



M.E.S MAMPAD COLLEGE (AUTONOMOUS)

MAMPAD COLLEGE P.O, MALAPPURAM, KERALA, INDIA, 676542

**Affiliated to University of Calicut
Accredited by NAAC with A grade**

<i>Syllabus Year</i>	2021-22
<i>Department</i>	English
<i>Programme</i>	BA English

ENG1A01

Transactions: ESSENTIAL ENGLISH LANGUAGE SKILLS

COURSE CODE	ENG1A01
TITLE OF THE COURSE	TransActions: ESSENTIAL ENGLISH LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

- To impart the necessary macro and micro English language skills to learners to enable them to express their feelings, opinions, ideas and thoughts fluently and accurately in a variety of personal and professional contexts.
- To create in learners a definitive sense of the stylistic variations of English and how they are used in real life situations.
- To inculcate in learners a taste for deeper pursuit and acquisition of advanced level of skills in English.
- To guide them on how to participate in discussions and make seminar presentations with special focus on specific vocabularies and styles of usage in such contexts.

2. COURSE DESCRIPTION

I. COURSE SUMMARY:

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

II COURSE DETAILS

Module 1: Pronunciation

Introduction--speech sounds-vowels-consonants-basics of word/sentence stress- resolving issues of L1interference-e/m-learning corner.

Module 2: Vocabulary

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

Module 3: Grammar

Introduction- major tenses-present-past-future-questions and negatives- modals-conditionals-e/m-learningcorner. Tag Questions, Subject-Verb Agreement (Concept is Introduced with Examples)

Module 4: Speaking Skills

Social Communication: Introduction – sounding very polite- making a point/persuading- giving opinions/preferences-encouraging/comforting- making suggestions/regrets.-complimenting-guessing-telephoning in English.Academic Communication: discussion skills presentation skills-debating skills- e/m-learning corner.

Module 5: Reading Skills

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

Core Text:

Code	Title	Author
ENG1 A01	TransActions: ESSENTIAL ENGLISH LANGUAGE SKILLS	Dr. Kunhammad K.K.& Dr. Abdul Latheef V

ENG1A02: WAYS WITH WORDS: LITERATURES IN ENGLISH

COURSE CODE	A02
TITLE OF THE COURSE	WAYS WITH WORDS: LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90(5 Hours / Week)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

II. COURSE DETAILS

Module 1: Poetry

1. Sonnet 29 : Shakespeare
2. Ode to Autumn: John Keats
3. A Roadside Stand: Robert Frost
4. The House of My Childhood: Dilip Chitre
5. Old Folks Laugh: Maya Angelou
6. Once Upon A Time: Gabriel Okara
7. The Times They Are A-Changing : Bob Dylan
8. Telephonic Conversation: Wole Soyinka

Module 2: Short Story

1. Appointment in Samarra: W. Somerset Maugham

2. A Shocking Accident: Graham Greene
3. Lamb to the Slaughter: Roald Dahl
4. It Used to Be Green Once : Patricia Grace

Module 3: Essay

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

Module 4: One Act Play

1. Something Unspoken: Tennessee Williams

Core text

Code	Title	Author	Publisher
ENG1 A02	WAYS WITH WORDS LITERATURES IN ENGLISH	BoS, University of Calicut	University of Calicut

CORE COURSES
INTRODUCING LITERATURE

COURSE CODE	ENG1B01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

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

OBJECTIVES OF THE COURSE:

- a. To introduce students to the language of literature, i.e., the meaning-making devices, verb phrases, collocations, linkers, sense groups and their functions in the literary text
- b. To train the students to identify the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions
- c. To recognize diverse points of view within a single text and to understand the rationale of polyphony
- d. To prepare students in reading literary/cultural texts closely, beyond the literal.
- e. To enable students to recognize the dominant voice/s within the text and its agendas
- f. To encourage questioning the text in order to perceive marginalized voices - the voices of the child, Dalit, transgender and female

- g. To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module 4: 30 hrs

Evaluation: 12 hrs

Total: 108 hours

B. COURSE DETAILS:

Module 1: Language and its Literary Nuances

Signifying Devices

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

The Poetic: Comparisons, Exaggerations, Images, Symbols, Iamb, Trochee, Caesura, Enjambment. Alliteration and Assonance.

