

# UNIVERSITY OF CALICUT

(Abstract)

UG Programme – under – Choice Based Credit Semester System – English scheme & syllabus – Implemented with effect from 2009 admission – approved – orders issued.

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## GENERAL AND ACADEMIC BRANCH – I ‘B’ SECTION

No.GAI/B2/2141/06

Dated, Calicut University. P.O., 25.06.2009

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Read: 1. U.O No.GA I/J2/3601/08 Vol.II dated 19.06.2009.

2. Minutes of the meeting of the Board of Studies in English (UG) held on 02.01.2009, 21.01.2009, 04.03.2009, 09.03.2009 and 20.04.2009
3. Minutes of the meeting of the Faculty of Language and Literature held on 06.05.2009 item II 2.
4. Minutes of the meeting of the Academic Council held on 14.05.2009 item II – H 2.

### ORDER

1. Choice Based Credit Semester System and Grading have been introduced for the UG Curriculum in affiliated colleges of the University with effect from 2009 admission onwards and regulation for the same implemented as per order cited first above.
2. The meetings of the Board of Studies in English (UG) held on 02.01.2009, 21.01.2009, 04.03.2009, 09.03.2009 and 20.04.2009 prepared and approved the syllabus under CCSS vide paper read 2<sup>nd</sup> above. The minutes of the Board of Studies meeting were approved by the meetings of Faculty of Language and Literature and Academic Council vide papers read 3<sup>rd</sup> and 4<sup>th</sup> above.
2. Sanction has therefore been accorded for implementing the scheme and syllabus for U.G English programme under Choice based Credit Semester System in the affiliated colleges in the University with effect from 2009 admission onwards.

Orders are issued accordingly.

The Syllabus is appended herewith.

Sd/-

**DEPUTY REGISTRAR (G&A-I)**  
**For REGISTRAR.**

To

The Principals of all Arts and Science Colleges.

Copy to: CE/EX Section/ PG DR/AR BA Branch/

System Administrator with a request to upload the syllabus in University website/ Library/EG Section/GA I’F’ Section/SF/DF/FC

Forwarded / By Order

**SECTION OFFICER**

BOARD OF STUDIES IN ENGLISH, UG

RESTRUCTURED CURRICULUM  
FOR COMMON COURSES 1-6, CORE COURSES, ELECTIVES & OPEN COURSES

PREAMBLE

**1. PHILOSOPHY**

The massive curriculum restructuring of the undergraduate programme undertaken by the **University of Calicut** envisages a thorough revamp of the existing one in concept, structure, content, spirit and methodology. The attempt is not to ‘sever the cord and shed the scales’ or to throw overboard the great legacy of the past, but to establish a stronger link with it in a more meaningful way. The three principles that govern a UG programme are: greater emphasis on methodology, interdisciplinarity and academic freedom. All these factors together should be able to contribute to the attainment of the larger goals viz. to develop communication skills, to foster essential sensibility to cherish and appreciate aesthetic values across borders, to inculcate the essential sensitivity to social concerns, to prepare for specialized study, and ultimately to develop a holistic personality in students.

The structure of an Undergraduate Programme comprises ten Common Courses, Core Courses (including two Methodology Courses, Informatics, an Elective and a Project), Complementary Courses and an Open Course.

**2. COMMON COURSES (IN ENGLISH) 1-6:**

The Common Courses include courses in English and other languages as well as courses specifically intended to create an interest in and to facilitate a serious discussion about vital societal and environmental issues and to promote the spirit of scientific enquiry.

Language Courses are intended to encourage reading of the various genres of literature in English and other languages. They are also intended to train the students in various kinds of reading using appropriate literary strategies. However, the teaching of language at this level is not limited to teaching of literature or teaching of language through literature alone. Knowledge content is also seen as equally important in the study of language. Since every language is a vast repository of knowledge, language teaching should also aim at developing a person’s ability to use it in a precise and effective manner. It can be seen that the restructured curriculum in its attempt to redefine the approach to language study has in fact enhanced the space for the study of language and literature in the common courses.

The broad objectives of the new common courses are: developing communicative competence and enhancing intellectual ability and aesthetic sensibility with a larger focus on inculcating human values. Care has been taken to see that the new curricula meet the linguistic, intellectual and cultural requirements of the students. These foundation courses have been widely felt and

appreciated to be sufficient to develop the core competencies in a student to undergo an undergraduate programme of his/her choice and to help him/her pursue lifelong academic, cultural and economic activities.

On completion of these courses, a student should be able to:

- Master communication skills in English with fluency and accuracy.
- Approach an issue from various points of view, and develop the habit of questioning varied views critically and objectively.
- Perform academic writings and make academic presentations precisely, logically and effectively
- Teach himself how far literary language deviates from ordinary language
- Have a general understanding of India's constitution and its secular and plural traditions leading to an increased awareness of the value and spirit of comradeship, patriotism and national integration.
- Analyze environmental issues in the right perspective and recognize the need for adopting strategies for sustainable development.
- Have an overall understanding of some of the major issues in the contemporary world and respond empathetically as a learned citizen.
- Realize that science is a human endeavor based on facts and proven results, without taking recourse to any supernatural power or influence and discern the kind of socio-political environment which encourages scientific enquiry and that which stifles it.

### **3. CORE COURSES**

Restructuring a system that has stood for a wide span of time and moulded generations past and present is no easy task. However, a duty that was initiated more than two years ago immediately after the present Board of Studies assumed charge, and carried forward with much enthusiasm, had a natural happy ending when the forty-odd teachers from various colleges and the members of the Board met at a five-day workshop at the University in January-February 2009. The newly restructured curriculum for BA English Language and Literature is a product of that workshop though the later readings of the papers have necessitated slight modifications in the outline and content of the original draft.

Framing of courses like the Methodology of Humanities and the Methodology of Literature is a totally new experience to UG curriculum designers in Kerala. The introduction of a stream-wise methodology course assumes significance as it is neither feasible nor desirable to teach everything even within a subject area. Moreover, subject boundaries have to be constantly crossed to explore the possibilities for the production of new knowledge. The methodology of the area of discipline helps a student explore further on his own in his chosen field of specialization. The study of Informatics renders the much needed modern day ICT tools. The four courses on READING envisage hands-on training in theoretical literary readings. Language and Criticism courses have been shaped to include more advanced areas in the field. The modern English literature course is designed to render a purely English flavour whereas interdisciplinary areas and other literatures would present a comparison and contrast, making learners aware of the fact that other flavours are also equally palatable and relishing. Special care has been taken to see that the teaching learning materials encourage intercultural dialogue wherever possible. The course in Writing for the Media would give the necessary cutting-edge tool for many.

A project equivalent to a full course is a novelty. Detailed guidelines for the project would be issued in due course.

### **3. a. CORE COURSES FOR BA DOUBLE MAIN PROGRAMMES WITH ENGLISH**

The Double Main Programmes (with English as one of the mains) will have English as Core Course A and the other main as Core Course B. Such Programmes also have a compulsory component of ten Common Courses (38 credits), two Core components (A&B) consisting of nine Core Courses each, electives, and projects (78 credits) and an Open Course (4credits).

### **4. COMPLEMENTARY COURSES**

Complementary courses (hitherto known as *Subsidiary* papers) are no longer seen as subsidiary or second rate. The study of these courses is intended to encourage interdisciplinarity and to expose the students to the possibilities in other disciplines. It also enriches the study of the core subjects. A student has to undertake the study of a total of eight two-credit courses in two complementary areas of study in the first four semesters.

It is to be noted that since the restructured curriculum promotes multidisciplinary to encourage interdisciplinary studies along with specialized studies, colleges/departments may offer any of the Complementary Courses offered by other disciplines such as History, Political Science, Journalism, Sociology or other allied/any other disciplines with the approval of the university (making sure that the changes do not upset the present work load pattern of teachers). Details of the syllabi of such courses are available in the curriculum document pertaining to such disciplines.

### **5. OPEN COURSES**

Besides the Complementary Courses, a student will be required to choose in the Fifth Semester an Open Course from a discipline of his or her choice to further consolidate the flair for interdisciplinary approach he/she has already acquired at the beginning of the programme of study.

### **6. ELECTIVES**

Electives, offered in the Sixth Semester, are the frontier areas of a specialized discipline. The courses such as *World Classics in Translation* and *Regional Literatures in Translation* should further widen the horizons of knowledge and lead students to fresh woods and pastures new.

