



UNIVERSITY OF CALICUT

Abstract

BA Programme in English - CUCBCSS UG - Revised Syllabus for Common Courses with effect from 2017 Admissions and Modifications in the Open courses for 2015 admissions - Addendum to the UO Number 6897/2017/Admn dated 01/06/2017 - Approved - Orders Issued

G & A - IV - B

U.O.No. 7152/2017/Admn

Dated, Calicut University.P.O, 08.06.2017

Read:-1. UO Number 6897/2017/Admn dated 01/06/2017

2. Intimation from the Chairperson, Board of Studies in English(UG) on 05/06/2017

3. Orders of the Vice Chancellor in file of even number dated 05/06/2017

ORDER

As per paper read first above, the Revised Syllabus for Common Courses- BA English Programme CUCBCSS with effect from 2017 Admissions and Modifications in the Open courses for 2015 admissions was implemented .

Vide paper read second, the Chairperson, Board of Studies in English UG informed that, the Credits and Contact hours of three courses have been wrongly typed on page 4 of the approved syllabus and the error has been rectified and the corrected Syllabus forwarded for approval.

Vide paper read third, after having considered the request of the Chairman, Board of Studies in English(UG), sanction has been accorded by the Vice Chancellor to issue necessary modifications in the UO read first above.

Hence the following Addendum is issued .

ADDENDUM

The Credits and Contact hours of three Courses which have been wrongly typed on Page 4 of the Approved Syllabus has been corrected and the Corrected Syllabus attached herewith.

Hence the syllabus attached alongwith the UO read as first above stands modified to this effect.

orders are issued accordingly.




DR. CHACKO K.V.

P. Ajitha P.P
ALPHONSA COLLEGE THIRUVAMBADY
THIRUVAMBADY P.O. KOTTAYAM CODE-673603
Joint Registrar

To

1. The Principals of all Affiliated Colleges under the University of Calicut
2. PS to VC/PVC/ PA to Registrar/CE/EX IV Section/EG Section/Director SDE/DR and AR - BA Branch/SDE/SDE Exam Branch/Library/Information Centres/SF/DF/FC

Copy to : The Chairperson, Board of Studies in English UG

Forwarded / By Order



UNIVERSITY OF CALICUT

Abstract

BA Programme in English - CUCBCSS UG - Revised Syllabus for Common Courses with effect from 2017 Admissions and Modifications in the Open courses for .2015 admissions- Approved- Orders Issued

G & A - IV - B

U.O.No. 6897/2017/Admn

Dated, Calicut University.P.O, 01.06.2017

- Read:-**1. U.O.No. 1134/2017/Admn dated 30.01.2017
2. Minutes of the Meeting of the Board of Studies in English (UG) held on 20/02/2017 ,item numbers 3 and 7
3. Email from the Chairperson, Board of Studies in English (UG) on 27/05/2017
4. Remarks of the Dean, Faculty of Language and Literature on 31/05/2017
5. Orders of the Vice Chancellor in file of even number dated 31/05/2017

ORDER

Vide paper read first, the Modified CUCBCSS UG Regulations w.e.f 2014 admissions, for all UG programmes under CUCBCSS - Regular and SDE / Private Registration in the University of Calicut, has been implemented.

Vide paper read second, the Board of Studies in English (UG) has finalised the Revised Syllabus for UG English Common Courses under CUCBCSS Regulations with effect from 2017 Admissions and also the Syllabus of Open Courses has been reduced in accordance with the reduced credits and reduced hours as per the CUCBCSS UG New Regulations.

Vide paper read third, the Chairperson, Board of Studies in English(UG) requested to implement the Revised Syllabus of BA English Common Courses under CUCBCSS wef 2017 Admissions urgently.

Vide paper read fourth, the Dean, Faculty of Language and Literature has approved the Revised Syllabus of BA English Common Courses under CUCBCSS and also suggested to implement the same with effect from 2017 Admissions.

Vide paper read fifth, the Vice Chancellor, after having considered the exigency, in exercising the powers of the Academic Council, has approved item number 3 and item number 7 of the Minutes of the Meeting of the Board of Studies in English (UG) held on 20/02/2017 subject to ratification by the Academic Council.

Sanction has therefore been accorded to implement the resolution of the Meeting of the Board of Studies in English (UG) held on 20/02/2017 taken vide item number 3 and 7 to implement the Syllabus of BA English Common Courses under CUCBCSS which is revised with effect from 2017 Admissions and also to implement the Syllabus of Open Courses for 2015 Admissions, which has been reduced in accordance with the Reduced Credits and Reduced Hours as per the CUCBCSS UG New Regulations.

Orders are issued accordingly.

(The Revised Syllabi appended)

Ajitha P.P

Joint Registrar

To

1. The Principals of all Affiliated Colleges under the University of Calicut
2. PS to VC/PVC/ PA to Registrar/CE/EX IV Section/EG Section/Director SDE/DR and AR - BA Branch/SDE/SDE Exam Branch/Library/Information Centres/SF/DF/FC

Copy to : The Chairperson, Board of Studies in English UG

Forwarded / By Order

Section Officer

UNIVERSITY OF CALICUT
REVISED SYLLABUS FOR UG COMMON COURSES IN ENGLISH

REVISED SYLLABUS OF COMMON COURSES FOR UG UNDER UGBOSS
CALICUT UNIVERSITY

REVISED W.E.F 2017 ADMISSION

REVISION OF SYLLABUS IS EFFECTED FOR THE COMMON COURSES ONLY.
THERE IS NO CHANGE IN THE CORE COURSES, AND STUDENTS ARE TO FOLLOW THE
CORE COURSES EFFECTED FROM 2012 ONWARDS. THE SYLLABUS FOR THE UG
PROGRAMME, IN ENGLISH FOR COMMON COURSES AND CORE COURSES UNDER
DISTANCE EDUCATION SHALL BE THE SAME AS THE SYLLABUS FOR THE REGULAR
PROGRAMME.

Total Marks: 100

Internal Assessment: 20

External Assessment: 80

Internal Assessment

Attendance: 25%

Assignment or Seminar/VIVA: 25%

Test Paper: 50%

Duration of Exam: 3 hours

Outline of Common Courses

OUTLINE OF COMMON COURSES

1. Common English Course I
2. Common English Course II
3. Common English Course III
4. Common English Course IV
5. Common English Course V
6. Common English Course VI

English Courses I to VI -
Applicable to B.A/BSc Regular Pattern
English Courses I to IV = Applicable to
Language reduced Pattern -
Programmes B.Com, BBA, BBA(T)
BBM, BSE (LLB), BCA etc

- 1. -Allitioratit/ laty/lat/ q/ t/ ut M I
- 2) -Allitioratit/ laty/lat/ q/ t/ ut M I
- 3) -Allitioratit/ laty/lat/ q/ t/ ut M I
- 4) -Allitioratit/ laty/lat/ q/ t/ ut M I

Addl. Language courses I to IV applicable to BA B.Sc. Regular Pattern

Addl. Language courses I & II applicable to Language Reduced Pattern (L.R.P.) Programmes

- 1. (re)latit/ q/ t/ ut M I
- 2. (re)latit/ q/ t/ ut M I
- 3. (re)latit/ q/ t/ ut M I
- 4. (re)latit/ q/ t/ ut M I

Applicable to Language Reduced Pattern (L.R.P.) Programmes

OUTLINE OF COMMON COURSES IN ENGLISH

Course Code	Title of the Course	No of Hours	No of Credits	Semester	Page Number
ENG1 A01	Transactions: Essential English Language Skills	72 (4 hrs/wk)	3	1	7
ENG1 A02	Ways With Words: Literatures in English	90 (5 hrs/wk)	4	1	9
ENG2 A03	Writing for Academic & Professional Success	72 (4 hrs/wk)	3	2	11
ENG2 A04	Zeitgeist: Readings on Contemporary Culture	90 (5 hrs/wk)	4	2	13
ENG3 A05	Signatures: Expressing the Self	90 (5 hrs/wk)	4	3	15
ENG4 A06	Spectrum: Literature and Contemporary Issues	90 (5 hrs/wk)	4	4	17

Table of Common Courses in the Various Programmes

Sno	Programme	I Semester	II Semester	III Semester	IV Semester
1.	BA and BSc	A01, A02, A07	A03, A04, A08	A05, A09	A06, A10
2.	BComm and LRP	A01, A02, A07	A03, A04, A08	A11, A12	A13, A14
3.	BAA Ashul ul Ulama	A01, AU1 A02 AU1 A07	A04, AU2 A04 AU2 A08	A05, AU3 A09	A06, AU4 A10

Outline of the Core Courses

Course Code	Title of the Course	No of Contact Hours /week	No of Credits	Semester
ENG11 B01	Reading Poetry	6	4	1
ENG22 B01	Reading Prose	6	4	2
ENG33 B01	Reading Drama	4	4	3
ENG33 B02	Reading Fiction	5	4	3
ENG44 B01	Modern English Literature	5	4	4
ENG44 B02	Methodology of Humanities	4	4	4
ENG55 301	Indian Writing in English	5	5	5
ENG55 302	Language and Linguistics	5	5	5

ENG5B03	METHODOLOGY OF LITERATURE	5	4	5
ENG5B04	INFORMATICS	5	4	5
ENG5B05	PROJECT*	2	0	5
ENG6B01	LITERARY CRITICISM & THEORY	5	5	6
ENG6B02	LITERATURE IN ENGLISH: AMERICAN & POST-COLONIAL	5	4	6
ENG6B03	WOMEN'S WRITING	5	4	6
ENG6B04	WRITING FOR THE MEDIA	5	4	6
ENG6B05	PROJECT*	0	2	6

*The Project works begin in the V Semester and shall be submitted in the end of the VI Semester. The credits shall be considered in the VI Semester only.

CORE COURSES IN ENGLISH FOR DOUBLE MAIN PROGRAMMES WITH ENGLISH AS ONE OF THE COMPONENT

Course code	Name of the course	No. of contact hours/week	No. of Credit	Semester
DMENG11301	READING POETRY	6	4	1
DMENG23301	READING PROSE	6	4	2
DMENG33301	READING DRAMA	5	4	3
DMENG31302	READING FICTION	5	4	3
DMENG43301	MODERN ENGLISH LITERATURE	5	4	4
DMENG51301	INDIAN WRITING IN ENGLISH	5	5	5
DMENG51302	LANGUAGE AND LINGUISTICS	6	5	5
---	OPEN COURSE	36, 24/2	2	5
DMENG51305(P)	PROJECT*	2	0	5
DMENG6801	LITERARY CRITICISM AND THEORY	5	5	6
DMENG61303(10x1/2/3)	ELECTIVE	3	3	6
DMENG68306(P)	PROJECT*	0	2	6

* The project work begins in the 5th semester and shall be submitted in the end of 6th Semester. But the credits (2) will be considered only in Semester 6

OUTLINE OF ELECTIVES

ELECTIVES

Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which it is to be taught
ENG035E1 or DMEN66B3 1	World Classics in Translation	3	3	6
ENG035E2 or DMEN66B3 2	Regional Literatures in Translation	3	3	6
ENG035E3 or DMEN66B3 3	Drama Literature	3	3	6

OUTLINE OF OPEN COURSES

OPEN COURSES OFFERED BY BA ENGLISH PROGRAMME FOR STUDENTS OF OTHER DISCIPLINES				
Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which it is to be taught
ENG5001	Film Studies	36, 2 hrs/	2	5
ENG5002	Creative Writing in English	36, 2 hrs/	2	5
ENG5003	Applied Language Skills	36, 2 hrs/	2	5

COMPLEMENTARY COURSES OFFERED FOR BA ENGLISH PROGRAMME

Steel and Cultural History of Britain	Modern World History/Journalism/Political Science /Sociology /Indian Constitution and politics
Journalism	Political Science /Audio Visual Communication /Modern Indian History /Indian Constitution and Politics

REVISED SYLLABUS FOR COMMON COURSES (2017 ADMISSION ONWARDS)

**ENG1A01 : TransActions
ESSENTIAL ENGLISH LANGUAGE SKILLS**

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

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY:

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

II COURSE DETAILS

Module-I: Pronunciation

Introduction--speech sounds-vowels-consonants-basics of word/sentence stress- resolving issues of L1 interference- e/m-learning corner.

Module-II: Vocabulary

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

Module-III: Grammar

Introduction- major tenses-modals-questions - negatives-frequently used constructions-- dealing with common mistakes- e/m-learning corner.

Module-IV: Speaking Skills

Social Communication: Introduction = sounding very polite- making a point/persuading- giving opinions/preferences-encouraging/comforting- making suggestions/regrets.-complimenting-guessing-telephoning in English.

Academic Communication: Discussion skills = presentation skills-debating skills- e/m-learning corner.