Texts:

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

Module 2: Polyphonic Texts

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

Texts:

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

Module 3: Literature and Ideology

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

Texts:

1. Arundhati Roy "The God of Small Things"
2. Charlotte Bronte "Jane Eyre"
3. George Orwell "A Hanging"

4. Hansda Sowvendra Shekhars “The Adivasi will not Dance”

Module 4: Perspective of the Subaltern

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

Texts:

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

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

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

Angelou, Maya. *I know Why the Caged Bird Sings*. Bantam, 1971.

Austen, Jane. *Pride and Prejudice*. Penguin, 2003.

Bond, Ruskin. “The Night the Roof Blew Off” *Tigers Forever: Poems and Stories*. RatnaSagar, Delhi, 1996.

Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.

Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006. Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.

Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.

Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007.

Garner, James Finn. *Politically Correct Bedtime Stories*. Wheeler, 1995.

Golding, William. *Lord of the Flies*. Penguin, 1954.

Hemingway, Ernest. “Hills like White Elephants” *Men without Women*. Amereon, 1940.

McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.

McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007. Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.

Orwell, George. *1984*. General Press, 2017.

Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton & Co Inc, 2014. Roy, Arundhati. *The God of Small Things*. Penguin, 2017.

Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011.

Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986.

Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.

Shekhar, HansdaSowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.

Swan, Michael. *Practical English Usage*. Oxford, 2017.

Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000.

Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.

Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar, W.W.Norton&Company, 1985, pp. 1345- 49.

Web Resources:

Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Spreading*, 7 Oct. 2009.

www.youtube.com/watch?v=D9Ihs241zeg.

Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010,

www.youtube.com/watch?v=SajALSSbNKw.

"Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014.

ENG2 A03 WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS

COURSE CODE	ENG2 A03
TITLE OF THE COURSE	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION I

COURSE SUMMARY

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

Module 1: The Process of Writing

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

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

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

Vocabulary for Writing: Selection of vocabulary- Abbreviations- Choice of nouns and adjectives- Appropriate verbs and adverbs- Conjunctions and prepositions- Prefixes and suffixes- Synonyms- Common Grammatical errors.

Composing the Content: Writing introductions and conclusions- Ordering the paragraphs

- Proof-reading and editing- Finalizing the final draft.

Module 2: Elements of Writing

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

Module 3: Writing for Professional Purposes I

Writing Reviews: Reviewing books – Reviewing movies - Writing product reviews Writing Case Studies

Writing Reports: Feasibility report, Progress reports, Evaluative reports

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

Module 4: Writing for Professional Purposes II Writing CVs Letter Writing:

Transmittal and cover letters - Emails

Writing summaries

Writing memos On writing blogs

Etiquette in writing

Core Text:

Code	Title	Author	Publisher
ENG2 A03	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	Dr. Anvar Sathath V.P. & Dr. Jacob George	University of Calicut

APPRECIATING POETRY

COURSE CODE	ENG2B02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

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

OBJECTIVES OF THE COURSE:

- a. To introduce the students to the basic elements of poetry, including the stylistic and rhetorical devices employed in poetry, and to various genres of poetry.
- b. To facilitate students to attain various perspective in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.
- c. To familiarize the learners with different forms of poetry written in British and American literature.
- d. To create an awareness among the learners about different forms and themes of poetry produced across the globe in the history of literature.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 16 hrs
Module 2: 40 hrs
Module 3: 30 hrs
Module 4: 10 hrs
Evaluation: 12 hours

Total **108 hours**

COURSE DETAILS:

Module 1: Poetry- Some Key Concepts

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

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

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

Module 2: Poetic Forms

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

Module 3: World Poetry

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

Module 4: Appreciation of Poetry

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

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

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.

Bernard Blackstone. *Practical English Prosody: A Handbook for Students*. Longman, 2009.

A. T. Thomas Ed. *Chaucer to Housman Vol I*. New Delhi: B.I. Publications 1990.

Katherine Washburn and John S. Major Ed. *World Poetry: An anthology of Verse from Antiquity to Our Time*.

New York: W. W. Norton, 1998.

Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. *The Norton Anthology of Poetry*. 5th Ed. New York: W.

W. Norton, 2005.

Neil Corcoran. *English Poetry since 1940*. London: Longman, 1993.

Neil Roberts. *A Companion to Twentieth Century Poetry*. Malden, Blackwell, 2003.

Philip Hobsbaum. *Metre, Rhythm and Verse Form*. London: Routledge, 2006 .

Rajiv Patke, *Postcolonial Poetry in English*. Oxford: OUP, 2006.