### **7. APPROACH TO CURRICULUM DESIGN**

Unlike in the past where the unintelligible topic descriptions on crumpled sheets of paper fondly called syllabus undergo various evolutions in the hands of students, teachers and the question paper setters who finally seal the fate of the syllabus, the curriculum materials contained herein are so designed that a predetermined educational experience as set out in the course objectives is delivered.

### **8. CURRICULAR TRANSACTIONS**

RING OUT THE OLD  
RING IN THE NEW

The current practice of curricular transactions has to be given a farewell. Old practices such as dictation of notes are to be frowned upon. Carefully guided home assignments that are well-followed up, reinforced by well-monitored activities/projects individual/group, discussions, seminars, presentations and other modern techniques should make classes lively, imparting the joy of learning.

The specific requirements of below average students who have failed to learn their lessons in the lower classes and of students who learn a particular language for minimal social interactions are to be met using the space and time outside the common classrooms.

## 9. USE OF ICT

Various tools available in ICT are to be optimally utilized wherever possible. Effective use of Language Lab in skills training and spoken English drills yields marvelous results. Meticulously planned screening sessions of plays/films, replay of poetry recitals, recording of famous speeches etc are to be resorted to make the class rooms lively and effective.

## 10. COMMUNICATING THE SPIRIT OF THE CURRICULUM

This curriculum represents a major change from the trodden path, demanding positive readjustments from various stake holders: the university administration, teachers, students and parents. Effective motivating sessions and course-wise workshops should be organized by the university for the benefit of the teachers. It is recommended that the university print the syllabi and upload it on the university website.

## 11. CONTACT HOURS

As per the university regulations, the total number of contact hours for a course is  $18 \text{ (weeks)} \times 4 \text{ hours/week} = 72 \text{ hrs}$  or  $18 \times 5 \text{ h/w} = 90 \text{ hrs}$ .

However, it should be possible for a student to set apart 2-3 hours of self study per day over 18 weeks which will total around 375 hours of self study/semester.

## 12. EXAMINATIONS

### a) CONTINUOUS EVALUATION (25%)

<b>Module</b>	<b>%</b>	<b>Weightage</b>
1. Attendance	5%	1
2. Assignment	5%	1
3. Seminar	5%	1
4. Test Papers (average of 2)	10%	2
Total	25%	5

### Components of CE

Component	Weightage	Grading
a. Attendance	1	Below 75%: <u>E</u> , 75-79%: <u>D</u> , 80-84%: <u>C</u> , 85-89%: <u>B</u> , >90%: <u>A</u>
b. Test Paper (min.2)	2	To be graded as A, B,C,D, E
c. Assignment*	1	Depending on quality (A,B,C,D,E)
d. Seminar	1	Based on Assignment – to be graded based on the merits of presentation (A,B,C,D,E)

\* Separate guidelines are given wherever required.

#### b) END SEMESTER EXAMINATION (75%)

Sl No	Type of Question	Weightage	No. of Qns	Total Weightage
1	Objective Type 5 bunches of 4 questions each	1	5	5
2	Short Answer questions	1	6 out of 9 Qs	6
3	Short Essays (100 words)	2	3 out of 6 Qs	6
4	Long Essays (300 words)	4	2 out of 4 Qs	8
	Total			25

#### GUIDELINES FOR EXAMINATION:

- Equal importance is to be given to all Modules/Core Texts.
- Questions will include a judicious mix of tasks to assess (i) the knowledge acquired (ii) standard application of knowledge, (iii) application of knowledge in new situations, (iv) critical evaluation of knowledge, and (v) the ability to synthesize knowledge drawn from various sources.

### 13. DIRECT GRADING SYSTEM

Direct Grading system based on a 5- point scale is used to evaluate the performance (External and Internal) of students.

#### Direct Grading System

Letter Grade	Performance	Grade Point	Grade Range
A	Excellent	4	3.50 to 4.00
B	Very Good	3	2.50 to 3.49
C	Good	2	1.50 to 2.49
D (Lowest passing grade )	Average	1	0.50 to 1.49
E	Poor	0	to 0.49

- 1) Separate minimum of D grade is required in external examination for passing a course.

- 2) An aggregate of C grade (when external and internal put together) is required in each course for awarding a degree.
- 3) A student who secures E grade in a course (for want of the minimum grade\or attendance) is permitted to repeat the course when the course is offered to the next batch. The student registered for repeat course need not attend the classes if he/she has already satisfied the requirements regarding attendance.

#### 14. Distribution of Courses for UG Programme in English

There are 5/6 courses in each semester and a total of 35 courses spread over six semesters.

1-10 Common Courses

11-24 Core Courses

25 Elective

26 Open Course

27 Project

28-35 Complementary Courses

#### 15. OUTLINE OF COMMON COURSES

Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which course to be taught
A01	Communication Skills In English	4	3	1
A02	Critical Reasoning, Writing & Presentation	5	3	1
A03	Reading Literature in English	4	4	2
A04	Readings on Indian Constitution, Secularism & Sustainable Environment	5	4	2
A05	Literature and Contemporary Issues	5	4	3, 2*
A06	History and Philosophy of Science	5	4	4, 1*, 3**
A07	Communication Skill in the additional language	4	4	1
A08	Translation and Communication in the additional language	4	4	2
A09	Literature in the additional language	5	4	3, 2**, 2***
A10	Culture and Civilization (with a compulsory component on Kerala culture)	5	4	4, 2*

\* For BBA

\*\* For BSc alternate pattern

\*\*\* For BCom

## 16. OUTLINE OF THE CORE COURSES

Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which CC To be taught
EN1B1	Methodology of Humanities	6	4	1
EN2B1	Methodology of Literature	6	4	2
EN3B1	Informatics	4	4	3
EN3B2	Reading Prose	5	4	3
EN4B1	Reading Poetry	5	4	4
EN4B2	Reading Fiction	4	4	4
EN5B1	Reading Drama	5	4	5
EN5B2	Language and Linguistics	5	4	5
EN5B3	Literary Criticism and Theory	5	4	5
EN5B4	Literatures in English: American & Postcolonial	5	4	5
EN5B5(Pr)	Project* (to be contd in Sem 6)	2	0	5
EN6B1	Women's Writing	5	4	6
EN6B2	Modern English Literature	5	4	6
EN6B3	Indian Writing in English	5	4	6
EN6B4	Writing for the Media	5	4	6
EN6B5E(1/2/3)	Elective (See table in 18 below)	3	2	6
EN6B6(Pr)	Project *	2	4	6

\* The four (4) credits for the Project is to be considered only in Semester 6

## 17. CORE COURSES IN ENGLISH FOR DOUBLE MAIN PROGRAMMES WITH ENGLISH AS ONE OF THE COMPONENTS

Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which CC To be
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				<b>taught</b>
DMEN1B1	Methodology of Literature	6	4	1
DMEN2B1	Reading Prose	6	4	2
DMEN3B1	Reading Poetry	5	4	3
DMEN3B2	Reading Fiction	5	4	3
DMEN4B1	Reading Drama	5	4	4
DMEN5B1	Language and Linguistics	5	4	5
DMEN5B2	Literary Criticism and Theory	5	4	5
--	Open Course	3	4	5
DMEN5B3(Pr)	Project *	2	0	5
DMEN6B1	Modern English Literature	5	4	6
DMEN6B2	Indian Writing in English	5	4	6
DMEN6B3E(1/2/3)	Elective (See table in 18 below)	3	2	6
DMEN6B6(Pr)	Project *	0	2	6

\* The Projects in Core Courses A and B are to be completed in Sem 5 and Sem 6 respectively. But the credits (2 x 2 = 4) are to be considered only in Semester 6.