Module-V: Reading Skills

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

Code	Title	Author	Publisher
ENG1A01	Transactions ESSENTIAL ENGLISH LANGUAGE SKILLS	Dr. Kunhammad K.K. & Dr. Abdul Latheef V	University of Calicut

ENG1A02: WAYS WITH WORDS: LITERATURES IN ENGLISH

COURSE CODE	ENG1A02
TITLE OF THE COURSE	WAYS WITH WORDS: LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5 Hours / Week)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

II. COURSE DETAILS

MODULE 1: Poetry

- Sonnet 29: Shakespeare
- October Autumn: John Keats
- Afternoon of a Soldier: Robert Frost
- The House of My Childhood: Dilip Chitre
- My Father's Day: Raymond Carver
- On a Popular Film: Gabriel Garcia Marquez
- The Times They are A-Changin': Bob Dylan

MODULE 2: Short Story

- Appointment in Samarra: W. Somerset Maugham
- A Shocking Accident: Graham Greene
- Lamb to the Slaughter: Roald Dahl
- It Used to be Green Once: Patricia Grace

MODULE 3: Essay

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

MODULE 4: One Act Play

1. ~~Something Unspoken~~ Tennessee
Williams
Core text

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

ENG2 A03 WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS

COURSE CODE	ENG2 A03
TITLE OF THE COURSE	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4 times/week)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I COURSE SUMMARY

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

II COURSE DETAILS:

Module 1: The Process of Writing

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

Structuring the Essay: Planning an essay- Brain-storming- Organizing and outlining - Writing a thesis statement- Nature of supporting sentences - Writing paragraphs Structure of an essay:

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

Composing the Content: Writing introductions and conclusions- Ordering the paragraphs - Proof-reading and editing- Finalising the final draft.

Module 2: Elements of Writing

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

Module 3: Writing for Professional Purposes I

Writing Reviews: Reviewing books - Reviewing movies - Writing product reviews
Writing Case Studies
Writing Reports: Feasibility report, Progress reports, Evaluative reports
Surveys: Conducting surveys- Designing questionnaires, Collecting data - Writing descriptive reports

Module 4: Writing for Professional purposes II

Writing CVs
Letter Writing: Transmittal and cover letters - Emails
Writing summaries
Writing memos
On writing blogs
Etiquette in writing

Core Text:

Code	Title	Author	Publisher
ENG2 A03	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	Dr. Jacob George & Dr. Anwar Sadath	University of Calicut

ENG2 A04 ZEITGEIST: READINGS ON CONTEMPORARY CULTURE

COURSE CODE	ENG2 A04
TITLE OF THE COURSE	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE
SEMESTER IN WHICH THE COURSE IS TAUGHT	2
NO OF CREDITS	4
NO OF CONTACT HOURS	90 (6 hrs/week)

1. OBJECTIVES OF THE COURSE

- a. To inculcate the values enshrined in the constitution of India and to provide an insight on the secular framework of the country.
- b. To familiarize the learners with concepts such as conservation, sustainability and the life of the marginalized and their interconnectedness.
- c. To foster among learners an awareness of the diverse problems faced by women and the sexual minorities and to promote a culture of inclusion and mutual respect.
- d. To understand the "human" as articulated among the various cultures and promote a multicultural and plural understanding of rights

2. COURSE DESCRIPTION

i. COURSE SUMMARY

Module 1:	Social Issues	20 hrs
Module 2:	Environment	20 hrs
Module 3:	Gender	18 hrs
Module 4:	Human Rights	20 hrs
Evaluation	Human Rights	12 hrs
Total		90 hrs

II COURSE DETAILS:

Module 1: Indian Constitution and Secularism

1. Preamble to the Constitution of India
2. Should Gandhi's Assassin be Killed?: Pearl S. Buck
3. Toba Tek Singh: Saadat Hassan Manto
4. The Flag: Kamala Das

Module 2: Sustainable Environment

1. The End of Living and the Beginning of Survival: Chief Seattle
2. On Killing a Tree: Gieve Patel
3. Zlateh the Goat: Issac Bashevis Singer

Module 3: Gender

1. The Story of an Hour: Kate Chopin
2. The First time I Uttered a Prayer: Lee Mokobe
3. Claiming an Education: Adrienne Rich

Module 4: Human Rights

1. Refugee Blues: W H Auden
2. Amnesty: Nadine Gordimer
3. Akkarmashi: Sarankumar Limbale (Extracts from Chappell)
4. The Meaning of Life: Yuval Noah Harari (Extracts from Chapter 19)

Code	Title	Author	Publisher
ENG2 A04	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE	BoS, University of Calicut	University of Calicut

ENG33 A05 SIGNATURES: EXPRESSING THE SELF

COURSE CODE	ENG33 A05
TITLE OF THE COURSE	SIGNATURES: EXPRESSING THE SELF
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

III. COURSE DETAILS

Module 1: Autobiographical Writings and Memoirs

1. Memoirs: Pablo Neruda (Excerpts)
2. Pilgrim at Tintercreek: Annie Dillard (Excerpts)
3. Wings of Fire: A.P.J. Abdu'l Kalam (Excerpts)
4. I Stand With You Against the Disorder: Jeanette Armstrong
5. When I was Growing Up: Nellie Wong

Module 2: Speeches and Testimonies

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

Module 3: Diary entries and Letters

1. A Diary of a YOUNG Girl: Anne Frank (Excerpts)
2. The Secret Diary of Adrian Mole aged 13 ¾: Sue Townsend (Excerpts)
3. Nenjamparamba Letters: M.A. Paliman
4. Letters from a father to his daughter: Jawaharlal Nehru
5. Sylvia Plath's letter to her mother

Core text:

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

ENG4 A06 SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES

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

1. OBJECTIVES OF THE COURSE

- To make the learners aware of the human dimensions of literature and media in the contemporary world.
- To enable the learners to understand concepts like globalization, commercialization and virtuality through new literatures.
- To inculcate the spirit of universal brotherhood by presenting critiques of race, class, gender and national identity.
- To disseminate knowledge about the rights of minorities such as children, animals and the disabled and thus create a positive change in the society.

2. COURSE DESCRIPTION

I COURSE SUMMARY

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

Total

90 hrs

II. COURSE DETAILS

Module 1: Literature and Media

1. "Divided Times": Amanda Michalopoulos
2. Komala: Santhosh Echikkanam

Module 2: Globalization and IPR

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

Module 3: Nation and Its Boundaries

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

Module 4: The Marginalized and their Rights

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

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

Outline of the Core Courses

Course Code	Title of the Course	No of Contact Hours /week	No of Credits	Semester
ENG11301	Reading Poetry	6	4	1
ENG21301	Reading Prose	6	4	2
ENG33301	Reading Drama	4	4	3
ENG33302	Reading Fiction	5	4	3
ENG44301	Modern English Literature	5	4	4
ENG44302	Methodology of Humanities	4	4	4
ENG55301	Indian Writing in English	5	5	5
ENG55302	Language and Linguistics	6	5	5

ENG5303	METHODOLOGY OF LITERATURE	5	4	5
ENG5304	INFORMATICS	5	4	5
ENG5305	PROJECT*	2	0	5
ENG6101	LITERARY CRITICISM & THEORY	5	5	6
ENG6102	LITERATURE IN ENGLISH: AMERICAN & POST COLONIAL	5	4	6
ENG6103	WOMEN'S WRITING	5	4	6
ENG6104	WRITING FOR THE MEDIA	5	4	6
ENG6305	PROJECT*	0	2	6

*The Project works begin in the V Semester and shall be submitted in the end of the VI Semester. The credits shall be considered in the VI Semester only.

**CORE COURSES IN ENGLISH FOR DOUBLE MAIN PROGRAMMES
WITH ENGLISH AS ONE OF THE COMPONENT**

Course code	Name of the course	No. of contact hours/week	No. of Credit	Semester
DMENG11301	READING POETRY	6	4	1
DMENG22301	READING PROSE	6	4	2
DMENG31301	READING DRAMA	5	4	3
DMENG33302	READING FICTION	5	4	3
DMENG44301	MODERN ENGLISH LITERATURE	5	4	4
DMENG55301	INDIAN WRITING IN ENGLISH	5	5	5
DMENG55302	LANGUAGE AND LINGUISTICS	6	5	5
---	OPEN COURSE	36, atk week	2	5
DMENG5305(PP)	PROJECT*	2	0	5
DMENG6801	LITERARY CRITICISM AND THEORY	5	5	6
DMENG61303E0(1/2/3)	ELECTIVE	3	3	6
DMENG61306(Pn)	PROJECT*	0	2	6

* The project work begins in the 5th semester and shall be submitted in the end of 6th semester. The credits shall be considered in the VI Semester only.

OUTLINE OF EFFECTIVES

EFFECTIVES

Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which it is to be taught
ENC10301 or DMENG61303E 1	World Literatures in Translation	3	3	6
ENC10302 or DMENG61303E 2	Regional Literatures in Translation	3	3	6
ENC10303 or DMENG61303E 3	Digital Literature	3	3	6

OUTLINE OF OPEN COURSES

OPEN COURSES OFFERED BY BAN ENGLISH PROGRAMME FOR STUDENTS OF OTHER DISCIPLINES				
Course Code	Title of Course	No. of Contact Hours/Week	Nr. of Credits	Semester in which it is to be taught
ENC5001	Film Studies	36 2 hrs / week	2	5
ENC5002	Creative Writing in English	36 2 hrs / week	2	5
ENC5003	Applied Language Skills	36 2 hrs / week	2	5

UNIVERSITY OF CALICUT

BACHELOR OF EDUCATION (B.ED.) H.A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABUS FOR CORE COURSES

READING POETRY

COURSE CODE:	ENGCH311
TITLE OF THE COURSE:	READING POETRY
SEMESTER IN WHICH IT IS TAUGHT (COURSE IS IN)	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

1. Aims of the Course:

- The aim of the course is to enhance the level of critical thinking of the students to attain a degree that the students could critically interact with poems from different contexts: social, political, economic, historical and national as subjects conscious of their own sociocultural objectivity.

2. 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 foster students in various perspective readings in poetry like gender, race, caste, ethnicity, religion, region, environment and nation etc.

3. Course Outcome:

Module I

Basic Elements of Poetry

Prosody: Rhythm, Meter Rhyme- Iambic, trochee, dactyl, anapaest, spondee, iambic pentameter, blank verse, free verse, etc.
Alliteration Assonance Onomatopoeia Imagery Metaphor Simile Personification Hyperbole Irony

Form: Epic, Novel, Drama, Short Story, Essay, Poem, etc.

Genres: Narrative Poetry - Epic Poetry Dramatic Poetry Satirical Poetry Lyric Poetry Prose Poetry

Monday II

READING ENGLISH I

1. FOUR POEMS

- | | |
|-------------------------------|---|
| a) Shakespeare | : Sonnet 116 |
| b) Elizabeth Barrett Browning | : How Do I Love Thee |
| c) Milton Arnold | : Longing |
| d) Lord Byron | : When We Two Parted |
| e) John Donne | : A Valediction Forbidding Mourning |
| f) Wordsworth | : The Affliction of Mirgor |
| g) John Keats | : Grecian Urn |
| h) Robert Browning | : The Laboratory |
| i) Thomas Gray | : Elegy Written in a Country Churchyard |
| j) William Wordsworth | : My Secret |

(Note: The first set of 'Four Poems,' taken as a single unit, is meant to serve as a formal initiation into the world of poetry. Students should be able to read, understand and appreciate them on their own, without much help from the teacher. A post reading discussion should be centred on aspects such as genre, poet, theme, similarity, contrasts, style, language, metre, rhyme etc. Teaching techniques such as 'elicitation' could be mainly resorted to (by way of asking short questions, giving hints etc.). Written assignments are to be given. Loud reading sessions of the poems would be helpful in many ways.)

Monday III

READING ENGLISH I

- | | |
|----------------------|-----------------------------------|
| 1) Alexander Pushkin | : No Tears |
| 2) Milwinn Mulkhann | : The Man with a Hoe |
| 3) Robert Frost | : Birches |
| 4) Wole Soyinka | : Telephone Conversation |
| 5) Pablo Neruda | : Tonight I can Write |
| 6) Mayar Angelou | : I know Why the Caged Bird Sings |
| 7) Wilfrid Brunsell | : Bosom Friend |
| 8) Trinidad Achache | : Refugee Mother and Child |
| 9) Bertolt Brecht | : General Your Link |

1.1k,Ar)N(C; 1-151

A) $(111)^T$

d. A letter to Ottobona (1602) in which he states that he had no more money.

B) $\{t \in \mathbb{N} \mid \exists n \in \mathbb{N} (t \leq n) \wedge (n \leq t)\}$

- (1) William Blake : London
(2) Sullivan Harnmatt : 4.02 p.m.
(3) ~~William~~ Duryish : Birdn Three
(4) Joseph Rodlsky : Musicals Tuffe
(5) Maryotte Armstrong :
Defend All nation

- | | |
|-----------------------|-----------------------|
| (6) Kikiri Biriwari | : The City |
| (7) Siriki Biriwari | : Dandy |
| (8) Kikiri Biriwari | : Strong for Citydome |
| (9) Biriwari Biriwari | : Spick. Yori Also |
| (10) Kikiri Biriwari | : One Art |
| (11) Kikiri Biriwari | : Kikiri Biriwari |
| (12) Kikiri Biriwari | : The Little Mute Boy |
| (13) Kikiri Biriwari | : Vowels |

S. Morrer Quintillo BARRERA

11/10/1968

UNIVERSITY OF CALICUT
RESTRICTED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABUS FOR CORE COURSES
READING PROSE

COURSE CODE	ENG2131
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO OF CREDITS	4
NO OF CONTACT HOURS	168 (6 hrs/ wk)

1. AIMS OF THE COURSE:

- The aim of the course is to enhance the level of critical thinking of the students to such an extent that the students could critically interpret varied prose writings from different contexts social, political, economic, historical and national as subjects emblematic of their own socio-historic specificity.

