



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic - Faculty of Language and Literature - Syllabus of BA English Language and Literature (including Dual Core) under CBCSS UG Regulations 2019 with effect from 2019 Admission onwards -Implemented- Orders Issued.

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**G & A - IV - B**

U.O.No. 8653/2019/Admn

Dated, Calicut University.P.O, 02.07.2019

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*Read:-*1.U.O.No. 4368/2019/Admn Dated, 23.03.2019.

2.Minutes of the Meeting of the Board of Studies in English (UG) held on 27/03/2019 (Item No.3).

3.Minutes of the meeting of the Faculty of Language and Literature on 17/06/2019 (Item No. V a).

**ORDER**

The Regulations for Choice Based Credit and Semester System for Under Graduate (UG) Curriculum-2019 (CBCSS UG Regulations 2019) for all UG Programmes under CBCSS-Regular and SDE/Private Registration w.e.f. 2019 admission has been implemented vide paper read first above .

The meeting of the Board of Studies in English UG held on 27/03/2019 vide item No. 3 has approved the Syllabus of BA English Language and Literature (including Dual core) in tune with new CBCSS UG Regulation implemented with effect from 2019 Admission onwards, vide paper read second above.

The Faculty of Language and Literature at its meeting held on 17/06/2019 has approved item No.3 of the minutes of the meeting of the Board of Studies in English UG held on 27/03/2019 vide paper read third above.

Under these circumstances, considering the urgency , the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of BA English Language and Literature (including Dual core) in accordance with the new CBCSS UG Regulations 2019, in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

Sanction is therefore accorded for implementing the Scheme and Syllabus of BA English Language and Literature (including Dual core) in accordance with CBCSS UG Regulations 2019, in the University with effect from 2019 Admission onwards .

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

1.The Principals of all Affiliated Colleges 2. Director, SDE

Copy to : PS to VC/PA to PVC/ PA to Registrar/PA to CE/ JCE I/JCE II/JCE VIII/DoA/EX and EG Sections/GA I F /CHMK Library/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer



**Revised Syllabus (w.e.f 2019 admission) of**  
**B.A. Programme in**  
**ENGLISH LANGUAGE AND LITERATURE (CBCSS-**  
**UG)**

**CHOICE BASED CREDIT SEMESTER SYSTEM (CBCSS)**

# Contents

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<b>Courses at a Glance</b>	
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## COURSES AND CREDITS

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

### CORE COURSES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR AND USAGE	5	4	17
5	ENG4B05	4	APPRECIATING FICTION	5	4	19
6	ENG4B06	4	LITERARY CRITICISM	4	4	21
7	ENG5B07	5	APPRECIATING DRAMA AND THEATRE	5	4	23
8	ENG5B08	5	LITERARY THEORY	5	4	25
9	ENG5B09	5	LANGUAGE AND LINGUISTICS	5	4	27
10	ENG5B10	5	INDIAN WRITING IN ENGLISH	5	4	30
11	ENG6B11	6	VOICES OF WOMEN	5	4	32
12	ENG6B12	6	CLASSICS OF WORLD LITERATURE	5	4	34
13	ENG6B13	6	FILM STUDIES	5	4	36
14	ENG6B14	6	NEW LITERATURES IN ENGLISH	5	4	38
15	ENG6B15/16/17/18/19/20	6	ELECTIVES	3	3	40/42/44/46/48/50
16	ENG6B21/ ENG6B22	5 and 6	PROJECT/ RESEARCH METHODOLOGY	2 per semester	2	52/55
17	SCHEME OF EXAMINATION					72
			TOTAL		63 CREDITS	

### Study Tour

Students may be taken on a study tour to any of the premier institutions of language, culture, art, film or media within the country during the V<sup>th</sup> or VI<sup>th</sup> semesters

## ELECTIVES

<b>Serial No.</b>	<b>COURSE CODE</b>	<b>SEMESTER</b>	<b>TITLE OF THE COURSE</b>	<b>HRS/WK</b>	<b>PAGE NO.</b>
1	ENG6B15	6	LITERATURE OF THE MARGINALIZED	3	40
2	ENG6B16	6	DIGITAL LITERATURE AND ENGLISH	3	42
3	ENG6B17	6	WRITING FOR THE MEDIA	3	44
4	ENG6B18	6	TRANSLATION STUDIES	3	46
5	ENG6B19	6	ENGLISH LANGUAGE EDUCATION	3	48
6	ENG6B20	6	SHAKESPEARE	3	50

## OPEN COURSES

### (FOR STUDENTS OF OTHER DISCIPLINES)

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

<b>Serial No.</b>	<b>COURSE CODE</b>	<b>SEMESTER</b>	<b>TITLE OF THE COURSE</b>	<b>HRS/WK</b>	<b>CREDITS</b>	<b>PAGE NO.</b>
1	ENG5D01	5	ENGLISH FOR COMPETITIVE EXAMINATIONS	3	3	57
2	ENG5D02	5	CREATIVE WRITING IN ENGLISH	3	3	59
3	ENG5D03	5	APPRECIATING LITERATURE	3	3	61

## DUAL CORE PROGRAMMES

<b>Seri al No.</b>	<b>COURSE CODE</b>	<b>SEMES TER</b>	<b>TITLE OF THE COURSE</b>	<b>HRS/WK</b>	<b>CRED ITS</b>	<b>PAGE NO.</b>

1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR & USAGE	5	4	17
5	ENG4B06	4	LITERARY CRITICISM	4	4	21
6	ENG5B23	5	APPRECIATING DRAMA	5	5	70
7	ENG5B09	5	LANGUAGE & LINGUISTICS	5	4	27
9	ENG6B11	6	VOICES OF WOMEN	5	4	32
10	ENG6B(15/16/17/18/19)	6	ELECTIVES	3	3	40/42/44/46/48/50
11	PROJECT/ RESEARCH METHODOLOGY  ENG6B21  ENG6B22	5 and 6		2 per semester	3	52/55
TOTAL			41 CREDITS			

**\*Project can be chosen either from Core English or from other core**

### **Complementary Courses**

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

### **COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) FOR OTHER UG PROGRAMMES**

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1(2)C01	½	ENGLISH FOR COMMUNICATION COURSE I	6	4	63

			ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION			
2	ENG4(3)C01	$\frac{3}{4}$	ENGLISH FOR COMMUNICATION COURSE II  ASPECTS OF READING AND WRITING	6	4	65
				TOTAL 8 CREDITS		

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

Table 1	Table 2
Social and Cultural History of Britain	Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History
Journalism	Political Science/ Electronic Media/ Modern Indian History/ Indian Constitution and Politics
History of English Literature	Social and Cultural History of Britain/ Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History/ Electronic Media
Emergence and Establishment of Islam	Movements and Revivalism in Islam

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

**COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) [TO BE OPTED BY STUDENTS OF B.A. ENGLISH PROGRAMME]**

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1(2)C02	$\frac{1}{2}$	HISTORY OF ENGLISH LITERATURE – I	6	4	66
2	ENG4(3)C02	$\frac{3}{4}$	HISTORY OF ENGLISH LITERATURE - II	6	4	68

			<b>TOTAL 8 CREDITS</b>
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### ABILITY ENHANCEMENT COURSES/ AUDIT COURSES

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

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

**\* Colleges can opt any one of the courses**

**\* Refer to CBCSSUG 2019 Regulations**

### Extra Credit Activities

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

### Internal Assessment Framework

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

\*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course.



### Split up of marks for test papers/viva voce

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

### Split up of marks for Classroom Participation

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

## External Assessment Framework

### End Semester Test Design of Courses with 80 Marks

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

### End Semester Test Design of Courses with 60 Marks

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

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

### 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:

- 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
- To train the students to identify the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions
- To recognize diverse points of view within a single text and to understand the rationale of polyphony
- To prepare students in reading literary/cultural texts closely, beyond the literal.
- To enable students to recognize the dominant voice/s within the text and its agendas
- 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

*Texts:*

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

#### **Module 2: Polyphonic Texts**

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

*Texts:*

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

#### **Module 3: Literature and Ideology**

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

*Texts:*

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

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

### Module 4: Perspective of the Subaltern

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

Texts:

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

READING LIST:

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, Hansda Sowvendra. *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](http://www.youtube.com/watch?v=D9Ihs241zeg).
- Ananthamurthy, UR. “Dalit Contribution to Indian Literature.” *YouTube*, 9 Dec. 2010,  
[www.youtube.com/watch?v=SajALSSbNKw](http://www.youtube.com/watch?v=SajALSSbNKw).
- “Collocations in English: Vocabulary Lesson.” *YouTube*, 10 Nov. 2014.

[www.youtube.com/watch?v=ssTWkruGar8](http://www.youtube.com/watch?v=ssTWkruGar8).  
 “100 Common Phrasal Verbs.” *YouTube*, 19 July 2016,  
[www.youtube.com/watch?v=TIUwXYEtL\\_o](http://www.youtube.com/watch?v=TIUwXYEtL_o)  
 “English Grammar: Connectors and Linkers.” *YouTube*, 14 Apr. 2016,  
[www.youtube.com/watch?v=mkccaI0A7N8](http://www.youtube.com/watch?v=mkccaI0A7N8).  
 “Phrasal Verbs in Daily English Conversations.” *YouTube*, 25 Sept. 2013,  
[www.youtube.com/watch?v=WHwxdT302I](http://www.youtube.com/watch?v=WHwxdT302I).  
 “Rashomon.” *YouTube*, 12 Oct. 2017, [www.youtube.com/watch?v=18MNCJ8YWg4](http://www.youtube.com/watch?v=18MNCJ8YWg4).  
 “Transitive and Intransitive Verbs: English Grammar.” *YouTube*, 26 Nov. 2015,  
[www.youtube.com/watch?v=SpL2o3jjfoA](http://www.youtube.com/watch?v=SpL2o3jjfoA).  
 “Useful Everyday Life Collocations in English Lessons.” *YouTube*, 22 Mar. 2017,  
[www.youtube.com/watch?v=DmRaYoqWGms](http://www.youtube.com/watch?v=DmRaYoqWGms).

### 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:

- 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.
- To facilitate students to attain various perspective in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.
- To familiarize the learners with different forms of poetry written in British and American literature.
- 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**

## B. 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

### 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.

C. 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 Noeton Anthology of Poetry*. 5<sup>th</sup> 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.

