവർഷപ്പച്ച   |
| 12. അയ്യപ്പപ്പണിക്കർ | - പകലുകൾ രാത്രികൾ |

**മൊഡ്യൂൾ നാല് (18 മണിക്കൂർ)**

- |                             |                                |
|-----------------------------|--------------------------------|
| 13. കടമ്മനിട്ട രാമകൃഷ്ണൻ    | - കടമ്മനിട്ട                   |
| 14. ബാലചന്ദ്രൻ ചുള്ളിക്കാട് | - ഗസൽ                          |
| 15. പി.പി. രാമചന്ദ്രൻ       | - ലൈബ്രേറിയൻ മരിച്ചതിൽപ്പിന്നെ |
| 16. റഫീക്ക് അഹമ്മദ്         | - തോരാമഴ                       |

- 17. എസ്. ജോസഫ് - പെങ്ങളുടെ ബൈബിൾ
- 18. വി.എം. ഗിരിജ - ജീവജലം

**സഹായകഗ്രന്ഥങ്ങൾ**

- 1. ആധുനിക സാഹിത്യ ചരിത്രം  
പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം.ജോർജ്ജ് (എഡിറ്റർ)
- 2. കൈരളിയുടെ കഥ - എൻ. കൃഷ്ണപിള്ള
- 3. മലയാള കവിതാസാഹിത്യ ചരിത്രം - ഡോ.എം. ലീലാവതി
- 4. കവിയും കവിതയും രണ്ടാം വാല്യം - പി.നാരായണക്കുറുപ്പ്
- 5. കവിയരങ്ങ് - കെ.എസ്. നാരായണപിള്ള
- 6. കുമാരനാശാന്റെ കാവ്യപ്രപഞ്ചം - മലയാളവിഭാഗം,  
കേരള സർവ്വകലാശാല
- 7. ഖണ്ഡകാവ്യ പ്രസ്ഥാനം - എം.വി. പണിക്കർ
- 8. ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള - എൻ.മുകുന്ദൻ
- 9. ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള  
നക്ഷത്രങ്ങളുടെ സ്നേഹ ഭാജനം - എം.കെ.സാനു
- 10. കുമാരനാശാന്റെ രചനാശിൽപ്പം - എം.എം. ബഷീർ
- 11. കാല്പനികത - ഹൃദയകുമാരി
- 12. ആധുനിക മലയാളസാഹിത്യം - പി.കെ. പരമേശ്വരൻ നായർ
- 13. ഇടശ്ശേരിക്കവിത - മേലത്തു ചന്ദ്രശേഖരൻ
- 14. സിംബലിസം മലയാളകവിതയിൽ - ഡോ.കെ.എം. വേണുഗോപാൽ
- 15. ആധുനികത മലയാളകവിതയിൽ - ഡോ.എൻ.അജയകുമാർ
- 16. കേരളകവിതയിലെ കലിയും ചിരിയും - പ്രസരാജൻ
- 17. ഉത്തരാധുനികത - ബി.ഉണ്ണികൃഷ്ണൻ
- 18. മലയാളകവിതാപഠനങ്ങൾ - സച്ചിദാനന്ദൻ
- 19. മലയാളകവിതയിലെ  
ഉയർന്നശിരസ്സുകൾ - ഡോ.എം.എൻ. രാജൻ
- 20. കടമ്മനിട്ടയിലെ കവി - ഡോ.കെ.എസ്.രവികുമാർ
- 21. ദലിത് പഠനം സ്വത്വം,സംസ്കാരം  
സാഹിത്യം - ഡോ. പ്രദീപൻ പാമ്പിരിക്കുന്ന്
- 22. ആധുനിക മലയാള കവിതയിലെ  
സ്ത്രീപക്ഷസമീപനങ്ങൾ - ഡോ.പി.ഗീത
- 23. പാഠങ്ങൾ പഠനങ്ങൾ - സച്ചിദാനന്ദൻ
- 24. കവിതവായനയും പ്രതികരണവും - എൻ.രാജൻ
- 25. കവിതയിലെ പുതുവഴികൾ - നെല്ലിക്കൽ മുരളീധരൻ



## Language Course II (Additional Language I) 15UHN111.1: PROSE AND GRAMMAR

**No. of credits: 3**

**No. of instructional hours per week: 4**

### **AIMS:**

The aim of the course is to sensitize the students to the aesthetic and cultural aspects of literary appreciation and analysis. To introduce Modern Hindi prose to the students and to understand the cultural, social and moral values of modern Hindi prose. To understand the theory and practice of Hindi Grammar.

### **Module I**

Prose (Prescribe a prose collection)

### **Module 2**

#### **Grammar**

Parts of speech – varna – Noun – Lingavachan, karak – Pronoun – Adjective – Verb – Tense, voice Grammar Practice – Sentence Correction – Change of Tense – ‘Ne’ rule.

#### **Prescribed Textbooks**

1. Pose (Detailed) - Gadya Prabha Edited by Dr. Alok Gupta  
Published by Rajpal and sons Kashmiri Gate, Delhi-6.

#### **Lessons to be studied**

1. Tyagamoorthy Nirala - Sivapoojan Sahay
2. Bharatheey Sanskriti - Rajendra Prasad
3. Holi aur Onam - Dr. N.E.V. Iyer
4. Ve Bahaduri se Bike - Harisankar Parsay
5. Sukh - Kaseenath Singh
6. Nadiya gahari naav purani - Amritlal Vegad
2. Grammar - Vyavaharik Hindi Vyakaran  
By Dr. H. Parameswaran  
Radhakrishna Prakasan, Delhi

## **Topics to be studied**

Varna, Sangya - Ling-vachan-karak, Sarvanam, Visheshan, kriya – kaal – kaal ke prakar – ne prathyay and vachya only.

## **Language Course II (Additional Language I) 15UFR111.1: Communication skills in French**

**No. of credits: 3**

**No. of instructional hours per week: 4**

**AIMS:**

The aim of the course is to emphasis on conversational French and to develop the communication skills of the students.

### **OBJECTIVES:**

- ★ To familiarise the students with a modern foreign language.
- ★ To familiarise the students with the sounds of French.
- ★ To encourage students to use French for basic communication in everyday situation.
- ★ To acquaint students with the basics of writing simple sentences and short compositions.

### **SYLLABUS:**

NAME OF TEXT: **CONNEXIONS** – Niveau 1 By Régine Mérieux and Yves Loiseau

Publisher : Didier

Module 1 : Parler de soi

Unit 1 : Bonjour !

Unit 2 : Rencontres

Unit 3 : 100% questions

### **Reference books :**

Le Nouveau Sans Frontières Vol I by Philippe Dominique

Panorama Vol I by Jacky Girardet

Cours de langue et de civilisation française Vol I (Mauger Bleu)

**Foundation Course I**  
**15UEN121: WRITINGS ON CONTEMPORARY ISSUES**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module I: Globalization and its Consequences**

Essays: (1) "The Globalized World" – Avinash Jha.

(2) "Globalization and Education: Third World Experience" –  
Amit Bhaduri.

Poem: "Unending Love" - Rabindranath Tagore

**Module II: Environmental Issues**

Essay: "Forests and Settlements" - Romila Thapar

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

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

**Module III: Human Rights**

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

Poem: "London" - William Blake

Fiction: Untouchable [an extract] – Mulk Raj Anand

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

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

Fiction: “The Elder Sister” – M. T. Vasudevan Nair

### **COURSE MATERIAL**

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

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

## **Core Course I 15UEN141: READING POETRY**

**No. of credits: 4**

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

### **Module 2:**

1. William Shakespeare - Sonnet 18

(Shall I Compare Thee to a Summer's Day)

2. John Donne – A Valediction Forbidding Mourning
3. Thomas Gray - Elegy Written in a Country Churchyard
4. Samuel Taylor Coleridge - Kubla Khan
5. Robert Browning – Porphyria's Lover
6. John Keats – Ode to a Grecian Urn
7. Siegfried Sassoon – A Subaltern
8. T.S. Eliot – The Journey of the Magi
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. Nikki Giovanni – The Kidnap Poem
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

Sethuraman, 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.

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

**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 in 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, 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.

## **Complementary Course I**

### **15UEN131: HISTORY OF ENGLISH LITERATURE - I**

**No. of credits: 3**

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

#### **COURSE DESCRIPTION**

##### **Module 1:**

The early history of England - Old English literature – Caedmon and Cynewulf – Bede – Beowulf – King Alfred – Middle English Literature – Langland – Chaucer – Beginnings of English Drama – Miracle, morality and Mystery plays, and Interludes.

##### **Module 2:**

Renaissance – Reformation – Elizabethan Age – Shakespeare – University Wits – Ben Jonson - Thomas More - Authorised (King James) Version of the Bible.

##### **Module 3:**

Puritan Age – Donne and the Metaphysical – Milton and Bunyan – Restoration Age – Restoration Drama

**Core text:** Pramod Nayar A Short History of English Literature. CUP,

#### **Books recommended:**

- 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.
- 3) Peck, John and Martin Coyle. A Brief History of English Literature. Palgrave, 2012.



- 4) Poplawski, Paul Ed. English Literature in Context. CUP, 2008.
- 5) Thornley G C and Gwyneth Roberts. An Outline of English Literature. Pearson, 2011.