### 18. OUTLINE OF ELECTIVES

<b>ELECTIVES</b>				
<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>	<b>Semester in which El. is to be taught</b>
EN6B5E1	World Classics in Translation	3	2	6
EN6B5E2	Regional Literatures in Translation	3	2	6
EN6B5E3	Dalit Literature	3	2	6

### 19. OUTLINE OF OPEN COURSES

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<b>OPEN COURSES FOR STUDENTS OF OTHER DISCIPLINES</b>				
<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>	<b>Semester in which OC is to be taught</b>
EN5D01	Film Studies	3	4	5
EN5D02	Creative Writing in English	3	4	5
EN5D03	Applied Language Skills	3	4	5

## **20. A SAMPLE LIST OF COMPLEMENTARY COURSES**

(Details are available in the curriculum documents released by the respective Board of Studies)

### **A) HISTORY (as outlined by the Board of Studies in History UG)**

- i) Indian Historiography/Indian National Movement
- ii) History and Media
- iii) West Asian Studies
- iv) Archaeology
- v) Historical Tourism
- vi) Literature in the Context of Colonial and Postcolonial World
- vii) Economic History of Modern India
- viii) History of Working Class Movement in India
- ix) Social History of Britain in the 19<sup>th</sup> & 20<sup>th</sup> Centuries

### **B) POLITICAL SCIENCE (as outlined by the Board of Studies in Political Science UG)**

- i) Introduction to Political Science
- ii) Ideas and Concepts of Political Science
- iii) Introduction to International Politics
- iv) International Organization and Administration
- v) Principles of Public Administration
- vi) Indian Constitution and Politics

## **21. BA PROGRAMME IN ENGLISH LANGUAGE & LITERATURE**

### **COURSES (SEMESTER-WISE)**

#### **SEMESTER 1**

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
A01	Communication Skills in English	4	3
A02	Critical Reasoning, Writing & Presentation	5	3
A07	Communication Skill in the additional	4	4

	language		
EN1B1	Methodology of Humanities	6	4
C01	1 Complementary - 1	3	2
C02	2 Complementary - 1	3	2
<b>Total</b>		<b>25</b>	<b>18</b>

#### SEMESTER 2

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
A03	Reading Literature in English	4	4
A04	Readings on Indian Constitution, Secularism & Sustainable Environment	5	4
A08	Translation and Communication in the additional language	4	4
EN2B1	Methodology of Literature	6	4
C03	1 Complementary - 2	3	2
C04	2 Complementary - 2	3	2
<b>Total</b>		<b>25</b>	<b>20</b>

#### SEMESTER 3

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
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A05	Literature and Contemporary Issues	5	4
A09	Literature in the additional language	5	4
EN3B1	Informatics	4	4
EN3B2	Reading Prose	5	4
C05	1 Complementary - 3	3	2
C06	2 Complementary - 3	3	2
<b>Total</b>		<b>25</b>	<b>20</b>

#### SEMESTER 4

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
A06	History and Philosophy of Science	5	4
A10	Culture and Civilization	5	4
EN4B1	Reading Poetry	5	4
EN4B2	Reading Fiction	4	4
C07	1 Complementary - 4	3	2
C08	2 Complementary - 4	3	2
<b>Total</b>		<b>25</b>	<b>20</b>

#### SEMESTER 5

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
EN5B1	Reading Drama	5	4

EN5B2	Language and Linguistics	5	4
EN5B3	Literary Criticism and Theory	5	4
EN5B4	Literatures in English: American & Postcolonial	5	4
EN5B5(Pr)	Project* (to be contd in Sem 6)	2	0
-----	Open Course	3	4
<b>Total</b>		<b>25</b>	<b>20</b>

#### SEMESTER 6

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>No. of Credits</b>
EN6B1	Women's Writing	5	4
EN6B2	Modern English Literature	5	4
EN6B3	Indian Writing in English	5	4
EN6B4	Writing for the Media	5	4
EN6B5E(1/2/3)	Elective	3	2
EN6B6(Pr)	Project *	2	4
<b>Total</b>		<b>25</b>	<b>22</b>

#### ACKNOWLEDGEMENT

The Board of Studies gratefully acknowledges the valuable contributions of all the teachers who took part in the five-day workshop without which a document of this sort would not have been what it is now.

The Board has also received all sorts of encouragement and support from the University and the Kerala State Higher Education Council.

06-May-09

Chairman  
Board of Studies in English UG  
University of Calicut

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010

SYLLABI FOR COMMON COURSES  
COMMUNICATION SKILLS IN ENGLISH

COURSE CODE      A01

TITLE OF THE COURSE    COMMUNICATION SKILLS IN ENGLISH

SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT      1

NO. OF CREDITS      3

NO. OF CONTACT HOURS 72 (4 hrs/wk)

### 1. AIM OF THE COURSE

- To improve the student's ability in listening, speaking and reading English both at the theoretical and practical levels

### 2. OBJECTIVES OF THE COURSE

- To introduce the students to the segments and supra-segmentals of sound in English
- To enhance the basic communication skills of the students
- To enable the students to use English with fluency and accuracy in everyday situations
- To expose them to different varieties of English in order to help them comprehend the language
- To enable them to read fast and help them develop the skills of critical comprehension and thinking

### 3. COURSE OUTLINE

#### MODULE – I

##### 1. Listening: Sounds, Stress and Intonation

- a) Phonemic symbols: Vowels – Diphthongs – Triphthongs – Consonants
- b) Stress: Syllables – Word Stress – Stress in Monosyllables – Stress in Polysyllables – Stress in words used as different Parts of Speech – Stress in compound words – Stress – Sentence Stress.
- c) Strong forms – Weak forms – Contracted forms
- d) Intonation: Falling Intonation and Rising Intonation

## 2. Listening Skills:

Barriers to listening – Academic listening – Listening to talks and descriptions –  
Listening to announcements – Listening to news on the radio and Television –  
Listening to casual conversations

## MODULE – II

### Speaking:

Word Stress and Rhythm – Weak Forms and Strong forms – Pauses and Sense Groups  
– Falling and Rising tones – Fluency and pace of Delivery – Problem Sounds –  
Different Accents (British and American) – Influence of Mother Tongue

## MODULE- III

### Communication Skills

1. What is communication? – importance of the situation (formal, semi-formal, informal – spoken and written communication – essentials of effective communication – Greeting and Introducing – Making requests – Asking for permission – Giving and denying permission – Offering and accepting help – Asking for and declining help – giving instructions and directions

2. Telephone Skills: Understanding Telephone conversation – Handling calls – Leaving Message – making requests – Asking for and Giving permission – Giving instructions

3) Discussion Skills: Giving your opinion agreeing and disagreeing, Explaining, Making suggestions – Interrupting – Questioning – Reporting – Dealing with questions

## MODULE – IV

### Reading

Surveying a textbook – scanning – using an index – reading with a purpose – making predictions about your reading – Surveying a chapter – unfamiliar words - connections between facts and ideas – locating main points – understanding text structure – making inferences – reading graphics – identifying view points – reading critically – analyzing argument

### Note on Course Work

The course work should give emphasis to the practice of the skills of listening, speaking, and reading undertaken both as classroom activity and as homework.

#### 4. READING LIST

##### A) FURTHER READING

Sl.No

Title Author Publisher & Year

- 1 Study Listening: A  
Course in Listening to  
Lectures and Note-taking (Book with Audio CD) Tony Lynch Cambridge  
University Press  
(2008)
- 2 Study Speaking: A  
Course in Spoken English  
for Academic Purposes (Book with Audio CD) Kenneth Anderson, Joan  
Maclean and Tony Lynch Cambridge University Press, 2008
- 3 Spoken English Part I & II  
A Foundation Course for  
Speakers of Malayalam Kamlesh Sadanand, & Susheela Punitha Orient  
Longman Pvt Ltd (2008)
- 4 Oxford Guide to Effective Writing and Speaking John Seely New  
Delhi, OUP, 2007

#### 5. MODEL QUESTION PAPER

(To be incorporated)



UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010

SYLLABI FOR COMMON COURSES  
COMMUNICATION SKILLS IN ENGLISH

COURSE CODE	A01
TITLE OF THE COURSE	COMMUNICATION SKILLS IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4 hrs/wk)

1. AIM OF THE COURSE

- To improve the student's ability in listening, speaking and reading English both at the theoretical and practical levels

2. OBJECTIVES OF THE COURSE

- To introduce the students to the segments and supra-segmentals of sound in English
- To enhance the basic communication skills of the students
- To enable the students to use English with fluency and accuracy in everyday situations
- To expose them to different varieties of English in order to help them comprehend the language
- To enable them to read fast and help them develop the skills of critical comprehension and thinking

3. COURSE OUTLINE

**MODULE – I**

**1. Listening: Sounds, Stress and Intonation**

- a) Phonemic symbols: Vowels – Diphthongs – Trip thongs – Consonants
- b) Stress: Syllables – Word Stress – Stress in Monosyllables – Stress in Polysyllables – Stress in words used as different Parts of Speech – Stress in compound words – Stress – Sentence Stress.
- c) Strong forms – Weak forms – Contracted forms
- d) Intonation: Falling Intonation and Rising Intonation