### 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 Again*



### ENGLISH GRAMMAR AND USAGE

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:

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

### 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:

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

#### COURSE 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

- O Henry- The Cactus
- Maxim Gorky- Her Lover
- James Joyce- Eveline
- Ray Bradbury- Sound of Thunder
- 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 University Press, 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](http://www.gutenberg.org)
- Morgan, Sally. *My Place*. New York: Seaver Books, 1987.
- O' Henry .*Works by O Henry*- at Project Gutenberg [www.gutenberg.org](http://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](http://www.gutenberg.org)
- Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960

## 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.
3. Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.

Three

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
<b>Total</b>	<b>90 hrs</b>

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.

## 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:

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

### COURSE 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

### **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**

COURSE CODE	ENG5B09
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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

## **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

Hencock, 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 Postcard.

##### Module 2: Prose

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

##### Module 3: Fiction

1. R K Narayan: The Fortune Teller
2. Temsula 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, 1999

## 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:**

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

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

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

**Total: 90 hrs**

**B. COURSE DETAILS:**

**Module 1: Essays**

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

**Module 2: Poetry**

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

**Module 3: Fiction**

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

**Module 4: Drama and Film**

Thozhilkendrathilekku  
At Five in the Afternoon : dir. Samira Makhmalbaf  
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 Rockster

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: Urubhangam
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](http://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](http://www.rumi.org.uk) and [www.khamush.com](http://www.khamush.com)

*The Internet Classics Archive* at [classics.mit.edu](http://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: Case Studies of Early Classics

1. Charlie Chaplin: The Gold Rush
2. Francois Truffaut: 400 Blows
3. Federico Fellini: 8 1/2
4. Andrei Tarkovsky: The Mirror

## Module 4: Case Studies of Contemporary Classics

1. Milos Forman: One Flew over the Cuckoo's Nest
2. Adoor Gopalakrishnan: Elipathayam (The Rat Trap)
3. Ousmane Sembene: Guelwaar
4. Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring

### READING LIST:

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

### FURTHER READING:

Virgina 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  
I 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

## NEW LITERATURES IN ENGLISH

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)

#### **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](http://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.

#### 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

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](http://www.gutenberg.org)  
Selvon, Samuel. Ways of Sunlight. Macgibbon and Kee. 1957

DIGITAL LITERATURE AND ENGLISH

COURSE CODE	ENG6B16
TITLE OF THE COURSE	DIGITAL LITERATURE AND ENGLISH
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: To introduce the students to the changing domains of literature developed digitally.

OBJECTIVES OF THE COURSE:

- To have an understanding of the important concepts of digital literature.
- To familiarize the history and politics of electronic literature and introduce its difference from the conventional idea of literature.
- To encourage the students to read and appreciate literature which is produced electronically.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

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

**Total: 54 hrs**

## B. COURSE DETAILS:

### Module 1: Key concepts

Digital literature, Digital Humanities, Hypertext, Cyberpunk Literature, Blogging and Vlogging.

### Module 2: Selected Essays

1. Jeffrey Masten, Peter Stally Brass and Nancy Vickers: Introduction to *Language Machines*
2. Robert Coover: *The End of Books* (New York Times)
3. Matt Kirschenbaum: "Materiality and Matter and Stuff: What Electronic Texts Are Made Of"
4. Alice Bell: "Theory: Hypertext Fiction and the Significance of Worlds" (Ch.2, *The Possible Worlds of Hypertext Fiction*)

### Module 3: Digital Literature – Selected Texts

1. Stuart Moulthrop: *Victory Garden* (Hypertext Novel)
2. Talan Memmott: "Lexia to Perplexia" (e-literature)

## READING LIST:

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

## FURTHER READING:

Paul Christiane, *Digital Art*.  
 Alice Bell, *The Possible Worlds of Hypertext Fiction*  
 Joseph Tabbi, *The Bloomsbury Handbook of Electronic Literature*.

### WRITING FOR THE MEDIA

COURSE CODE	ENG6B17
TITLE OF THE COURSE	WRITING FOR THE MEDIA
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 to make a better understanding on professional media industry and to the forms of writings for mass media.

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 12 hrs

Module 3: 10 hrs

Module4: 10 hrs  
Evaluation: 12 hrs

**Total: 54 hrs**

## B. COURSE DETAILS:

### **Module 1: Technical Writing**

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

### **Module 2: Writing for audio visual media**

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

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

### **Module 3: Advertisement**

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

### **Module 4: Writing for digital media**

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

## READING LIST:

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

## FURTHER READING:

Stoval, James Glen. Writing for the Mass Media. Pearson Education, 2006.

Menchar, Melvin. Basic News Writing. William C Brown Cox, 1983

Rich, Carole. Writing and Reporting News: A Coaching Method. Wadsworth/Thomson Learning, 2003.

Neal, James A and Suzane S Brown. News Writing and Reporting. Surjeeth Publications, 2003.

Feldman, Tony. An Introduction to Digital Media. Blueprint Series, 1996.

Boother, Dianna. F Writing. Macmillan, 2008.

Lewis, Richard. Digital Media: An Introduction. Prentice Hall.

Nigel, Chapman. Digital Media Tools. Paperback 26 Oct, 2007.

## TRANSLATION STUDIES

COURSE CODE	ENG6B18
TITLE OF THE COURSE	TRANSLATION STUDIES
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: To introduce translation studies as an academic activity and to enable students to translate texts from one language to the other

### OBJECTIVES OF THE COURSE:

- a. To introduce students to the basic theories of translation studies
- b. To familiarize them with the diverse techniques and strategies of translation
- c. To cultivate the skill to translate texts from one language to the other

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 10 hrs  
Module 2: 10 hours  
Module 3: 10 hours  
Module4: 12 hours

Evaluation: 12 hours

**Total: 54 hours**

**B. COURSE DETAILS:**

### **Module 1: The two W's of Translation**

What is translation? Why is translation studies important? – Different definitions of translation – Source language and Target language

### **Module 2: Types of Translation**

Inter lingual, Intra lingual and Intersemiotic, Full vs. Partial, Total vs. Restricted, Transliteration, Transcreation, Adaptation

### **Module 3: Short Story in Translation**

The Flood (Vellappokkathil) by Thakazhi Sivasankara Pillai translated by O.V. Usha

(Included in David Davidar ed. “‘A Clutch of Indian Masterpieces’ – Extraordinary Short Stories from the 19<sup>th</sup> century to the Present.” New Delhi, Aleph Book Company, 2014)

### **Module 4: Translation in Practice**

Practical translation exercises from Malayalam or any regional language to English of poetry and short stories

### **READING LIST:**

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

### **FURTHER READING:**

Bassnett, Susan. *Translation Studies*. Routledge, London and New York, 2002.

Catford, J.C. *A Linguistic Theory of Translation*. OUP, 1965.

Jakobson, Roman. *On Linguistic Aspects of Communication*.

### ENGLISH LANGUAGE EDUCATION

COURSE CODE	ENG6B19
TITLE OF THE COURSE	ENGLISH LANGUAGE EDUCATION
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 to help learners understand the basic principles underlying the practice of teaching English as a second language

#### OBJECTIVES OF THE COURSE:

- a. To expose them to the practical ways of teaching English language using different methods.
- b. To help learner develop a taste for teaching English effectively.
- c. To develop in learners ability for critical reflections on their own and fellow-learners' method of teaching English.

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 10 hrs

Module 2: 10 hrs  
Module 3: 10 hrs  
Module4: 12 hrs  
Evaluation: 12 hrs

**Total: 54 hrs**

## B. COURSE DETAILS:

### **Module 1: Introduction to ELT**

Basic glossary-(L1/L2, ESL/EFL, TESOL, CALL, ICT, CLT, EAP, ESP, ELL, PPP, TBL, IELTS/TOEFL, PT, AT, CE)-  
Receptive and Productive Skills-Acquisition and Learning-World Englishes-the history of ELE in India-GIE-  
the future of English(es).

### **Module 2: ELE Principles and Practices**

Defining approach -Structural, Lexical, Eclectic and Communicative approaches -defining method-  
Grammar Translation, Direct, Bilingual, PPP Methods -Task Based Learning and Teaching- Postmethod  
Concept.

(Practical ways of teaching a single language component using different approaches/methods have to be  
demonstrated in the classroom)

### **Module 3: From Theory to Practice**

Lesson planning-Peer teaching/Micro- teaching-testing and types of tests.

*(Practical peer/microteaching by students is to be done in the class and it can be an alternative to tests  
meant for internal assessment)*

## READING LIST:

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

## FURTHER READING:

Harmer, Jeremy (2001) *The Practice of English language Teaching*. Orient Longman  
Nagaraj, Geetha (2010) *English Language Teaching : Approaches Methods and Techniques*. Orient Black  
swan  
Larsen, Freeman and Anderson (2011) *Techniques and Principles in Language Teaching*. OUP  
Peter, Jason. (2006) *English to the World: Teaching Methodology Made Easy*. August Publishing  
Nunan, D(2003) *Practical of English language Teaching*. New York. McGraw Hill.  
Kumaravadivelu (2006) *Understanding Language Teaching: from Method to Postmethod*. Lawrence  
Associates



## SHAKESPEARE

COURSE CODE	ENG6B20
TITLE OF THE COURSE	SHAKESPEARE
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: To initiate students to read and appreciate the master

OBJECTIVES OF THE COURSE:

- a. To expose students to the universality of Shakespeare and his relevance for all times
- b. To appreciate the polyphonic quality of Shakespeare's works and to learn the different modes of approaching Shakespeare
- c. To develop the students' skill of formulating his/her own critical position

COURSE DESCRIPTION:

### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 10 hrs

Module4: 12 hrs

Evaluation: 12 hrs

**Total: 54 hrs**

### B. COURSE DETAILS:

#### **Module 1: Relevance of Shakespeare**

The influence of Shakespeare in the 21<sup>st</sup> century – Popular quotes – How to do things with Shakespeare: New Approaches, New essays (2 essays)

## **Module 2: The Different Artist**

The four phases of Shakespeare's dramatic career – Shakespearean tragedy – Shakespearean comedy – Shakespeare's characters

## **Module 3: Representative Works for non-detailed study**

The Twelfth Night

The Tempest

## **Module 4: Excerpts for Detailed Study**

The Trial Scene in 'The Merchant of Venice' Act IV Scene 1 lines 1- 163

Antony's speech in 'Julius Caesar' Act III Scene 2

READING LIST:

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

FURTHER READING:

Maguire, Laurie. Ed. How to do Things with Shakespeare: New Approaches, New Essays. Wiley-Blackwell, 2007.

Stern, Tiffany. Watching as Reading: The Audience and Written Text in Shakespeare's Playhouse

Coldiron, A.E.B., Canons and Cultures: Is Shakespeare Universal?