## **Complementary Course II**

### **15UCJ131: INTRODUCTION TO MASS COMMUNICATION**

**No. of credits: 2**

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

#### **Module - 1**

Definitions of communication, elements of communication, types of communication, characteristics and functions of mass communication

#### **Module - 2**

Print media - different types and their characteristics, advantages of print media — newspapers, magazines, tabloids, pamphlets and brochures, critical analysis of the print media in India

#### **Module - 3**

Electronic media - different types and their characteristics, advantages of electronic media - radio, television, film, critical analysis of the electronic media in India

#### **Module - 4**

Characteristics of new media, internet, news portal, blog, online newspapers, cyber ethics - code of ethics

#### **Reference List**

1. Ray, Tapas (2006), Online Journalism: A Basic Text, New Delhi, Foundation Books
2. Singhal, Aravind & E. M. Rogers (2010), India's Communication

- Revolution: From Bullock Carts to Cyber Marts, New Delhi, Sage
- Chattejee, P. C. (2007), Indian Broadcasting, New Delhi, Sage
3. Domnick, Barry & Fritz (2004), Broadcasting, Cable, The Internet and Beyond: An Introduction to Modern Electronic Media, New Delhi, Suijeet Publication
  4. Hasan, Seema (2010), Mass Communication Principles and Concepts, New Delhi, CBS Publishers
  5. Me Quail, Dennis (2010), Mass Communication Theory: An Introduction, London, Sage
  6. Fiske, John (1996), Introduction to Mass Communication Studies, London, Routledge Harris, Christopher R- & Paul Martin Lester (2002), Visual Journalism, Boston, Allyn and Bacon.

# SEMESTER II

## Language Course III

### 15UEN211.1: READING SKILLS

**No. of credits: 4**

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

#### **AIMS**

1. To make students competent in advanced reading skills like skimming, scanning and reading for meaning and pleasure.
2. To make them familiar with the concepts of extensive and intensive reading.
3. To help them increase their active and passive vocabulary.
4. To help them broaden their mental vision.

#### **OBJECTIVES**

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

1. Identify various text types and comprehend them.
2. Apply reading techniques like skimming and scanning to understand the main arguments and themes and distinguish supporting details.
3. Use and comprehend a reasonable vocabulary and reinforce their language proficiency.
4. Have a broader outlook resultant from the exposure to the study of fine specimens of reading.

#### **COURSE OUTLINE**

##### **Module 1**

Intensive reading - reading for information - application of scanning and skimming – silent and loud reading - various techniques - advantages and disadvantages. (Pull Out - Reading Tips)

##### **Module 2**

Introducing students to different text types – poetry (Henry IV, Nobody, I Am, Musee des Beaux Arts, Paradise Lost, Heaven, Kubla Khan, Message Clear)

Drama (Loot, Macbeth, Happy Days)

### **Module 3**

Introducing students to different text types - prose – fictional - (Alice in Wonderland, Nineteen Eighty Four, Catch -22, Animal Farm, The Sacred and Profane Love Machine)

Nonfictional – (Civilized Man, Our Bodies Ourselves)

### **Module 4**

Extensive reading – reading for pleasure and knowledge (Poem – Father and Son, The Poplar Field, Going Going, Anthem for Doomed Youth, A Refusal to Mourn, Ulysses, Andrea del Sarto)

Drama (Chicken Soup with Barley, A Night Out, The Importance of Being Earnest)

Prose –Fictional – (Sons and Lovers, Emma, Middlemarch, Down There on a Visit, Bleak House, The Picture of Dorian Gray)

Non –fictional – (Churchill’s Speech, Russell’s Autobiography)

## **COURSE MATERIAL**

### **Modules 1 – 4**

**Core reading:** Reading Between the Lines. Cambridge University Press, India Pvt Ltd, 2010

#### **Further reading:**

1. Brown, Katherine and Susan Hood. Academic Encounters: Life in a Society. New Delhi: CUP, 2006.
2. Longman Essential Activator. London: Pearson Longman, 2009.
3. Glendinning, Eric H and Beverly Holmstrom. Study Reading. South Asian Edition. CUP, 2008.
4. Oxford Dictionary of Collocations in English, Oxford University Press, 2009.
5. Wainwright, Gordon. How to Read Faster and Recall More. Macmillan India Ltd, 2008.
6. McCarthy, Michael et al. English Collocation in Use. CUP, 2007.

#### **Reference:**

Mayor, Michael, et al, Ed. Longman Dictionary of Contemporary English. 5th Edition. London: Pearson Longman Ltd, 2009.

## Language Course IV

### 15UEN212.1: MODERN ENGLISH GRAMMAR AND USAGE

**No. of credits: 3**

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

#### **AIMS:**

1. To help students have a good understanding of modern English grammar.
2. To enable them produce grammatically and idiomatically correct language.
3. To help them improve their verbal communication skills.
4. To help them minimise mother tongue influence.

#### **OBJECTIVES:**

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

1. Have an appreciable understanding of English grammar.
2. Produce grammatically and idiomatically correct spoken and written discourse.
3. Spot language errors and correct them.

### **COURSE CONTENTS**

#### **Module 1:**

- Words - parts of speech – nouns – pronouns - adjectives - verbs - adverbs – prepositions – conjunctions - determinatives.
- Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – exclamatives.
- Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement – adverbials.
- Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases.

#### **Module 2:**

- Nouns - different types - count and uncount – collective - mass - case - number – gender.
- Pronoun - different types - personal, reflexive - infinite-emphatic –

reciprocal

- Adjectives - predicative - attributive - pre- and post-modification of nouns.
- Verbs - tense-aspect - voice - mood - Concord - types of verbs – transitive - intransitive-finite - non-finite
- Helping verbs and modal auxiliaries - function and use.

### **Module 3:**

- Adverbs - different types - various functions - modifying and connective.
- Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function.
- Conjunctions - subordinating and coordinating - Determinatives - articles - possessives - quantifiers
- Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other.

### **Module 4:**

- Written Composition – précis writing – outline story – Comprehension

## **COURSE MATERIAL**

Modules 1 - 4 Core Reading: Concise English Grammar by Prof. V. K. Moothathu. Oxford University Press, 2012.

### **Further Reading:**

1. Leech, Geoffrey et al. English Grammar for Today: A New Introduction. 2nd Edition. Palgrave, 2008.
2. Carter, Ronald and Michael McCarthy. Cambridge Grammar of English. CUP, 2006.
3. Greenbaum, Sidney. Oxford English Grammar. Indian Edition. Oxford University Press, 2005.
4. Sinclair, John ed. Collins Cobuild English Grammar. Harper Collins Publishers, 2000.
5. Driscoll, Liz. Common Mistakes at Intermediate and How to Avoid

Them.CUP, 2008.

6. Tayfoor, Susanne. Common Mistakes at Upper-intermediate and How to Avoid Them.CUP, 2008.
7. Powell, Debra. Common Mistakes at Advanced Level and How to Avoid Them.CUP, 2008.
8. Burt, Angela. Quick Solutions to Common Errors in English. Macmillan India Limited,2008.
9. Turton. ABC of Common Grammatical Errors. Macmillan India Limited, 2008.
10. Leech, Geoffrey, Jan Svartvik. A Communicative Grammar of English. Third Edition. New Delhi: Pearson Education, 2009.

Direction to Teachers: The items in the modules should be taught at application level with only necessary details of concepts. The emphasis should be on how grammar works rather than on what it is. The aim is the correct usage based on Standard English and not conceptual excellence.

## Language Course V (Additional Language II)

### 15UML211.1: ഗദ്യസാഹിത്യം

**No. of credits: 3**

**No. of instructional hours per week: 4**

**മൊഡ്യൂൾ ഒന്ന് (18 മണിക്കൂർ)**

**നോവൽ**

മലയാള നോവൽ പ്രസ്ഥാനത്തിന്റെ ഉത്ഭവം - വികാസപരിണാമങ്ങളെപ്പറ്റി സാമാന്യമായി മനസ്സിലാക്കുക. ഒരുനോവൽ വിശദമായി പഠിക്കുക

1. എം.മുകുന്ദൻ - ഒരു ദളിത് യുവതിയുടെ കദനകഥ

**മൊഡ്യൂൾ രണ്ട് (18 മണിക്കൂർ)**

**ചെറുകഥ**

മലയാള ചെറുകഥയുടെ വികാസപരിണാമങ്ങളെപ്പറ്റിയുള്ള സാമാന്യജ്ഞാനം.

ആഖ്യാന തന്ത്രങ്ങളുടെ വൈചിത്ര്യം. പ്രമേയത്തിലും രൂപശിൽപ്പത്തിലും സംഭവിച്ച മാറ്റങ്ങൾ

1. സി.വി. കുഞ്ഞിരാമൻ - ആത്മഹത്യ ചെയ്യാൻ എനിക്ക് മതിയായ കാരണമില്ലയോ?