R. P. Draper. *An Introduction to Twentieth Century Poetry in English*. Basingstoke, Palgrave, 1999.

Tom Furniss and Michael Bath. *Reading Poetry- An Introduction*. London: Prentice Hall, 1996.

ENG3 A05 SIGNATURES: EXPRESSING THE SELF

COURSE CODE	ENG3 A05
TITLE OF THE COURSE	SIGNATURES: EXPRESSING THE SELF
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

II. COURSE DETAILS

Module 1: Autobiographical Writings and Memoirs

1. Memoirs: Pablo Neruda (Excerpts)
2. Pilgrim at Tinker Creek: Annie Dillard (Excerpts)
3. I Stand With You Against the Disorder: Jeanette Armstrong
4. When I was Growing Up: Nellie Wong

Module 2: Speeches and Testimonies

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

Module 3: Diary entries and Letters

1. A Diary of a Young Girl: Anne Frank (Excerpts)
2. The Secret Diary of Adrian Mole aged 13 ¾: Sue Townsend (Excerpts)
3. Nenjamparamba Letters: M.A. Rahman
4. Gandhi's letter to Adolf Hitler

Core Text

Code	Title	Author	Publisher
ENG3 A05	SIGNATURES: EXPRESSING THE SELF	BoS, University of Calicut	University of Calicut

APPRECIATING PROSE

COURSE CODE	ENG3B03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

AIM OF THE COURSE: The course aims to enable the learners to appreciate and to critically analyze prose writings of different types and from diverse contexts – social, political, historical and national

OBJECTIVES OF THE COURSE:

- a. To familiarize the students with different types of prose writing.
- b. To introduce to them the basic concepts of style and literary devices in prose.
- c. To acquaint them with cultural diversity and divergence in perspectives.
- d. To develop their critical thinking abilities and write creatively and critically.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 30 hrs

Module 2: 30 hrs

Evaluation: 12 hrs

Total: 72 hrs

B. COURSE DETAILS:

Module 1: Introduction to Prose

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

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

Module 2:Reflections and speeches

1. Francis Bacon : Of Studies
2. Charles Lamb : Dream Children :A Reverie.
3. G. K Chesterton : On Running After One’s Hat
4. Albert Camus : Nobel Acceptance Speech
5. Arundhati Roy : Come September
6. Pico Iyer : In Praise of the Humble Comma
(Biography/Autobiography/Memoir)
7. Chinua Achebe : The Education of a British Protected Child(extract from the text.)
8. Marcel Junod : The First Atom Bomb. (extract from Warrior Without Weapons, translated by Edward Fitzgerald.)
9. Usha Jesudasan : Justice vs Mercy

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.(Chapter IV)

Dr. Takashi Nagai : *Letter from Nagasaki* & Dr. Tamiki Hara : *Letter from Hiroshima*
Doris Lessing: *On not winning the Nobel Prize* (Nobel Lecture, December 7,2007)
Bertrand Russell: *Ideas that have helped mankind.*

Marilynne Robinson : *When I Was a Child*

Thomas de Quincey : *The Literature of Knowledge and The Literature of Power*

J.B Priestley : *On Doing Nothing*

Robert Lynd : *On Forgetting* AG.

Gardiner : *On Living*

COURSE CODE	ENG3B04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

- a. To familiarize the students with the key concepts of English grammar and to use them more sensitively in their day-to-day communication needs.
- b. To help students towards a better language use through the understanding of the sentence patterns in English.
- c. To help the students develop a sense of English grammar, idioms, syntax, semantics and their usage.
- d. To develop the logical and analytical skills in the use of language for communication.
- e. To familiarize students with contemporary English usage

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 18 hrs
Module 2: 10 hrs
Module 3: 15 hrs

Module 4: 15 hrs
Module 5: 20 hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Basic Grammatical Units:

1. Form class and Function words
2. Identifying the Grammatical labels and Functional labels of words
3. Verb in Function—Gerund , Infinitives, Participles—their uses
4. Synonyms, Antonyms, Precise Use
5. Mood and Modality
6. English Morphology – Compounding, Affixation, Inflexion, Derivation
7. Phrasal verbs and idioms

Module 2: The Sentence

1. Word order and Sentence Pattern
2. Coordination and Subordination

Module 3: Sentence Transformations: A Relook at Traditional Categories

1. Tag questions
2. Active passive
3. Direct and indirect
4. Simple, complex, Compound
5. Movement – Collocation

Module 4: Important Grammatical Concepts:

1. Time, Tenses and Aspects
2. Lexical Verbs and Auxiliary verbs: Their uses
3. Anomalous Finites
4. Subject—Verb agreement in sentences
5. Degrees of Comparison

Module 5: Practical Exercises:

1. Reorder jumbled sentences
2. Correct the given sentences according to accepted Modern usage and justify the changes made
3. Paragraph Editing (with more focus on grammatical corrections)
4. Translate a passage from Mother Tongue to English

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Gleason, H. A. *Linguistics and English Grammar*. Holt, Rinehart & Winston, Inc. 1965. Leach, Geoffrey & Ian Savaitvik. *A Communicative Grammar of English*. ELBS. Murphy, Raymond. *English Grammar*.

Cambridge University Press, 2005

Quirk R. & Sidney Greenbaum. *A University Grammar of English*. ELBS.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.

Thomson, A. J. and Martinet. *A Practical English Grammar Combined Exercises Vol. 1 & 2.* . Oxford University Press.

Quirk, Randolph. *The Use of English.* Longman, 1968.

Sailaja, Pingali. *Indian English.* Edinburgh University Press, 2009.

ENG4 A06 SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES

COURSE CODE	ENG4 A06
TITLE OF THE COURSE	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION I

COURSE SUMMARY

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

Total

90 hrs

II. COURSE DETAILS

Module 1: Literature and Media

1. “Divided Times”: Amanda Michalopoulou
2. Komala: Santhosh Echikkanam

Module 2: Globalization and IPR

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

Module 3: Nation and Its Boundaries

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

Module 4: The Marginalized and their Rights

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

Code	Title	Author	Publisher & Year
ENG4 A06	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES	BoS, University of Calicut	University of Calicut

APPRECIATING FICTION

COURSE CODE	ENG4B05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: The course aims to instil in the learners a love of fiction, to stimulate their imagination and to foster intercultural dialogue

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	20 hrs
Module 2:	35 hrs
Module 3:	15 hrs
Module 4:	8 hrs
Evaluation:	12 hrs

TOTAL 90 hrs

B. COURSE DETAILS:

Module 1: Understanding Fiction

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

Module 2: Short Fiction

1. O Henry- The Cactus
2. Maxim Gorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound of Thunder
5. Sally Morgan- The Letter

6. Arun Joshi- The Homecoming
7. Ken Liu- The Paper Menagerie

Module 3: Long Fiction

George Orwell- *Animal Farm*

Module 4: Film

Moby Dick: dir John Huston

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level English Language*. Oxford: OUP,2000.

Watt, Ian. *The Rise of the Novel*. University of California Press, 2001.

Booth, Wayne C. *Rhetoric and Fiction*. University of Chicago Press, 1983

Lubbock, Percy. *Craft of Fiction*. Penguin 2017.

Lazar ,Gillian. *Literature and Language Teaching: A Guide for Teachers and Learners*. Cambridge University Press, 2008.

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007.

Borges, Jorge Luis and Andrew Hurley.*Collected Fictions*. The Penguin Press,1954.

Camus, Albert. *The Stranger*. New York: Vintage Books,1954

Evans, Arthur B eds. *The Wesleyan Anthology of Science Fiction*..Middletown, Conn: Wesleyan UniversityPress, 2010

Gorky, Maxim. *The Collected Short Stories of Maxim Gorky*. Citadel Press, 1988

Joyce, James - *Dubliners* at Planet eBook

Liu, Ken. *The Paper Menagerie and Other Stories*. London, Sydney, New York: Saga Press, 2016

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project Gutenberg www.gutenberg.org

Morgan, Sally. *My Place*. New York: Seaver Books, 1987.

O' Henry .*Works by O Henry-* at Project Gutenberg www.gutenberg.org

Orwell, George –1984. London: Secker and Warburg, 1949

Poe, Edgar Allan –*The Complete Tales and Poems of Edgar Allan Poe*. New York: Vintage Books,1975

Salinger, J D.*The Catcher in the Rye*. Boston: Little, Brown,1951

Tagore, Rabindranath. *The Hungry Stones and Other Stories*.atProject Gutenberg. www.gutenberg.org

Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library,

LITERARY CRITICISM

COURSE CODE	ENG4B06
TITLE OF THE COURSE	LITERARY CRITICISM

SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

AIM OF THE COURSE: The course is a comprehensive spectrum of literary criticism of the west and the east, a survey of key movements, writers and concepts. It seeks to introduce the students to the history and principles of literary criticism since Plato and to cultivate in them the philosophical and critical skills with which literature can be appreciated.