Peralta, Eyder. Things We Say Today and Owe to Shakespeare. NPR Series, 2011.

## 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.

## RESEARCH METHODOLOGY

COURSE CODE	ENG6B22
TITLE OF THE COURSE	RESEARCH METHODOLOGY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5/6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	36 (2 hrs/wk)

AIM OF THE COURSE: The course aims to introduces students to the fundamentals of research

OBJECTIVES OF THE COURSE:

- a. To introduce students to the basic elements of research writing.
- b To encourage students to seriously pursue the preparation of project and research papers.
- c. To enable students to write research papers

COURSE DESCRIPTION:

### COURSE SUMMARY

Module 1: 5 hrs  
Module 2: 5 hrs  
Module 3: 10 hrs  
Module 4: 10 hrs  
Evaluation: 6 hrs

**Total 36 hrs**

COURSE DETAILS:

### **Module 1. Research: Key concepts**

Defining Research, Selecting a topic, Using the Library, Collecting Materials, Evaluating Sources, Taking Notes, Avoiding Plagiarism.

## **Module 2. The Format of the Research Paper**

Margins, Text formatting, Heading and title, Tables and Illustrati

## **Module 3. The Mechanics of Writing**

Synopsis, Parts of the Dissertation, Writing Drafts, Spelling and Punctuation, Capitalization, Underlining and Italics, Quotations, Documentation, In-text and End text citations and Bibliography

### **READING LIST**

MLA Handbook for Research Writing VIII edition

## 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:

- To help the students to approach and qualify competitive examinations by introducing the usually discussed areas in the exams.
- To enable the learners to acquire necessary professional skills in the usage of English.
- 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
<b>Total</b>	<b>54 hrs</b>

##### 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.

### **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*.

## CREATIVE WRITING IN ENGLISH

COURSE CODE	ENG5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
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 expose the students to the different kinds of writing and to enable them to write creatively

### OBJECTIVES OF THE COURSE:

- To help the students to analyse and appreciate poems and short stories
- To identify different literary forms and genres.
- To enable the learners to write professional articles – blogs, book and film reviews etc.
- To train students in free translation and thereby improve their professional and linguistic skills.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module 4:	12 hrs
Evaluation	12 hrs

**Total            54 hrs**

#### B. COURSE DETAILS:

##### **Module 1: Poetry Writing**

Analysis of the theme, structure, imagery and symbols, and rhythm - major poetic forms with examples.

Critical appreciation – emphasis on theme, structure, style, symbols, images, rhythm and diction.

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

Translation-types of translation-Creativity in poetic translation followed by practical session.

##### **Module 2: Prose Writing**

History – origin – short story and novel – characteristic features– plot construction, characterization, narration, local colour, atmosphere and title.

Speeches-Letters-Biographies.

Short Story appreciation - critical appreciation of stories - emphasis on theme, structure, style, images and dialogue.

Practice sessions – building up short stories, speeches and letters based on given topics / themes from everyday life and situations.

### **Module 3: Review Writing**

Elements of book/film reviewing/screenplays – Features of a good review must - sample book/film reviews from newspapers and magazines - practice sessions on book and film reviews.

### **Module 4: Writing New Media and Screenplays**

Newspaper Articles – Writing for the Media-Editorials- Letters to the editor

Writings on Art, Music and Culture- Blog writing-Web-Advertisement-language in visual media-News reading-documentary-Radio talks

Screenplays- Constituent parts, Model sessions on screenplays for short films and documentaries

READING LIST:

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

FURTHER READING

*Creative Writing in English*, Pearson Longman.

Sethuraman, V.S *Practical Criticism*

Prasad B, *A Background to the Study of Literature*

Scholes, Robert, ed. *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*.

Morley, *A Cambridge companion to Creative Writing*.

## APPRECIATING LITERATURE

COURSE CODE	ENG5D03
TITLE OF THE COURSE	APPRECIATING LITERATURE
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:** This course aims to generate genuine interest in literature. Focus is given on the literary aspects than the technical aspects of literary texts.

### OBJECTIVES OF THE COURSE:

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

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 14hrs

Module4: 10 hrs

Evaluation: 10 hrs

**Total: 36 hrs**

#### B. COURSE DETAILS:

##### Module 1: Poetry

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

##### Module 2: Prose

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

##### Module 3: Short Stories.

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

#### **Module 4: Drama**

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

#### **READING LIST:**

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

#### **FURTHER READING:**

Thomas, C.T. *Twentieth Century Verse*. Macmillan India Limited: 1979.

Wilde, Oskar. *The Happy Prince and Other short stories*. [www.ibiblio.org/gutenberg](http://www.ibiblio.org/gutenberg)

## First/Second Semester

### ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION

COURSE CODE	ENG1(2)C01
TITLE OF THE COURSE	ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	½
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6 hrs/week

AIM OF THE COURSE: To improve the oral and interpersonal communication skills of the learners

COURSE DETAILS:

#### Module 1. Oral Communication

Oral Communication –components of communication– types of communication — Listening and hearing- Barriers to effective listening-Listening for general and specific ideas – (open forum chapter 1 to 4 ) <https://elt.oup.com/student/openforum/1?cc=global&selLanguage=en> ) - Verbal and Non-verbal Communication – Barriers to Communication (psychological, linguistic, socio cultural) – kinesics and paralanguage – seven Cs of communication

#### Module 2. Functional Grammar

Describing people and things (be+ adj/Noun construction) – Narrating incidents (simple past and past progressive) – Framing Yes/No questions- speaking about likes and dislikes. (sentences/questions/negatives have to be focused) - Expressing simultaneous/interrupting actions (past simple and past progressive) –

#### Module 3: Interpersonal Communication

Asking and answering polite questions(would/could/can/may/would you mind) – expressing obligations/compulsions with have to/must/should . Asking for and responding to directions –expressions and phrases used for interrupting/adding /concluding discussions – Telephonic English vocabulary and phrases - The importance of being courteous – expressions to sound polite in expressing opinions/agreement/disagreement- language for meetings/discussions/debates

#### Module 3. Better pronunciation

Commonly mispronounced vowels and consonants by Keralite English Speakers– Fundamental aspects of Stress and stressing- rhythm in connected speech - Received Pronunciation – Stress and Intonation

#### Module 4. Practical exposure

Spoken and Broken English ( A Radio Talk by Bernard Shaw)

#### Module 5. Presentation Skills

Elements of an effective presentation –before/during and after presentation – tips for effective Power Point Presentation-The learning pyramid-Four types of audience

#### READING LIST:

Betty Azar. Understanding and using English Grammar. Longman  
Nawal Mallika(2012).Business English. Cengage Learning  
R.W. Zandvoort. A Handbook of English Grammar  
David Greene. Contemporary English Grammar, Structures and Composition A.J. Thomson & A.V. Martinet. A Practical English  
Michael Swan. Practical English Usage  
John Sealy. Oxford Guide to Effective Writing and Speaking (OUP 2000) P.Kiranmayi Dutt Geetha Rajeevan & : A Course in Communication – Foundation Books -2000  
Priyadarshi Patnaik. Group Discussion and Interview Skills (Foundation Books)  
B. Jean Naterop & Rod Revell : Telephoning in English (CUP)  
Ashok Thorat & Munira Lokhandwala. Enriching Oral & written Communication in English (Orient Black Swan)  
Kenneth Anderson, Joan Maclean & Tony Lynch. Study Speaking – A Course in Spoken English for Academic Purposes – (CUP).

**Complementary course II**  
**ENGLISH FOR COMMUNICATION**  
**Third/Fourth Semester**  
**ASPECTS OF READING AND WRITING**

COURSE CODE	ENG4(3)C01
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TITLE OF THE COURSE	ASPECTS OF READING AND WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3 <sup>rd</sup>
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6

AIM OF THE COURSE: To improve the reading and writing skills of the learners

COURSE DETAILS:

### **Module 1. Reading Skills**

The Reading Process – Methods to improve reading – Understanding graphics and visual aids – Skills for speedy reading – skimming, scanning, extensive reading, intensive reading- Leisure reading and aesthetic reading – Practical Reading Exercises – Short Stories, Newspaper reports, Articles

### **Module 1. Writing as a process**

Text – Types of texts – Structure of a text – Process of writing – Random thoughts and organized writing – Plagiarism – Paraphrasing and summarizing

### **Module 2. Grammar for writing**

100 high frequency irregular verbs and their forms- Comparison of adjectives – common discourse markers used in writing – oft-used conjunctions in writing– Common errors in written English.

### **Module 3. Professional writing**

Job application and interview – Covering letter – Resume - Personal letters – letters of complaint/apology/enquiry-letter to the editor.

### **Module 4. Academic writing**

Writing as a skill –writing as a process– organizing and structuring a paragraph – Personal, academic and business writing – Creative writing –writing seminar papers –cohesion and coherence in writing.

### **READING LIST**

Renu Gupta : A Course in Academic Writing (Orient Black Swan  
 Betty Azar. Understanding and using English Grammar. Longman  
 Nawal Mallika(2012).Business English. Cengage Learning  
 Meenakshi Raman and Sangeetha Sharma: Communication Skills. New Delhi: OUP

## **SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) [TO BE OPTED BY STUDENTS OF B.A. ENGLISH PROGRAMME]**

### **HISTORY OF ENGLISH LITERATURE**

COURSE CODE	ENG1(2)C02
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TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE – I
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1/2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6

AIM: To acquaint students with the history of English literature from early history to the Romantic revival

#### COURSE DESCRIPTION:

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

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

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

The Norman invasion – Feudalism – Development of Middle English Prose & verse - Middle English literature – Fabliau, Lyric, Dream, Allegory and Ballad - Langland – *Piers Plowman* - Medieval romances, alliterative verse – Chaucer – *The Canterbury Tales* – John Gower - The beginnings of English drama - Miracle, morality and mystery plays, and Interludes.

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

Scottish Literature in the 14<sup>th</sup> & 15<sup>th</sup> centuries - The Renaissance - The Tudors - The English Reformation and Counter-reformation - Trade and colonialism – Philip Sydney – The Drama – Towneley, Chester, Coventry and Morality plays – Interludes – Marlowe – Prose – *Arcadia* -The Stuart Age - Elizabethan poetry – Spenser - Renaissance drama - Ben Jonson – The University Wits – Shakespeare – Bacon - Thomas More - Authorized (King James) Version of the Bible.

##### **Module 4:**

The decline of the Renaissance – Post-Shakespearean dramatists – Milton and the puritan movement – Jacobean poetry - Donne and the metaphysical.