- 2. കാരൂർ - പൊതിച്ചോറ്
- 3. ലളിതാംബിക അന്തർജ്ജനം - മനുഷ്യപുത്രി
- 4. കെ.സരസ്വതിയമ്മ - രമണി
- 5. എം.ടി - ബന്ധനം
- 6. സക്കരിയ - പത്രം
- 7. ടി.പത്മനാഭൻ - ദാസൻ
- 8. അഷ്ടമൂർത്തി - വീഡിയോ ചിത്രങ്ങൾ
- 9. സിതാര - അഗ്നി
- 10. ബി.മുരളി - ഐ.സി.യു

**മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)**

**ഉപന്യാസം, പഠനം, അനുഭവം**

സാഹിത്യവും സാഹിത്യേതരവുമായ 4 രചനകൾ പഠിക്കണം

- 1. എം.എൻ. വിജയൻ - മാനുഷം
- 2. സുകുമാർ അഴീക്കോട് - പ്രഭാഷണകല
- 3. കെ.പി.അപ്പൻ - മധുരം നിന്റെ ജീവിതം (ആദ്യഭാഗം)
- 4. സാനാജോസഫ് - അടുകളകൾ തിരിച്ച് പിടിക്കുക

**റഫറൻസ് ഗ്രന്ഥങ്ങൾ**

- 1. സമ്പൂർണ്ണ മലയാള സാഹിത്യ ചരിത്രം - എഡിറ്റർ പന്മന രാമചന്ദ്രൻ നായർ
- 2. കൈരളിയുടെ കഥ - എൻ. കൃഷ്ണപിള്ള
- 3. ആധുനിക സാഹിത്യ ചരിത്രം  
പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം. ജോർജ്ജ്
- 4. മലയാളനോവൽ സാഹിത്യ ചരിത്രം - ഡോ.കെ.എം.തരകൻ
- 5. മലയാള ചെറുകഥാ സാഹിത്യചരിത്രം - ഡോ.എം.എം.ബഷീർ
- 6. നോവൽ സാഹിത്യം - കെ.സുരേന്ദ്രൻ
- 7. നോവൽ സ്വരൂപം - കെ.സുരേന്ദ്രൻ
- 8. നോവൽ സിദ്ധിയും സാധനയും - പി.കെ.ബാലകൃഷ്ണൻ
- 9. നോവൽ സാഹിത്യപഠനങ്ങൾ - ഡോ. ഡി.ബഞ്ചമിൻ
- 10. ആധുനിക നോവൽ ദർശനങ്ങൾ - കെ.എം. തരകൻ
- 11. ചെറുകഥാ പ്രസ്ഥാനം - എം.പി. പോൾ
- 12. ചെറുകഥ ഇന്നലെ, ഇന്ന് - എം. അച്യുതൻ
- 13. ചെറുകഥ - വാക്യംവഴിയും - കെ.എസ്.രവീകുമാർ
- 14. നോവൽ പഠനങ്ങൾ - ഡോ.പന്മന രാമചന്ദ്രൻ നായർ



- |                                 |                            |
|---------------------------------|----------------------------|
| 15. ചെറുകഥാ പഠനങ്ങൾ             | - ഡോ.പന്മന രാമചന്ദ്രൻ നായർ |
| 16. കഥയും ഫാൻസിയും              | - ഡോ.വത്സലൻ വാതുശ്ശേരി     |
| 17. കഥയിലെ ആത്മീയസഞ്ചാരങ്ങൾ     | - ഡോ.ഇ. രമാഭായി            |
| 18. കഥ അനുഭവവും ആഖ്യാനവും       | - ഡോ.കെ.പി.അപ്പൻ           |
| 19. കഥയും ഭാവുകത്വപരിണാമവും     | - ഡോ.കെ.എസ് രവികുമാർ       |
| 20. ഏകാന്തനഗരങ്ങൾ               | - ഡോ.പി.കെ രാജശേഖരൻ        |
| 21. ഭാരതപര്യടനം                 | - കുട്ടികൃഷ്ണമാരാർ         |
| 22. മധുരം നിന്റെ ജീവിതം         | - കെ.പി.അപ്പൻ              |
| 23. ശീർഷാസനം                    | - എം.എൻ.വിജയൻ              |
| 24. കവിതയും മന:ശാസ്ത്രവും       | - എം.എൻ.വിജയൻ              |
| 25. അടുകളുകൾ തിരിച്ചു പിടിക്കുക | - സാനാ ജോസഫ്               |

## Language Course V (Additional Language II)

### 15UHN211.1: Fiction and Literary Analysis

**No. of credits: 3**

**No. of instructional hours per week: 4**

#### **Aims of the Course / Objectives**

The aim of the course is to guide the students to the world of Hindi Fiction (Novel & Short Story). To develop enthusiasm in Literary and aesthetic approaches. To understand various aspects and dimensions of literature.

#### **Module 1**

Short story (Prescribe a short story collection)

#### **Module 2**

Novel (Prescribe a novel of post eighties)

#### **Module 3**

#### **Literary Analysis**

The meaning and definitions of literature – Types of literature – Literature and film – Literature and Mass Communication Media – Print media – Electronic media etc.

## **Literary criticism**

Models of Literary Criticism – Short story – Poetry – Novel – Drama – Film etc.

### **Prescribed Textbooks**

1. Short story collection  
(Non-Detailed)                      Kahani Sankalan  
   Edited by Dr. Sushama Dubey &  
   Dr. Rajkumar  
   Published by Vani Prakashan  
   21 – A, Dariagang, New Delhi-2

### **Stories to be studied**

1. Gunda                                      - Jayasankar Prasad
2. Kafan                                      - Premchand
3. Raja Nirbansiya                      - Kamaleswar
4. Sikka Badal Gaya                      - Krishna Sobti
2. Novel                                      - ABCD  
(Non Detailed)                      by Ravindra Kaliya  
   Published by Vani Prakasan  
   New Delhi-2
3. Literary Analysis                      - Sahithya Vivechan  
   by Jayanthi Prasad Nautiyal  
   published by Kitab Ghar Prakasan  
   Dariya Ganj, Delhi

(Chapters 3, 4, 5, 6 and 9 should be omitted)

## **Language Course V (Additional Language II)**

### **15UFR211.1: Translation and communication in French**

**No. of credits: 3**

**No. of instructional hours per week: 4**

#### **AIMS:**

The aim of the course is to facilitate the use of translation for more communication.

**OBJECTIVES:**

1. To ameliorate the level of language proficiency
2. To analyse the translated texts.
3. To enhance the ability to translate to the target language.

**SYLLABUS:**

NAME OF TEXT: **CONNEXIONS** – Niveau 1 By Régine Mérieux and  
Yves Loiseau

Publisher : Didier

Module 2 : Echanger

Unit 4 : Enquête

Unit 5: Invitations

Unit 6: A table !

**Reference books:**

1. Le Nouveau Sans Frontières Vol I by Philippe Dominique
  2. Panorama Vol I by Jacky Girardet
- Cours de langue et de civilisation française Vol I (Mauger Bleu)

## **Core Course II**

### **15UEN241: READING DRAMA**

**No. of credits: 4**

**No. of instructional hours per week: 6 (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

### **Module 3**

**Core reading:** Henrik Ibsen: The Doll's House

### **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. Mahasweta Devi: Bayen.

Core text: One Act plays 2 – 4 from Golden Threshold: An 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 for the examination

## **Complementary Course III**

### **15UEN231: HISTORY OF ENGLISH LITERATURE - II**

**No. of credits: 3**

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

#### **COURSE DESCRIPTION**

**Module 1:**

Augustan Age -Neo-classical Verse – Periodical Literature - Rise of the Novel –Age of Johnson

**Module 2:**

Pre-romantics - 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 – The fiction of Jane Austen and Mary Shelley.

**Module 4:**

Victorian Age - The Reform Acts - Changes in social life - Industrialisation and its impact on the society - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy - Victorian poetry - Arnold, Browning and Tennyson - Pre-Raphaelites - Oscar Wilde

**Core texts:** Pramod Nayar. A Short History of English Literature. CUP,

**Books recommended:**

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

## **Complementary Course IV**

### **15UCJ231: HISTORY OF INDIAN MEDIA**

**No. of credits: 2**

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

**Module -1**

Pioneers of Indian journalism - James Augustus Hickey, James Silk Buckingham, Raja Rammohan Roy, Serampore Missionaries, Gandhiji as a journalist, media during the emergency (1975 -1977)

**Module - 2**

Freedom of speech and expression in Indian Constitution, law of defamation, right to information, Press Council of India

**Module - 3**

A brief history of Malayalam press - Rajyasamacharam, Paschimodayam, Gnana Nikshepam, Deepika, Malayala Manorama, Kerala Mitram, Kerala Patrika, Mathrubhoomi, Al-Ameen, Kerala Kaumudi Milestones in the history of radio and television broadcasting in India, an overview of the history of Indian cinema and Malayalam cinema

**Module - 4**

Milestones in the history of radio and television broadcasting in India, an overview of the history of Indian cinema and Malayalam cinema Practice

- a) Tabloid of 3 pages
- b) Report from College
- c) Human Interest story
- d) Interview

### **Reference List**

1. Raghavan, Puthupally (2001), Kerala Pathrapravarthana Charitram, Thrissur, NBS
2. Shaju, P. P. (2013), History of Mass Media, Calicut, Calicut University
3. Thomas, M. V. (2012), Bharathiya Pathra Pravarthana Charithram, Kottayam, DC Books
4. Vijaykrishnan (2013), Malayalam Cinemayude Kadha, Kozhikodu, Mathrubhumi Books
5. Ramankutty, K. V. (2010), Adhunika Malayala Cinema, Thiruvananthapuram, IPRD
6. Natarajan, J. (2001), History of Indian Journalism
7. Mast, Gerald (1985), A Short History of the Movies, Oxford, OUP
8. Chatterjee, P. C. (2007), Indian Broadcasting, New Delhi, Sage

# SEMESTER III

## Language Course VI

### 15UEN311.1: WRITING AND PRESENTATION SKILLS

**No. of credits: 4**

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

#### **AIMS**

1. To familiarize students with different modes of general and academic writing.
2. To help them master writing techniques to meet academic and professional needs.
3. To introduce them to the basics of academic presentation
4. To sharpen their accuracy in writing.