2. OBJECTIVES OF THE COURSE:

- To enable the students to identify the specificities of various modes of prose writing and to equip them to write prose in as many different modes as possible
- To develop the critical thinking ability of the student to respond to various modes of prose writings in relation to their socio-historic and cultural contexts.

3. COURSE OUTLINE:

MODES OF PROSE FORMS

Fiction/Short Story/Tales - Autobiography/Biography - Newspaper/Journal
Articles Philosophical/Scientific Essays Travogues Speech Introduction
various modes of literature so as to enable the students to distinguish between them and identify the characteristics specific to each mode. The students must be encouraged to write prose in as many different modes as possible.

NOTED READING PROSE READINGS (CORE)

- Francis Bacon : Of Studies
- Ishtar Murshid : A Chronicle of the Peacocks (Short Story)
(From *Millennium* Series, Pelron Education)
- Rudolf K. : (Grains Gone Wild
From *Millennium* Series, Pelron Education)

OUR De Mumpusint. The Diamond Necklace (Short Story) (From Robert Scholes. Nancy R. (ed) et al (ed). *Essays of Literature: Fiction, Poetry, Drama, History, Film*. ed IV. OUP. 2007. Pages 197-208)

James Baldwin: *Autobiographical Notes* (From Robert Scholes. Nancy R. (ed) et al (ed). *Essays of Literature: Fiction, Poetry, Drama, History, Film*. ed IV. OUP. 2007. Pages 98-101)

A.1.1. Abdul Kalam: *Wings of Fire*. Haryana: Universities Press (India) Private Ltd. 2004.

Arne Næss: *The Shovel and the Spirit* (New York) Viking.

Barthelme, 1983.

Martin Luther King III: Martin Luther King III reflects on his message to India.

(An interview article) (From *The Hindu*. Op Ed Page 11, dated Saturday, March 1-12/09.)

4. MODEL QUESTION PAPER

(To be attempted)

UNIVERSITY OF CALicut

REGISTRATION CURRICULUM FOR BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABUS FOR OTHER COURSES READING DRAMA

COURSE CODE	ENG3B01
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72(44 hrs/wk)

1. AIMS OF THE COURSE

To develop in students a taste for reading drama with a theoretical basis, and to enter imaginatively into other worlds, to consider issues and to explore relationships from the points of view of different people

2. OBJECTIVES OF THE COURSE

- To develop in students an understanding of drama and various kinds of dramatic texts and their analysis.
- To familiarize students with the cultural diversity of the world.
- To provide students with a meaningful context for acquiring new language and developing better communication skills.
- To foster a strong sense of involvement which motivates and encourages students to learn through active participation.
- To facilitate evolution of attitudes, values and behavioural patterns of the students and to help them to understand their own and others through dramatic, imaginative experience.
- To develop confidence and self-esteem in their relationship with others and sensitivity towards others.

3. COURSE OUTLINE

MODULE 1: DRAMA & THEATRE

- Drama as a performing art - Drama as a tool for social criticism - Thematic Introduction to Drama such as Absurd, Epic, Street, Tragedy, Anger, Feminist, Ritualistic, and Horror.
- Character Types: (Comedy, Tragedy, Hero, Villain, and Melodrama, Masque, One-Act-Play, Dramatic Monologue).
- Setting Play (Character) Structure Style - Thematic Audience Dialogue

COURSE EVALUATION

1. Drama as a performing art - Drama as a tool for social criticism - Thematic Introduction to Drama such as Absurd, Epic, Street, Tragedy, Anger, Feminist, Ritualistic, and Horror.

Fictional Literature

REFLECTED CURRICULUM FOR
H.A. DEGREE PROGRAM IN ENGLISH-ANGLICAN LITERATURE

Syllabus for Core Courses
Reading Fiction

Course Code	ENG 3B02
Department Code	Reading Fiction
Semester and Year of Course	3
No. of credits	4
No. of contact hours	90 (5 hrs/wk)

Aims of the Course

To inspire a love of fiction in students, to open up their minds, to stimulate the sympathetic imagination by allowing them to see the world through other's eyes and to foster intellectual discipline

Objectives of the Course

- To develop a critical understanding of fiction
- To familiarize students with the cultural diversity of the world and to extend their perspective
- To provide students with a critical context for acquiring and utilizing new literary and critical skills
- To cultivate a sense of involvement which motivates and encourages students to learn through active participation

Course Outline

Module 1 - Fiction & Narrative Structures

1. The Novel: A History of the Form
2. The Novel: A History of the Form
3. The Novel: A History of the Form
4. The Novel: A History of the Form

Course Materials

- H. Pausanias: *A History of the World* (trans. E. V. Rieu) (London: Penguin, 1958).
- Rohit Selroff et al. (eds). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*. ed IV. Oct. 2007. (Pages 121 - 140)

Module II - Reading; 1,000 Words

Ernest Hemingway *Man and the Sea* (1951)

Module III - Reading; 5,000 Words

- | | |
|---------------------------------|--------------------------|
| 1. 'The Phoenix' | : Sylvia Townsend Warner |
| 2. 'Of White Hairs and Cricket' | : Rohinton Mistry |
| 3. 'Schools and Schools' | : O. Henry |
| 4. 'The Diamond Necklace' | : Guy de Maupassant |
| 5. 'Miss Brill' | : Katherine Mansfield |
| 6. 'Misery' | : Anton Chekhov |

4. READING LIST:-

A) *Reading List A*

Sl. No	Title	Author	Publisher/Year
1	<i>Literature, Criticism and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Crut and Helen D. Cross	Oxford OUP 2000
2	<i>The Art of the Novel</i>	Jim Wall	University of California Press, 2001
3	<i>Rhetoric of Fiction</i>	Wayne C. Booth	Chicago: The University of Chicago Press, 1981
4	<i>Life of Fiction</i>	Percy Lubbock	Penguin, 1907
5	<i>Literature and Language: A Guide for Teachers & Trainers</i>	William Lazar	Cambridge University Press, 2008
6	<i>A Critical Book of English Literature</i>	Willard L. Gierin et al	New Delhi: OUP, 2007

5. OTHER RESOURCES

<http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/>

<http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/>

<http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/> <http://www.oxfordjournals.org/>

6. MODEL QUESTION PAPER

Model Question Paper

UNIVERSITY OF CHICAGO

RESEARCH CENTER FOR THE STUDY OF THE PROGRESS OF ENGLISH LITERATURE AND LANGUAGE

Syllabus for Core Course Modern English Literature

Course Code	ENG41301
Title of the Course	Modern English Literature
Section Number (if applicable)	4
No. of Credits	4
No. of Contact Hours	90 (5 hrs/wk)

1. Aim of the Course

To introduce the student to the general characteristics of the literature and culture of the period and to provide the student with the knowledge of the literary productions of the age.

2. Objectives of the Course

To understand the political, religious, social and cultural trends of the Modernist period and the historical context.

To understand how the literature of the period reflects the important trends of the period.

To develop a ability to read, understand and respond to a wide variety of texts of the period.

To appreciate the ways in which authors achieve their effects and to develop skills necessary for literary study.

To develop the ability to constitute and convey meaning in speech and writing, matching style to audience and purpose.

3. Course Outline

Literary Movements: Modernism, Imagism, Impressionism, Expressionism, Surrealism, The Avant-garde, Stream of Consciousness, Modernist poetry, Epic Theatre, Theatre of the Absurd, Italian Futurism, Anglo Theatre, Postmodernism.

Non-credit Course

Year

1916

1917

1918

1919

1920

1916

Journal of the Modern

The Unknown (1917)

Modern Poetry

The Thought of

Seminar Helmut

Contemporary Culture

Module 2: Prose & Fiction

Junior Lecturer

1) J. L. Ingres

Virginia Woolf

Book 1

1) J. L. Ingres (Short Story)

2) J. L. Ingres Winner (Short Story)

3) How Should One Read a Book (Book)

4) The French Revolution's Writings (Book)

Module 3: Drama

Book 1

Book 2

1) Lark Break in Anger (Play)

2) The Dumb Waiter (OAP)

Module 4: Drama for Screening

Screen

1) Pygmalion

2) A Brief Introduction to the Film is to be screened and discussed. The film is the author's first film. The film is the author's first film.

4. READING LIST

Further Reading:

Sl No	Title	Author	Publisher/Year
1	A History of English Literature	Abraham, M. H.	Harvard: Princeton
2	Modernism	Peter Childs	London: Routledge, 2008
3	A Brief History of English Literature	John Peck and Martin Coyle	Harvard: Palgrave Macmillan
4	Modernist Poets/Novels	Tina Woods	Manchester: MUP

Further Reading:

Sl No	Title	Author	Publisher/Year
1	A History of English Literature: 1800-1900	Harold, M. H. and James McMillan	Hussocks: Harvest, 1978
2	The Modern British Novel	William Burdett	Penguin
3	English Literature: A History	Colin Beddie	
4	All About the Short Story (1800-1900)	Marshall, Herbert	London: Verso
5	A History of English Literature: 1900-1950	Stacy Holt	Delhi: Pearson
6	The History of the English Novel: Trans. Michael Shaw. The History and History of Literature, vol. 1	John Bürger	Minneapolis: U of Minnesota P, 1984
7	The History of English Literature: Modernist Poets/Novels	Marci Calinescu	Durham: Duke UP, 1987
8	The History of the Absurd	Martin Esslin	Harmondsworth: Penguin

9	<i>Midnight's Children</i> , 1981	Hayman, R	
10	<i>The Indian Ocean</i> , 1981 <i>The Indian Ocean</i> , 1981 <i>The Indian Ocean</i> , 1981	Hynes, S	
11	<i>The Indian Ocean</i> , 1981	King, P. R	
12	<i>The Indian Ocean</i> , 1981	David Lodge	
13	<i>Postmodernity</i>	David Lyon	Brekeirgillan; Open UP
14	<i>A Guide to the</i>	Edward Malins and John Palkis	Delhi: Pearson
15	<i>Cricket in British India 1915</i>	Marwick, A	
16	<i>The Indian Ocean</i> , 1981	Blake Morrison	
17	<i>A Guide to the</i>	Adam Rodway	Harlow: Longman
18	<i>A Guide to the</i>	(Hans) Sagarlo	Delhi: Pearson
19	<i>Introduction</i>	Stevenson, R	
20	<i>A Guide to the</i>	Ronald Tamplin	Delhi: Pearson

5 Modern English

10th Edition

UNIVERSITY OF CALicut
 DISTANCE EDUCATION CLERK (LILMOTR)
 BA HONORARY IN ENGLISH LANGUAGE AND LITERATURE

SYLLABUS FOR CORE COURSES
 METACOGNITION OF HUMANITIES

COURSE CODE	ENC48012
TITLE OF THE COURSE	METACOGNITION OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs/wk)

Learning Objectives:

- The student is intended to introduce the student to the methodological issues that are specific to the disciplines referred to its the humanities and to inspire in the student a critical perspective with which to approach the disciplines under the humanities.

1. Objectives of the Course

On completion of the course, the student should be (able):

- To know the distinction between the methodologies of natural, social and human sciences
- To understand the questions concerning the relation between language and subjectivity as well as those pertaining to structure and agency in language
- Aware of the theories of textuality and reading both western and Indian

2. Course Outline

Module I

Introduction: Difference between the natural, social and the human sciences facts and interpretation - history and fiction - study of the natural world compared to the study of the subjective world - study of literature - values and belief systems - the question of identity

Core Reading:

Terry Eagleton *Literary Theory: An Introduction* Oxford: Blackwell.

1983.

(Chapter: What is Literary Theory)

Paul (an. *What is History?*) Vol 2 London. Macmillan 1986 1- 24, 50-80 (Chapter 1: The Historian and his Tools & Chapter 3: History, Science and Morality)

Further Reading:

John Widdows. *Language and Literature*. Routledge 1999

Module II

Language, Culture and Identity: the relation between language, culture and subjectivity; the (dis)location of agency in language; the social construction of reality; language in history; language in relation to class, caste, race and gender; language and colonialism

Core Reading:

Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Harmondsworth: Penguin, 1966. 13-30. Introduction

Joshi, Manoj, 'Frontiers of the Past', *Frontiers of the Past*. 1986. Verso. 10-17. (Chapter 1. Sections 'The Linguistic Paradigm' and 'From Language to Culture')

Core Reading:

Rosalind C. Wootton and John Ellis, *Language and the Mind*. London: Routledge, 1977.