##### **Module 5:**

Restoration in England, Court poets of the restoration – Dryden and Pope - Satire – The great essayist – Addison, Steele, Defoe and Swift - The Enlightenment - the rise of modern science and the rise of capitalism - Coffee Houses in London as centres of social and political discussions Restoration theatre.

##### **Module 6:**

Neo classicism – Johnson and Goldsmith - The Great Novelists – The rise of women novelists - Memoirs – Development of Science and philosophic thought – John Locke

##### **Module 7:**

Transitional poets – Perce's *Reliques of Ancient English Poetry* – Lyrical Ballads – Early Romantics – Wordsworth, Coleridge & Southey – Ballad makers – Later Romantics – Shelley, Keats and Byron -Romanticism in English Fiction – Lamb, Hazlitt and De Quincey -The development of Journalism.

READING LIST:

Daiches, David. *A Critical History of English Literature*, Supernova. 2016

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

**HISTORY OF ENGLISH LITERATURE – II**

COURSE CODE	ENG4(3)C02
TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE –II
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	¾

NO. OF CREDITS	4
NO. OF CONTACT HOURS	6

AIM: To acquaint the students with the history of English Literature from the Victorian Age to postmodern English literature

COURSE DESCRIPTION:

**Module 1:**

The Victorian Age - The Reform Acts - Changes in social life - Industrialization and its impact on the society - Rise of Oxford and Cambridge Universities - Spread of science and technology and its impact – Marx, Darwin, J.S. Mill, Freud - India and the Empire

**Module 2:**

Victorian poetry - Arnold, Browning and Tennyson - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy – Pre-Raphaelites – Women writers – Criticism and the essay – Ruskin and Carlyle.

**Module 3:**

Oscar Wilde and the aestheticians. 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 4:**

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature – Post-war literature – Movements – Angry Young Man – *Waiting for Godot* and Absurd plays - The dissolution of the British empire.

**Module 5:**

Modern to the Post-modern - Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - The avant-garde, bohemia and mainstream culture - Larkin and the Movement Poetry – The sixties: realism and experiment- The seventies and the cult of culture

**Module 6:**

Empire and modern writing- Ted Hughes, George Orwell, Samuel Beckett, Kingsley Amis, Graham Greene, Harold Pinter and Tom Stoppard

**Module 7:**

Modern life: fiction and satire - Modernity and myth - Psychoanalysis and literature - Biography and autobiography - Literature and cinema - Feminism and environmentalism – Post Colonial fiction - Salman Rushdie -.Contemporary writing - Carol Ann Duffy - Poetry after Ending the century: literature and digital technology

READING LIST:

Daiches, David. *A Critical History of English Literature*, Supernova. 2016  
Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.  
Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

**APPRECIATING DRAMA (for Dual Core Programme)**

COURSE CODE	ENG5B23
TITLE OF THE COURSE	APPRECIATING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	5
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 enable learners to stimulate interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

C. COURSE SUMMARY:

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs
<b>Total</b>	<b>90 hrs</b>

D. 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.

**Module 2: Classical Drama**

William Shakespeare: *Othello*

**Module 3: World Plays**

4. Anton Chekov: *The Bear/ The Boor*
5. Edward Albee: *Zoo Story*
6. Bhasa: *Urubhangam*
7. Ibsen: *A Doll's House*, Act III

**Module 4: Drama Adaptation**

3. Syamaprasad: *Akale* (2004)
4. Akira Kurosawa: *Throne of Blood* (1957)

\*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.

### SCHEME OF EXAMINATION

Core courses consist of fifteen theory papers and a project work.

The evaluation scheme for each course including the project work shall contain two parts.

There will be TWO types of scheme of examinations.

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

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

#### Section A

Short Answer type that carries 2 marks each – 15 questions

Ceiling – 25 marks

#### Section B

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

Ceiling – 35 marks

#### Section C

Essay type that carries 10 marks (2 out of 4)

2X10=20 marks

Question Paper Type 2 for the papers having 2 or 3 credits:

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

#### Section A

Short Answer type that carries 2 marks each – 12 questions

Ceiling – 20 marks

#### Section B

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

Ceiling – 30 marks

#### Section C

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

1X10=10 marks

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

### Evaluation of Project

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

COMPONENTS	INTERNAL in MARKS Total in <b>20</b> Marks	EXTERNAL in MARKS Total in <b>80</b> Marks
Originality – Relevance of the topic, statement of the objectives	4	16
Methodology- Reference/Bibliography, Presentation, quality of analysis/use of statistical tools	4	16
Scheme/ Organisation of report- Findings and Recommendations	6	24
Viva-Voce	6	24







UNIVERSITY OF CALICUT

**Abstract**

General and Academic - Faculty of Language and Literature - Revised Scheme and Syllabus of Common Courses in English under CBCSS UG Regulations 2019, with effect from 2021 Admission onwards - Approved, subject to ratification by the Academic Council - Orders Issued

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**G & A - IV - B**

U.O.No. 8164/2021/Admn

Dated, Calicut University.P.O, 17.08.2021

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*Read:-*1. U.O.No. 14620/2019/Admn dtd 17.10.2019.

2.Minutes of the Meeting of the Board of Studies in English (UG) held on 03/08/20221 (item No 1).

3.Remarks of the Dean,Faculty of Language and Literature dtd 10/08/2021.

4.Orders of Vice Chancellor dtd 10/08/2021.

**ORDER**

1. The scheme and syllabus of common courses in English under CBCSS UG Regulations 2019, w.e.f 2019 admission onwards has been implemented in the University, vide paper read (1) above.
2. The meeting of the Board of Studies in English UG held on 03/08/2021 ,vide paper read as (2) above, has approved the revised syllabus of Common Courses in English with effect from 2021 admission onwards.
3. The Dean, Faculty of Language and Literature vide paper read as (3) above has approved the minutes of the meeting of the Board of Studies in English UG held on 03/08/2021.
4. Considering the urgency, the Vice Chancellor has accorded sanction on 10.08.2021, to implement the revised scheme and syllabus of Common Courses in English ,in accordance with new CBCSS UG Regulation 2019, in the University, with effect from 2021 admission onwards subject to ratification by the Academic Council.
5. The revised scheme and syllabus of Common Courses in English, in accordance with new CBCSS UG Regulation 2019, in the University is therefore implemented, with effect from 2021 admission onwards subject to ratification by the Academic Council.
6. Orders are issued accordingly. (Syllabus appended)

Arsad M

Assistant Registrar

To

1.The Principals of all Affiliated Colleges 2. The Director, SDE

Copy to: PS to VC/AP to PVC/ PA to Registrar/PA to CE/ JCE I/JCE II/JCE III/JCE

IV/JCE VII/JCE VIII/EX and EG Sections/CHMK Library/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer

# **UNIVERSITY OF CALICUT**

**Syllabus of  
COMMON COURSES IN ENGLISH  
based on  
CBCSS- UG  
2019 REGULATIONS  
(2021 Admission onwards)**



**SCHEME & SYLLABUS  
( 2021 Admission onwards )**

**UNIVERSITY OF CALICUT**  
**Board of Studies in English (UG)**  
**Revised Syllabus (w.e.f 2021 admission) of**  
**COMMON COURSES IN ENGLISH 2021**  
**CHOICE BASED CREDIT SEMESTER SYSTEM (CBCSS)**

<b>CONTENTS</b>	
<b>COURSES AT A GLANCE</b>	
<b>TOPICS</b>	<b>PAGES</b>
ENG1A01	08
ENG1A02	10
ENG2A03	14
ENG2A04	17
ENG3A05	20
ENG4A06	24
AFZAL UL ULEMA (PRELIMINARY) & ADIB-I-FAZIL (URDU) Part II ENGLISH PAPER I	27
ENGLISH PAPER II	29
<b>Assessment Framework</b>  (Internal Assessment and End Semester Test)	04
<b>Model Question Papers</b>	32

**OUTLINE OF COMMON COURSES IN ENGLISH**

COURSE CODE	TITLE	NO.OF HOURS/WEE K	NO.OF CREDITS	SEMESTER	PAGE NO
ENG1A01	LITMOSPHERE: THE WORLD OF LITERATURE	4	3	1	08
ENG1A02	FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH	5	3	1	10
ENG2A03	READINGS FROM THE FRINGES	4	4	2	14
ENG2A04	READINGS ON KERALA	5	4	2	17
ENG3A05	READINGS ON INDIAN LITERATURES	5	4	3	20
ENG4A06	SONGS AND STORIES OF OUR WORLD	5	4	4	24

**Table of Common Courses in Various Programmes**

<b>SL NO</b>	<b>PROGRAMME</b>	<b>I SEMESTER</b>	<b>II SEMESTER</b>	<b>III SEMESTER</b>	<b>IV SEMESTER</b>
<b>1</b>	<b>B.A and B.Sc</b>	<b>A0 1    A02</b>	<b>A03    A04</b>	<b>A05</b>	<b>A06</b>
<b>2</b>	<b>B.Com        and other        LR Programmes</b>	<b>A01    A02</b>	<b>A03    A04</b>		
<b>3</b>	<b>B.A.    Afsal    ul Ulama</b>	<b>A01</b>	<b>A04</b>	<b>A05</b>	<b>A06</b>
<b>4</b>	<b>B.Com Professional</b>	<b>A01</b>			

**COMMON COURSES FOR AFZAL UL ULEMA (PRELIMINARY) AND ADIB-I-FAZIL (URDU) ( The syllabus is not revised,same as that of 2019 Admission)**

Serial No.	COURSE CODE	YEAR	TITLE OF THE COURSE	HRS/WK	PAGE NO.
1	PART II ENGLISH PAPER I	1	PROSE, GRAMMAR AND WRITING	4	27
2	PART II ENGLISH PAPER II	2	POETRY, DRAMA AND SHORT FICTION	3	29

**Internal Assessment Framework**

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

### **Split up of marks for test papers/viva voce**

<b>Range of Marks in Test paper</b>	<b>Out of 8 (Maximum internal marks is 20)</b>	<b>Out of 6 (Maximum internal marks is 15)</b>
Less than 35%	1	1
35%- 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

### Split up of marks for Classroom Participation

Range of Marks in Test Paper	Range of CRP Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
$50\% \leq \text{CRP} < 75\%$	1	1
$75\% \leq \text{CRP} < 85\%$	2	2
85 % and above	4	3

### External Assessment Framework

#### End Semester Test Design of Courses with 80 Marks

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



### End Semester Test Design of Courses with 60 Marks

\*Courses with 3 credits or lesser will have 2 hr examination with 75 marks (60 external and 15 external)

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

## **ENG1A01**

### **LITMOSPHERE: THE WORLD OF LITERATURE**

<b>COURSE CODE</b>	<b>ENG1A01</b>
<b>TITLE OF THE COURSE</b>	<b>LITMOSPHERE: THE WORLD OF LITERATURE</b>
<b>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>1</b>
<b>NO. OF CREDITS</b>	<b>3</b>
<b>NO. OF CONTACT HOURS</b>	<b>72 (4 Hours/Week)</b>

#### **AIM OF THE COURSE:**

This course aims to introduce the nature and types of literature to undergraduate students. This course is envisaged in such a way as to help students gain some insights into the art of creative thinking and writing and also to assist them in approaching literature in an analytical way. This eventually leads to develop the students' ability to understand various perspectives on life and literature. Another major purpose of the course is to familiarise the students with English language and literature so that they can appreciate and embrace the creative side of life too.