## **2. Listening Skills:**

Barriers to listening – Academic listening – Listening to talks and descriptions  
– Listening to announcements – Listening to news on the radio and Television  
– Listening to casual conversations

## **MODULE – II**

### **Speaking:**

Word Stress and Rhythm – Weak Forms and Strong forms – Pauses and Sense  
Groups – Falling and Rising tones – Fluency and pace of Delivery – Problem  
Sounds – Different Accents (British and American) – Influence of Mother  
Tongue

## **MODULE- III**

### **Communication Skills**

1. What is communication? – importance of the situation (formal, semi-formal, informal – spoken and written communication – essentials of effective communication – Greeting and Introducing – Making requests – Asking for permission – Giving and denying permission – Offering and accepting help – Asking for and declining help – giving instructions and directions
2. Telephone Skills: Understanding Telephone conversation – Handling calls – Leaving Message – making requests – Asking for and Giving permission – Giving instructions
- 3) Discussion Skills: Giving your opinion agreeing and disagreeing, Explaining, Making suggestions – Interrupting – Questioning – Reporting – Dealing with questions

## **MODULE – IV**

### **Reading**

Surveying a textbook – scanning – using an index – reading with a purpose – making predictions about your reading – Surveying a chapter – unfamiliar words - connections between facts and ideas – locating main points – understanding text structure – making inferences – reading graphics – identifying view points – reading critically – analyzing argument

### **Note on Course Work**

The course work should give emphasis to the practice of the skills of listening, speaking, and reading undertaken both as classroom activity and as homework.

#### 4. READING LIST

##### A) FURTHER READING

Sl.No	Title	Author	Publisher & Year
1	<i>Study Listening: A Course in Listening to Lectures and Note-taking (Book with Audio CD)</i>	Tony Lynch	Cambridge University Press (2008)
2	<i>Study Speaking: A Course in Spoken English for Academic Purposes (Book with Audio CD)</i>	Kenneth Anderson, Joan Maclean and Tony Lynch	Cambridge University Press, 2008
3	<i>Spoken English Part I &amp; II A Foundation Course for Speakers of Malayalam</i>	Kamlesh Sadanand, & Susheela Punitha	Orient Longman Pvt Ltd (2008)
4	<i>Oxford Guide to Effective Writing and Speaking</i>	John Seely	New Delhi, OUP, 2007

#### 5. MODEL QUESTION PAPER (To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010

SYLLABI FOR COMMON COURSES  
CRITICAL REASONING, WRITING & PRESENTATION

COURSE CODE	A02
TITLE OF THE COURSE	CRITICAL REASONING, WRITING & PRESENTATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To develop analytical and critical thinking skills in students in order to prepare them to logically analyze and critically evaluate a variety of texts and to speak and write and make presentations effectively

2. OBJECTIVES OF THE COURSE

On completion of this course, student should be able:

- To differentiate between facts and opinions in arguments, and to recognize and construct inductive and deductive arguments
- To identify fallacies in day to day arguments and to appreciate the value of looking at an issue from various points of view
- To develop the habit of questioning one's own views and possible biases
- To speak and write and make academic presentations precisely, logically and effectively

3. COURSE OUTLINE

MODULE - I

Introduction to Critical Thinking: Benefits of Critical Thinking - Barriers to Critical Thinking – Deductive and Inductive Reasoning - Recognizing Arguments - Identifying flaws in arguments - Evaluation of Arguments - – fallacies of relevance & insufficient evidence - Evaluating and using sources of information – Social influences on thinking - Persuasion - Conformity – Prejudices

MODULE - II

Language of Critical thinking: Characteristics of Critical and Analytical Writing - Precision, avoidance of vagueness, over-generality, ambiguity.

Sense of audience, Clarity, Selection, Sequencing, Sign posting, Conventions,  
Evaluating Critical Writing

### MODULE III

A) Resources: Using the Library – Net Sources – Reading for Writing

B) The Writing Process:

Background to writing – Developing plans from titles – Evaluating a text –  
Understanding Purpose and Register – Selecting key points – note making –  
paraphrasing – summary writing – combining sources – Planning a text –  
organizing paragraphs – organizing main body – introductions – conclusions –  
re-reading and rewriting – proof reading

B) Elements of Writing:

Cause and effect – cohesion – comparison – definitions – discussion –  
examples – generalization – Numbers – references and quotations – style –  
synonyms – visual information

### MODULE IV

A) Accuracy in Writing:

Abbreviation – adverbs – articles – caution – conjunctions – formality in verbs  
– modal verbs – Nationality language – nouns and adjectives –countable and  
uncountable nouns – Passives – Prefixes and suffixes – Prepositions –  
Prepositions after verbs – Punctuation — Referring verbs – Relative pronouns  
– Singular/plural – Tenses – Time words and phrases.

B) Writing Models:

Formal letters – Curriculum Vitae/Covering Letter – Designing and Reporting  
Surveys – Seminar Papers – Project Reports – Documentation

### MODULE – V

A) Soft Skills for Academic Presentations: Theory - The audience - primary  
and secondary and their knowledge and expectations - the objective of the  
presentation - choosing the appropriate medium for presentation - techniques  
of effective presentation - Structuring the presentation - visual presentation  
aids – handouts - Power point presentation - L.C.D - Clarity and persuasion -  
Non verbal communication - Opening and Closing – Time Management -

## 4. READING LIST

A) FURTHER READING

Sl.No	Title	Author	Publisher & Year
1	<i>Critical Thinking Skills</i>	Stella Cottrell	Palgrave Macmillan, 2005
2	<i>Critical Thinking: A Student's Introduction, 2<sup>nd</sup> Edition</i>	Gregory Bassham, William Irwin, Henry Nardone, James M. Wallace	McGraw-Hill, 2006
3	<i>Critical Thinking: Learn the Tools the Best Thinkers Use</i>	Richard Paul and Linda Elder	Pearson Education, 2006
4	<i>Thinking Skills</i>	John Butterworth & Geoff Thwaites	Cambridge University Press, 2006
5	<i>Keys to Successful Writing, 4<sup>th</sup> Edition</i>	Marilyn Anderson	Pearson Longma
6	<i>Study Writing: A Course in Writing Skills for Academic Purposes</i>	Liz-Hamp-Lyons & Ben Heasley	Cambridge University Press, 2007
7	<i>Oxford Guide to Effective Writing and Speaking</i>	John Seely	New Delhi, OUP, 2007
8	<i>Presentation Skills for Students</i>	Joan Van Emden & Lucinda Becker	Palgrave Macmillan, 2004

#### 5. WEB RESOURCES

- [www.criticalthinking.org](http://www.criticalthinking.org)
- <http://www.ou.edu/ouphil/faculty/chris/crmscreen.pdf>
- [www.thinkersway.com](http://www.thinkersway.com)

#### 6. MODEL QUESTION PAPER (To be incorporated)

**UNIVERSITY OF CALICUT**  
**RESTRUCTURED CURRICULUM FOR**  
**UNDERGRADUATE PROGRAMMES**  
2009 - 2010

SYLLABI FOR COMMON COURSES

## READING LITERATURE IN ENGLISH

COURSE CODE	A03
TITLE OF THE COURSE	READING LITERATURE IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs/wk)

### 1. AIM OF THE COURSE

3. To enable students to read and appreciate various forms of literature and to critically interact with them from different perspectives

### 2. OBJECTIVES OF THE COURSE

On completion of this course, student should be able:

4. To read literature using appropriate literary strategies
5. To pinpoint how far literary language deviates from ordinary language
6. To unravel the many meanings in a text
7. To express personal opinions, reactions and feelings

### 3. COURSE OUTLINE

#### MODULE 1: PROSE

1. Dr.S. Radhakrishnan : Humanities vs. Science
2. Bertrand Russell : How to Escape from Intellectual Rubbish
3. Aldous Huxley : The Beauty Industry
4. Anne Frank : An extract from *The Diary of a Young Girl*

#### MODULE 2: POETRY

1. Edmund Spenser : One Day I wrote Her Name
2. Maya Angelou : A Poor Girl
3. Abraham Lincoln : Abraham Lincoln's Letter to His Son's Teacher
4. Mina Asadi : A Ring to Me is Bondage
5. Dilip Chitre : Father Returning Home
6. Henry Wadsworth Longfellow : A Slave's Dream