Module III

Narration and representation - reality and its representation; narrative models of the world in literature, philosophy and history; textuality and reading

Core Reading:

Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Perspectives*. London: Methuen, 1983. (Chapter 1)

Javed Akhtar, 'The Syntax of Secularism in Hindi Cinema,' in *Contemporary Culture in the Modern Indian Society*, ed. J. P. Chhabra and S. Chhabra. New Delhi: NBT and Pearson, 2007. 165-72.

Core Reading:

Linda M. Stutes and Steven C. Cohn, *Telling Stories*. London: Methuen, 85

Module IV

Indian theories of knowledge Methodologies of Indian knowledge systems: what is knowledge concepts of knowledge in the Indian tradition; origin and development of Indian philosophical systems

Core Reading:

M. M. Farnham, *Outlines of Indian Philosophy*. London 1956 (Chapters 1 & 2)

Dharmapala, *History of Indian Philosophy: A Critical Study*. New Delhi: People's Publishing House, 1951. (Chapter 3. 8 & 24)

S. R. Raghakrishnan, *Illustrated Dictionary of Maths.* 1 vols. London, 1943.

The teaching of the course will involve making the student enter into a sort of dialogue with some of the issues raised in the reading material given below. While the student should be encouraged to read the recommended section of the text of the whole text outside the class, texts, representative of a critical individual texts may be used for intensive reading in the class.

4. Core Knowledge:

Srl.No	Title	Author	Publisher & Year
1	al, in, to- t A total Perspective of Humanity	Abhinav Khandel & Pranod Nayar	Pearson Longman. 2009

5. MURIEL QUINON PAPE (Fut le directeur de l'Institut)

RESEARCH IN INDIAN LITERATURE
 IN ENGLISH LANGUAGE LITERATURE
 SYLLABUS FOR [1999] COURSE
 INDIAN WRITING IN ENGLISH

(oi rrrr ('out:	ENG 58011
'tt ttOn- trt-idb-ttst,	INDIAN Writte exc fr ling-i-tst
Semester in which the course is to be taught	5
No. of (R)iders	5
No. of (r)lly collidit ry	9)0(6 hrs/5xk)

*To inspire students to approach and appreciate Indian literature in English, to explore its uniqueness and its place among the literatures in English.

To promote students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and ideological expression.

2. **Objectives Of The Course**

- * To provide an overview of the vibrant phase of the evolution of Indian writing in English.
- * To introduce students to the thematic, aesthetic, genres and texts of Indian Writing in English.
- * To generate discussions on the constraints and challenges encountered in articulating Indian 'experience' in English.

*To explore students' attitudes to the pluralistic aspect of Indian culture and identity.

Moisture 1.11 - Nitrogen 0.110%

Introduction to the Course: An overview of the history of Indian Writing in English.

Introduction of the course: an overview of the history of Indian writing in English, the historical periods in its evolution, British Raj and the emergence of Indian writing in English, the National movement and its impact, independence and post-independence periods and their policies and trends.

(This part of the course aims at giving a broad overview of the area. Questions for Individual Assessment (the 10=bell) included within the purview of the prescribed authors and the text.)

Molecular II - Polymer

1. Surojini Nriidra
2. Titare
3. Karmila Dats
4. Nsirra Izekiel
5. A. K. Radikholjam
6. Aglth Shlirid Alt

The Quest
 Incey April
 In Love
 (could be Part 1 to Miss Poshpa T.S.)
 Looking for a Cousin on a Swing
 Postcard from Kashmir

CORR. READING

- (Booklik, Vramarik Kivharin (ed). *The (Jithu) Artistry of Indo-English Poetry*. Sahitya Akademi, 1970 105 PSL/11.
- P. Lathiramanthir K. (ed). *The (Jithu) Artistry of Indo-English Poetry*. Delhi: OUP, 1976. 377 (97)
- Meherghar. Alvinil Kialmai (ed). *The (Jithu) Artistry of Indo-English Poetry*. Delhi: OUP, 1992. 1141

Module III - FICTION

1. Shashij Deshpande *Ruots and Sharloos*
(Chennai: Orient Longman, 1983)

Module IV PROSE/SHORT FICTION

1. J. V. Narayana *The (Jithu) Artistry of Indo-English Poetry*
1. R. K. Narayan *Stories in the Seventh House*
(Chapter IX of *Mr. Nay*)
1. Ananta Ramesh *The (Jithu) Artistry of Indo-English Poetry*

CORR. READING

- Kirshidic, S. (ed) *Principles of Indo-English Writing 1917-1997*. Varanasi, 1997 (Jithu with Deshpande)
- Narayana R. K. *Mr. Nay*. Varanasi: Indira Prakashan Publications, 2006. 115-132. Mythili S. V. Kadanabari
- et al. *Indo-English Writing*. Chennai: Blackie Books, (X)0.64-70.

Module V - Drama

1. Girish Karnad *Naga-Mandala* (O.P. 1990)

4. READING: List

CORR. READING

GENERAL READING:

S. No	Title	Author	Publisher/Year
1	<i>Indo-English Writing in English</i>	K. R. Sreenivasa hyengar	Delhi. Sterling. 1981
2	<i>The (Jithu) Artistry of Indo-English Literature</i>	M. K. Nayak	Delhi. Sahitya Akademi, 1981
3	<i>The (Jithu) Artistry of Indo-English Literature</i>	A. K. Meherghar	Delhi. P. Paramanand Books, 2008

LITERATURE READING

Sl No	Title	Author	Publisher/Year
1	History of Hindi Literature in English	M.K. Naik	Delhi Abhinav Publications 1981
2	Indian English Fiction 1980-1990: An Assessment	Bhishikar K.V. & V. Srinivas (ed.)	Delhi. Permanent Black. 1991
3	History of Hindi Literature in English	M.K. Naik & S.M. Pandey (ed.)	Delhi. Permanent Black. 1977
4	History of Hindi Literature in English	H.S. Narsimhan	New York. Permanent Black. 1992
5	History of Hindi Literature 1800-1970: A Survey	H.M. Wadhvani	Delhi. Orient Longman. 1976
6	Modern Hindi Literature	H.M. Wadhvani	Delhi. Srishti Publications. 1990
7	History of Hindi Literature in English	Arjun Singh	Delhi. Panchajanya Books. 1999
8	History of Hindi Literature: A Study of Kamala Das	V. Nataraj	Delhi. Permanent Black. 1993
9	History of Hindi Literature in English	R.D. King	Delhi. Permanent Black

5. Model Questions

(to be attempted)

UNIVERSITY OF CALicut

RESERVE (Library) Curriculum for
BA POLITICAL SCIENCE (First Year) - 2019

LANGUAGE AND LINGUISTICS

COURSE CODE:	ENG5B02
TITLE OF THE COURSE:	Language and Linguistics
STATUS (Whether Full Course or Elective)	5
No. of Credits	5
No. of Contact Hours	66 hours 108

1. Aim of the Course:

The course studies what is language and what knowledge of language consists of. This is provided by basic continuation of internal organization of sentence, words, and social systems. The course discusses the 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 structure (syntax), and their system of expressing meaning (semantics).

2. Objectives of the Course:

- To lead to a deeper understanding of the human mind, of human communication and relations through an objective study of language
- To familiarize students with key concepts of Linguistics and develop awareness of latest trends in Language Study
- To help students to improve their pronunciation and to improve the general standard of pronunciation in every day conversation and in writing.
- To help the students develop a sense of English grammar, idioms, syntax and usage.
- To improve writing and speech skills.

3. Content of the Course:

Module I

LANGUAGE

- What is Language? Speech and Writing - Language and Society
- Variations in Language: Dialect, Idiolect, Register, Bilingualism

Module II – Linguistics

a) What is Linguistics? Is Linguistics a Science?

b) Branches of Linguistics: Phonology Morphology Syntax Semantics
Sociology

c) Approaches to the Study of Linguistics

Synchronic Diachronic Descriptive -

Descriptive Functional Motive

d) Key Concepts in Linguistics: Language Role

(writing) culture - Poetry: talk: etc

Module III – Phonetics

a) Speech Mechanism Organs of Speech -

b) Overview of English Sound System

c) Classification of Vowels Diphthongs Triphthongs and Consonants

(vowel chart)

Vowels Phonetics Allophones and Allomorphic

Variations (vowel chart)

Homophones Suprasegmentals: Stress and Rhythm

Intonation

d) Elision and Assimilation: Syllable

e) Transcription and Practice

f) Application (to be done preferably in the Language Lab)

The need for Minimality and Intelligibility Distinctions between
Minimal and RL)

Sound: Intonation and Auditory Exercises

Module IV – Morphology of English

a) Introduction to Morphology

b) Morphemes and Words

Morphemes and Morphology: Lexical/Content Words: Free Words

Functional/Structural Words: Grammatical Inflectional and Auxiliary words
Idioms

c) Word (Morpheme) of Speech - Word formation Derivation - Inflection

d) Morphology of Sentences

Word Order Phrase (Clause Sentence Patterns)

Kind of

sentences

Declension: Inflectional Morphology: Inflectional Morphology: Simple

Complex Compound - Transformation of Sentences

(Pattern: Structure) b) (given in the previous section)

J. READING LIST

Sl No	Title	Author	Publisher/Year
1	<i>Language and Linguistics: An Introduction</i>	John Lyons	Cambridge University Press, 1999
2	<i>An Introduction to the Grammar of English</i>	A.C.C. Gibbon	London, 1980
3	<i>English Grammar</i>	Raymond Murphy	Cambridge University Press, 2005
4	<i>Key Words in Linguistics and Grammar</i>	R.L. Trask	Routledge, 2004
5	<i>Elements of General Linguistics</i>	André Martinet	Midway Reprint Series
6	<i>Practical English Usage</i>	Michael Swan	Oxford University Press, 2005
7	<i>Linguistics and English Grammar</i>	H.A. Olson	Holt, Rinehart & Winston, Inc., 1965.

B. GENERAL READING

Sl No	Title	Author	Publisher/Year
1	<i>New Words in English</i>	John Lyons (Ed.)	Pelican Books, 1970
2	<i>The English Language: A Practical Introduction</i>	Mark Hancock	Cambridge University Press, 2003
3	<i>A Practical English Grammar</i>	Thomson and Martinet	Oxford University Press
4	<i>An Introduction to Linguistics and Linguistics</i>	Christopher J. Hall	Viva Continuum Edition, 2008
5	<i>Introducing Phonology</i>	David Odell	Cambridge University Press, 2005
6	<i>Grammar: A Very Short Introduction</i>	B. H. Matthews	Oxford University Press

A. COURSE READING

5. NOONER QUESTION PAPER

(1st & 2nd years students only)

Simple Topics for Assignments

- a. Language and society
- b. Branches of Linguistics
- c. Diglossin
- d. The need for the Study of Grammar
- e. RP and Standard English
- f. Approaches to the Study of Grammar
- g. Linguistics for Science

UNIVERSITY OF CALicut

RESERVE COURSE (Elective) for BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE 2009 - 2010

SYLLABUS FOR CORE COURSE METHODS OF LITERATURE

COURSE CODE	ENC151303
TITLE OF THE COURSE	METHODS OF LITERATURE
SEMESTER IN WHICH IT WILL BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	96 (5 hrs/week)

1. Aims of the Course

- To familiarize the student with the critical tools used in the reading of literature
- To instill a broader and holistic sensibility in the student with the aim of eventually equipping him to approach, analyze and assess literary discourses through a host of complementary as well as conflicting different theoretical frameworks.
- To bring him into the complex nature of literary studies and how they are entangled with other aspects of the social body.
- To unravel the constitutive elements and cultural specificity of literature along with the intricate process of textual formation.
- To help the student gain perceptive insights into the socio-political dynamics, the structuring points of view, the dominant ideology, hegemony, the prevailing common sense and cultural underpinnings that mediate the writing, production, reception and survival of a work.
- To familiarize the student with other media, popular literature and emerging trends

2. Other Objectives of the Course

- To introduce and discuss the evolution of literature
- To sensitize the student to his own readings and develop a critical sensitivity to identify a love of literature and to instill a serious approach to literature.
- To critique the student to read literature using either the theoretical

schools viz. textual approaches New Critical, psychoanalytic, gender
broad ethnic, subcultural, postcolonial, cultural, archetypal, postmodern,
ecological perspectives.

3. COLLECTORIAL

Module I

Training of Literature: What is literature? How is literature different
from other discourses? (Canon Formation: Who determines taste? How
does canon work) and author marginalised English literatures:
British, American, African, Indian, Canadian, Australian etc.

Module II

Textual approaches: New criticism, Formalist, Close Reading,
Deconstruction, Reader response, Psychoanalytic, Freud, Lacan and
Zigot
not the text just the text itself not the text itself Archetypal:
[unconscious and universal patterns of repetition]

Module III

Gender, Marginalized Sender, Ethnic: Marginalization of
aboriginals, how their culture is demolished and specimens?
Strategic: A unique Indian phenomenon, Dark literature,
postcolonialism

Module IV

Post colonial: How texts are created? Quest for expression,
exile of the migrant with special reference to Indian and
African (Literary studies: Critical Materialism, New
Historicism, Marxism, Postmodernism, Ecocritical:
Awareness of nature and environment, eco-criticism)

Approach

The approach has to be open and flexible in sensibility, avoiding
judicial judgments. Instead of offering rigid definitions and
descriptions, the teacher is to stimulate thinking process and help
students find positions through familiar examples. A few poems (or
stories) are to be selected and read from different theoretical stances so
that the student can grasp how one contrasts with the other.