#### **OBJECTIVES**

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

1. understand the mechanism of general and academic writing.
2. recognize the different modes of writing.
3. improve their reference skills, take notes, refer and document data and materials.
4. prepare and present seminar papers and project reports effectively.

#### **COURSE OUTLINE**

##### **Module 1**

Writing as a skill – its importance – mechanism of writing – words and sentences - paragraph as a unit of structuring a whole text – combining different sources – functional use of writing – personal, academic and business writing – creative use of writing.

##### **Module 2**

Writing process - planning a text – finding materials - drafting – revising – editing - finalizing the draft .

##### **Module 3**

Writing models – essay - expansion of ideas/proverbs – dialogue -



letter writing – personal letters - formal letters - CV – surveys – questionnaire - e-mail – job application - report writing. Academic writing - writing examinations - evaluating a text - note-making- paraphrasing – summary writing - planning a text – organizing paragraphs – introduction – body – conclusion – rereading and rewriting - accuracy.

#### **Module 4**

Presentation as a skill - elements of presentation strategies – audience – objectives – medium – key ideas - structuring the material - organizing content - audio-visual aids – handouts - use of power point - clarity of presentation - non-verbal communication - seminar paper presentation and discussion.

### **COURSE MATERIAL**

#### **Modules 1 – 4 Core reading:**

Write Rightly. Cambridge University Press, India Pvt Ltd, 2012

#### **Further reading:**

1. Robert, Barraas. Students Must Write. London: Routledge, 2006.
2. Bailey, Stephen. Academic Writing. Routledge, 2006.
3. Hamp-Lyons, Liz, Ben Heasley. Study Writing. 2nd Edition. Cambridge University Press, 2008.
4. Ilona, Leki. Academic Writing. CUP, 1998.
5. McCarter, Sam, Norman Whitby. Writing Skills. Macmillan India, 2009.
6. Jay. Effective Presentation. New Delhi: Pearson, 2009.

#### **Reference:**

Mayor, Michael, et al, Ed. Longman Dictionary of Contemporary English. 5th Edition. London: Pearson Longman Ltd, 2009.

# Language Course VII (Additional Language III)

## 15UML311.1: ദൃശ്യകലാസാഹിത്യം

**No. of credits: 4**

**No. of instructional hours per week: 5**

പഠനോദ്ദേശ്യം : ദൃശ്യകലാ സംസ്കാരത്തിന്റെ സമ്പന്നതയെക്കുറിച്ചുള്ള അറിവ് വിദ്യാർത്ഥികൾ നേടേണ്ടതുണ്ട്. കഥകളി, തുള്ളൽ, നാടകം, സിനിമ എന്നീ ദൃശ്യകലകളെയും അവയ്ക്ക് ആധാരമായ സാഹിത്യപഠനങ്ങളെയും വിദ്യാർത്ഥികൾക്ക് പരിചയപ്പെടുത്തുകയാണ് ലക്ഷ്യം.

### മൊഡ്യൂൾ ഒന്ന് (36 മണിക്കൂർ)

#### ആട്ടക്കഥ, തുള്ളൽ സാഹിത്യം

കഥകളിയുടെ ഉത്ഭവവികാസ പരിണാമങ്ങൾ, പ്രധാന ആട്ടക്കഥാകൃത്തുക്കൾ തുള്ളൽ പ്രസ്ഥാനം

- സാമാന്യ പരിചയം
- 1. ഉണ്ണായിവാദ്യർ - നളചരിതം ആത്മക്കഥ (നാലാംദിവസം) (രണ്ടാം സ്വയം വരത്തിനെത്തിയ നളനെ ദമയന്തി കാണുന്നഭാഗം വരെ)
- 2. കുഞ്ചൻ നമ്പ്യാർ - കല്യാണസൗഗന്ധികം തുള്ളൽ (ഹനുമാൻ - ഭീമ സംവാദം)

### മൊഡ്യൂൾ രണ്ട് (36 മണിക്കൂർ)

#### നാടക സാഹിത്യം

മലയാള നാടക പ്രസ്ഥാനം

- സാമാന്യവലോകനം
- 1. മലയാള ശാകുന്തളം - എ.ആർ.രാജരാജവർമ്മ (നാലാം അങ്കം)
- 2. തോപ്പിൽ ഭാസി - അളിയൻ വന്നത് നന്നായി

### മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)

#### തിരക്കഥാപഠനം

ചലച്ചിത്രനിർമ്മിതിയിൽ തിരക്കഥയ്ക്കുള്ള പ്രാധാന്യത്തെക്കുറിച്ച് സാമാന്യജ്ഞാനം.

എം.ടി. വാസുദേവൻ നായർ - ഒരു വടക്കൻ വീരഗാഥ

#### റഫറൻസ് ഗ്രന്ഥങ്ങൾ

- 1. കേരള സാഹിത്യ ചരിത്രം - ഉള്ളൂർ
- 2. സാഹിത്യ ചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ - ഡോ.കെ.എം.ജോർജ്ജ്

3. കൈരളിയുടെ കഥ - എൻ.കൃഷ്ണപിള്ള
4. കുഞ്ചൻ നമ്പ്യാർ വാക്കും സമൂഹവും - കെ.എൻ.ഗണേഷ്
5. നാട്യശാസ്ത്രം - ഭരതമുനി
6. കഥകളി - ജി.കൃഷ്ണപിള്ള
7. കഥകളിരംഗം - കെ.പി.എസ്. മേനോൻ
8. കഥകളിയും സാഹിത്യവും - മാടശ്ശേരി
9. കഥകളി വിജ്ഞാന കോശം - അയ്യപ്പൻ കൃഷ്ണകൈമൾ
10. നളചരിതം വ്യാഖ്യാനം - എം.എച്ച്. ശാസ്ത്രികൾ
11. കഥകളി മഞ്ജരി - ഡോ.എസ്.കെ നായർ
12. ആത്മകഥ - പി.കൃഷ്ണൻ നായർ
13. ദി ആർട്ട് ഓഫ് ലിറ്ററേച്ചർ ഓഫ് കഥകളി - ഡോ.എസ്.കെ. നായർ
14. സിനിമയുടെ ലോകം - അടൂർ ഗോപാലകൃഷ്ണൻ
15. ആധുനിക മലയാള സിനിമ - കെ.പി. രാമൻ കുട്ടി
16. സിനിമയുടെ വഴിയിൽ - ഐ.ഷമുഖദാസ്
17. സഞ്ചാരിയുടെ വീട് - ഐ.ഷമുഖദാസ്
18. കഥയും തിരക്കഥയും - എ.ജി. രാജ്കുമാർ
19. സിനിമയും മലയാളസാഹിത്യവും - മധു ഇറവകര
20. മലയാള സിനിമ - സിനിക്
21. ചലച്ചിത്രത്തിന്റെ പൊരുൾ - വിജയകൃഷ്ണൻ
22. ചലച്ചിത്ര സമീക്ഷ - വിജയകൃഷ്ണൻ
23. സിനിമയുടെ രാഷ്ട്രീയം - രവീന്ദ്രൻ
24. കാഴ്ചയുടെ അശാന്തി - രവീന്ദ്രൻ
25. സിനിമയെ കണ്ടെത്തൽ - എം.എഫ്.തോമസ്
26. മലയാള സിനിമ അരനൂറ്റാണ്ട് - (എഡി) കെ.ജയകുമാർ
27. എം.ടി. കല, കാലം, വ്യക്തി - (എഡി) കെ.ജയകുമാർ
28. എം.ടി. കഥയും പൊരുളും - (എഡി) എം.എം. ബഷീർ
29. എം.ടി.യുടെ സർഗ്ഗപ്രപഞ്ചം - കേരളദാഷാഇൻസ്റ്റിറ്റ്യൂട്ട്
30. നാടകദർപ്പണം - എൻ.എൻ. പിള്ള
31. നാടകം ഒരു പഠനം - സി.ജെ.തോമസ്
32. ഉയരൂ യവനിക - സി.ജെ.തോമസ്
33. നാടക പഠനങ്ങൾ - എഡിറ്റർ പന്മന രാമചന്ദ്രൻ നായർ
34. എം.ടി.കല,കാലം,സ്വത്വം - ഡോ.എ.എസ്. പ്രതീഷ്

# Language Course VII (Additional Language III)

## 15UHN311.1: Drama, One Act Plays and Technical Terminology

**No. of credits: 4**

**No. of instructional hours per week: 5**

### **Aim of the Course / Objectives**

The aim of the course is to appreciate the literary and stylistic elements of Hindi Drama and One Act plays. To understand the distinct features of Hindi Drama. To understand Hindi as the National and official language of India. To overcome multilingual problems and its implications. To familiarize the technical terms used in offices.