7. Lewis Carroll : The Walrus and the Carpenter  
 8. Sylvia Plath : Mirror

MODULE 3: SHORT STORY

1. Maxim Gorky : One Autumn Night  
 2. Bessie Head : Heaven is not Closed  
 3. Natsume Soseki : I Am a Cat

MODULE 4: DRAMA

1. A.A. Milne : The Boy Comes Home  
 2. Fritz Karinthy : Refund

4. READING LIST

CORE TEXT

Sl.No	Title	Authors	Publisher & Year
1	<i>Reading Literature in English</i>	K. Narayan Chandran	Foundation Books, 2009

5. MODEL QUESTIONS

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
 UNDERGRADUATE PROGRAMMES  
 2009 - 2010



SYLLABI FOR COMMON COURSES

**READINGS ON INDIAN CONSTITUTION,  
SECULAR STATE & SUSTAINABLE ENVIRONMENT**

COURSE CODE	A04
TITLE OF THE COURSE	READINGS ON INDIAN CONSTITUTION, SECULAR STATE & SUSTAINABLE ENVIRONMENT
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To inculcate secular, democratic and environmental values in the students

2. OBJECTIVES OF THE COURSE

- To give students a general understanding of India's constitution and secular tradition
- To enable students to understand the plural traditions of India
- To strengthen the value of and spirit of comradeship
- To inculcate environmental awareness among students

3. COURSE OUTLINE

MODULE I – INDIAN CONSTITUTION & FEDERALISM

*(3 Essays to be prescribed)*

MODULE II – GANDHIAN PHILOSOPHY

*(3 Essays to be prescribed)*

MODULE III – SECULARISM

*(3 Essays to be prescribed)*

MODULE IV – SUSTAINABLE ENVIRONMENT

1. Arundhati Roy : The End of Imagination (*Essay*)
2. Medha Patkar : A Different Kind of Development (*Essay*)
3. Kiss of Life for Mother Earth: Prophets of New India (*Essay*)

4. Krishna Kumar : Green Schools in a Greying World (*Essay*)
5. Chief Seattle: The End of Living and the Beginning of Survival (*Narrative*)
6. Romila Thapar : Forests and Settlements (*Essay*)
7. Amitav Ghosh : The Hungry Tide (*Short Story*)
8. P.Raja Gopalan : The Global Environmental Crisis (*Essay*)

#### 4. CORE TEXT

*(A text containing the above lessons will be made available)*

#### 5. MODEL QUESTIONS

*(To be incorporated)*

**UNIVERSITY OF CALICUT**

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UNDERGRADUATE PROGRAMMES  
2009 - 2010**

**SYLLABI FOR COMMON COURSES**

## LITERATURE AND CONTEMPORARY ISSUES

COURSE CODE	A05
TITLE OF THE COURSE	LITERATURE AND CONTEMPORARY ISSUES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

### 1. AIM OF THE COURSE

- To sensitize the student to major issues facing our society and the world through a critical reading of literary pieces in relation to their milieu

### 2. OBJECTIVES OF THE COURSE

On completion of this course, student should be able:

- To have an overall understanding of some of the major issues in the contemporary world
- To critically read literature in the context of the societal issues raised in them
- To respond empathetically to societal issues
- To write critical pieces on the treatment of societal issues in literary pieces

### 3. COURSE OUTLINE

#### MODULE - I

#### ‘GLOBALIZATION’ AND ITS CONSEQUENCES (ESSAYS)

1. Fighting Indiscriminate Globalisation : Vandana Siva
2. Riches : Ramachandra Guha
3. Sharing the World : Amartya Sen
4. Confronting Empire : Arundhati Roy
5. Villages for Sale in Vidharbha : Dionne Bunsha
6. Future of Our Past : Satchidanandan

#### MODULE – II – HUMAN RIGHTS

1. Basic Rights: : Malini Sheshadri ,Hema Nair
2. Disgrace: : Swami Wahind Kazmi
3. Labels Everywhere: : Sunder Ramaswamy
4. Under my Napkin?In Sky?In Trees? A Child’s questions: Susan Biskebone
5. The Tree of Violence: : Namadeo Dhasal

## MODULE –III

### THE GENDER QUESTION

1. Dinner for the Boss : Bisham Sahni
2. Learning to be a Mother : Sashi Despande
3. Aruna : Rinki Battacharya
4. Medea : Nabneeta Dev Sen
5. Organising for Change : Ela Bhatt
6. Child Marriages are Linked to Poverty : Usha Rai
  
7. The Summing Up : Kamala Das

### 4. READING LIST

#### CORE TEXT

Sl.No	Title	Authors	Publisher & Year
1	<i>Reading and Reality (Literature and Contemporary Issues)</i>	Malini Seshadri & Hema Nair	OUP, 2009

### 5. MODEL QUESTIONS

*(To be incorporated)*

**UNIVERSITY OF CALICUT**

**RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010**

**SYLLABI FOR COMMON COURSES**

## HISTORY AND PHILOSOPHY OF SCIENCE

COURSE CODE	A06
TITLE OF THE COURSE	HISTORY AND PHILOSOPHY OF SCIENCE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

### 1. AIM OF THE COURSE

- To give students a basic understanding of the evolution of science and scientific method, and to instill in them a scientific temperament

### 2. OBJECTIVES OF THE COURSE

At the end of the course the student should be able:

- To realize that science a human endeavor, a search for the secrets of the universe through a methodology, which is based on facts and proven results only, without recourse to any supernatural power or influence
- To trace the evolution of this process, and to distinguish it from other methods of 'seeking the truth'
- To understand and appreciate the contributions of various peoples and civilizations to this pursuit, and also to discern the kind of socio-political environment which encourages scientific enquiry and which stifles it
- To develop familiarity with the current challenges facing science and scientific temper

### 3. COURSE OUTLINE

#### MODULE I

##### ANCIENT HISTORY OF SCIENCE

Introduction to history and philosophy of science - What is science - Origins of scientific enquiry – European origins of science – Early India – China – Arabs

## MODULE II

### SCIENCE IN MIDDLE AGES

Europe 1450 1550 – Fall of Aristotle – Bruno, Copernicus, Galileo, Descartes – Medical sciences – Advancement in India – Modern scientific outlook

## MODULE III

### MODERN SCIENCE

Newton – Contemporaries – Mathematics – Industrial Revolution - French Revolution - Scientific Determinism – Modern medicine – Microbiology – Darwin – Genome – Electron, Atom, Nuclear physics Information Technology, Biotechnology, Nano Technology

## MODULE IV

### PHILOSOPHY OF SCIENCE

WHAT IS PHILOSOPHY OF SCIENCE – science & pseudo science – SCIENTIFIC REASONING: Deduction, Induction; Hume’s problem; Inference; Probability & Induction – Explanation in Science: Symmetry, Irrelevance, Explanation vs. causality& reduction - REALISM AND ANTIREALISM – SCIENTIFIC CHANGE AND SCIENTIFIC REVOLUTIONS – PHILOSOPHICAL PROBLEMS IN PHYSICS, BIOLOGY AND PSYCHOLOGY - SCIENCE AND ITS CRITICS: Scientism – Science and Religion – Darwin on Trial: A Case study – Science and Society – People’s Science – Response to Criticisms

## 4. READING LIST

### a) CORE TEXT

Sl.No	Title	Authors	Publisher & Year
1	<i>History and Philosophy of Science</i>	R.V.G.Menon	Pearson Longman, 2009

### b) FURTHER READING

Sl.No	Title	Author	Publisher & Year
1	<i>History of Science and Technology</i>	R.V.G.Menon	Calicut University Central Coop Stores, 2002
2	<i>History and Philosophy of Science</i>	P.K.Sen Gupta (Gen. Ed)	Pearson Longman
3	<i>Philosophy of Science: A Very Short Introduction</i>	Okasha Samir	New York, OUP, 2002

#### 5. MODEL QUESTIONS

*(To be incorporated)*

SYLLABI FOR CORE COURSES  
**METHODOLOGY OF HUMANITIES**

COURSE CODE	EN1B1
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	I
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

1. AIM OF THE COURSE

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

2. 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 the theories of textuality and reading both western and Indian

3. 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 tastes, values and belief system - the question of ideology

CORE READING

- Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell, 1983. Chapter: 'What is Literature?'
- EH Carr. *What is History?* Ed 2. London, Macmillan. 1986. 1-24, 50-80 (Chapter 1: The Historian and His Facts & Chapter 3: History, Science and Morality)

GENERAL READING

- Peter Widdowson. *Literature*. London, Routledge. 1999



## MODULE II

Language, Culture and Identity – the relation between language, culture and subjectivity – the question 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
- J.G. Merquior, *From Prague to Paris*. London: Verso, 1986. 10-17, Chapter 1, Sections ‘The Linguistic Paradigm’ and ‘From Language to Culture.’