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	12 hrs
Module 2:	24 hrs
Module 3:	18 hrs
Module 4:	6 hrs
Evaluation	12 hrs

Total 72 hrs

B. COURSE DETAILS:

Module 1: Classical Literary Criticism

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

4. Longinus: Romanticism, Sublimity in literature – Its sources.

Module 2:

A. English Literary Criticism – The Sixteenth to the Nineteenth Century

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

B. English Literary Criticism – The Nineteenth Century

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

Module 3: Literary Criticism – The Twentieth Century

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

Module 4: Glossary

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

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

B Prasad, *An Introduction to English Criticism*.
Lois Tyson, *Critical Theory Today*.
David Daiches, *Critical Approaches to Literature*.
Harry Blamires. *A History of Literary Criticism*.

APPRECIATING DRAMA AND THEATRE

COURSE CODE	ENG5B07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM OF THE COURSE: The course is a wide spectrum of drama across the globe. It seeks to stimulate in the learners interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs
Total	90 hrs

B. COURSE DETAILS:

Module 1: Drama - Some Key Concepts

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

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

Module 2: Classical Drama

William Shakespeare: *Othello*

Module 3: World Plays

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

Module 4: Drama Adaptation

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

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

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Catherine Belsey, *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Jean Chothia, *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.

A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.

H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

LITERARY THEORY

COURSE CODE	ENG5B08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs/ week)

AIM OF THE COURSE: To introduce the students to the history and principles of literary theory and thereby to enhance the vision of students by introducing them to newest developments in theory.

OBJECTIVES OF THE COURSE:

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

society.**COURSE DESCRIPTION:**

A. COURSE SUMMARY

Module 1:	12 hrs
Module 2:	18 hrs
Module 3:	18 hrs
Module 4:	12 hrs
Module 5:	18 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Liberal Humanism versus Theory

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

Module 2: Structuralism, Poststructuralism and Psychoanalysis

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

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

1. Marxism: Base, Superstructure, Materialism, ideology. The Frankfurt School – Culture industry. Antonio Gramsci – The formation of the intellectuals, Subaltern. Louis Althusser – Ideological State apparatus and Interpellation.
2. Cultural Studies: Culturalism, New Left, CCCS, Raymond Williams’ definition of Culture, Structure of feeling, Stuart Hall and the ‘popular’, and the two paradigms of Cultural Studies.
3. Cultural Materialism & New Historicism: Marxist framework of Culture and History, Historiography, Foucauldian notion of Power, Difference with Old Historicism, Stephen Greenblatt, Louis Montrose

Module 4: Feminism and Queer Theory

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

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

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

READING LIST:

CORE TEXT: A text containing the above lessons will be made available FURTHER READING

Hans Bertons. *Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*.

Jonathan Culler. *Literary Theory: A Very Short Introduction*. Terry Eagleton. *After Theory*.

Peter Barry. *Beginning Theory*.

LANGUAGE AND LINGUISTICS

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

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:18 hrs

Module 2:30 hrs

Module 3: 15 hrs

Module 4: 15 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Language and Linguistics

Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing

Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics,

semiology, discourse

Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics

Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia.

(Concepts of linguist & polyglot)

Approaches to the study of linguistics - synchronic & diachronic - descriptive& prescriptive - traditional & modern

Concepts of langue, parole, competence. performance

Module 2: Phonetics

Airstream mechanism -Organs of speech

Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels - consonants

Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics

Phonemes in English - vowels, consonants, some important allophonic variants

Homophones, homonyms

Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants

Word accent

Accent & rhythm in connected speech - weak forms

Intonation

Juncture- Assimilation & Elision

Transcription

Need for uniformity - RP & GIE

Module 3: Morphology and Semantics

Morpheme, allomorph & morph

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

Semantic changes. Pragmatics: Contextual Meaning and Used in Dialogue, Text, Organization, Presupposition and Implication.