### **Module 1**

Drama – Prescribe a Drama (Post Sixties)

### **Module 2**

One Act plays (Prescribe a collection of one act play)

### **Module 3**

Technical Terminology (Prescribe a text book)

Translation of Technical terms – official terms  
(English to Hindi and Hindi to English)

### **Prescribed Textbooks**

1. Drama (Detailed)
  - Ek aur Dronacharya  
By Shankar Shesh  
Published by Parameswari Prakashan,  
Preeth Vihar, Delhi
2. One Act Plays  
(Detailed)
  - Panch Rang  
Edited by Dr. Jagathpal Sharma  
Published by Navodaya Sales,  
New Delhi

### **Lessons to be studied**

1. Lekshmi ka Swagath - Upendranath Ashk
2. Reed ki Haddi - Jagadeesh Chandra Mathur
3. Bahut Bada Saval - Mohan Rakesh
  
4. Technical Terminology - 'Paribhashik Sabdavali'  
Edited by Dr. Satheesh kumar G.  
Chairman (BOS)

## **Language Course VII (Additional Language III) 15UFR311.1: Literature in French**

**No. of credits: 4**

**No. of instructional hours per week: 5**

### **AIMS:**

The aim of the course is to acquaint students with French literature with consistent emphasis on grammar and vocabulary.

### **OBJECTIVES:**

1. To enhance literary sensibility
2. To introduce students to the world of French literature.

### **SYLLABUS:**

NAME OF TEXT: **CONNEXIONS** – Niveau 1 By Régine Mérieux and Yves Loiseau

Publisher : Didier

### **Module 3 : Agir dans l'espace**

Unit 7 : Rallye

Unit 8 : chez moi

Unit 9 : Les vacances

The following poems to be studied:

1. Le Pont Mirabeau - Guillaume Apollinaire
2. Déjeuner du Matin - Jacques Prévert

3. Le Pélican - Robert Desnos
4. Noel - Théophile Gautier
5. Chanson d'Automne - Paul Verlaine
6. Pour faire le portrait d'un oiseau – Jacques Prévert

**Reference books :**

1. Le Nouveau Sans Frontières Vol I by Philippe Dominique
  2. Panorama Vol I by Jacky Girardet
  3. Cours de langue et de civilisation française Vol I (Mauger Bleu)
- A bouquet of French poems (Polyglot house) by Prof. T.P Thamby

## **Core Course III**

### **15UEN321: READING FICTION**

**No. of credits: 3**

**No. of instructional hours per week: 4 (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, Metafiction.

## **Module 2**

Modern British fiction

## **Module 3**

Modern European fiction

## **Module 4**

Short Stories

## **COURSE MATERIAL**

### **Module 1**

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

### **Module 2**

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

### **Module 3**

Core reading: Emile Zola - Nana

### **Module 4**

Core reading: Golden Threshold: An Anthology of One Act Plays and Stories, Orient Blackswan, 2013. The following short stories are listed:

O’Henry: “Romance of a Busy Broker”

Pearl. S Buck: “Christmas Day in the Morning”

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.

## **Core Course IV 15UEN341: METHODOLOGY AND PERSPECTIVES OF HUMANITIES**

**No. of credits: 4**

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

### **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

#### 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*, 3rd Edn. ND: Pearson Education, 2009.
9. Barnet, Sylvan, William Cain. *A Short Guide to Writing about Literature*, 9th Edition. ND: Pearson, 2008.

#### Direction to Teachers

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

## Complementary Course V

### 15UEN331: HISTORY OF ENGLISH LITERATURE - III

No. of credits: 3

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

#### COURSE DESCRIPTION

##### Module 1:

Early 20th 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 - Modern to the Post-modernism.

##### Module 4:

Literature from 1960 onwards - Poetry, fiction and drama of the period - - 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

**Core texts:** Pramod Nayar. A Short History of English Literature. CUP,

##### Books recommended:

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

# **Complementary Course VI**

## **15UCJ331: BASICS OF NEWS REPORTING**

**No. of credits: 3**

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

### **Module - 1**

News - definitions - elements of news - news values - difference between news and views, difference between news and fiction writing

### **Module - 2**

Sources of news - beat reporting, press conference - press release, news agencies—AP, AFP, Reuters, PTI, UNI

### **Module - 3**

Types of news - hard & soft news, exclusives, investigative journalism, sting and reverse sting operations, citizen journalism

### **Module - 4**

Structure of news writing - inverted pyramid style, hour glass, intro and lead writing, types of lead.

Practical Session

1. Visiting press
2. Interviews
3. Assignment - A five page report on a press visit

### **Reference List**

1. Fedler, Fred et al (2001), Reporting for the Media, New York, OUP
2. Kamath, M. V. (1980), Professional Journalism, New Delhi, Vikas Publishing House
3. Stein, M. L. & Susan S. Patemo (2003), The News Writer's Handbook, New Delhi, Surjeet Publications
4. Itule, Bruce D. & Douglas A. Anderson (2003), News Writing and Reporting for Today's Media, News Delhi, Me Graw Hill Shaju, P. P. (2012), Reporting and Editing for Media, Calicut, Calicut University.

# SEMESTER IV

## Language Course VIII

### 15UEN411.1: READINGS IN LITERATURE

**No. of credits: 4**

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

#### **AIMS**

1. To sensitize students to the aesthetic, cultural and social aspects of literature.
2. To help them analyze and appreciate literary texts.

#### **OBJECTIVES**

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

1. Understand and appreciate literary discourse.
2. Look at the best pieces of literary writing critically.
3. Analyze literature as a cultural and interactive phenomenon.

#### **Module 1**

What is literature – literature and context – genres – literature and human values – creative use of language – inculcation of aesthetic sense. Poetry – what is poetry – different types of poetry – poetic diction – figurative language – themes – stanza – rhyme.

#### **Module 2**

Drama. Scope and definition – different types – one act plays - structure – dialogue – characters – action.

#### **Module 3**

Prose What is prose – different types – personal – impersonal – technical.

#### **Module 4: Fiction.**

What is fiction – different types – plot – characters – setting – point of view – short story – its characteristics.

## **COURSE MATERIAL**

### **Module 1**

Core reading: Readings in Literature. Department of Publications, University of Kerala. Poems prescribed:

1. William Shakespeare: To Be or Not to Be (Hamlet, Act III, Scene 1)
2. William Blake: The Tiger
3. William Wordsworth: Lucy Gray
4. Alfred Lord Tennyson: Tithonus
5. Milton: On His Blindness
6. Rabindranath Tagore: Leave This Chanting (Poem 11 from Gitanjali)
7. John Keats: Ode to Autumn
8. Ted Hughes: Full Moon and Little Frieda.

### **Module 2**

Core reading: Vincent Godefroy - Fail not our Feast [from Dramatic Moments: A Book of One Act Plays. Orient Black Swan, 2013]

### **Module 3**

Core reading: Readings in Literature. Department of Publications, University of Kerala.

Essays prescribed:

1. Robert Lynd: The Pleasures of Ignorance
2. Martin Luther King: I Have a Dream
3. Stephen Leacock: The Man in Asbestos
4. Isaac Asimov: The Machine That Won the War.
5. E.R. Braithwaite: To Sir, with Love [extract]

### **Module 4**

Core reading: Stories for Life, Indian Open University.

Stories prescribed:

- (i) Catherine Mansfield: A Cup of Tea.
- (ii) O Henry: The Last Leaf.
- (iii) Rabindranth Tagore: The Postmaster.
- (iv) Oscar Wilde: The Happy Prince.

(v) Ernest Hemingway: A Day's Wait

(vi) Further reading

1. A Concise Companion to Literary Forms. Emerald, 2013.

2. Abrams, M. H. A Glossary of Literary Terms.

3. Klarer, Mario. An Introduction to Literary Studies. Second edition. Routledge, 2009.

Direction to Teachers

The introduction to various genres is intended for providing basic information and no conceptual analysis is intended.

## Language Course IX (Additional Language IV)

### 15UML411.1: വിനിമയം, സർഗ്ഗാത്മക രചന, ഭാഷാവബോധം

**No. of credits: 4**

**No. of instructional hours per week: 5**

പഠനോദ്ദേശ്യം : (i) ആശയവിനിമയത്തിന്റെ വിവിധ ഘടകങ്ങളും പ്രക്രിയകളും വിദ്യാർത്ഥികൾക്ക് പരിചയപ്പെടുത്തുക. ആശയവിനിമയ സിദ്ധാന്തങ്ങളെക്കുറിച്ചും ആശയവിനിമയ മാതൃകകളെക്കുറിച്ചും അവബോധമുണ്ടാക്കുക.

(ii) ഭരണകാര്യങ്ങൾ മാതൃഭാഷയിലൂടെ നിർവഹിക്കപ്പെടണം എന്ന കാര്യം ഇന്ന് പൊതുവേ അംഗീകരിക്കപ്പെട്ടിട്ടുണ്ട്. മലയാളം ഭരണഭാഷയാകുമ്പോൾ ഉണ്ടാകുന്ന പ്രശ്നങ്ങളെക്കുറിച്ച് വിദ്യാർത്ഥികളെ ബോധവൽക്കരിക്കുക.

(iii) എഴുത്തുകാരുടെ രചനാനുഭവങ്ങൾ വിദ്യാർത്ഥികൾക്ക് പരിചയപ്പെടുത്തുക. സർഗ്ഗാത്മകരചനയ്ക്ക് വിദ്യാർത്ഥികളെ പ്രാപ്തരാക്കുക.