### GENERAL READING

- Rosalind Coward and John Ellis, *Language and Materialism*. London: Routledge, 1977.

## MODULE III

Narration and representation - reality and/as representation – narrative modes of thinking – narration in literature, philosophy and history - textuality and reading

### CORE READING

- Shlomith Rimmon Kenan, *Narrative Fiction: Contemporary Poetics*. London: Methuen, 1981. Chapter 1.
- Javed Akhtar, “The Syntax of Secularism in Hindi Cinema,” in *Composite Culture in a Multi-cultural Society*, ed. Bipan Chandra and Sucheta Mahajan. New Delhi: NBT and Pierson, 2007. 265-72.

### GENERAL READING

- Linda M Shires and Steven Cohen, *Telling Stories*. London: Methuen, 1985.

## 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. Hiriyanna. *Outlines of Indian Philosophy*. London. 1956. Chapters 1 & 2.
- Debiprasad Chattopadhyaya. *Indian Philosophy: A popular Introduction*. New Delhi, Peoples Publishing House, 1982. Chapters 4, 8 & 24.

GENERAL READING

- S.Radhakrishnan. *Indian Philosophy*. 2 vols. London, 1943.

**Note on Course work**

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 or the whole text outside the class hours, representative excerpts from individual texts (to be selected by the teacher) may be used for intensive reading in the class.

4. COURSE TEXT

Sl.No	Title	Authors	Publisher & Year
1	<i>Methodology and Perspectives of Humanities</i>	Abhijit Kundu & Pramod Nayar	Pearson Longman, 2009

5. MODEL QUESTION PAPER

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
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2009 - 2010

SYLLABI FOR CORE COURSES

## METHODOLOGY OF LITERATURE

COURSE CODE	EN2B1
TITLE OF THE COURSE	METHODOLOGY OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

### 1. AIM 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 conflictingly different theoretical frameworks.
- To form an idea of the complex nature of literary studies and how they are entangled with other aspects of the social body.
- To unveil the constitutive elements and cultural specificity of literature along with the intricate process of canon 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 communal 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. OBJECTIVES OF THE COURSE

- To introduce and discuss the evolution of literature
- To sensitize the student to his own readings, to develop a critical sensibility, to inculcate a love of literature, and to instill a serious approach to literature.
- To enable the student to read literature using critical and theoretical schools viz. textual approaches - New Critical, psychoanalytic, gender based, ethnic , subaltern , post-colonial, cultural, archetypal, postmodern, ecological perspectives.

### 3. COURSE OUTLINE

#### MODULE I

Traits of Literature: What forms literature? How is literature different from other discourses? - Canon Formation: Who determines taste? How are certain works and authors marginalized? – English literatures: British, American, African, Indian, Canadian, Australian etc.

#### MODULE II

Textual approaches: New criticism, Formalism, Close Reading, Deconstruction, Reader response – Psychoanalytic: Freud, Lacan and Zizek (*not the heavy jargon but reading possibilities*) – Archetypal: Unconscious and universal patterns of repetition

### MODULE III

Gender: Marginalized genders – Ethnic: Marginalization of aboriginals, how their culture is demolished and specimens? – Subaltern: A unique Indian phenomenon, Dalit literature, marginalization

### MODULE IV

Post colonial: How texts are reread? Quest for expression, assertion of nationalism with special reference to India and Arica – Cultural studies: Cultural Materialism, New Historicism, Marxism, Postmodernism – Eco-critical: Awareness of nature and environment, eco-feminism

### Approach

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

Classes may be devoted to simple explication of the methodologies followed by practical illustrations of the application of the methodologies on short works and finally, student assignments on these lines.

### 4. READING LIST

#### A) CORE TEXT

*(A text containing the above lessons will be made available)*

#### B) FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Principles of Literary Criticism</i>	S.Ravindranathan	Chennai, Emerald, 1993
2	<i>A Handbook of Critical Approaches to Literature</i>	Wilfred L. Guerin, Earle Labor, et al	Delhi, OUP, 2006
3	<i>Contemporary Criticism: An Anthology</i>	V.S.Sethuraman (ed)	Chennai, Macmillan, 1989

### 5. MODEL QUESTION PAPER

*(To be incorporated)*

**UNIVERSITY OF CALICUT**  
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**SYLLABI FOR CORE COURSES**  
**INFORMATICS**

COURSE CODE	EN3B1
TITLE OF THE COURSE	INFORMATICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 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 master 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 basic tasks with the computer.

### 3. COURSE OUTLINE

#### MODULE I: GENERAL INTRODUCTION

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

#### MODULE II: INTRODUCTION TO BASIC HARDWARE

Monitor - CRT and LCD – issues - CPU-mouse-keyboard-processor types - Ports - USB 2.0 - IEEE Firewire - IDE/SATA connectors - Input-output devices - Printers-scanners-graphic tablet-thumb drive- modems-digital cameras-microphones-speakers. Bluetooth devices

#### MODULE III: INTRODUCTION TO SOFTWARE

Topics: Operating Systems - Windows- Windows versions- Linux – Linux distributions- Free software- software licenses - GNU public license- other licenses. Open Source - Source Code FOSS. Installing Windows and Linux - BIOS - Changing boot order. Installing software in Windows and Linux -

Drivers for peripherals - Software Tools (applications) - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office, etc. Advanced applications - Photoshop, GIMP, Spreadsheets, Database tools in Windows and Linux. Dream weaver etc. Text-to-speech, OCR tools, speech recognition Content Management Systems-Learning Management Systems-Content Authoring tools- Blogs. Assistive technology for the handicapped - JAWS, NVDA. Virtual Reality, Quick Time Virtual Reality - Security issues- viruses - antivirus tools. File encryption- Cryptography. Various file formats and extensions- (eg: .jpg, .doc, .bmp .avi etc) format reading software- converting between formats- proprietary formats- formats that software save files in. Developing Software - Programming Languages- c++ - Visual Basic- Java- python etc. (introduction only).

#### MODULE IV: INTRODUCTION TO NETWORKING AND THE INTERNET

What is Networking - LAN- WAN- Wireless networks - Benefits of Networking- file sharing- sharing of printers- examples - networking in an office- in an internet café. The Internet- HTML- websites – blogs - search engines- e-mail- chat- wikis- social networking- file sharing- net banking- shopping on the internet- booking a rail ticket online- checking telephone directories online Checking electoral rolls at the Election Commission site- Online maps etc. Security issues- Hacking- Phishing etc.

#### MODULE V: KNOWLEDGE RESOURCES ON THE INTERNET

Encyclopedias – libraries - book sites – journals - content repositories - online education - other information sites - internet directories - other information sources - websites of universities and research institutions - COIL, TDIL sites. Information Feeds - RSS, Atom etc. Online courses and Virtual Universities

#### MODULE VI: COMPUTER LOCALIZATION

What is localization - using computers in the local languages in India - language packs for operating systems and programs - fonts –Unicode - ttf- ASCII - keyboard layout issues - official layouts - software tools for typing local languages - government developed tools - TDIL project - Bharateeya Open Office - Using local languages in Linux. CLIK Keralam site - (Centre for Linguistic Computing Keralam)

#### 4. CORE TEXT

*(A text containing the above lessons will be made available)*

#### 5. MODEL QUESTION PAPER(*To be incorporated*)

**UNIVERSITY OF CALICUT**

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**SYLLABI FOR CORE COURSES**

**READING PROSE**

COURSE CODE	EN3B2
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

### 1. AIM OF THE COURSE

- The aim of the course is to enhance the level of critical thinking of the students to such a degree that the students could critically interact with prose writings from different contexts - social, political, economic, historical and national as subjects conscious 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

#### MODULE 1

##### PROSE FORMS

Fiction/Short Story/Tales - Autobiography/Biography - Newspaper/Journal Articles - Philosophical/Scientific Essays – Travelogues - Speech

Introduce various modes of narrative 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.