Classroom may be devoted to simple explication of the methodologies
followed by, practical illustrations of the application of the
methodologies on short works till finally, students signposts of these
lines.

4. READING LIST

A) CORE TEXT

All text contributed to the above lessons till be made available

B) IN-DEPTHER READING

Sl No	Title	Author	Publisher/Year
1	Primer of Tamil Literary Criticism	S. Ravindranathan	Chennai, Emerald, 1993
2	A History of Tamil Literature	Willard L. Dewar, Harle Labor, et al	Delhi, OUP, 2006
3	Contemporary Tamil Literature: An Anthology	V.S. Sethuramlin (ed)	Chennai, Macmillan, 1989

5. MODEL QUESTION PAPER

To be int. circulate

UNIVERSITY OF CALICUT
RESTRICTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABUS FOR CORE COURSES
INFORMATICS

COURSE CODE:	ENG5804
TITLE OF THE COURSE:	INFORMATICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO OF CREDITS	4
NO OF CONTACT HOURS	40(5 hrs/Wk)

1. AIMS OF THE COURSE

- This course introduces students to all the different aspects of Information Technology and Computers that an educated citizen of the modern world may be expected to know of and use in daily life. The topics in the syllabus are to be presented as much as possible with a practical orientation so that the student is given a perspective that will help him to use and transfer technology.

2. OBJECTIVES OF THE COURSE:

Upon completion of the course:

- The student will have a thorough general awareness of Computer hardware and software from a practical perspective.
- The student will have good practical skill in performing common or basic tasks with the computer.

3. COURSE OUTLINE

MODULE: GENERAL INTRODUCTION

Outline history of the development of computers — Types of computers — PC/ Workstations — Laptops — Palmtops — Mobile Devices — Networks — Mainframes — Supercomputers — Significance of IT and the Internet

Monitor, CRT and LCD issues — CBL mouse keyboard

MODULE III: INTRODUCTION TO SOFTWARE

MODULE V: INTRODUCTION TO NETWORKING AND THE INTERNET

MODULE 1: KNOWLEDGE RESOURCES ON THE INTERNET

MODULE VI: COMPUTER LOCALIZATION

4(COPY FILE XT)

It is not possible to determine the exact date of the first meeting of the committee, but it is known that the committee was formed in the early 1960s.

UNIVERSITY OF CAJAL

DEPARTMENT OF HUMANITIES BA PROGRAMME IN ENGLISH LITERATURE AND LITERARY THEORY

SYLLABUS FOR CORE COURSES LITERARY CRITICISM AND THEORY

Course Code:	EN666301
Title of the Course:	Literary Criticism and Theory
Start semester which the course is to be taught:	6
No. of credits:	5
No. of contact hours:	90 (5 hr/wk)

1. AIMS OF THE COURSE

To familiarise the students with the literary term and introduce to them the various streams in literary criticism, to make them aware of the inter-disciplinary nature of contemporary criticism and to develop in students, skills for literary criticism.

2. OBJECTIVES OF THE COURSE

- To enable the students to see that all readers are critics
- To familiarise them with the factors involved in criticism like interpretation, elucidation, judgement and appreciation.
- To introduce the students to basic texts in criticism, relating to various movements and schools of thought
- To develop critical thinking by introducing various tools of criticism-analysis, comparison, theoretical approaches etc.

3. COURSE MATERIAL

Module I - CLASSICAL

Aristotle: Poetics of Aristotle

Plato: Republic of Art, criticism of poetry and drama

(Critical) Introduction to the texts in the above to be discussed

CORE READING

"Introduction to Literary Criticism" Classical appendix in English Critical Texts, OUP, Madras, 1982, Printed, B.

Art and Criticism in Indian Context, Madras, India, 1965, pp 145.

Module II - MODERN APPROACHES

Theory of R. L. Vignoli and Alankara.

The relationship between Module I & II to be discussed. For eg. The concept of Rasa and purgation. Alliterative figures of speech etc.

CORE READING

- * Das Gupta, S. A. "The Theory of Rasa", (pp 19 - 126) in *History of Indian Literature* ed. V.S. Suthar, Macmillan, India, 1992.
- * (up) William S. "The History of Literary Criticism in Sanskrit" (pp 111 - 190), in *History of Indian Literature* ed. V.S. Suthar, Macmillan, India, 1992.
- * Rasik, R. "The Use and Abuse of Alliteration" (pp 115 - 114) in *History of Indian Literature* ed. V.S. Suthar, Macmillan, India, 1992.

Module II - MODERN CRITICISM

This section is meant to make the students familiar with modern critical writing.

CORE TEXTS

- * William Wordsworth: "Preface to Lyrical Ballads" (pp 5-12)
- * T.S. Eliot: "The Waste Land" (pp 1-12)
- * T.S. Eliot: "The Waste Land" (pp 1-12)
- * William Shakespeare: "The Taming of the Shrew" (pp 1-12)

CORE BOOKS

- * William Wordsworth: "Preface to Lyrical Ballads" (pp 5-12)
- * Eliot, T.S.: "Tradition and Individual Talent" in *Essays on Criticism* (pp 1-12)
- * Sanskrit: "The Nature of the Linguistic Sign" in *Modern Indian Literature* (pp 1-12)
- * Showalter, Elaine: "Towards a Feminist Poetics" in *Contemporary Criticism* (pp 1-12)

Module IV - CRITICAL TERMS AND CONCEPTS

This is a section meant to familiarise students with the various tools, movements and concepts in criticism. This may include the following:-

Figures of Speech: Simile, metaphor, synecdoche, metonymy, symbol, irony, paradox.

Movements: Classicism, neo-classicism, romanticism, humanism, realism, magic realism, naturalism, symbolism, Russian formalism, Marxist criticism, absurd literature, modernism, structuralism, post-structuralism, deconstruction, post-modernism, post-colonialism, feminism, post-colonial critique.

Concepts: Objective vs. subjective, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype.

Literary Forms: Epic, Ode, Tragedy, epic, sonnet, ballad, dramatic monologue, novel, short story, poem, etc.

CORE READING

- Abrams, M.H. *A Glossary of Literary Terms* (pp 1-12) Macmillan, India, 1999.
- Poole, John and Martin (eds): *Modern Criticism* (pp 1-12) Macmillan, London, 1993.

Module V

In this Module, critical analysis of short poems and short stories are to be done by students. The students will be asked to analyse pieces in terms of theme, diction, tone, figures of speech, imagery etc. Theoretical approaches may be avoided.

COORDINATOR:

Sethuraman, V.S or Dr. THANIEL CHITIAI, Macmillan, India, 1990.

Course Outline

Sl. No	Title	Author	Publisher/Vol.
1	<i>Indian Literature: An Introduction.</i>	Sethuraman, V.S	India: Macmillan, 1991.
2	<i>Outline Dictionary of Literary Terms</i>		
3	<i>A Glossary of Literary Terms</i>	Abrams, M.H	India: Macmillan 2nd Edition.
4	<i>Literary Terms and Criticism</i>	Reddy, John et al.	Macmillan: India, 1993.
5	<i>An Introduction to English Criticism</i>	Dasad, H	India: Macmillan, 1965.
6	<i>Writing Theory</i>	Barry, Peter.	Manchester and New York: Manchester University Press, 1995

Further Reading

Sl No	Title	Author	Publisher/Year
1	<i>Introduction to Literary Criticism</i>	Huws. Terrence	New Advertis. 2003
2	<i>The Poetic World of Milton</i>	Lennard. John	Oxford University Press. 2008
3	<i>A History of Literary Criticism</i>	Blumrines. Flanny	Delhi: Macmillan, 1991
4	<i>Contemporary Literary Theory: A Student's Companion</i>	Krishna Swamy. N et al	Delhi: Macmillan, 2001
5	<i>Literary Criticism: A Reading</i>	Das. B. B. et al	New Delhi. Oriental University press. 1985
6	<i>The English Critical Tradition</i>	Ramdaswamy. S. Sethuramant. V.S.	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of Literature</i>	Hudson. W.H.	
8	<i>Literary Criticism and Style</i>	Ford. Steven et al.	Oxford University press. 1997
9	<i>Literary Criticism: The Basics</i>	Heitens. Hans	Routledge. 2001
10	<i>Literary Theory for the Perplexed</i>	Klaes. Mary	Delhi: Viva Books. 2007

5. With MrsO(14)

www.intellicorecollsies.com/trackcenter/floccrit.html#

to: <http://www.fetec.com/tLineStd.html>

www.ifa.org/dnrliterit

<http://www.unproh.org/ur/Lrscis/all/III/IIIfcway/Oftcwar/Approach05.html>

WWW.MINDCOLLAGE.COM/ENGLISHADVANCED/JRCsource/W/ilearn.html

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(NEW) ASIA Q1 Content

RHS Q1 (Required) Curriculum
 BSA Duration: 1 Year (1st Year, 2nd Year, 3rd Year, 4th Year, 5th Year, 6th Year, 7th Year, 8th Year, 9th Year, 10th Year, 11th Year, 12th Year)

SYLLABUS OF Q1 (Q1) ASIA

LITERATURE IN ENGLISH: AMERICAN & Post (Modernism)

Course Code	ENGL6802
Department/College	LITERATURE IN ENGLISH AMERICAN & Post (Modernism)
Student Workload (Credit Hours)	6
No. of Credits	4
No. of Contact Hours	96 (64 hrs/wk)

2. Aim of the Course

- To introduce the student to the critical awareness of diverse cultures and literary traditions and their relevance in a global vision of the world.

3. Objectives of the Course

- To enable the student to analyze literature in English
- To (develop) the critical (analytical) and (creative) and (cultural)
- To (enable) them with the (critical) of (literary) (literature)
- To (enable) them to (compare) and (contrast) their (literary) (literature) with other (literary) and (cultural).

4. List of the Course

1) AMERICAN LITERATURE

Module 1

General Objective: Introduction to American Literature

Poetry	Walt Whitman	Modern American Singing
	William Shakespeare	Tragedy of Othello
	Shakespeare	Tragedy
		Mother to Son
	William Shakespeare	

MODULE II

Drama	Arthur Miller	: Death of a Salesman
Short Story	Edgar Allan Poe	: The Fall of the House of Usher
	Mark Twain	: Blasted Bunnings

CORE READING

- Rattmann, Mohan (Ed) *Four Centuries of American Poetry: An Anthology*.
(Oxford: Macmillan, 1997). 61-63, 124, 125-127, 170-171.
- Salunke Vilas et al. (Ed) *An Anthology of American Literature in English*. Chennai: Longman, 2005 (RP). 199-214, 115.

EXTRA READING

- Bhogle, Rangrao. (Ed) *Contemporary American Literature: Poetry, Fiction, Drama and Criticism*.
New Delhi: Atlantic Publishers, 2002.
- Colin Pitt-Rivers. *The American Literature*.
Cambridge, Massachusetts: Harvard University Press, 1965.
- Montgomery, E.O. *American Literature 1900 to 1950*. (Oxford: Clarendon Press, 1965).
- Spiller, R. *The American Literature*. (New York: Norton, 1965).
- Winters, Robert. *American Literature*. (New York: Norton, 1965).
- Wright, George (Ed). *American Literature: From Poe to Miller*. (Minneapolis: University of Minnesota Press, 1965).