(iv) പദം, വാക്യം, ചിഹ്നം എന്നിവ തെറ്റുകൂടാതെ പ്രയോഗിക്കുന്നതിലൂടെ ഭാഷാശുദ്ധി നിലനിർത്തുക. വിവർത്തനത്തിൽ പ്രായോഗിക പരിശീലനം നൽകുക.

**പാഠ്യപദ്ധതി**

**മൊഡ്യൂൾ ഒന്ന് (18 മണിക്കൂർ)**

**വിനിമയവും മാധ്യമങ്ങളും**

വിനിമയം- നിർവ്വചനം - ആശയവിനിമയ പ്രക്രിയ - വ്യവസ്ഥാപനം, നിർവ്വയവസ്ഥാപനം, ആശയവിനിമയ പ്രക്രിയയുടെ ഘടകങ്ങൾ, ആശയ വിനിമയ മാതൃകകൾ -

വിവിധതരം ആശയവിനിമയങ്ങൾ - വിവിധതരം മാധ്യമങ്ങൾ - അച്ചടി, റേഡിയോ, ടെലിവിഷൻ, സിനിമ, ഇന്റർനെറ്റ് തുടങ്ങിയ നവമാധ്യമങ്ങൾ - ഇവയുടെ സവിശേഷതകൾ - മാധ്യമങ്ങളും സമൂഹവും

**വിശദപഠനത്തിന്**

മാദ്ധ്യമം : മൗലികതയും നിരാകരണവും - ഡോ.എ.ശ്രീധരൻ, നാഷണൽ ബുക്ക് സ്റ്റാൾ (താഴെപ്പറയുന്ന രണ്ടു ലേഖനങ്ങൾ മാത്രം)

- 1. മാനവ ആശയവിനിമയം - തത്ത്വവും പ്രയോഗവും
- 2. ആശയ വിനിമയം - സിദ്ധാന്തവും പ്രയോഗവും

**മൊഡ്യൂൾ രണ്ട് (18 മണിക്കൂർ)**

**ഭരണഭാഷ മലയാളം**

ഭരണഭാഷ - നിർവ്വചനം - ഭരണനിർവ്വഹണം മാതൃഭാഷയിലൂടെ ആകേണ്ടതിന്റെ ആവശ്യകത - മലയാളം ഭരണഭാഷയാകുമ്പോൾ സ്വീകരിക്കേണ്ട മുന്നൊരുക്കങ്ങൾ ഭരണഭാഷയ്ക്കുണ്ടായിരിക്കേണ്ട ഗുണങ്ങൾ - നിയതാർഥ ബോധകം, ആർജ്ജവം, സുതാര്യത സരളം, ലഘുവാക്യങ്ങൾ, ആശയത്തെക്കുറിച്ചുള്ള അസന്ദിഗ്ധത മുതലായവ - വിവിധ സർക്കാർ വകുപ്പുകളുടെ സാങ്കേതിക പദാവലികൾ.

**പഠനപ്രവർത്തനം**

ഇംഗ്ലീഷിലുള്ള സർക്കാർ ഉത്തരവുകളും നടപടിക്രമങ്ങളും മലയാളത്തിലേക്കു മാറ്റാനുള്ള പരിശീലനം.

**മൊഡ്യൂൾ മൂന്ന് (18 മണിക്കൂർ)**

**സർഗ്ഗാത്മകരചന**

സർഗ്ഗാത്മകത - നിർവചനം - സർഗാത്മകതയുടെ ഉറവിടം - വിവിധ കാഴ്ചപ്പാടുകൾ - കാവ്യപ്രചോദനത്തെക്കുറിച്ചുള്ള ഭാരതീയ സങ്കല്പം - പ്രതിഭയെക്കുറിച്ചുള്ള രാജശേഖരന്റെ അഭിപ്രായം - ഭാവയിത്രി, കാരയിത്രി - ഭാവനയെപ്പറ്റി കോളറിഡ്ജ് - പ്രഥമഭാവനയും ദ്വിതീയ ഭാവനയും - ഫാന്റസിയും ഇമാജിനേഷനും തമ്മിലുള്ള വ്യത്യാസം - വേർഡ്സ്പർത്തിന്റെ കാവ്യനിർവചനം - സർഗ്ഗാത്മകരചനയിലേക്കു നയിക്കു സാഹചര്യങ്ങൾ - ജന്മവാസനയും അനുഭവവും - രചനയുടെ വിവിധ ഘട്ടങ്ങൾ.

**പ്രായോഗിക പരിശീലനം**

കവിത, കഥ, ലഘുനാടകം പ്രസ്തുതികളെക്കുറിച്ചുള്ള തിരക്കഥ, ഫീച്ചർ തുടങ്ങിയവയുടെ രചനാപരിശീലനം വിദ്യാർത്ഥികൾക്ക് നൽകേണ്ടതാണ്. ആവശ്യമെങ്കിൽ വിദ്യാർത്ഥികളെ ഗ്രൂപ്പുകളായി തിരിക്കാവുന്നതാണ്.

**വിശദപഠനത്തിന്**

- 1. സർഗ്ഗാത്മകത - ഡോ.കെ.എം. കോശി

- 2. വാക്കുകളുടെ ശില്പം - എം.കെ. സാനു  
(സാഹിത്യവിജ്ഞാന പ്രവേശിക)  
(കാവ്യതത്ത്വപ്രവേശിക)
- 3. എന്റെ കവിതയെപ്പറ്റി - സുഗതകുമാരി  
(ഇരുൾചിറകുകളുടെ ആമുഖം)
- 4. കാഥികന്റെ പണിപ്പുര - എം.ടി.വാസുദേവൻ നായർ  
(രക്തമുഖം എന്ന അനുഭവക്കുറിപ്പ് മാത്രം)

**മൊഡ്യൂൾ നാല് (18 മണിക്കൂർ)**

**ഭാഷാവബോധം**

തെറ്റായ രൂപത്തിൽ എഴുതപ്പെടുന്ന വാക്കുകളും അവയുടെ ശരിയായ രൂപങ്ങളും - വാക്യരചനയിൽ സാധാരണ വരുന്ന പിഴവുകളും അവ തിരുത്തുന്നതിനുള്ള മാർഗ്ഗനിർദ്ദേശങ്ങളും - പ്രധാനപ്പെട്ട ചിഹ്നങ്ങളും അവയുടെ പ്രയോഗ സാഹചര്യങ്ങളും.

**പ്രായോഗിക പരിശീലനം**

ഇംഗ്ലീഷിൽ നിന്ന് മലയാളത്തിലേക്കും മലയാളത്തിൽ നിന്ന് ഇംഗ്ലീഷിലേക്കുമുള്ള വിവർത്തനം - ഗദ്യം, പദ്യം, ശൈലികൾ, പഴഞ്ചൊല്ലുകൾ, സാങ്കേതിക പദങ്ങൾ മുതലായവയുടെ വിവർത്തനം.

**സഹായകഗ്രന്ഥങ്ങൾ**

- 1. മാധ്യമം : മൗലികതയും നിരാകരണവും - ഡോ.എം.എൻ. ശ്രീധരൻ, നാഷണൽ ബുക്ക് സ്റ്റാൾ
- 2. മാധ്യമങ്ങളും മലയാളസാഹിത്യവും - എം.വി.തോമസ്, കേരള സാംസ്കാരിക പ്രസിദ്ധീകരണ വകുപ്പ്
- 3. മാധ്യമങ്ങളും മലയാളസാഹിത്യവും - പലർ, കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്
- 4. മാധ്യമവിചിന്തനം - ഡോ.കെ.വി.തോമസ്, ഡോ.മാത്യു ജെ.മുട്ടുത്ത്, ലിപി പബ്ലിക്കേഷൻസ്
- 5. മലയാളവും ഇന്റർനെറ്റും - സുനീത ടി.വി, ലിപി പബ്ലിക്കേഷൻസ്, കോഴിക്കോട്
- 6. സൈബർ മലയാളം - (എഡി) സുനീത ടി.വി, കറന്റ് ബുക്സ്, തൃശൂർ
- 7. ഭാഷയും ഭരണഭാഷയും - ഡോ. എഴുമാറ്റൂർ രാജരാജവർമ്മ, ഇൻഫർമേഷൻ ആന്റ് പബ്ലിക്കേഷൻ വകുപ്പ്, കേരള സർക്കാർ
- 8. ഭരണ ശബ്ദാവലി - കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്