#### MODULE 2

##### PROSE READINGS (CORE)

- |                          |  |
|--------------------------|--|
| <b>1. Francis Bacon</b>  | <b>: Of Studies</b>  |
| <b>2. Intizar Husain</b> | <b>: A Chronicle of the Peacocks</b> (Short story)<br>(From <i>Individual Society</i> , Pearson Education) |
| <b>3. Paul Krugman:</b>  | <b>: Grains Gone Wild</b>  |



(<http://www.nytimes.com/2008/04/07/opinion/07krugman.html>)

4. **Martin Luther King, Jr. : Nobel Prize Acceptance Speech**  
([nobelprize.org/nobel\\_prizes/peace/laureates/1964/king-acceptance.html](http://nobelprize.org/nobel_prizes/peace/laureates/1964/king-acceptance.html))
5. **Sylvia Nasar : A Quiet Life (Princeton, 1970-90)**  
From Nasar, Sylvia. *A Beautiful Mind*. London: Faber and Faber, 1998)
6. **Omprakash Valmiki : Joothan :A Dalit's Life** (From *Individual Society*, Pearson Education)
7. **E.F.Schumacher : Technology With A Human Face**  
(From *Insights*. K Elango (ed). Hyderabad, Orient Blackswan, 2009)
8. **Daniel Goleman : Emotional Intelligence**  
(From *Insights*. K Elango (ed). Hyderabad, Orient Blackswan, 2009)
9. **Mrinal Sen : Filming India ( An Interview)**  
(From *India Revisited* by Ramin Jahanbegloo. Delhi. OUP, 2008)
10. **Robert Lynd : On Good Resolutions**  
(From *English Essayists*, OUP)
11. **Mishirul Hassan : Religion and Civilization**  
(From *Writing A Nation*, Rupa)
12. **James Baldwin : My Dungeon Shook**  
( From *The Fire Next Time* by Michael Joseph)

#### 4. READING LIST

##### A) CORE TEXT

(A text containing the above lessons will be made available)

##### B) FURTHER READING

###### **Walter Benjamin: Experience** (Essay)

(From Marcus Bullock and Michael W. Jennings. ed, *Walter Benjamin: Selected Writings, Volume 1, 1913-1926*, Cambridge: The Belknap Press of HUP, 1996)

###### **Stephen Hawking: Public Attitude towards Science** (Scientific Essay)

(From Stephen Hawking: *Back Holes and Baby Universes and Other Essays*. Toronto: Bantam Books, 1993)

<http://beemp3.com/download.php?file=2740600&song=Public+Attitudes+Toward+Science>

###### **Martin Luther King: I Have a Dream** (Speech)

(<http://www.americanrhetoric.com/speeches/mlkihaveadream.htm>)

###### **Ngũgĩ Wa Thiong'o: Weep Not, Child**, (Fiction).

Chennai: B.I.Publications, 2007.

###### **Guy De Muapassant: The Diamond Necklace** (Short Story)

(From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 297-303)

###### **James Baldwin: Autobiographical Notes**

(From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 98 – 102)

###### **A.P.J.Abdul Kalam: Wings of Fire.**

Hyderabad: Universities Press (India) Private Ltd. 2004.

**Anne Frank: *The Diary of a Young Girl*.**

New York: Bantam Books, 1993.

**Martin Luther King III: Martin Luther King III reflects on his pilgrimage to India.** (Newspaper article)

(From 'The Hindu', Op-Ed Page 11, dated Saturday, March 14, 2009.)

5. MODEL QUESTION PAPER

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010

**READING POETRY**

COURSE CODE	EN4B1
TITLE OF THE COURSE	READING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

## 1. AIM OF THE COURSE

- The aim of the course is to enhance the level of critical thinking of the students to such 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 socio-historic specificity.

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

## 3. COURSE OUTLINE

**MODULE 1**

## BASIC ELEMENTS OF POETRY

Prosody: Rhythm, Meter - Rhyme—hard rhyme, soft rhyme, internal rhyme - Alliteration, Assonance - Diction – (*Demonstration and Drilling*)

## Forms

Lyric, Ode, Haiku, Tanka, Jintishi, Ghazal, Rubai etc

## Genres

1. Narrative Poetry
2. Epic Poetry
3. Dramatic Poetry
4. Satirical Poetry
5. Lyric Poetry

## 6. Prose Poetry

### MODULE II

#### READING ENGLISH POETS

##### 1) FOUR POEMS

- a) Shakespeare : Sonnet 116
- b) Elizabeth Barret Browning : How Do I Love Thee
- c) Matthew Arnold : Longing
- d) Lord Byron : When We Two Parted

- 2) John Donne : A Valediction Forbidding Mourning
- 3) Wordsworth : The Affliction of Margaret
- 4) John Keats : Grecian Urn
- 5) Robert Browning : The Laboratory
- 6) Thomas Gray : Elegy Written in a Country Churchyard
- 7) D.H.Lawrence : Mosquito

(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.)

### MODULE III

#### POETRY AND PERSPECTIVES

- 1) Alexander Pushkin : No Tears
- 2) Edwin Markham : The Man with a Hoe
- 3) Robert Frost : Birches
- 4) Wole Soyinka : Telephone Conversation
- 5) Pablo Neruda : Tonight I can Write
- 6) Maya Angelou : I know Why the Caged Bird Sings
- 7) Hira Bansode : Bosom Friend
- 8) Chinua Achebe : Refugee Mother and Child
- 9) Bertolt Brecht : General, Your Tank

## 4. READING LIST

### A) CORE TEXT

*(A text containing the above lessons will be made available)*

### B) FURTHER READING

- (1) William Blake : London
- (2) Suheir Hammad : 4.02 p.m.
- (3) Mahmoud Darwish : Psalm Three
- (4) Joseph Brodsky : Bosnia Tune
- (5) Jeanette Armstrong : Death Mummer
- (6) Daya Pawar : The City

- (7) Sylvia Plath : Daddy  
(8) R. S. Thomas : Song for Gwydion  
(9) Paul Celan : Speak, You Also  
(10) Elizabeth Bishop : One Art  
(11) Meena Kandasamy : Ekalaivan  
(12) Federico García Lorca : The Little Mute Boy  
(13) Arthur Rimbaud : Vowels

5. MODEL QUESTION PAPER

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010**

**SYLLABI FOR CORE COURSES  
READING FICTION**

COURSE CODE	EN4B2
TITLE OF THE COURSE	READING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs/wk)

1. AIM OF THE COURSE

- To inspire a love of fiction in students, to open up their minds, to stimulate the sympathetic/empathic imagination by allowing them to see the world through other's eyes as well to foster intercultural dialogue

2. OBJECTIVES OF THE COURSE

- To develop a critical understanding of fiction
- To familiarize students with the cultural diversity of the world and to extend various perspective readings
- To provide students with a meaningful context for acquiring and memorizing new language and developing oral skills
- To cultivate a sense of involvement which motivates and encourages students to learn through active participation

3. COURSE OUTLINE

**MODULE I - FICTION & NARRATIVE STRATEGIES**

- a) Plot – Character – Atmosphere – Technique – Style - Points of view
- b) Fiction as the base for other literary and media writing
- c) Difference between long and short fiction - definitions
- d) Types of Fiction

CORE READING

- B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3. Delhi: Macmillan, 2008. (Pages 193 – 229)
- Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 121 – 140)

## MODULE II - READING LONG FICTION

1. 'The Old Man and the Sea' by Ernest Hemingway (1951)

## MODULE III - READING SHORT FICTION

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) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
2	<i>The Rise of the Novel</i>	Ian Watt	University of California Press, 2001
3	<i>Rhetoric of Fiction</i>	Wayne C. Boot	Chicago: The University of Chicago Press, 1983
4	<i>Craft of Fiction.</i>	Percy Lubbock	Penguin, 2007
5	<i>Literature and Language Teaching: A Guide for Teachers &amp; Trainers</i>	Gillian Lazar	Cambridge University Press, 2008
6	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007