1) Post Colonialist

Module III

Global Reading: British Aspects of Post Colonial Literature

Poetry	Margaret Atwood	: This is a Photograph of Me
	Kenneth Bracken	: The Emigrants
	Michael Ondaatje	: House of a Thousand Doors
	Graham Greene	: The Mystic Mountain
	John Updike	: Africa

Module IV

Drama	Mam Jitendra Prasad	: The Road
Short Story	Madan Mohan Malaviya	: Kill the King
	Chandrabhanu Prasad	: A Story

2. Major Questions

(To be attempted)

UNIVERSITY OF CAIRO
Faculty of Education (Liberal Arts)
BA Program in English Language and Literature

SYLLABUS FOR CORE COURSES
Women's Writing

COURSE CODE	ENG 6B03
TITLE OF THE COURSE	WOMEN'S WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/week)

1. Aims of the Course:

- To introduce students to women's voices articulated in literature from various countries
- To introduce them to the evolution of the Feminist movement and to familiarize them with the various issues addressed by feminism
- To sensitize them to issues like marginalization and subjugation of women
- To enable them to rethink and redefine literary canons

2. Objectives of the Course:

- To enable students to identify concepts of class, race and gender as social constructs and internalizing throughout women's lives
- To lead them to explore the plurality of female experience in relation of these
- To equip them with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms

3. Course Outline

Module 1 - ESSAYS

1. Introduction to the Course, its scope, the need to re-examine the canon

1. Virginia Woolf: Shakespeare's Sister (from, *A Room of One's Own* London: Hogarth.

1929)

1. Showalter: *A Literature of Their Own: British Women Writers from Milton to*

Lessing

(Princeton: Princeton University Press, 1977)

MODULE III - POETRY

1. Keats's Ode
: An Introduction (From: *Keats's Ode*, (Ed. text.
The *Complete Works of John Keats*,
Merrill Ltd. 1980. 17)
2. Keats's Ode
: We Are (to be)
(From: *Keats's Ode*, (Ed. text.
Merrill Ltd. 1980. 17)
3. Keats's Ode
: She Rose to His Requirements
(Ed. text: *The Poems of John Keats*,
Merrill Ltd. 1980. 17)
4. Keats's Ode
: Keats's Ode
(From: *Keats's Ode*, (Ed. text.
Merrill Ltd. 1980. 17)

MODULE III - FICTION

1. Keats's Ode
: *Keats's Ode* (Novel)
(Ed. text: 1980)
2. Keats's Ode
: *Keats's Ode* (Short Story)
(From: *Keats's Ode*, (Ed. text.
Merrill Ltd. 1980. 17)
3. Keats's Ode
: *Keats's Ode* (Short Story)
(Ed. text: *Keats's Ode*, (Ed. text.
Merrill Ltd. 1980. 17)

MODULE IN

DRAMA & FILM

1. Mithrasnetu Deyi

: *Basem (Dhaka)*

(*From: Mithrasnetu Deyi's Film Plays.*

Trans. Sanarik Bandhopadhyay, Calcutta.

Scargill Books, 1997)

: *Author: Mithrasnetu Deyi*

1. Rerathy

3. Marzieh Mishkini Ma/ich M.

: *The Dot & the Line of Women (Film)*

4. Reading List

1. General Reading

Sl. No	Title	Author	Publisher/Year
1	Fiona Tolun's ' <i>Ignorance</i> ' in <i>Literary Theory and Critical Theory: An Oxford Guide</i>	Durinda Wilugh (ed.)	Oxford UP, 2000
2	Rirkün Julie & Michael Ryan's <i>Feminist Perspectives on Literature & Art Criticism</i>	Rirkün Julie & Michael Ryan (ed)	Oxford Blackwell 1998
3	<i>Jane Eyre</i>	Charlotte Brontë	QUP, 1973

III Further Reading

Sl. No	Title	Author	Publisher/Year
1	A Woman of Colour	Virginia Woolf	London, Hogarth 1929
2	The Colour of Women	British Museum Spicks	New York: Arvon Books 1976
3	Women of Colour: A Study of the Colour of Women	M. Shihab (ed)	Delhi: Rawal Publications 1993
4	Women of Colour: A Study of the Colour of Women Vol I & II.	Susie Tharu & K. Lalitha	Delhi: OUP 1991
5	Making a Difference: Women of Colour in the World	Olivia Green & Coppell Kohn	New York: Routledge 1996
6	The Women of Colour: A Study of the Colour of Women	Sandra Gillett & Susan Gillett	Yale University Press 1978
7	The Women of Colour	Sirron de Beauvoir	J.K. Harrond Worth 1912
8	Women of Colour: A Study of the Colour of Women	Angela Davis	New York: Random House 1981
9	The Women of Colour: A Study of the Colour of Women	Alison Walker	New York: Harcourt Brace Jovanovich 1983
10	Women of Colour: A Study of the Colour of Women	Leon S. Koulicx (ed)	New York: Columbia University Press 1975
11	Women of Colour: A Study of the Colour of Women	Lisbeth Goodman (ed)	New York: Routledge 1996
12	Women of Colour: A Study of the Colour of Women	Laura Mulvey et al (ed)	London: Routledge 1996
13	Women of Colour: A Study of the Colour of Women	Monica Dias (ed)	Delhi: Penguin 2003
14	Women of Colour: A Study of the Colour of Women	Mumukshu Bhawan (ed)	OUP 1997
15	Women of Colour: A Study of the Colour of Women	Kamilla Bhushan et al (ed)	Delhi: Kali for Women 1994
16	Women of Colour: A Study of the Colour of Women	Srinivasan Raju et al (ed)	Delhi: Kali for Women 1999
17	Women of Colour: A Study of the Colour of Women	Latha Ramani	Aug 1998
18	Breast Stories	Mirshahwati Devi	Chennai: Sangam 1998

5. WEED RESISTANCE

Barry Dickerson: An Overview academic Intooklyn, CLMNY.
cdll/english/mclarni/enr/dickinson, Intlrl.

Boers.org (Guide to Emily Dickinson's Collected Poems - Boers.org)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

Wide Sargasso Sea Study Guide by Jean Rhys

study guide www.bookags.com/studyguide

wides rights so cit.

Whole Sargitso Sol Sutturary and Analysis

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1. A Room of One's Own

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Keywords: Dis. Summary and Analysis

Summary

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6. Most Objections

Ante dictum autem tunc perit etiam,

University of Cambridge

Residual ("Error") Component

HA PROTEINACTIVITY IN GEL ELECTROPHORESIS (STANDARD) (ELISA) METHOD

Syllabus for Certificate Courses

WRITING FOR THE MEDIA

COUR CODE	ENGB04
INTROR III (O) (S)	WRJX (FOR ME) (M) (A)
STANLEY WOOD III (O) (S)	6
NO. OF PERIODS	4
NO. OF CONTACT HOURS	90 5 hrs/wk

1. Atkt ttt tttf'(1)tRsf:

This Course introduces students to writing in a professional environment and to the forms of writing for the MBA Media.

The COURAGE instructor lectures, discussions and practice in data gathering, organizing and writing for various media, including Newhall City, Hittguillia, radio, television, film and the Web.

1. Outcome Of The Court

- **Master the basic writing and reporting skills for various media, including news writing for print and broadcast media, and short-form copywriting.**
- **Develop and apply media writing skills:** develop and apply media writing skills, including the media (specifically, broadcast journalism, digital media and short-form copywriting).
- **Exhibit a command of the mechanics of concise and clear writing through the use of irrefutable grammar, correct spelling, proper punctuation, and appropriate AP style.**

2. (Cott. R. 81. Ott. r. 14. N. 1)

Modul 1.1 – Betrieb Marketing

1. Introduction to The Media and the Message
 1. Introduction to Print Media Audience for the News
 3. Feature Writing and Article Writing: Multiple Storytelling Organization
 4. Newspaper Writing: Editorial Letters to the Editor of Book and Film Reviews
- Intermediale (Textlines) (Caption Lines) (Headlines) Nutritional Headlines
- (Caption Lines)
5. Writing: (Introduction) Planning and Pre-writing:
- Headlines
- & Writing for Magazines: Action Angle Allotment

Module II - Broadcast Media

1. Radio: History & Mass Mediums Radio Skills Broadcast Writing Broadcast Terms

Scripting for Radio Story Structure Lead, Body, Ending - Writing Radio News and Features Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.) - Practising Planning a Newscast Radio Jockeying

b. Television: History & Mass Mediums Television Skills Scripting for TV - Programmes for TV (Features, News, Interviews, Music Programmes, etc.) Practising: Advertising, Interviewing.

e. Film: History & Mass Mediums Film Scripting, Screenplay Adaptation, Documentary Film, News Reel.

Practical - Writing Short Screenplays, Film Reviews.

Module III - Digital Media

1. Kinds of Digital Media: E-book E-magazine E-journal - E-newsprint Internet World Wide Web

b. Writing for Digital Media: Web Writing - Technical Writing Blogging - Introduction to Profile Writing Broadcast News Analysis Caption Writing Copy Writing/Content

Writing/Content

Writing Story Structure and Planning - Inverted Pyramid Headline Blurb

Lead -

Digital Correspondence Digital Editing Assignments on Technical Writing.

Web

Writing, Blogging.

Module IV - Web Skills

1. Introduction to Digital Media An Overview

b. Introduction to Writing: Copywriting for Labels, Photographs Brochures, Circulars Text, E-mail, Logo Story-board etc.

Module V - Stylistics and Film Media

a. Difference in writing styles between Print, Electronic and Digital Media

b. Basic principles of AP Style (Associated Press Style Book) for Writing The AP Style Book Style as a Method of Writing 'Clarity in Writing; Readability' - Live with the Writing.

1. Different kinds of writing:

1. News Writing Appropriate style for news story Structuring news

Qualities: effective leads using significant detail effective revision

2. Article Writing: Structuring for effective effect Preparation and organization of Article Specifying specific audience.

3. Feature Writing: Structure organization little angles simplicity in style

4. Writing for the sector Writing effective film texts Basic principles of writing for advertising Writing for Interactive Media

5. Editing Copy editing process (Basic principles of editing.

Reference List:

A. Content Analysis

Sil No	Title	Author	Publisher/Year
1	Writing for the Media, Media (Sixth edition).	James Glen Stovall	Pearson Education, 2006
2	Business Writing	McLvin Menchar	William C. Brown Co, 1983
3	Writing and Publishing with a Creative Mind	Clifford Rich	Wadsworth/ Thomson Learning, 2002
4	Business Writing & Presentation	James A. Neal & Suzanne S. Brown	Sumner Publications, 2003
5	Business News Writing, Reporting & Presentation	Ted White	Macmillan
6	An Introduction to Digital Media	Tony Beddman	(Blueprint Series) 1996
7	Advertising	Alexia & Christopher	Subject Publications, 1989
8	The Screenwriting Workbook	Syd Field	Dell Publishing, 1984
9	TV Writing	Dilma Goodhart	Macmillan, 2008
10	Mass Communication Theory	Denis McQuail	Vision Publications, 2007

B. Reference List

Sil No	Title	Author	Publisher/Year
1	Writing and Publishing Notes	Eric Gormly	Subject Publications, 2005
2	A Creative Screenwriting	David Griffith	Scottish Screen, 2004
3	Digital Media: An Introduction	Richard J. Lewis	Prentice Hall
4	The Art of Filmmaking	Robert C. McGilchrist	Chilton Book Co., 1978

5	Digital Media Theory	Dr. Chloppinam Ngel	(Paperback 26 Oct 2007)
6	Screenwriting and Editing	K.M. Srivastava	Stalling Publications
7	The Art of Filmmaking: an Introduction to	M.L. Stein, Patricia Sussman	Subject Publications, 2003

about the story and what you find and did not read how much you read all the way through and how much you read through the headlines alone or the first few paragraphs only. (Use an outline to guide you in your observations).

5. Watch the TV news bulletin for a week. Is the news the same in different forms the print texts? Do you write better with in the medium? Why?
6. Concentrate on a particular publication of a newspaper for at least a week. Reflect on its view, values and stylistic choices.
7. Take three published news stories. Use the internet search engines to substitute facts in the story.
8. Write a (visual) story board for a 30 second Advertisement. complete with even the voice-over.
9. Write the script and screen play for a 30 minute (documentary) film.

Expectations:

Organizational visit and participation of each student is essential and obligatory. It will be the basis of evaluation and placement assessment at the end of the course.

UNIVERSITY OF CALicut

REGULATIONS FOR THE B.A. POLITICAL SCIENCE
HONOURS IN POLITICAL SCIENCE

STRUCTURE OF THE WORLD CLASSICS IN TRANSLATION

COURSE CODE	EN3005101
TITLE OF THE COURSE	World Classics in Translation
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
No. of Credits	3
No. of contact hours	54 (1 hrs/wk)

- AIMS OF THE COURSE**
To develop a sensible response to great classics in translation and the cultural and social skills with a view to achieving a broad, wholesome vision of life.
- OBJECTIVES OF THE COURSE**
To introduce students to the World's best classics in translation.
To give them a broad vision of life by making the students to come to grips with the various aspects and varied life situations.
To make the students to have a feel of excellent classics in translation in various genres-Poetry, Fiction, Short Story and Drama by a judicious selection. It should instill in the students a spirit of enquiry and further exploration.

31. COURSE OUTLINE

Module 1 - Poetry

- 1.1. A Brief Introduction to World Classics in Translation**
A general introduction to world classics in translation.
- 1.2. A Brief Introduction to World Classics in Translation**
A general introduction to world classics in translation.

1) Dante's Divine Comedy - Paradise (Canto XXI) (Penguin)
(Source: "The Divine Comedy" (Source: Penguin)
Dante Alighieri, ed. Stanley Bantam, Penguin
A.S. Bhattacharya: "I Love You" (The Divine Comedy) Vol. I. Russian
(Penguin Classics) Progress Publishers)

NOTES:

1) The Divine Comedy (Penguin Classics) Vol. I. Russian
(Penguin Classics) Progress Publishers

Module 2 - Drama

- 2.1. A Brief Introduction to World Classics in Translation**
A general introduction to world classics in translation.
- 2.2. A Brief Introduction to World Classics in Translation**
A general introduction to world classics in translation.

Sources: Oxford, Macmillan, Cambridge University Press, 2006

3.

1.

P.

3.

3.