Module 4: Syntax

Types of phrases, clauses & sentences (brief repetition of Grammar already included in previous semester syllabus)

Syntactic models - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences & transforms - deep structure & surface structure - Some transformations - obligatory & optional - Interrogative - Do support - Negation - Passivisation - Co-ordination & subordination

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Lyon, John. Language and Linguistics: An Introduction

Gimson, A.C. An Introduction to the Pronunciation of English

Murphy, Raymond. English Grammar

Trask, R. I. Key Concepts in Language and Linguistics

Martinet, Andre. Elements of General Linguistics

Swan, Michael. Practical English Usage.

Gleason, H.A. Linguistics and English Grammar

Lyons, John. Ed. New Horizon in Language

Hancock, Mark. English Pronunciation in Use

Hall, Christopher J. An Introduction to Language and Linguistics

Odden, David. Introducing Phonology

Matthews, P.H. Linguistics: A Very Short Introduction

Yule, George The Study of Language.

INDIAN WRITING IN ENGLISH

COURSE CODE	ENG5B10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH

SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To enable students to appreciate Indian literature in English and to explore its uniqueness

OBJECTIVES OF THE COURSE:

- To provide an overview of the various phases of the evolution of Indian writing in English
- To introduce students to the thematic concerns, genres and trends of Indian writing in English
- To expose students to the pluralistic aspects of Indian culture and identity

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:20 hrs
Module 2:15 hrs
Module 3:25 hrs
Module 4:18hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Poetry

1. Rabindranath Tagore: Two verses - one each from The Gitanjali and The Gardener.
2. Sarojini Naidu: The Coromandel Fishers.
3. Kamala Das: Introduction.
4. Arun Kolatkar: Old Woman.
5. Agha Shahid Ali: Country without a Post Office.

6. Nissim Ezekiel- The Professor

Module 2: Prose

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

Module 3: Fiction

1. R K Narayan: An Astrologer's Day
2. Tamsula Ao: Laburnum for my Head.
3. Jhumpa Lahiri: The Interpreter of Maladies

Module 4: Drama and Film

1. Girish Karnad: Fire and Rain.
2. Charulatha: dir. Satyajit Ray.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Iyengar, Sreenivasa. *Indian Writing in English*. Delhi: Sterling, 1984.

Naik, M.K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.

Mehrotra, A.K. *A Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008
Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984

N.V. Bhairava and V. Sarang ed. *Indian English Fiction 1980-1990: An Assessment*. Delhi: Permanent Black, 1994.

Naik, M.K. and S.M. Panekar ed. *Perspectives on Indian Drama in English*. Delhi: Permanent Black, 1977.
Nelson, F.S., *Reworlding: The Literature of Indian Diaspora*. New York: Permanent Black, 1992.

Williams, H.M. *Indo Anglian Literature, 1800-1970*. Bombay: Orient Longman, 1976.
Amga, H.I., *Indo-English Poetry*. Jaipur: Surabhi Publication, 2000.

Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues*. Delhi: Prestige Books,

OPEN COURSES

ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	ENG5D01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To prepare the students for competitive exams such as UPSC, Defence, SSC, Banking, KPSC, Insurance and other examinations.

OBJECTIVES OF THE COURSE:

- a. To help the students to approach and qualify competitive examinations by introducing the usually discussed areas in the exams.
- b. To enable the learners to acquire necessary professional skills in the usage of English.
- c. To provide opportunities for the students to improve their listening and reading comprehension skills.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	16 hrs
Module 2:	14 hrs
Module 3:	14 hrs
Evaluation	10 hrs
Total	54 hrs

B. COURSE DETAILS:

Module 1: Word based questions

Synonyms, antonyms, analogy, one-word substitution, idiomatic use of verbs, test of spellings, Correct use of prepositions and articles.

Module 2: Sentence based questions

Error identification, Sentence correction, Jumbled words in a sentence, Sentence completion. Active Voice and Passive Voice

Module 3: Passage based questions

Jumbled sentences in a paragraph, Reading comprehension, English comprehension.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Edgar Thorpe and Showick Thorpe, *Objective English for Competitive Exams*.

Michael Swan, *Practical English Usage*.

Wren and Martin, *High School English Grammar & Composition*.

VOICES OF WOMEN

COURSE CODE	ENG6B11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6

NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To introduce students to experiences unique to women and to the fundamental precepts of the feminist movement and to identify the polyphonic quality of women's voices.