#### **COURSE OBJECTIVES**

- To develop the ability to appreciate life and literature
- To cultivate an interest in society and culture
- To envisage creative approach to life and literature

#### **COURSE OUTCOME**

At the end of the course, the students will be able to:

- develop the qualities necessary to become good, kind and responsible human being
- attain confidence to ask questions
- apply logical and analytical skills in various situations
- understand and apply problem solving skills
- assimilate new perspectives on life
- enhance the ability to express themselves through writing

## COURSE DESCRIPTION:

### A. COURSE SUMMARY

Module 1: 14 hrs

Module 2: 16 hrs

Module 3: 14 hrs

Module 4: 16 hrs

Evaluation: 12 hrs

**Total: 72 hrs**

### B. COURSE DETAILS:

#### MODULE 1: Literature- Initiation

- 1.To Posterity (poem)- Louis MacNeice
- 2.The Rocking Horse Winner (Short Story) -D H Lawrence
- 3.”Memoirs of A Mad Man (Prose excerpts from Autobiography)-Gustave Flaubert

#### MODULE 2: Creative Thinking and Writing

1. The Thought Fox (poem)-Ted Hughes
2. Poetry (poem)-Marianne Moore
3. Excerpt from *An Autobiography*(Prose)-Agatha Christie
4. Half a Day (Short story)-Naguib Mahfouz

#### MODULE 3: Critical Thinking

1. To a Reason (Poem)- Arthur Rimbaud
2. The Adventures of the Retired Colourman (Short Story)--Arthur Conan Doyle
3. Trifles (One-Act Play)-Susan Glaspie

#### MODULE 4: Perspectives

- 1.Body Without the “d” (Poem)-Justice Ameer
2. Sleeping Fool (Poem)-Suniti Namjoshi
- 3.The Cockroach (Short Story)-Luis Fernando Verissimo; translated by Anna Vilner
- 4.About Dalit Literature” (Prose)-Sharankumar Limbale

5. Purl (Short Film)-Kristen Lester

**READING LIST:**

**CORE TEXT**

CODE	TITLE	AUTHOR	PUBLISHER
ENG1A01	LITMOSPHERE:THE WORLD OF LITERATURE	BoS English (UG) University of Calicut	University of Calicut

**FURTHER READING:**

Koshy, A V- *A Treatise On Poetry for Beginners*. CreateSpace Independent Publishing Platform, 2012

Rilke, Rainer Maria -*Letters to a Young Poet*. Yogi Impressions, 2003.

Esplugas, Celia & Landwehr, Margarete. "The Use of Critical Thinking Skills In Literary Analysis". *Foreign Language Annals*, 2008. 29. 449 - 461.  
10.1111/j.1944-9720.1996.tb01256.x.

LaPlante, Alice - *The Making of a Story: A Norton Guide to Creative Writing*. WW Norton, 2009.

Michael Michalko- *Cracking Creativity*. Ten Speed Press, 2001.

**ENG1A02**

**FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH**

<b>COURSE CODE</b>	<b>ENG1A02</b>
<b>TITLE OF THE COURSE</b>	<b>FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH</b>

<b>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>1</b>
<b>NO. OF CREDITS</b>	<b>3</b>
<b>NO. OF CONTACT HOURS</b>	<b>90 hrs (5 hrs / week)</b>

### **AIM OF THE COURSE:**

This course aims at preparing undergraduate students to learn how to use the structure of language systematically and to get a good command over the language to produce the learned grammatical structures accurately. It aims to enable the learner to communicate effectively at the written and spoken level appropriately in real-life situations.

### **COURSE OBJECTIVES**

- To identify the key concepts of English grammar.
- To describe the use of appropriate language through the understanding of the sentence patterns in English.

### **COURSE OUTCOME**

At the end of the course the students will be able to:

- Demonstrate the ability to use the syntactic structures within English texts.
- Distinguish logical and analytical skills in the use of language for communication.
- Develop writing skills in various professional and career related situations
- Formulate the basic skills in spoken communication in formal contexts

### **COURSE DESCRIPTION:**

#### **A. COURSE SUMMARY**

Module 1: 26 hrs

Module 2: 26 hrs

Module 3: 26 hrs

Evaluation: 12 hrs

**Total: 90 hrs**

## **B. COURSE DETAILS:**

### **Module1: Basic Concepts of Syntax**

Word order and Sentence Patterns - Concord/ Subject-Verb Agreement - Types of Sentences based on Functions - Types of Sentences based on Clauses - Transformation of Sentences - Affirmative and Negative Sentences - Connectives- Collocations - Punctuations

### **Module 2: Basic Functional Aspects of Grammar**

Use of major tense forms (Emphasis on tense forms in use in everyday transactions) – Use of Active and Passive Voice – Making use of Reported Speech – Use of functional elements in sentences – Articles – Prepositions.

### **Module 3: Skills for Communication**

Aspects of Formal Communication – Barriers to Communication – Preparation for Minutes of Meeting – Writing of Memos - Emails – Letter writing – Writing Curriculum Vitae/Resume - Proposals and Statements of Purpose – Reviews - Case Studies – Group discussion – Presentation skills

READING LIST:

CORE TEXT:

CODE	TITLE	AUTHOR	PUBLISHER
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<b>ENG1A02</b>	<b>FUNCTIONAL GRAMMAR AND COMMUNICATIO N IN ENGLISH</b>	<b>BoS English (UG) University of Calicut</b>	<b>University of Calicut</b>
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#### FURTHER READING:

- Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.
- Collins, Patrick. *Speak with Power and Confidence*. New York: Sterling, 2009.
- Combleet. S and Carter, R *The Language of Speech and writing* London: Routledge. 2001.
- Dignen, Bob. *Presentation Skills in English*, Orion Printers, Hyderabad. 2007.
- Guffey, Mary Ellen. *Essentials of Business Writing*. Ohio: South-Western College Pubg., 2000.
- Kroehnert, Gary. *Basic Presentation Skills*. Sidney: McGraw Hill, 2010.
- Mohan Krishna and Meera Banerji. *Developing Communication Skills* 2nd Edition, Trinity Press Delhi. 2009.
- Quirk R. & Sidney Greenbaum. *A University Grammar of English*. ELBS.
- Shankar. R *Communication Skills in English Language* ABD Publishers, New Delhi. 2011.
- 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.
- Wallace, Michael. *Study Skills in English*. London: Cambridge University Press. 1988.

## ENG2A03

### READINGS FROM THE FRINGES

<b>COURSE CODE</b>	<b>ENG2 A03</b>
<b>TITLE OF THE COURSE</b>	<b>READINGS FROM THE FRINGES</b>
<b>SEMESTER IN WHICH COURSE IS TO BE TAUGHT</b>	<b>2</b>
<b>NO. OF CREDITS</b>	<b>4</b>
<b>NO. OF CONTACT HOURS</b>	<b>72 (4hrs/week)</b>

#### **Aim of the Course:**

This course aims to make the student understand the gender inequality, marginalization, disability studies, racism and casteism in our society. Though this engagement has been part of literary academic analysis, it has just begun making its foray into the syllabus of English departments of Indian universities. This paper hopes to introduce undergraduate students to perspectives within literatures that acquaint them with both experiences of marginalization, as well as the examination of modes of literary stylistics that offer a variation from conventional practice.

#### **COURSE OBJECTIVES**

- To inculcate and apply the concepts of democracy and freedom in life and understand the basic tenets of our constitution
- To critically think and examine various social issues prevailing in our society

#### **COURSE OUTCOME**

After the completion of the course, students will be able to: -

- discuss and contemplate on the areas of gender inequality, marginalization, disability studies, racism and casteism
- develop sensitivity towards environmental concerns and feel responsible towards protecting nature.
- understand the everyday realities of the marginalized sections of the society and negate the stereotypes surrounding them and accept them as allies.
- To develop scientific temper and scientific thinking



## COURSE DESCRIPTION:

### A. COURSE SUMMARY

Module 1: 15 hrs

Module 2: 15 hrs

Module 3: 15 hrs

Module 4: 15 hrs

Evaluation: 12 hrs

**Total: 72 hrs**

### B. COURSE DETAILS:

#### **Module 1: Constitution, Democracy and Freedom**

1. "The Objectives Resolution"(Speech excerpt)- Jawaharlal Nehru
2. "How Many More Days, Democracy"(Poem) - Sameer Tanti
3. "When Salihah took on the Raj"(Article) - P. Sainath

#### **Module 2: Ecology and Science**

1. "Knowledge is Power"(Excerpt from Chapter 14 of *Sapiens: A Brief History of Humankind*)- Yuval Noah Harari
2. "A White Heron"(Short story) - Sarah Orne Jewett
3. "The Fish"(poem) - Elizabeth Bishop
4. "Everything I Need to Know I Learned in the Forest"(essay) - Vandana Shiva

#### **Module 3: Gender Equality**

1. "Fire" - Nikita Gill - Poem
2. "Accept Me" from *I am Vidya: A Transgender's Journey* - Living Smile Vidya
3. Dear Ijeawele (Letter-excerpt ) - Chimamanda Ngozi Adichie

#### **Module 4: Human Rights**

1. "Entre-vous to Adulthood" from *One Little Finger* - Malini Chib
2. "The Body Politic" (Poem) - Hiromi Goto
3. "Love- lines in the time of Chathurvarna" (Article) - Chandra Bhan Prasad
4. "The History Lesson "(Poem) - Jeanette Armstrong

## READING LIST:

### CORE TEXT:

CODE	TITLE	AUTHOR	PUBLISHER
ENG2A03	Readings from the Fringes	BoS (UG) University of Calicut	University of Calicut

### FURTHER READING:

Ambedkar, B. R. *Annihilation of Caste: An undelivered Speech*. New Delhi: Arnold Publishers, 1990.