MODEL I - DRAMA

1. ISSALISH ALKAR (MARATHI) : "The Tentist" (From Silish Alekar. English text Pattern)/
Santosh Alkar. New Delhi: OIP. 2009.
2. KANDANA (SANSKRIT) : Act IV of Kalidasa's *Mritamuktaya* (Kandana).
Mritamuktaya. Trans. A.R. Kulkarni. New Delhi: Motilal Banarsidass.)

MODEL II - Fiction

1. UJAYANTHAKUTI (KANNADA) : "Alankut" (From U. J. (Kannada) Murthy. Sr. / Kuttu A. Hrit
Itt a Dittu. New Delhi: OIP. 1976)
2. A.K. KANDANAKUTI (KANNADA) : "Alankut" (From U. J. (Kannada) Murthy. Sr. / Kuttu A. Hrit
Itt a Dittu. New Delhi: OIP. 1976)
3. O.K. (KANNADA) : "Alankut" (From U. J. (Kannada) Murthy. Sr. / Kuttu A. Hrit
Itt a Dittu. New Delhi: OIP. 1976)
4. UJAYANTHAKUTI (KANNADA) : "Alankut" (From U. J. (Kannada) Murthy. Sr. / Kuttu A. Hrit
Itt a Dittu. New Delhi: OIP. 1976)
5. U. J. (KANNADA) : "Alankut" (From U. J. (Kannada) Murthy. Sr. / Kuttu A. Hrit
Itt a Dittu. New Delhi: OIP. 1976)

4. READING:-

A) GENERAL READING:

B) CORRE READING: BOOKS LISTED IN EFFECT. IN Model I - II ABOVE

Sl. No	Title	Author	Publisher/Year
1	Comt. Eng. Play of Sanish Alekar	Santosh Alekar	New Delhi: OIP 2009.
2	Sattavakut: A Poite Inter at Dewil Mitr Trans. A.K. KANDANAKUTI	U.J. (Ananthi Murthy)	New Delhi: OIP. 1976.
3	(Comt. Eng. Play of Sanish Alekar) Vol. II	Bhabani Bhattacharya	Delhi: Sahitya Akademi, 1959
4	(Comt. Eng. Play of Sanish Alekar) Vol. III	Bhabani Bhattacharya	Delhi: Sahitya Akademi, 1964.
5	Kettu Pri: Stories: Itt a Dittu of the 90's	U.J. (Ananthi Murthy)	New Delhi: Katha 2002
6	Mritamuktaya: Sattavakut Trans. A.R. Kulk	(Trans) A.R. Kulk	Motilal Banarsidass, 1976.
7	Mritamuktaya: Sattavakut Indian Poets	K. Sachidanandan	New Delhi: NIPUNIA, 2006)

Critical Literature

Sl. No.	Title	Author	Publisher/Year
1	<i>Another India</i>	Nissim Ezekiel, Meenakshi Mukherjee (ed)	New Delhi: Penguin, 1990
2	<i>Five centuries in Mitbun</i> <i>Indic Language</i>	Gokak VKK (ed)	Delhi: The Publication Division 1957
3	<i>Newt Writings in Hindi</i>	Adil Jussawilla (ed)	Harmondsworth: Penguin, 1974
4	<i>U.P. Attentive Murali's</i> <i>Srinair (lit. A Critical Reader)</i>	Kailash C. Baril (ed), Sitir P. Baril (ed), D. Venkat Rao (ed.)	Penguin International, 2005

5. Critical Resources

<http://www.unijune.com.in/dep/halika/ksal2.htm>
<http://www.indianindia.org/hundredthills/index.htm>

6. Major Journals

(in Hindi/English)

UNIVERSITY OF CALICUT

RESTRICTED CURRICULUM FOR B.A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABUS FOR ELECTIVES DALIT LITERATURE

Course Code	EN6613051303
Title of the course	Dalit Literature
Semester in which the course is to be taught	6
No. of credits	3
No. of contact hours	54(3 hrs/wk)

Module I: Prose

1. Sunny M. Kapikkud	The Dalit Presence in Malayalam Literature (trans. Malayalam)
2. Shanthakumari Thiruvil	About Dalit Literature (trans. Marathi)
3. Arunima Malagatti	Gifts on the Corpse and the Wedding Feast (trans. Kannada)
4. Raj Chellamam	Dalit Culture (trans. Tamil)

Module II: Poetry

(Trans. Malayalam)	
1. R. K. S. Dik	Black Dancer
(Trans. Marathi)	
2. Arundhati Bhatnagar	Hunger
3. Arundhati Bhatnagar	Yrsodhara
(Trans. Hindi)	
4. Sukirthan	Gigantic Trees
5. Prithvi V. Jayachandran	The Question

Module III: Short Story

1. Bantimadhav	The Poisoned Bread (Trans. Marathi)
2. Arunima Malagatti	Gifts from the Grave (Trans. Marathi)
3. C. Ayyappan	Darkness (Trans. Malayalam)
4. Abhinav	The Show (Trans. Tamil)

NOTES ON THE DRAMA

i. A. Sutherland (i. A. Sutherland) (i. A. Sutherland)

COLLECTING MATERIALS

- i. K.Satyamurthy & Suresc Tharu (ed.). (2011). *Nayappahetihim*
Sighin: New Dalit Writing from South India. New Delhi: Berguim
Books Lesson 1 (p.149-57); Lesson 5 (p.115-347); Lesson 6 (p.118-
15); Lesson 9 (p.115-6); Lesson 10 (p.111-3); Lesson 11 (p.175-80)
- ii. Arjun Datt (ed). (1994) *Poisoned Bread*. Bombay. Orient
Longman. Lesson 7 (p.11-5); Lesson 8 (p.11-3); Lesson 11 (p.147-
151); Lesson 12 (p.10-15)
- iii. Dhanu M.L. Pruthi V. et al (ed) *Dalit Literature Oxford India*
Anthology of Malayalam Dalit Writing. New Delhi: Oxford
University Press Lesson 11 (p.119-07); Lesson 13 (p.117-71); Lesson
14 (p.119-129)
- iv. Srirankumar Lakshmi 100+ *Towards an Aesthetics of Dalit*
Literature (Fikar) *Itohi Vajrath*, *Alok Mukherjee*. New Delhi:
Orient Longman (2000) p.119-11)
- v. Anand Mahindra (Ed) *Goverment Institutions*. Edited by
Kumara by Dharmadevi Mitragutta. et al). Chennai: Oriant
Longman Lesson 1 (p.7-11)

Further Reading

1. Halcy Karmblle. (2008) *The Prisoner's Writ Broke*. (Trans. from Marathi by M. J. Pandit) (Chennai: Orient Longman).
2. Harrieschell K.A. (2009) *The Stor*. (Trans. from Tamil by V. Kulumbanni) (Chennai: Orient Blackswell).
3. Sivakutni P. (2006) *The Grip of Change*. (Chennai: Orient Longman).
4. Rmikumari & Azhagrasin. (2011) *The Overt Italic Anthology of Tamil Dular Writing*. (New Delhi: Oxford University Press).

ENGLISH FOR COMMUNICATION

RESTRICTED CREDIT UNIT FOR
ENGLISH GRADUATE PROGRAMS

SYLLABUS FOR COMPLEMENTARY AND COURSE
OFFERED BY BOARD OF STUDIES IN ENGLISH (C.G.)

ENGLISH FOR COMMUNICATION - I

ENGL 1001 Paper I - English Language and Communication - The Basics.

Module I

Grammar and Syntax: (Grammaticality and Acceptability, Descriptive and Prescriptive approach to language - Parts of Speech Sentence (Declarative, Affirmative, Negative, and Interrogative) Simple, Complex and Compound sentences - (Introductory) Morphology (Morphemes) and Semantics.

Module II

Phonetics: Vowel and Consonant Sounds: (Vowels, Consonants, Linking, Verbs, Adjectives, Prepositions, Particles, etc.) Nouns: Determiners Word Formation: Derivational Morphology: Some common affixes in English.

Module III

Advanced Grammar: (Syntax) Morphology: Organising Information:

Module IV

Basics of Communication (Meaning, Importance, etc.) - Principles of Communication Objectives of Communication: Verbal and non-verbal communication Barriers to communication (Psychological, Linguistic, socio-cultural) The four essential communication skills: receptive and active skills: Listening and Writing in communication.

Core Books

Hewings, Martin. - *Advanced Grammar in Use* (New Delhi) (1998). (for classroom teaching and

practice)

Dr. Henry - *Practical Grammar: A Practical Guide for English Learners* (1998).

(Topics for Assignments may be chosen from this Practice

book)

Reference

Quirk, Randolph et al. *Comprehensive Grammar of the English Language*.

London: Longman, 1985.

Leech, Geoffrey and Jan Svartvik - *A Communicative Grammar of English* London: Longman 1998

Reading List.

1. R.W. Zandvoort : A Handbook of English Grammar
2. Dav u Greene : Contemporary English Grammar, Structures and Impo sitiona
- 3| Al. Ironson & A.V. Martner : A Practical English
- 4| Michel Swir : Practical English Usage
5. John Seary : Oxford Guide to Effective Writing and Speaking (OWP 2000)
- 6 |PKinnmay;Dutt : A Course in Communication = Foundation Geelfn Rajeevan & Broo(2000 C.L.Ni Prakash
- 7.. Karmalest Siddmandh & : Spoken English A Foundation (Course for Speakers of Structured Unitthin
- Millayalurr Ram I & II

UNIVERSITY OF CALicut

RESTRICTED CURRICULUM FOR
UNIVERSITY PROGRAMS

SYLLABUS FOR COMPLEMENTARY COURSE OFFERED BY
BOARD OF STUDIES IN ENGLISH (UG)

ENGLISH FOR COMMUNICATION - II

ENGL2C02 Paper II - Presentation Skills

Module I

Theories of Communication Oral and Written Communication. Features of oral communication word stress intonation falling and rising tones

Module II

Conversations Vocabulary Introducing yourself Body Language- Public speaking Debates Group Discussion Skills Interview skills and et cetera: Meetings - Voice and delivery Dress code (class seminar presentation) etc.

Module III

Telephone skills Handling calls leaving messages. Making enquiries. Handling enquiries. Booking and arrangements. Handling complaints.

Module IV

Computer aided presentations Basic computer skills - OHP - Preparation of slides Power point presentation Visuals and sounds.

Reading List

1. Ashok Thorat & M. L. Laxmi (eds) : *English for Oral & written Communication*
(New Delhi: Orient Black Swan)
2. Kenneth Anderson, Joan Maclean & Tony Lynch : *Study Speaking A Course in Spoken English*
(CUP)
for Academic Purposes -
3. Pr. Margaret D. D. : *Group Discussion and Interview Skills*
(Foundation Books)
4. B. John Noller & Rod Revel : *Telephoning in English* (CUP)

RESTRUCTURED CURRICULUM FOR LITERATURE PROGRAMS

**SYLLABI FOR COMPLEMENTARY COURSE OFFERED BY
BOARD OF STUDIES IN ENGLISH (IG)
ENGLISH FOR COMMUNICATION - III
EYG-EC03 -Paper III – Business Communication**

Module 1

An introduction to communication - theories and techniques of effective communication
Building: vocabulary - literal and figurative meaning -
Word beginning and endings {collection} using dictionaries and other sources.

Module II

The Nature and Process of Communication
(Categories of Communication) Communication literature
(Historical) Business communication - objectives of Business
Communication - interpersonal communication - mass communication

Module III

(Communication through) technology (communication is the life-line of an
 Organization: Efficient Communication Styles, attitudes and capabilities of
 internal communication Organizational phenomenon that communicates -
 characteristics and functions of grapevine communication, its theories and
 limitations of grapevine communication, its communication importance and
 impact (Human technology in communication)

Minute IV

Application and letters Job applications difference between personal letter and official letter covering letter Resumes types and features of resume job interviews development of positive attitude persistence communication.

Heatline list

1. J.P. Parikh, Arshu Singh, Swaroobharathi : Business Communication : Basic Concepts & Asma Baidra,nwala and S(1s.
7. Ashok Thakor & Munira Lokhandwala : Enriching Oral & written Communication in English (Orient Black Swan)
3. Kenneth Anderson, Joan Maclean & Tony Lynch : Study Speaking = A Course in Spoken English : for Academic Purposes = (CLP)

UNIVERSITY OF CALicut

INSTRUCTIONAL CONTENT FOR
UNDERGRADUATE PROGRAMS

SYLLABUS FOR COMPLEMENTARY COURSE OFFERED BY
BOARD OF STUDIES IN ENGLISH (UG)

ENGLISH FOR COMMUNICATION - IV
ENGL404 Paper IV- Academic Writing

Module I

Text types of texts the structure of a text variations in academic texts
approaches to writing [ways of writing,] random thoughts, organized writing
[process of writing]- plagiarism limitations of 'text' and 'text' paraphrasing
summarizing.

Module II

Writing Paragraphs types of paragraphs how to organize paragraphs -
spellings and common mistakes sequence and order - spill order and visuals
graphics.

Module III

Text (Genre- different genres various types of letters- flow papers, reports
and research articles use of informal language writing reports and research
papers format (text) for structure elements of abstract Presenting your
idea' writing.