- 9. വൃത്താന്തപത്രപ്രവർത്തനം - സ്വദേശാഭിമാനി രാമകൃഷ്ണപിള്ള, മാളുബെൻ പബ്ലിക്കേഷൻസ്
- 10. ലിറിക്കൽ ബാലഡ്സിന്റെ ആമുഖം - വില്യം വേർഡ്സ്വർത്ത്, വിവ: ഡോ.തോന്നയ്ക്കൽ വാസുദേവൻ, എം.എൻ.വിജയൻ സാസ്ക്കാരിക വേദി
- 11. സാഹിത്യവിദ്യ - കുട്ടികൃഷ്ണമാരാർ, മാരാർ സാഹിത്യ പ്രകാശം, കോഴിക്കോട്.
- 12. കാമികന്റെ പണിപ്പുര - എം.ടി.വാസുദേവൻ നായർ, ഡി.സി.ബുക്സ്
- 13. ഉയരു യവനിക - സി.ജെ.തോമസ്, മാളുബൻ പബ്ലിക്കേഷൻസ്, തിരുവനന്തപുരം
- 14. കാവ്യസ്വരൂപം - എസ്.ഗുപ്തൻനായർ, ലിപി പബ്ലിക്കേഷൻസ്, കോഴിക്കോട്
- 15. കഥയുടെ ന്യൂക്ലിയസ്സ് - ഡോ.വത്സലൻ വാതുശ്ശേരി, ഒലിവ് പബ്ലിക്കേഷൻസ്, കോഴിക്കോട്
- 16. ഇരുൾചിറകുകൾ - സുഗതകുമാരി
- 17. ഗദ്യശില്പം - സി.വി.വാസുദേവഭട്ടതിരി, കേരളഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്
- 18. തെറ്റും ശരിയും - പ്രൊഫ.പന്മന രാമചന്ദ്രൻ നായർ, കറന്റ് ബുക്സ്, കോട്ടയം
- 19. തെറ്റില്ലാത്ത മലയാളം - പ്രൊഫ.പന്മന രാമചന്ദ്രൻ നായർ, കറന്റ് ബുക്സ്, കോട്ടയം
- 20. ഭാഷാശുദ്ധി സംശയപരിഹാരങ്ങൾ - പ്രൊഫ.പന്മനരാമചന്ദ്രൻ നായർ
- 21. ഭാഷാശുദ്ധിയും ഭരണഭാഷയും - ഡോ.വിളക്കുടിരാജേന്ദ്രൻ, പ്രിയദർശിനി പബ്ലിക്കേഷൻസ്
- 22. മലയാളശൈലി - കുട്ടികൃഷ്ണമാരാർ, മാരാർ സാഹിത്യ പ്രകാശം, കോഴിക്കോട്
- 23. തായ്മൊഴി - എം.എൻ.കാശ്ശേരി
- 24. ഭരണഭാഷാപ്രശ്നങ്ങൾ - എം.വി.തോമസ്, കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്

- 25. വിവർത്തനവിചാരം - ഡോ.എൻ.ഇ.വിശ്വനാഥശ്യാമി, കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്
- 26. തർജ്ജമയുടെ താരകാശി - സി.വി. വാസുദേവഭട്ടതിരി, ലിപി പബ്ലിക്കേഷൻസ്, കോഴിക്കോട്
- 27. നല്ല മലയാളം - സി.വി.വാസുദേവഭട്ടതിരി, ലിപി പബ്ലിക്കേഷൻസ്, കോഴിക്കോട്
- 28. [http://en.wikipedia.org/wiki/media\\_influence](http://en.wikipedia.org/wiki/media_influence)
- 29. [http://en.wikipedia.org/wiki/creative\\_writing](http://en.wikipedia.org/wiki/creative_writing)
- 30. <http://www.du.ae.in/du/course creative-writing.pdf>.

## **Language Course IX (Additional Language IV)**

### **15UHN411.1: Poetry, Translation and Communicative Hindi**

**No. of credits: 4**

**No. of instructional hours per week: 5**

#### **Aim of the Course / Objectives**

The aim of the course is to introduce the student to the world of Hindi Poetry Ancient and Modern. To sensitize the student to the aesthetic aspects of literary appreciation and analysis.

Systematic study of the theory, description and application of translation. To develop students skill in communicative Hindi.

#### **Module 1**

Poetry – Prescribe a poetry collection (Ancient and Modern)

#### **Module 2**

##### **Translation (Prescribe a text book)**

Translation definition – Importance of Translation – Field of Translation – Types of Translation – Literary, Non Literary Translation – Translation of English passage to Hindi.

#### **Module 3**

##### **Communicative Hindi (Prescribe a textbook)**

Procedure for the development of communicative skills of students. Use of Hindi language in different situations – in Home, in College, in

Banks, in Hospitals, in Railway Stations in Book Shops etc. Names of Animals, Birds, Trees, Plants, diseases, vegetables, professions, kitchen utensils, etc.

### **Prescribed Textbooks**

1. Poetry Collection - Hindi Kavya Sopan  
(Detailed) Edited by Sathyaprakash Misra  
Published by Lokbharathi, New Delhi

Poems to be studied

1. Kabeer – Sakhi – 1 to 8
2. Soordas – Pad – 1 to 3
3. Bihari – Doha – 1 to 4
4. Nadi ke Dweep – Agney
5. Desh Gaan – Sarveswar Dayal Saksena
6. Proud Shiksha – Dhoomil

2. Translation (Detailed) - Anuvad  
Edited by Dr. M.S. Vinayachandran  
Published by Lokbharathi Prakasan,  
New Delhi

(Chapter 2, 3 and 6 should be omitted. From chapter 4 Anuvad ke Prakar, Portions upto karyalayeen anuvad should be studied, Chapter -7 Translation. First 5 passages should be studied)

3. Communicative Hindi - Bolchaal ki Hindi  
By Dr. Suseela Gupta,  
Lokbharati Prakashan, Elahabad-1

(Conversations in Home, College, Bank, Hospital, Railway Station and Book shop should be studied. Names of Animals, Birds, Trees, Plants, Diseases, Professions, Vegetables, Kitchen utensils, Spices and Eatables should be studied.)

# Language Course IX (Additional Language IV)

## 15UFR411.1: Culture and Civilization

**No. of credits: 4**

**No. of instructional hours per week: 5**

### **AIMS:**

This course is intended to familiarize the students with French culture and civilization with specific reference to Kerala culture.

### **OBJECTIVES:**

1. To acquaint the students with French culture and civilization.
2. To comprehend, compare and understand better the civilization of one's native place.

### **SYLLABUS:**

NAME OF TEXT: **CONNEXIONS** – Niveau 1 By Régine Mérieux and Yves Loiseau

Publisher : Didier

Module 4 : Se situer dans le temps

Unit 10 : Au jour le jour

Unit 11 : Roman

Unit 12 : Je te retrouverai

**Articles on Kerala culture with special emphasis on festivals, tourist centres and cuisine.**

### **Reference books :**

1. Le Nouveau Sans Frontières Vol I by Philippe Dominique
  2. Panorama Vol I by Jacky Girardet
- Cours de langue et de civilisation française Vol I (Mauger Bleu)

# **Core Course V**

## **15UEN441: READING PROSE**

**No. of credits: 4**

**No. of instructional hours per week: 5 (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 18th 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. Goldsmith: The Man in Black
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

## **Foundation Course II**

### **15UEN421: INFORMATICS**

**No. of credits: 3**

**No. of instructional hours per week: 4 (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.

## **Complementary Course VII**

### **15UEN431: HISTORY OF ENGLISH LANGUAGE**

**No. of credits: 3**

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

**Modules 1 to 4**

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

**Complementary Course VIII**  
**15UCJ431: BASICS OF NEWS EDITING**

**No. of credits: 3**

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

**Module — 1**

Contents of a newspaper - news, editorials, columns, cartoons, letters to the editor, features, photographs, infographics Page makeup

**Module — 2**

Sub editor - role and responsibilities in a newspapers, translation of stories from Malayalam to English and vice versa, handling news agency copies

**Module — 3**

Principles of editing, selection, correction, rewriting, stylebook Module - 4 Writing headlines, functions & types of headlines - banner, skyline, kicker, deck, label, feature heads

### **Module - 5**

Practice Session 10 hours - Bringing out Newsletters / Assignment included

### **Reference List**

1. Baskette, Scissors & Brooks (1982), The Art of Editing New York, Me Millan Publishing Co
2. Evans, Harold (1972), Newsman's English, London, William Hainemann Ltd.
3. Shaju, P. P. (2012), Reporting and Editing for Media, Calicut, Calicut University
4. Saxena, Sunil (2006), Headline Writing, New Delhi, Sage
5. George, T. J. S. (1989), Editing: A Handbook for Journalists, New Delhi, BMC
6. Smith, Ron & Loreaire O' Connell (2004), Editing Today, New Delhi, Sujjeet Publications

# SEMESTER V

## Core Course VI 15UEN541: LITERARY CRITICISM

**No. of credits: 4**

**No. of instructional hours per week: 5 (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

##### B. Indian Aesthetics:

Theory of Rasa, Alankara

##### 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.
- Kuppuswami Sastri. "The Highways of Literary Criticism in Sanskrit" (pp. 173–190), in Indian Aesthetics: An Introduction. Ed. V.S. Sethuraman. Macmillan India, 1992.
- Raghavan, V. "Use and Abuse of Alankara" (pp. 235–244) in Indian Aesthetics: An Introduction. 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 – New Criticism – Structuralism – Psychoanalysis – Myth Criticism

## **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. 10th Edition. New Delhi: Pearson Education, 2009.

## **Core Course VII**

### **15UEN542: INDIAN LITERATURE IN ENGLISH**

**No. of credits: 4**

**No. of instructional hours per week: 5 (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) Subhadra Sengupta: The Fourth Daughter
- 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.

**Core Course VIII**  
**15UEN543: FILM STUDIES****No. of credits: 2****No. of instructional hours per week: 3 (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. Harvey, Bob. How to Make Your Own Video or Short Film
8. Stam, Robert and Alessandra Raengo. Literature and Film: A Guide to Theory and Adaptation. Oxford: Blackwell, 2003.

**Suggested viewing list:**

1. Michael Radford's *Il Postino*
2. Robert Wiene's *The Cabinet of Dr. Caligari*
3. Sergei Eisenstein's *Battleship Potemkin*
4. Vittorio De Sica's *Bicycle Thief*
5. John Ford's *Stagecoach*
6. Alfred Hitchcock's *Psycho*
7. Jean Renoir's *The Rules of the Game*
8. Satyajit Ray's *Pather Panchali*
9. 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.