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module 4: 12 hr5

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Essays

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

12

Module 2: Poetry

1. Eunice D Souza: Bequest
2. Amy Lowell: Vintage
3. Sappho: To Anactoria in Lydia
4. Inez Hernandez Avila: To Other Women Who Were Ugly Once
5. Judith Wright: Eve to her Daughters

Module 3: Fiction

Novel: Kate Chopin : The Awakening

Short stories

1. Clarice Lispector : Preciousness
2. Alice Walker: The Flowers
3. Jhumpa Lahiri: A Real Durwan

Module 4: Drama and Film

Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbuf

Mustang : dir Denize Gamze Erguven

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Kamala Bhasin---What is Patriarchy?

Nivedita Menon--Seeing like A Feminist

Naomi Wolf--Beauty Myth

Alice Walker ---Color Purple

Caryl Churchill---Vinegar Tom

Deepa Mehta's films---Earth, Fire, Water

Rina Das' Film---The village Rocks

CLASSICS OF WORLD LITERATURE

COURSE CODE	ENG6B12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM: To hone the sensibility of the student to appreciate the great classics, to understand their universal quality and thereby achieve a broader perspective of life

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 10 hrs
Module 2: 30 hrs
Module 3: 18 hrs
Module 4: 20 hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction to the ancient world

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

Module 2: Poetry

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

Module 3: Drama and Film

1. Sophocles: Oedipus Rex
2. Bhasa: Karnabhaaram
3. Les Miserables: dir. Bille August

Module 4: Fiction

1. Maupassant: Mother Savage
2. Tolstoy: The Three Questions
3. Firdausi: Shahnamah: The Story of Sohrab and Rustum
4. Ryunosuke Akutagawa: In a Grove
5. PU Songling: The Painted Wall

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Boccaccio, Giovanni. *The Decameron*.

Virgil. *Aeneid*. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at *Project Gutenberg* www.gutenberg.org
Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website

Songling, PU. *Strange Stories from a Chinese Studio* trans. Herbert A Giles. London: Thos. De La Rue &co, 1880.

www.rumi.org.uk and www.khamush.com
The Internet Classics Archive at classics.mit.edu

Pushkin, Alexander. *The Complete Works of Alexander Pushkin from Eugene Onegin to The Queen of Spades*.

FILM STUDIES

COURSE CODE	ENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

- f. To appreciate film as an art form and its aesthetics.
- g. To understand how film connects with history, politics, technology, psychology and performance.
- h. To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- i. To develop analytical skills so that the student can produce informed and thorough close readings of films.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 18 hrs
Module 2: 20 hrs
Module 3: 20 hrs
Module 4: 20 hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1:

A. Introduction to the basic terminology of filmmaking:

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.

Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30 degree rule, 180 degree rule.

Sound: Diegetic and Extra-diegetic sound, Speech and Music.

Colour: Black and White Cinema, Technicolour, Eastman Colour.

B. Introduction to film genres:

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

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

C. Introduction to major movements and theories

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

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

Module 2: Selected Essays on Film

1. Andre Bazin: The Evolution of the Language of Cinema (from *What is Cinema*)
2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen
3. Laura Mulvey: Visual pleasure and Narrative Cinema
4. Bill Nichols: The Voice of the Documentary

Module 3: Select Film Genres for Appreciation

1. *The Gold Rush* (Silent Film)
2. *The Sound of Music* (Musical)
3. *Nosferatu the Vampyre* (Horror)
4. *Vertigo* (Thriller)
5. *2001: A Space Odyssey* (Science Fiction)

Module 4: Case Studies of Classic Cinema

1. *Bicycle Thieves* (Italian Cinema/ Neo Realism)
2. *One Flew Over the Cuckoo's Nest* (American Cinema)
3. *Rashomon* (Asian Classic/ Japanese Cinema)
4. *Pather Panchali* (Indian Classic)
5. *Utharam* (Malayalam Film)

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Virginia Wright Wexman *A History of Film* Delhi, Pearson

Susan Heyward *Key concepts in Cinema Studies* London Routledge

Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007

Warren Buckland *Teach Yourself Film studies* , London , Hadden

J Dudley Andrew *The major Film Theories: An Introduction* New Delhi Oxford

Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP

J Dudley Andrew *Concepts in Film theory*

Bill Nicols ed. *Movies and Methods*

Andre Bazin *What is Cinema* Berkeley U of California P

John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP

COURSE CODE	ENG6B14
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: This course aims at introducing students to the body of literature, some of them still emerging, produced by writers from countries that were not a part of the canon of British Literature eg. Writers from Asia, Africa, the Caribbean's, Latin America, Canada and Australia. Writers from America are also included.