Core Text:

Remix (Lipton) : A Course in Academic Writing (Orient Black Swan)

**UNIVERSITY OF CALICUT
REVISED SYLLABUS FOR OPEN COURSES (2015 ADMISSION)**

**SYLLABUS FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES**

FILM STUDIES

COURSE CODE	EN51001
Title of the Course	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	2
NO. OF CONTACT HOURS	36 (2 hrs/wk)

1. AIMS OF THE COURSE:

- To introduce students to film studies as a discipline and to develop in them analytical and critical skills so that they could appreciate film as an independent art form.

2. OBJECTIVES OF THE COURSE:

- To trace the evolution of film as an art form and its aesthetics.
- To see film as a globally subject and to foster through film an understanding of visual rhetoric, its technical, cultural, historical.
- To understand how film connects with history, politics, technology, psychology and perception.
- To critically appraise the culture of representation on screen and how class, race, ethnicity and sexuality are represented.
- To probe the industrial practices and regulations such as censorship, cultural policy, industry awards and international distribution in film reception.
- To develop analytical skills so that the student can produce informed and thoughtful close readings of films.

3. COURSE ORIENTATION:

Module 1: Introduction to the basic terminology of film studies. Film as social. Film titles (e.g. films, shorts, TV, etc.).

Module 2: Film as a global subject. Film as a global subject. Film as a global subject. Film as a global subject.

M01) t III: Introduction to film genres The major context narrative, adult-film, documentary Other genres: thriller, melodrama, musical, horror, western, fantasy, animation, film noir, expressionist, historical, political, trial movies.

M01) t IV: Introduction to major movements and theories The silent era classic Hollywood cinema, Neo-Realism, French New Wave, Indian Cinema.

M01) t V: Selected film texts:

Andre Bazin: *The Evolution of the Cinematograph* (from 'What is Cinema?')

Ronald Abrahamson: *Structure and Narrating in Cinema* (with Michael Bill Brown)

C.S. Venkateswaram, Sankararaman: *Cinema Production in Film and Television* (in English)

M01) t VI: Case Studies of Classic Cinema

1. *The Birth of a Nation* (1915)

2. *The Great Dictator* (1940)

3. *The Godfather* (1972)

4. *Rashomon* (1950)

5. *The Godfather Part II* (1974)

READING LIST

1. *The Cinema* (Oxford) (2nd ed.)

1. Andy Williams Jr. *Film Studies* (London & New York: Routledge 2007)

2. Vincent D'Amico *From the Screen to the Stage: Film and Television* (London: Routledge)

3. Virginia Wright *Watching A History of Film* (London: Routledge)

4. Susan McClary *Music and the Cinema* (Oxford: Routledge)

5. Doreen Gill *The Cinema in India: A History of the Indian Film Industry* (Delhi: Oxford)

6. Michael Sauter *The Cinema in India: A History of the Indian Film Industry* (Delhi: Oxford) Pages 1151-1191.

7. *The Cinema in India*

1. Peter Dinklage & Michael (London: Film Studies and Cinema Oxford OUP)

2. (Coffey) Smith, *The Oxford History of World Cinema* (Oxford: OUP)

3. Sanyal Ray *Our Film: The Indian Cinema* (London: Longman)

4. Dudley Andrew *Cinema and the World* (London: Routledge)

5. Jack Kasser *The History of Cinema for Beginners* (London: Routledge)

6. Peter Dinklage *Film and the World: A History of the Indian Film Industry* (Delhi: Oxford)

7. Bill Brown *The Cinema and the World* (London: Routledge)

8. Michael Sauter *Film and the World: A History of the Indian Film Industry* (Delhi: Oxford)

9. Michael Sauter *Film and the World: A History of the Indian Film Industry* (Delhi: Oxford)

10. John Gillingham (ed.) *Medieval and Anglo-Saxon Literature* H.C.
11. John Gillingham *The Art of the Poet: A Critical Introduction to the Study of Anglo-Saxon Literature* Manchester University Press
12. David Gillingham *The Literature of Anglo-Saxon England* H.C.
13. Ashish Rajadhyaksha & Paul Wilentz *Introduction to Anglo-Saxon Literature* (Oxford & New Delhi) OUP
14. John Hill & Michael Chase (eds) *The Oxford Guide to Anglo-Saxon Literature* OUP
15. David Gillingham (ed.) *Anglo-Saxon Literature: A Reader's Guide* London: H.C.
16. Monica Green *The Anglo-Saxon* NY OUP
17. Keiko McDonald *Anglo-Saxon Literature: A Critical Study of Major Anglo-Saxon Literature*, Oxford: Associated University Presses
18. Gillingham *The Literature of Anglo-Saxon England* New Delhi Vikas

**UNIVERSITY OF CALICUT
REVISED SYLLABUS FOR OPEN COURSES**

**SYLLABUS FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES**

CREATIVE WRITING IN ENGLISH

COURSE CODE	EW(551)02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE BUILT AROUND	5
NO OF CREDITS	2
NO. OF CONTACT HOURS	36 (12 hours/week)

1. AIM OF THE COURSE

- To acquaint students with the basic principles and techniques involved in writing poetry, fiction and drama
- To develop students' talent for creative writing in English and to encourage them to keep writing

2. OBJECTIVES OF THE COURSE

- To introduce the concept of creative writing
- To familiarize students with the process of writing poetry, fiction and drama
- To train students to write the various forms

3. COURSE CONTENT

MODULE I INTRODUCTION TO CREATIVE WRITING

Creativity, inspiration and ideas, imagination, creative writing/teaching of - importance of reading

MODULE II THE ART AND CRAFT OF WRITING

Tropes, figures, style, register, formal, informal usage - varieties of English - language and gender, disabled language, playing with words - grammar and word order, tense and time - grammatical differences

MODULE III MODES OF CREATIVE WRITING

a) POETRY - definitions - functions of language - poetry and prose - shape, form, and technique - rhyme and reason - fixed forms and free verse - modes of poetry: lyrical, narrative, dramatic - voices - traditional English poems - overview - verse for children - problems with writing poetry - writing poetry

Work'sinks

biofiction, nonfiction) and a lot of his top literary and popular fiction short story and novel interview-writing fiction for children children's literature interview workshops.

et I)RAMA: Dyrarr plot- cinactenitiorr volbul and iron-vefjill clonucnts overwirv ol Indirn
Hinglist thoorrc stler ol emittompority tholtru Indiqur platvwings : intorriorr wrirng firr films
Afrocfbil\ chidldren's Wlctre \$ilindititFunt - workshmps

the READING LIST is CONTINUING

Sl. No.	Title	Author/s	Place/Publisher/Year
1	Creative Writing: A Beginner's Manual	Anjuna Neetu Dev. Anuradha Marwaha. Savita Raj	Delhi. Peltor Longman. (xxx)

BY FURTHER READING:

Sl. No.	Title	Author/s	Place/Publisher/Year
1	Librettos of Literature. Essay, Fiction, Drama, Drama, Film	Robert Scholtes, Nuns R. Cornely, Carl H. Klaus, Michael Silverman	Dethi. OLB. 2007
2	Write from the Heart: Understanding the Power of Your Creativity	Elai Zini Benruti	California, New World Library.
3	A Guide to Writing	Sylvan Barnet.	1990 New Delhi, Pearson. 2006
	English Literature	William B. Carr	

5. CYBER RESOURCES

<http://www.ehrlibrary.ca.on.ca/ehrlib/C:\xhtml\encaliva-writer.asp> <http://elw.comentufiter.in/articles/writing/>
<http://www.ihc.mrc.ir/ewr-xii/elwativo-writtingxii-intl-I.pdf> ((dot)nd((ad)ible)free)

Gravimetric Questions

(für beiderseitigen Kontakt)

UNIVERSITY OF CALICUT
REVISED SYLLABUS FOR OPEN COURSES

SYLLABUS FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES

APPLIED LANGUAGE SKILLS

COURSE CODE	ENG51003
TITLE OF THE COURSE	APPLIED LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE IS TO BE TAKEN	5
NO. OF CREDITS	2
NO. OF CONTACT HOURS	36 (24 hours/week)

1. AIM OF THE COURSE

- To acquaint students with the communicative aspect of English
- To equip the students through training which helps in comprehensive language enhancement

2. OBJECTIVES OF THE COURSE

- To develop a high level of proficiency in the skill areas
- To attain a sound ~~medium~~ ^{medium} command in the English language
- To develop a solid understanding and usage of academic English
- To fulfill the educational and professional goals

3. COURSE CONTENT

MODULE I- ACTIVE SKILLS (SPEAKING AND WRITING)

The four essential communication Skills: Active and Receptive Skills- **Speech Skill**: (Conventions in Speaking- Sounds- Articulation- Pronunciation of words Stress- Intonation- Rhythm- Word and Sentence forms

Approach to Effective Communication: Starting a conversation- Greeting and asking after- introducing oneself- Wishing- Well- Apologizing- Excusing- ^{Excusing} Asking for and giving information- Making Requests, suggestions, Offers, Orders- Agreeing- Disagreeing- Giving and asking permission- Making Invitations- ^{Accepting and Refusing} Expression of likes and dislikes- Ending a conversation.

UNIVERSITY OF CAMBRIDGE

UNIVERSITY OF CAMBRIDGE HABROGROVING IN ENGLISH (HAGRE) - HANDBOOK PROJECT

Course Code:	ENEN16106	4282 (HAGRE-IV.32 2012-01, (Page 668)
Title of the Course:	PROJECT	
Start Date and End Date (Date):	5 and 6	

GUIDELINES FOR THE PROJECT WORK

INTRODUCTION

The Scheme and Syllabus of HA Programme in English CCSH stipulates that the students should do a final project. The 1st Board of Studies held on 19/07/2011 discussed and decided to propose specific guidelines for the preparation and submission of the said project. The following are the guidelines for conducting, reporting and submitting the project in partial fulfillment of the requirement for the award of the degree in Bachelor of Arts in English of the University of Cambridge.

The entire course of Project Work is spread in the last two Semesters, namely V and VI Semester of the HA degree programme. In the V Semester, the Course of Project Work, with two hours per week allotted, is a no-credit course. However, in the VI Semester, the Course of Project Work is a credit course and a continuation of the Course of Project Work done in the V Semester. In the VI Semester, the Course of Project Work carries 3 credits. The number of hours allotted per week in the VI Semester is 1 hour in the case of the V Semester.

THE GUIDELINES TO BE FOLLOWED

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

1. The students must strictly adhere to the author or socio-cultural backgrounds/philosophies of English Literature.
2. The candidates will take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The project should be on a topic of their own choice (not a prescribed topic).
3. It is recommended that the project should be carried out in a disciplined manner. In special cases (if any) permission of project can be given.
4. V SEMESTER should 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 finalized 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 should consist of the following:

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

It is strongly recommended that the Department head of the V Semester for the evaluation of the topic for Project Work. The students should be encouraged to start their project work as early as possible in the V Semester itself. This will ensure enough time for the preparation of the project work.

6. A Department Head of Project Work under the Chairmanship of Head of Department. His or her duties will be to approve the topics for Project Work. The Department Head

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

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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 realization of the project, 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. Normally a Report should consist of the following:-
 - 25 to 30 A 4 size typed or printed pages
 - Font: Times New Roman
 - Letter size: 12 for running matter
 - Letter Size: 16 for Headings
 - Line Spacing: 1.5
 - Page Numbers: aligned to the top-center
 - Margins of 1.25 inches on all sides.
 - References if any may be given as Footnotes. However, this matter is left for the discretion of the student and Supervisor.
 - Spiral binding.
 - Minor desirable variations can be adopted by the DI/PC (Depat. Level Project Committee) of a College.
 - Structure of the Project Report is as follows:- Page 1)

TITLE OF THE PROJECT REPORT IN CAPITAL

Project Report Submitted in Partial Fulfillment
of the Requirements for the Award of
Degree of Bachelor of Arts in English
of the University of Calicut
by

(Students Name)

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Register Number

Emblem of the Institution

Month Year

Department

Name of College, Address

Page iii) Declaration by the candidate

Page iii) Certificate from the Supervisor, countersigned by the HoD.

Page iv) Acknowledgements if any.

Page v) Contents

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 Internal Evaluation shall be done at the Department level. As in the case of the Core Courses, the Internal Evaluation of the project carries **25% Weightage**. This has to be awarded to the candidates on the basis of his/her performance in the project presentation followed by an Internal Viva-Voce conducted by a three member Committee comprising of the Head of Department, Supervisor, and a senior Faculty member. The External Evaluation of the Project is based on the written material.

The external evaluation is done by a Board of Examiners consisting of a minimum of 3 members selected from a Panel of Examiners constituted from among the faculty members of English. The Board of Examination shall consist of at least one faculty member from the Department, the students of which are examined. A copy of the Project report shall be collected and sent from the Colleges (Examination Centers) to the University and the External Evaluation shall be arranged as per University decision.

Declaration of the Result: The student should get a minimum of C Grade for a pass.

In an instance of inability of obtaining a minimum grade of C, the Project may be redone and the report may be resubmitted.



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