Adichie, Chimamanda Ngozi. *We Should all be Feminists*. New York: Anchor Books, 2015.

Shiva, Vandana. *Water Wars: Privatization, Pollution and Profit*. Cambridge: South End Press, 2002.

Fanon, Frantz. *Black Skin, White Masks*. London: Pluto, 2008.

Gearty, Conor. *Can Human Rights Survive?*. Cambridge: Cambridge UP, 2006.

Girma, Haben. *Haben: The Deafblind Woman Who Conquered Harvard Law*. New York: Twelve, 2019.

## ENG2A04

### READINGS ON KERALA

<b>COURSE CODE</b>	<b>ENG2A04</b>
<b>TITLE OF THE COURSE</b>	<b>READINGS ON KERALA</b>
<b>SEMESTER IN WHICH COURSE IS TO BE TAUGHT</b>	<b>2</b>
<b>NO OF CREDITS</b>	<b>4</b>
<b>NO OF CONTACT HOURS</b>	<b>90(5HRS / WEEK)</b>

#### **Aim of the Course:**

This course aims to give an overview of Malayalam literature and provides a detailed understanding of the cultural and historical tradition of the society and the development of literary sensibility. The course also provides a detailed analysis of the evolution of Malayalam literature through various genres.

#### **COURSE OBJECTIVES**

- To enable the students to read and critically appreciate the different varieties of Kerala literature, writings and films
- To read and understand the diversity of Malayalam literature and understand its distinctions

#### **COURSE OUTCOME**

By the end of the course, the learner will be able to:

- develop critical understanding of literature of Kerala
- interrelate the cultural and historical tradition of the society and the development of literary sensibility
- Identify the diversity of literary endeavours and the cultural representations
- identify and apply the insights and values in everyday life as a Keralite
- critically analyse and interpret the present cultural production

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module 1: Formation	15 hrs
Module 2: Evolution	22 hrs
Module 3: Stimulation	16 hrs
Module 4: Propagation	25 hrs
Evaluation	12 hrs
Total	90 hrs

### B. COURSE DETAILS:

#### Module 1: Formation

1. “History” (Prose) excerpt from *Malabar Manual* – William Logan
2. “Tribal Tale of Kerala” (Prose) excerpt from *Kerala Culture* – Prof S Achutha Warriar
3. “Ghoshayatra” (Poem excerpt) – Kunchan Nambiar

#### Module 2: Evolution

1. Excerpt from *Indulekha* (Novel) -O. Chandu Menon
2. Excerpt from “Atmopadeshathakam” (Poem) - Sree Narayana Guru
3. “Not an Alphabet in Sight” (Poem) –  
Poykayil Appachan
4. “Ayyankali: A Dalit Leader of Organic Protest” (Prose-excerpt) -  
M. Nisar, Meena Kandasamy
5. “Vakkom Moulavi: My Grandfather, the Rebel” (Prose) - Sabin Iqbal

#### Module 3: Stimulation

1. “Daughter of Humanity” (Story) - Lalithambika Antharjanam
2. “Kuttippuram Paalam”(Poem) – Edasseri
3. “Christian Heritage” (Story) - Vaikom Muhammad Basheer

#### Module 4: Propagation

1. “Myth and Literature” (Speech) -M T Vasudhevan Nair

2. “Rain at Heart” (Poem) –Sugathakumari
3. “Fifty years of Malayalam Cinema” (Prose) - VC Harris
4. “Malayalam’s Ghazal” (Poem) – Jeet Thayil
5. “Agni” (Story) - Sithara A
6. "Pictures Drawn on Water"( poem) - K.Satchidanandan

#### READING LIST:

#### CORE TEXT:

CODE	TITLE	AUTHOR	PUBLISHER
ENG2A04	Readings on Kerala	BoS English (UG), University of Calicut	University of Calicut

#### Further reading:

Logan, William. *Malabar Manual*. New Delhi: Low Price Publications, 2009

Prasad, Muni Narayana. *Narayana Guru: Complete Works*. New Delhi: NBT, 2006

Appachan, Poykayil. *Poykayil Appachante Paatukal (Unknown Subjects: Songs of Poykayil Appachan)*. Tiruvalla: IPRDS Eraviperur, 2008

Antherjanam, Lalithambika. *Cast Me Out If You Will*. Calcutta: Stree, 1998

Tharakan K M (Ed.). *Malayalam Poetry Today*. Thrissur: Kerala Sahitya Akademi, 1984

Abdulla, V, Asher, R E (Ed.). *Wind Flowers*. New Delhi: Penguin, 2004

## **ENG3 A05**

### **READINGS ON INDIAN LITERATURES**

<b>COURSE CODE</b>	<b>ENG3 A05</b>
<b>TITLE OF THE COURSE</b>	<b>READINGS ON INDIAN LITERATURES</b>
<b>SEMESTER IN WHICH COURSE IS TO BE TAUGHT</b>	<b>3</b>
<b>NO.OF CREDITS</b>	<b>4</b>
<b>NO.OF CONTACT HOURS</b>	<b>90 (5hrs/week)</b>

#### **Aim of the Course:**

The aim of this course is to familiarize the students with the emerging trends and growth of regional literatures in India. This course offers a choice selection of significant modern Indian literary works, produced in regional languages.

#### **COURSE OBJECTIVES**

- To enable the students to read and critically appreciate the different varieties of Indian literature, writings and films
- To read and understand the diversity of Indian writings and comprehend its nuances

#### **COURSE OUTCOME**

- Students learn to appreciate the multiple genres of Indian writings cutting across different sections of Indian Society
- Students can understand how social issues are represented in Indian literature

- Students will gain the knowledge of ‘Indianness’ through the works of Indian writers from different parts of India.
- Students will understand the pluralistic aspects of Indian culture and identity

## **COURSE DESCRIPTION**

### **A. COURSE SUMMARY**

Module 1: Poems	20 hrs
Module 2: Short stories	20 hrs
Module 3: Prose narratives	20 hrs
Module 4: Plays and Films	18 hrs
Evaluation	12 hrs

**Total 90 hrs**

### **B. COURSE DETAILS:**

#### **Module 1- Poem**

- 1.Small Towns and the River -- Mamang Dai
- 2.Dream: Midnight -- Sridala Swami
- 3.What you do? -- Omprakash Valmiki
4. Munda & Kondh songs
5. (Other) Wordly Folk Tale - Geet Cathurvedi

#### **Module 2--Short story and Fiction**

- 1.Scorn - Bama
- 2.Two in the next world - Rajendra Yadav
3. The Bride’s Pyjamas- Akhtar Mohi- Ud-Din
4. The Night Train at Deoli - Ruskin Bond

### **Module3- Prose narratives**

1. The Future of the Past - (Editorial)
2. On University Education (Speech excerpt) – Bhupesh Gupta
3. World as One Economic and Cultural Unit - Meghnad Saha

### **Module4 --Theatre and films**

1. Beyond the Land of Hattamala (play) - Badal Sirkar
2. The Burning – ( short film )- V.S Sanoj
3. That Day After Every Day –( short film)- Anurag Kashyap
4. An Excerpt from *Abhijnanasakuntalam*

### **READING LIST**

#### **CORE TEXT:**

<b>CODE</b>	<b>TITLE</b>	<b>AUTHOR</b>	<b>PUBLISHER</b>
<b>ENG3AO5</b>	<b>READINGS ON INDIAN LITERATURES</b>	<b>BoS (UG) University of Calicut</b>	<b>University of Calicut</b>

#### **FURTHER READING:**

Kumar, Shiv K. *Contemporary Indian Short Stories in English*. New Delhi: Sahitya Akademi, 1991. Print.

Peeradina, Saleem. *Contemporary Indian Poetry in English: An Assessment and Selection*. Bombay: Macmillan Co. of India, 1972. Print.



Contemporary Kashmiri Poetry: 1947-2010 (An Anthology of Post - Independence Indian Poetry in Kashmiri) Compiled by Aziz Hajini

Kambar, Chandrasekhara. *Modern Indian Plays*. New Delhi: National School of Drama, 2000. Print.

Sen, Amartya. *The Argumentative Indian: Writings on Indian History, Culture, and Identity*. New York: Farrar, Straus and Giroux, 2005. Print.

**ENG4 A06:**  
**SONGS AND STORIES OF OUR WORLD**

<b>COURSE CODE</b>	<b>ENG4 A06</b>
<b>TITLE OF THE COURSE</b>	<b>SONGS AND STORIES OF OUR WORLD</b>
<b>SEMESTER IN WHICH COURSE IS TO BE TAUGHT</b>	<b>4</b>
<b>NO OF CREDITS</b>	<b>4</b>
<b>NO OF CONTACT HOURS</b>	<b>90 (5 hrs/wk)</b>

**Aim of the course:**

The course aims to provide students an overview of literary works from around the world. Through a selection of literary texts from different parts of the world and from different eras, the course offers an insight into the varied ways of self-expression of different peoples of the world.

**COURSE OBJECTIVES**

- To enable students to read, appreciate, and critically respond to literature of different cultures.
- To introduce a variety of literary texts from around the world from ancient to contemporary times.

**COURSE OUTCOME**

At the end of the course, the students will

- Gain familiarity with a variety of classical and marginal literatures.
- Acquire knowledge of literatures from around the world and from different eras.
- Have an awareness of the ways in which different cultures perceive the world around them and how they capture these experiences in literature.
- Develop empathy and understanding on the face of diverse peoples and their experiences.

**COURSE DESCRIPTION**

**A. COURSE SUMMARY**

Module I

24 Hours

Module II	24 Hours
Module III	15 Hours
Module IV	15 Hours
Evaluation	12 Hours
<b>Total</b>	<b>90 Hours</b>

## B. COURSE DETAILS

### Module I: Poetry

1. *The Odyssey* Book I, Lines 1-20 (Excerpt) – Homer
2. “In Kyoto” and “The Old Pond” (Haiku) – Basho
3. “I Have a Broom” – Zhai Yongming
4. “Won’t you celebrate with me” – Lucille Clifton
5. “To See Him Again” – Gabriela Mistral
6. “A Century Later” – Imtiaz Dharker
7. “Text” – Carol Ann Duffy
8. “Revolving Days” – David Malouf
9. “Threshold” – Ocean Vuong

### Module II: Stories

1. “The Barber’s Story of Himself”-The Thousand and One Nights (Arabian Nights)
2. “Uncle Podger Hangs a Picture” – Jerome K. Jerome
3. “Diary of a Madman” (Excerpt) – Nikolai Gogol
4. “War” – Luigi Pirandello
5. “The Green Leaves” – Grace Ogot

### Module III: Plays

1. *Faust* (Excerpt) – Johann Wolfgang von Goethe
2. *The Tempest*, Act III Scene I (The Log Scene) – William Shakespeare (Video)

### Module IV: Prose and Speech

1. “Getting Up on a Cold Morning” – Leigh Hunt
2. “Crediting Poetry” (Excerpts) – Seamus Heaney
3. “Commencement Speech 2016 at UC Berkley” – Sheryl Sandberg (Video)

## READING LIST

Core Text:

CODE	TITLE	AUTHOR	PUBLISHER
ENG4A06	Kaleidoscope: Songs and Stories of Our World	BoS English (UG) University of Calicut	University of Calicut

Further Reading:

Ferguson, Margaret, Tim Kendall, and Mary Jo Salter (Editors). *The Norton Anthology of Poetry*. W. W. Norton and Company, 6<sup>th</sup> Edition, 2018.