**Core Course IX****15UEN544: LINGUISTICS AND PHONETICS****No. of credits: 4****No. of instructional hours per week: 4 (Total 72 hrs)****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

### **Module 2**

Morphology – morphemes – classification – allomorphs – Syntax – word classes – form class – function class – formal features – IC analysis – PS Grammar – TG Grammar.

### **Module 3**

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

### **Module 4**

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.

## 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:

- Jones, Daniel. English Pronouncing Dictionary. 17th Edn. CUP.
- Marks, Jonathan. English Pronunciation in Use: Elementary. CUP, 2008.
- 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.

**Core Course X**  
**15UEN545: POST COLONIAL**  
**LITERATURES IN ENGLISH**

**No. of credits: 4**

**No. of instructional hours per week: 5 (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:**

- 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
- Wislawa 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) Chinua Achebe –Things Fall Apart

(b) Sharan Kumar Limbale - Akkarmashi

**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.

## Open Course

### 15UEN551.1: COMMUNICATIVE APPLICATIONS IN ENGLISH

No. of credits: 2

No. of instructional hours per week: 3

**AIMS**

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

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.

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**

Intensive and Extensive reading - skimming and scanning – fast reading – writing short messages – e mails – Letters- informal/ formal/official/ business related-

Preparing agenda, minutes – CV – Describing persons, places, incidents and events – short argumentative essays.

### **Module 3**

#### **Writing for Specific Purposes–**

Scientific writing – business writing- preparation of project proposals- preparing notes and reports based on visuals, graphs and diagrams – Writing ads- Writing summaries and reviews of books and movies in English and

regional languages. Providing captions for photos and pictures.

## **Module 4**

### **Practical Sessions**

Making short speeches— addressing an audience – attending an interview- using audio-visual aids– Compering – group discussion

Symposium – presenting different aspects of a debatable topic.

*Proposal : To include a viva-voce in this paper.*

## **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**

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

## **Open Course 15UEN551.2: THEATRE STUDIES**

**No. of credits: 2**

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

### **Aims:**

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

### **Objectives:**

1. To sensitize students that theatre is praxis



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

## **COURSE OUTLINE**

### **Module 1**

Origin of Western theatre. Origin of Drama – eminent Greek playwrights – Chorus and its evolution – miracle, morality and mystery plays – Aristotle’s theory of drama – Elizabethan stage – Restoration theatre.

### **Module 2**

Introduction to Indian theatre. Bharata and Natya sastra - relevance - contributions of Bhasa and Kalidasa - dance drama – folk theatre - theatre in Kerala - Kathakali - Kutiyattam - recent trends in Indian theatre.

### **Module 3**

Sub-genres. Problem Play – trends in 20th century drama - Epic theatre – Absurd theatre – Postcolonial theatre.

### **Module 4**

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

## **COURSE MATERIAL**

### **References**

#### **Module 1**

1. John Gassner and Edward Quinn. The Reader’s Encyclopedia of World Drama. London: Methuen, 1975.
2. Harold Bloom Ed. Greek Drama. Philadelphia: Chelsea House.
3. Peter Womack. English Renaissance Drama. Oxford: Blackwell. 2006.

## **Module 2**

1. P.Venugopalan Ed. Kutiyattam Register “Kutiyattam” Thiruvananthapuram: Margi, 2007. 21–34.
2. K.P.S. Menon. A Dictionary of Kathakali. Orient Blackswan.

## **Module 3**

Martin Esslin. The Theatre of the Absurd. 3rd Ed. Britain: Penguin. 1980.

## **Module 4**

### **General reference**

Keir Alam. The Semiotics of Theatre and Drama. London, Methuen, 1980.

# SEMESTER VI

## Core Course XI 15UEN641: WORLD CLASSICS

**No. of credits: 4**

**No. of instructional hours per week: 5 (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. Highet, 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: *Abhinjana Sakuntalam*. 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)

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.

**Core Course XII**  
**15UEN642: 20th CENTURY MALAYALAM**  
**LITERATURE IN ENGLISH TRANSLATION**

**No. of credits: 4**

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

**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 20th 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 20th 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. K. Ayyappa Paniker - “Lay of the Anklet”
7. 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 – condi-

tions 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: Excerpts from Devaki Nilayngode’s *Antharjanam*

(b) Short stories:

1. Thakazhy Sivasankara Pillai – “In the Flood”
2. Vaikom Muhammed Basheer – “The World Renowned Nose
3. T.Padmanabhan – “The Girl Who Spreads Light”
4. Lalithambika Antharjanam – “Wooden Cradles”
5. N.S.Madhavan - “Higuita”
6. C. Ayyappan: “Spectral Speech”
7. Chandramati – “The (Postmodern) Story of Jyoti Vishwanath”
8. 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.

## **Core Course XIII**

### **15UEN643: ENGLISH FOR THE MEDIA**

**No. of credits: 4**

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

#### **AIMS**

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

#### **OBJECTIVES**

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

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



## COURSE OUTLINE

### Module 1

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

**Newspapers:** News stories, features – Headlines, subheads, captions, reviews. Vocabulary that can affect the slant, emotive words and neutral words. Cohesion techniques, use of passive structures.

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

**Planning and Writing features** – Editorials – Op-Ed pieces – Interviews: skills needed – Language used - The phrases that are used for the interview for Introductions - Interrupting - Markers for buying time, to elicit more clarity - how to use linguistic ploys – use of connectives to help progression and continuity - use of the right pace, punctuating explanations using the right words - the art of questioning and its overall philosophy. Analysing news stories and features – political ideologies and language of newspapers – style - House styles of leading newspapers – emphasis given to use of desi words and foreign words.

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

**Module 2 Radio:** Role of presenters – importance of voice, diction, delivery and language - introducing the guests/features/news/Introducing different genres of music, Pre-teach - Vocabulary, relevance of the topic sentence, language used in debriefing, contextual use of phrasal verbs of a DJ or a presenter.

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

**TV: Scripts for TV** - The pre-production process - Required vocabulary to understand process - The phrases used in conversation, Script writing - Editing a T.V. Documentary - roles of an editor and output editor – selection of news – language of news writing/reporting. TV programming: – use of formal/conversational language - abbreviations used in the filming schedule and its relevance - collocations used in T.V. as a medium - the technical vocabulary

### **Film:**

Writing a screenplay – films as a social commentary – language in film: mirroring in-vogue vocabulary, changes with genre - The features of spoken dialogues, how language helps to pitch successfully - The relevance of log line. Vocabulary for Pre-production – Language used in explaining potential problems, presenting solutions Writing Film Reviews: Pre – Teach Vocabulary, Structure of the Content, Mapping the different stages of how a film is born, Language devices used, Use of Contrasting Information & Additional Information, Vocabulary used.

### **Module 3**

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

### **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.

## **Core Course XIV**

### **15UEN644: WOMEN'S WRITING**

**No. of credits: 3**

**No. of instructional hours per week: 4 (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. Sara Joseph : "Inside Every Woman Writer"
3. Amy Tan : "Rules of the Game"

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

1. 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: Routledge, 1996.
- ✧ Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routledge.
- ✧ 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.
- ✧ Roudie, 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.**

## **Elective Course**

### **15UEN661.1: TRANSLATION STUDIES (Elective)**

**No. of credits: 2**

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

#### **AIMS**

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

#### **OBJECTIVE**

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

1. Explain the concepts and theories of translation.
2. Undertake various translation works.
3. Find employment as translators.

#### **COURSE OUTLINE**

##### **Module 1: Fundamentals of translation**

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

##### **Module 2: Key Concepts**

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

##### **Module 3: Case Studies**

1. Analysis of a translated Text:

a. From Malayalam to English

i. A story

ii. A poem

b. From English to Malayalam

1. A story

2. Problems of translations

#### **Module 4: Translation practice**

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

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

### **COURSE MATERIAL**

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

##### **Core reading**

Word Worlds (Oxford University Press)

##### **Further reading**

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

## **Elective Course**

### **15UEN661.2: COPY-EDITING (Elective)**

**No. of credits: 2**

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

#### **AIMS:**

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

#### **OBJECTIVES**

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

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

#### **COURSE OUTLINE**

##### **Module 1:**

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

##### **Module 2:**

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

##### **Module 3:**

The problem of style - the concept of in-house-style – inhouse style manuals - the question of grammar – abbreviations – concord – nouns -proper nouns— punctuation—spelling—ambiguity—dates - money— measurements—a brief understanding of the make -up of a standard book—preliminary pages - indexing a book- bibliographical references—



special books like scientific and technological books Onscreen copy editing—definition—scope—different types—technical issues involved—legal and safety concerns—software tools

## **Module 4**

### **Practice Session:**

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

## **COURSE MATERIAL**

### **Reading List**

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

### **Reference:**

Butcher, Judith, et al. Butcher's Copy-editing, Fourth Edition. New Delhi: CUP, 2007.

## **Elective Course**

### **15UEN661.3: CREATIVE WRITING (Elective)**

**No. of credits: 2**

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

## **Project / Dissertation**

### **15UEN645: Common guidelines for Project / Dissertation**

**No. of credits: 4**

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

### **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] are 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 values 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 Number.
- ⊙ 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 has 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 7th edition.

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

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