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 5 hrs
Module 2: 20 hrs
Module 3: 25 hrs
Module 4: 20 hrs
Module 5: 8 hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction

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

Module 2: Poetry

1. Alice Walker: Remember Me? (U.S)
2. A D Hope: Australia (Australia)
3. Derek Walcott: A Far Cry from Africa (Caribbean)
4. Faiz Ahmed Faiz: When Autumn Came (Pakistan)
5. Li Young Lee: I Ask my Mother to Sing (China)
6. Tenzin Tsundue : When it Rains in Dharamsala (Tibet)
7. David Diop: The White Man Killed my Father(West Africa)

8. Margaret Atwood: *Helen of Troy Does Countertop Dancing* (Canada)
9. Yasmine Gooneratne: *There was a Country* (Sri Lanka)
10. A K Ramanujan: *Self Portrait*

Module 3: Prose and Short Fiction

1. Gabriel Garcia Marquez: *The Handsomest Drowned Man in the World*
2. Alice Munroe: *Voices*
3. Robyn Davidson: *Tracks: One Woman's Journey across 1700 miles of Australian Outbreak*

Module 4: Drama

1. Wole Soyinka: *Death and the King's Horseman*
2. Eugene O'Neil: *Long Day's Journey into Night*

Module 5: Film

1. Kite Runner: dir Marc Forster
2. Embrace of the Serpent: dir Ciro Guerra

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

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

ELECTIVE COURSES

LITERATURE OF THE MARGINALIZED

COURSE CODE	ENG6B15
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: The course aims at introducing to the students the various aspects of marginality and how the question of marginality gets reflected in literature through revolutionary, indigenous and autonomous

ways of expression

OBJECTIVES OF THE COURSE:

1. To sensitize the students on issues pertaining to the marginalized
2. To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.
3. To communicate to the students how marginality is very often a contextual factor related to the socio cultural reality.
4. To discuss how the question of marginality has evolved by giving space to new and till now avoided categories of outcastes, bodily and culturally and how such people develop their own styles of articulation and subsequent theoretical foundations.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 10 hours

Module 2: 10 hours

Module 3: 10 hours

Module4: 12 hours

Evaluation: 12 hours

Total: 54 hours

B. COURSE DETAILS:

Module 1: Prose

1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.
4. Yves, is now finally safe in Australia thanks to Sanctuary www.sanctuaryaustraliafoundation.org.

Module 2: Poetry

1. Mascara: Meena Kandaswami.
2. It's a new day: L.J. Mark.
3. A ring to me is bondage: Mina Asadi.
4. I am not one of the: Cheryl Marie Wade.
5. A Song: Poikayil Appachan

Module 3: Short Story

1. Johnson and the Cascadura: Samuel Selvon.
2. Annamma Teacher Ororma: Sakkariya..
3. Turumpu Mullaaniyude Hridayam: Shihabudheen Poythum Kadavu.

Module 4: Documentary/ Film

13

1. Ara Jeevithangalkke Oru Swargam: dir M A Rahman

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Disability Studies Reader Second Edition. Ed. Lennard J. Davis. Routledge, 2006.
Hull, John M. *Touching the Rock: An Experience of Blindness*. SPCK, 1990.
Douglass, Frederick. My bondage and my freedom. www.gutenberg.org
Selvon, Samuel. Ways of Sunlight. Macgibbon and Kee. 1957

PROJECT

COURSE CODE	ENG6B21
TITLE OF THE COURSE	PROJECT
SEMESTER	5 and 6
CREDITS	2

The following are the guidelines for conducting, reporting and submitting the Project in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut. The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. In the VI Semester, the Course of Project Work is a continuation of the Course of Project work done in the V Semester. The number of hours allotted per week is 2 hrs in Vth and VIth semester.

PROJECT GUIDELINES

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

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

It shall consist of the following:

- Title of the Project

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

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

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.

8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

9. The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission

10. The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.

11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.

12. MLA (VIII edition) style may be followed for documentation

13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.

14. Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

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

*The Internal Viva-Voce conducted by a three member Committee comprising the Head of Department, Supervisor, and a senior Faculty member.

The External Evaluation of the Project is done by a Board of Examiners appointed by the University. The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12
2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18
4	Viva Voce	18
	TOTAL	60

The student who fails to attain 40 % of marks for Project shall redo and resubmit his/her project.