Kaminsky, Ilya and Susan Harris (Editors). *The Ecco Anthology of International Poetry*. Harper Collins, 2010.

Dolley, Christopher (Editor). *The Penguin Book of English Short Stories*. Penguin, 2011.

**SYLLABUS FOR AFZAL UL ULEMA**  
**(PRELIMINARY) & ADIB-I-FAZIL (URDU) w.e.f. 2019**

**Part II - ENGLISH**

**PAPER 1- PROSE, GRAMMAR AND WRITING**

<b>COURSE CODE</b>	<b>Part II ENGLISH PAPER I</b>
<b>TITLE OF THE COURSE</b>	<b>PROSE, GRAMMAR AND WRITING</b>
<b>YEAR IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>1</b>
<b>NO. OF CONTACT HOURS</b>	<b>4 hrs per week</b>
<b>TOTAL MARKS</b>	<b>100 (80 external exam +20 internal exam)</b>

**AIM OF THE COURSE:** To develop language skills of the students by imparting the basics of grammar and the fundamentals of reading and writing

**COURSE DETAILS:**

**Module 1: Prose**

Sri Jawaharlal Nehru : Arnold Toynbee

My Quest for Love : R. K. Narayan

Some Reminiscences of the Bar : M.K. Gandhi

On Habits : A. G. Gardiner

Unity of Minds : Dr. A P J Abdul Kalam

**Module 2: Grammar**

Grammar: Some Key Concepts – Word Classes – Subject Verb Agreement – Types of Sentences – Phrases and Clauses

Adjectives

Verbs

Auxiliaries and Modals

Adverbs, Adverb phrase and Adverb

Clause Tenses: Form and Use

Active and Passive Voice

Direct and Indirect

Speech

### **Module 3: Writing**

Punctuation

Writing a Summary

Writing a CV or Resume Writing emails

A text containing the above lessons will be made available

**Part II - ENGLISH**

**PAPER 11- POETRY, DRAMA AND SHORT FICTION**

<b>COURSE CODE</b>	<b>Part II ENGLISH PAPER II</b>
<b>TITLE OF THE COURSE</b>	<b>POETRY, DRAMA AND SHORT FICTION</b>
<b>YEAR IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>2</b>
<b>NO. OF CONTACT HOURS</b>	<b>3 hrs per week</b>
<b>TOTAL MARKS</b>	<b>100 (80 external exam +20 internal exam)</b>

**AIM OF THE COURSE:** To expose the students to literature and to enable them to hone their literary sensibility and linguistic acumen

**COURSE DETAILS:**

**Module 1: Poetry**

All the World's a Stage: William Shakespeare

The Solitary Reaper: William Wordsworth

The Road Not Taken: Robert Frost

Miss Gee: W.H. Auden

Night of the Scorpion: Nissim Ezekiel

Kamala Das: My Grandmother's House

## **Module 2: Drama**

The King who Limped : Monice Thorns

The Dear Departed : Stanley Houghton

## **Module 3: Short Fiction**

The Sniper : Liam O' Flaherty

The Model Millionaire : Oscar Wilde

Valiant Vicky, The Brave Warrior : Flora Annie

Steel The Kite Maker : Ruskin Bond





## **MODEL QUESTION PAPERS**

### **FIRST SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION**

#### **MODEL QUESTION PAPER**

**(CBCSSUG)**

**Common Course-English**

**ENG1A01- LITMOSPHERE: THE WORLD OF LITERATURE**

**Time: 2 Hours**

**Maximum Marks: 60**

#### **I. Answer the following questions in two or three sentences: (2 marks each)**

1. What is the theme of the poem “To Posterity”?
2. What was the constant whisper in the house in the short story “The Rocking Horse Winner”?
3. Why did Flaubert decide to write the memoir?
4. What is the tone of the poem “The Thought Fox”?
5. What is the irony in the poem “Poetry” by Marianne Moore?
6. How did working in the dispensary motivate Agatha Christie to write a detective story?
7. What is the nationality of the writer Naguib Mahfouz?
8. What does the drum symbolise in the poem “To a Reason”?
9. Who is a Colourman in Arthur Conan Doyle’s story?
10. What is meant by the title of the play Trifles?
11. What is missing in the boy in Justice Ameer’s poem?
12. What is the metaphor for women used in the short film “Purl”?

(Ceiling 20 marks)

#### **II. Answer the following questions in a paragraph: (5 marks each)**

13. What, according to Limbale, is the purpose of Dalit literature?
14. What does it mean to be the dreamer in Suniti Namjoshi’s poem?

15. Explain the symbolic elements in the play Trifles
16. How did Agatha Christie plan her work?
17. Describe the analytical skills of Sherlock Holmes in Doyle's short story
18. Write about the shifting female perspective in the short film "Purl".
19. How do you explain Paul's fixation on the idea of 'luck'.

(Ceiling 30 marks)

**III. Answer any one out of the two questions in an essay of 200 words:**

20. How does Limbale challenge the notions of 'Satyam, Shivam and Sundaram' and declare them as a foolish aesthetic concept in the essay "About Dalit Literature"?
21. Attempt a critical analysis of the short story "The Cockroach"

(1 x 10=10 marks)

**FIRST SEMESTER DEGREE EXAMINATION**

**ENG1A02: FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH**

**Model Question paper**

**Time: 2 hrs**

**Maximum: 60 marks**

**Section A**

**Do as directed**

**(2 marks each)**

1. He pleaded ignorance of the law (Change into a complex sentence)
2. Neither of them \_\_\_\_\_ ready to undertake the journey. (Use the appropriate form of 'be')
3. It was \_\_\_\_ a sunny day \_\_\_\_ January that she got married. (Fill in with prepositions)
4. No other metal is as precious as Gold ( use the superlative form)
5. That must have been a \_\_\_\_\_ experience. (use the appropriate form of 'terrify')
6. He had closed the window. (Rewrite into passive form)

7. The proposal was accepted by \_\_\_\_\_ unanimous vote. (Use an appropriate article)
8. Hardly had I reached the station \_\_\_\_\_ the train steamed off. (Use the appropriate connective)
9. You play tennis, \_\_\_\_\_? (Use the correct form of the tag)
10. Do you speak Tamil? (convert into negative sentence)
11. You are lucky. You came \_\_\_\_\_ car but I came \_\_\_\_\_ foot. (Identify the missing prepositions)
12. It \_\_\_\_\_ rain tonight. Look at those dark clouds. (Use either 'may' or 'might')

(Ceiling – 20 marks)

### Section B

**Answer the following**

**(5 marks)**

13. Rewrite in Indirect speech:

When I finished my lunch I asked the waitress, “ Do you know the girl who was sitting over there?”

“ No sir, I do not know her to speak of. I notice she has lunch here on Saturdays”

“Doesn't she come any other day”

“ I never see her on other days”

14. Punctuate the following:

Once three men met in the course of the conversation one of them turned to the other and said what would you do if you woke up one fine morning found yourself a millionaire pat came the reply from the first man i would build a big house the second man thought for a while and said i would take the next flight to paris and enjoy my life the third man said i would go to sleep again and make another million

15. Explain a few barriers to communication and the means of overcoming them.
16. Your local gas cylinder distributor is charging Rs. 120 for each consumer card as against the normal charges messaged by the company. Your local dealer has not given any response to complaint that you have raised. Prepare an email to the LPG Corporation asking for a refund of the excess charges from the local distributor.

17. You are the secretary of the Film Society in your town. You plan to organise a Film Festival named *Kaleidoscope* so as to exhibit films of great Indian film makers. A meeting has been convened by the society executive committee. Prepare an agenda and minutes of meeting.
18. Prepare a presentation on the topic “Green House Effect & Climatic Change”
19. Differentiate formal and informal communication.

(Ceiling – 30 marks)

### **Section C**

**Answer any one**

**(10 marks)**

20. Prepare a Curriculum Vitae for the sake of submitting an application to CEE TV NETWORK Pvt Ltd for the post of Journalist Trainee. Provide all necessary details. The basic qualification is graduation with requisite skills in news reporting. Attach a covering letter also.
21. Organise a Group Discussion and prepare a report on the topic: “Class room teaching: Have the age-old practices become obsolete in Pandemic times?”

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## **SECOND SEMESTER BA/B Sc./ B Com DEGREE EXAMINATION MODEL QUESTION PAPER (CBCSSUG)**

**Common Course-English ENG2 A03:**

**Readings from the Fringes**

**Time: 2.5 hours**

**Maximum: 80 Marks**

**I. Answer the following questions in two or three sentences. (2 marks each)**

1. What is Objective Resolution?
2. What was Salihan doing when Saliha came to inform her about the attack of British police?
3. “I hear your bedlam, democracy”. Explain briefly.

4. According to Chandra Bhan Prasad, what would unfold the secrets of the Chaturvarna order?
5. From where did Vandana Shiva learn about ecology?
6. Why do most people have a hard time digesting modern science?
7. What did the seven year old Nigerian girl ask for at the mall in “Dear Ijeawele”?
8. What is the theme of the poem “The Fish” by Elizabeth Bishop?
9. What was one of the dramatic Chipko actions that took place in the Himalayan village of Adwani?
10. What made the author pleasantly surprised at the visit to the University of Berkeley in “Entre-vous to Adulthood”?
11. Why was Meera Bai poisoned twice?
12. Why did Sylvia climb the great pine in “A White Heron”?
13. Why does Chimamanda Adichie consider ‘Gender-neutral’ as silly?
14. Explain: “I can never unzip my skin/and step into another”.
15. Why did Ayah ask the narrator to change her name in “Accept Me!”?  
(Ceiling 25)

**II. Answer the following questions in a paragraph of 100 words. (5 marks each)**

16. What were the main points of the Objectives Resolution?
17. How did the district administration of Hardoi describe the cause of the murderers?
18. How is democracy described in the poem “How Many More Days, Democracy”?
19. Relationship between science and technology.
20. Comment on the ambiguous ending of the story “A White Heron”.
21. Politics of race and gender in Hiromi Goto’s “The Body Politic”.
22. What advice does the poet give to the readers in the poem “Fire” by Nikita Gill?

23. How does Jeanette Armstrong portray the process of colonization of natives by the whites?

(Ceiling 35)

**III. Answer any two of the following questions in about 200 words each.**

24. Vandana Shiva's "Everything I Need to Know I Learned in the Forest" is an attempt to highlight the integration of humans with nature. Discuss.
25. How does P. Sainath portray the unheard stories of freedom struggle through the adivasi women of the village Saliha?
26. Critically evaluate Chimamanda Ngozi Adichie's concept of gender.
27. How does Hiromi Goto portray the stereotypes associated with the physical features of a racist subject in the poem "Body Politics"?

(2x10=20 marks)

**SECOND SEMESTER BA/B Sc./ B Com DEGREE EXAMINATION**

**MODEL QUESTION PAPER**

**(CBCSSUG)**

**Common Course - English**

**ENG2AO4: READINGS ON KERALA**

Time: 2.5 Hours

Maximum Marks: 80

**Section A: Answer the following questions. Each carries two marks (Ceiling 25)**

1. *Malabar Manual* was first published in .....
2. Name three early tribes of Kerala.

3. Kunchan Nambiar belongs to which genre of writing?
4. Who translated *Indulekha* into English
5. How many slokas are there in Athmopadeshathakam
6. “Not a single letter is seen on my race,” are the words of ...
7. Name the newspaper founded by Vakkom Moulavi
8. Which event is described as "Laying claim to the public space" in Ayyankali The Dalit Leader of Organic protest
9. Kunhathol Amma is a character in ....
10. Who is known as Beypore Sultan?
11. Name the first feature film in Malayalam
12. “There’s no word for “despair” in Malayalam.” Who wrote this?
13. Who is the lead character in *Agni*
14. Who translated “Rain at Heart”
15. Which work by Edasseri received the Kerala Sahitya Akademi Award

**Section B: Answer the following questions. Each carries five marks (Ceiling: 35)**

16. Define the concept of religion according to Sree Narayana Guru
17. Irony in *Christian Heritage*
18. Describe the socio-political background of *Kuttippuram Paalam*
19. Significance of Swedeshabhimani in Kerala History
20. Describe the context of *Daughter of Humanity*
21. Describe the origin of word Kerala, according to William Logan
22. *Indulekha* as a modern novel.
23. Comment on the relationship between Myth and Literature.

**Section C: Answer any two question. Each carries ten marks**

24. Describe the social, political and Literary renaissance of Kerala inspired by Narayana Guru, Ayyankali, Poyikayil Appachan and Vakkom Moulavi
25. Read *Agni* as a feminist story
26. Discuss the history of Malayalam Cinema
27. Reflect on the lifestyle of early tribal people of Kerala

**THIRD SEMESTER BA/B Sc./ DEGREE EXAMINATION**

**MODEL QUESTION PAPER**

**(CBCSSUG)**

**Common Course - English**

**ENG3A05- READINGS ON INDIAN LITERATURES**



**Time 2.5 hours**

**Maximum: 80 Marks**

**I.** Answer the following questions in two or three sentences: (2 marks each)

1. 'If you Are kept far from books/ Far from the threshold of Temples of learning.' What do these lines suggest?
2. How is the birth of a daughter celebrated in the Munda song?
3. Why the boy in the poem is described as just came out of a shower?
4. How does Mamang Dai describe rivers in her poem?
5. Why did Chinnappaonu throw away the coin handed over by her mother?
6. Why did the narrator in the story refuse to undergo the operation done by a government surgeon?
7. What was the reason for the suicide of the doctor's wife?
8. Why did Bhupesh Gupta call the approach of MC Changla as 'pedestrian'?
9. What was the wish of seed and what happened to it?
10. What was the rumour about Shallas?
11. Describe Deoli station?
12. Which are the two examples cited by Meghnad Saha to argue that the 'world is fast becoming one economic unit'?
13. What is Wittgenstein's observation about language?
14. Write about the three indigenous tribes and their languages in Andaman Islands?
15. Who are the two thieves in the play 'Hattamala' and how did they reach the village?

**Ceiling 25**

**II.** Answer the following questions in a paragraph of 100 words each: (5 marks each)

16. How does Omprakash Valmiki depict cruelties committed against Dalits in the poem 'What would you do'?
17. Explain some of the features of Munda and Kondh songs?
18. Emotional restraint and self-containment in Dream Midnight by Sridala Swami
19. Geographical imageries in 'Small Towns and the River' by Mamang Dai
20. Why did some students beat Chinnappaonu at school?

21. How did the poet bring in the issue of reservation in the story 'Two in the next world'?
22. 'The Bride's Pyjamas' is an expression of warmth of love in marital relationships- elaborate
23. How does Kalidasa portray the strong bond between Sakunthala and nature?  
**Ceiling 35**

**III.** Answer *any two* of the following in an essay of 200 words.

24. 'Burning' is a comment on patriarchy, which exposes women to hidden brutality- Critically evaluate.
25. The short film 'That Day After Every Day' is about hope that society should change for better- Elaborate
26. Comment on the social reflection and resistance in Badal Sirkar's play 'Beyond the Land of Hattamala'
27. When JNU finally came in to existence, it reflected more of Bhupesh Gupta's vision than that of M.C. Changla- Examine **(2x10=20)**

**FOURTH SEMESTER BA/B Sc. DEGREE EXAMINATION**

**MODEL QUESTION PAPER**

**(CBCSSUG)**

**Common Course-English**

**ENG4A06- SONGS AND STORIES OF OUR WORLD**

**Time 2.5 hours**

**Maximum: 80 Marks**

**I. Answer the following questions in two or three sentences: (2 marks each)**

1. What does the speaker say that she will sweep away with the broom in her hand in the poem by Zhai Yongming?
2. Name the collection of poems in which the poem "Threshold" appears.
3. What is the central theme of Gabriela Mistral's poem "To See Him Again"?
4. What is the reason that the barber gives for him not speaking up?
5. What was it that Helen wanted to learn from Faust?
6. What is the reason the husband gave to say that his wife is to be pitied?
7. What is it that "the necessary poetry always does"?
8. Why does the school-bell seem to be a call to battle in *A Century Later*?
9. Identify the figure of speech used in the line "I tend the mobile now like an injured bird."
10. Why could Uncle Podger not find his handkerchief?
11. Olielo as a representative of the traditional values of his clan in *The Green Leaves*.
12. What does Leigh Hunt say about Adam and Eve?
13. What happened every time Uncle Podger undertook to take a job?
14. According to the Hunt, why does a businessman get up early?

15. How has Grace Ogot portrayed the influence of modernization as seen in the actions of Nyagar.

(Ceiling 25)

**II. Answer the following questions in a paragraph of 100 words: (5 marks each)**

16. What does Lucille Clifton mean when she says “I have no model”?
17. Comment on the idea of yearning in Basho’s haiku “In Kyoto”.
18. What are the qualities that the barber attributes to himself?
19. What is the anecdote Heaney uses to show the indiscriminate violence in Northern Ireland?
20. Comment on the imagery used in Dharker’s poem.
21. How does Duffy’s poem become a critique of the modern format of communication?
22. Your expression of the state of mind of the speaker in the poem *Revolving Days*.
23. Describe the aftermath of Uncle Podger’s successful hanging of the picture

(Ceiling 35)

**III. Write essays on any two of the following questions in 200 words:**

24. Luigi Pirandello’s “War” highlights the human cost of wars. Elaborate.
25. Comment on the nature of the interaction between Miranda and Ferdinand.
26. Imtiaz Dharker’s *A Century Later* is a testimony to the strength of women. Discuss.
27. Analyse how Sheryl Sandberg’s speech is a lesson in the importance of resilience and becoming the best version of oneself.

(2x10= 20)

**FIRST YEAR AFZAL ULEMA (PRELIMINARY) DEGREE EXAMINATION**

**MODEL QUESTION PAPER**

**Part II -English**

**Paper I – Prose, Grammar and Writing**

**Maximum: 80 Marks**

**Time 2.5 hours**

**I(A) Answer the following questions: (2 marks each)**

1. Why did Toynbee prefer to avoid meeting Nehru on 23 February 1960?
2. Where and when did Toynbee meet Nehru for the second time?
3. How was RK Narayan's horoscope problem finally solved?
4. What does Kalam speak about Jammu and Kashmir?
5. What did Gandhi warn his new clients at the outset?
6. What does Gardiner mean by the tyranny of little habits?
7. When does cultivating habits become injurious?
8. What is Dr Kalam's advice to members of Parliament and Legislatures?
9. Shakespeare wrote thirty seven plays(Change into passive voice)
10. 'Don't argue with your father', the mother said to her son.(Change into reported speech)
11. By the time the fire force----- the fire ----- the building (Use the correct form of the verbs 'arrive' and 'burn' )
12. Identify the tense: By the end of this year I will have worked in this college for twenty years.
13. When do we use the punctuation mark „colon'?
14. What is the attributive use of adjective? Give an example.
15. Punctuate: the laws of most countries today are split into two kinds criminal law and civil law.  
(Ceiling 25)

**II(A) Answer the following questions in a paragraph of 100 words each: (5 Marks)**

16. Toynbee's first meeting with Nehru.
17. Use of habits in everyday life
18. R.K. Narayan's infatuation for girls prior to his marriage.
19. The circumstances of Gandhi's narration of his reminiscences of the bar.

- 20. Dr. Kalam's visit to Sabarmati Ashram
- 21. The discomfiture of Mr Balfour while speaking at the Mansion House.
- 22. The ways to solve the recurring problems of droughts and floods.
- 23. You are the secretary of the Residents' Association. Write an email to the Sub Inspector of Police complaining about the reckless bike riders who cause noise pollution and accidents in your premises. (Ceiling 35)

**III Answer any two of the following question in an essay of 200 words. (2x10=20)**

- 24. Write an essay on Toynbee's recollection of his meetings with Nehru and his impressions of the man.
- 25. Give an account of R.K. Narayan's one- sided and unspoken love before marriage.
- 26. Write an essay on the Unity of Minds and explain how it becomes necessary for the development of our country.
- 27. Critically examine Gardiner's statement that habits "simplify the mechanism of life."