### 5. CYBER RESOURCES

[www.Questionia.com](http://www.Questionia.com)  
[www. Bookrags.com](http://www.Bookrags.com)  
[www. Novelguide.com](http://www.Novelguide.com)  
[www.gradesaver.com/the-old-man-and-the-sea](http://www.gradesaver.com/the-old-man-and-the-sea)  
<http://www.sparknotes.com/lit/oldman/>  
<http://www.studygs.net/fiction.htm>

6. MODEL QUESTION PAPER

*(To be incorporated)*



**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010**

**SYLLABI FOR CORE COURSES  
READING DRAMA**

COURSE CODE	EN5B1
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM 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 a critical understanding of drama and various kinds of theatre and a range of dramatic skills and techniques
- 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 exploration of attitudes, values and behaviour and creation of roles and relationships so that the student gains an understanding of themselves and others through dramatic, imaginative experience
- To develop confidence and self-esteem in their relationships with others and sensitivity towards others

3. COURSE OUTLINE

**MODULE I - DRAMA & THEATRE**

- a) Drama as a performing art - Drama as a tool for social criticism – Theatre – Introduction to theatres such as Absurd, Epic, Street, Cruelty, Anger, Feminist, Ritualistic, and Poor.
- b) Genres: Tragedy, Comedy, Tragi-Comedy, Farce and Melodrama, Masque, One-Act-Play, Dramatic Monologue
- c) Setting – Plot – Character - Structure – Style - Theme – Audience – Dialogue

**CORE READING TEXTS**

- B. Prasad. *A Background to the Study of English Literature*, Rev. Ed. 3. Delhi: Macmillan, 2008. (Pages 106 – 182)
- Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 773 – 800)

## MODULE II - READING DRAMA

- William Shakespeare : *Macbeth* (1623)
- Ibsen : *Doll's House* (1881)  
Act III  
(A general awareness of the entire play is expected)
- J.M. Synge : *Riders to the Sea* (1904)

### 4. READING LIST:-

#### FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Elements of Drama</i>	J. L. Styan	Cambridge University Press, 1967
2	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007
3	<i>The Semiotics of Theatre and Drama</i>	Keir Elam	London: Routledge, 2009
4	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
5	<i>Literature and Language Teaching: A Guide for Teachers &amp; Trainers</i>	Gillian Lazar	Cambridge University Press, 2008

### 5. CYBER RESOURCES

- <http://virtual.clemson.edu/groups/dial/AP2000/drama.htm>
- <http://www.hmie.gov.uk/documents/publication/eltd-03.htm>
- [www.criticalreading.com/drama.htm](http://www.criticalreading.com/drama.htm) -
- [www.angelfire.com/ego/edp303/](http://www.angelfire.com/ego/edp303/)
- [www.associatedcontent.com/article/110042/anton chekhovs play the bear a tragedy.html](http://www.associatedcontent.com/article/110042/anton_chekhovs_play_the_bear_a_tragedy.html)
- <http://www.theatrehistory.com/irish/synge002.html>
- [http://www.theatredatabase.com/20th\\_century/john\\_millington\\_synge\\_002.html](http://www.theatredatabase.com/20th_century/john_millington_synge_002.html)
- <http://www.answers.com/topic/all-god-s-chillun-got-wings>
- [http://www.oneill.com/library/newsletter/iv\\_1-2/iv-1-2b.htm](http://www.oneill.com/library/newsletter/iv_1-2/iv-1-2b.htm)

### 6. MODEL QUESTION PAPER

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010**

**SYLLABI FOR CORE COURSES  
LANGUAGE AND LINGUISTICS**

COURSE CODE	EN5B2
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

- To lead to a greater understanding of the human mind, of human communicative action 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 towards a better pronunciation and to improve the general standard of pronunciation in every day conversation and in reading.
- To help the students develop a sense of English grammar, idioms, syntax and usage.
- To improve writing and speech skills.

3. COURSE OUTLINE

MODULE I – LANGUAGE

- a) What is Language? – Speech and Writing – Language and Society
- b) Variations in language – Language Behaviour – Dialect – Idiolect – Register – Bilingualism

MODULE II – LINGUISTICS

- a) What is Linguistics? – Is Linguistics a Science?

- b) Branches of Linguistics  
Phonology – Morphology – Syntax – Semantics – Semiology
- c) Approaches to the Study of Linguistics  
Synchronic – Diachronic  
Prescriptive – Descriptive  
Traditional – Modern
- d) Key Concepts in Linguistics  
Langue – Parole – Competence – Performance etc

#### MODULE III – PHONETICS

- a) Speech Mechanism – Organs of Speech
- b) Overview of English Sound System  
Classification of Vowels – Diphthongs – Triphthongs and Consonants  
Cardinal Vowels  
Phonemes – Allophones and Allophonic Variations  
Homonyms and Homophones
- c) Suprasegmentals  
Stress and Rhythm – Intonation – Juncture
- d) Elision and Assimilation
- e) Syllable
- f) Transcription and Practice
- g) Application (to be done preferably in the Language Lab)  
The need for Uniformity and Intelligibility – Distinctions between  
Regional and RP Sounds – articulation and Auditory Exercises

#### MODULE IV – STRUCTURE OF ENGLISH

- a) Introduction to Grammar
- b) Grammar of words  
Morphemes and allomorphs – Lexical/Content Words – Form Words –  
functional/Structural Words – Formal, Informal and Academic words –  
Idioms
- c) Word Class/Parts of Speech – Word formation – Derivation – Inflexion
- d) Grammar of Sentence  
Word Order – Phrase – Clause – Sentence Patterns
- e) Kinds of Sentences  
Declarative – Interrogative – Imperative – Exclamatory –  
Simple – complex – Compound
- f) Transformation of Sentences

*(Practical Exercises to be given in the prescribed areas)*

#### 4. READING LIST

##### A. CORE READING

Sl No	Title	Author	Publisher/Year
1	<i>Language and Linguistic: An Introduction</i>	John Lyon	Cambridge University Press, 1999
2	<i>An Introduction to the</i>	A.C Gimson	London, 1980

	<i>Pronunciation of English</i>		
3	<i>English Grammar</i>	Raymond Murphy	Cambridge University Press, 2005
4	<i>Key Concepts in Language and Linguistics</i>	R.L.Trask	Routledge, 2004
5	<i>Elements of General Linguistics</i>	Andre 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.Gleason	Holt, Rinehart & Winston, Inc., 1965.

#### B. GENERAL READING

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

#### 5. MODEL QUESTION PAPER

*(To be incorporated)*

#### **Sample Topics for Assignments**

Language and society - Branches of Linguistics – Bilingualism - The Need for the Study of Grammar - RP and Standard English - Approaches to the Study of Grammar - Linguistics as a Science

UNIVERSITY OF CALICUT

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

SYLLABI FOR CORE COURSES  
**LITERARY CRITICISM AND THEORY**

COURSE CODE	EN5B3
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

- To make the students aware 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 OUTLINE

MODULE I - CLASSICAL AGE

- ❖ Aristotle: Concepts of tragedy, plot
- ❖ Plato: Concept of Art, criticism of poetry and drama
- ❖ Contemporary relevance of the ideas in the above to be discussed

**Core reading:-**

Aristotle. "Poetics" classical appendix in English Critical Texts , OUP, Madras, 1962.

Prasad, B. An Introduction to English Criticism. Macmillan, India, 1965. pp 1-28.

MODULE II – INDIAN AESTHETICS

- ❖ Theory of Rasa, vyanjana and alankara.

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

### **Core reading:-**

Das Guptha, S.N. "The Theory of Rasa", (pp 191 -196) in *Indian Aesthetics : An Introduction* ed.. V.S.Sethuraman, Macmillan, India, 1992.

Kuppuswami Sastri. "The Highways of Literary Criticism in Sanskrit" (pp 173 - 190), in *Indian Aesthetics : An Introduction* ed.. V.S. Sethuraman, Macmillan, India, 1992.

Raghavan, V. "Use and Abuse of Alankara"(pp 235 - 244) in *Indian Aesthetics An Introduction*. India , Macmillan, 1992.

### MODULE III – MODERN CRITICISM

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

#### CORE TEXTS

William Wordsworth: *Preface to Lyrical Ballads*- Paragraphs 5-12

Ferdinand de Saussure: Nature of the Linguistic Sign.

T.S. Eliot – Tradition and the Individual Talent

Elaine Showalter- Towards a Feminist Poetics

#### CORE BOOKS

Wordsworth, William "Preface to Lyrical Ballads" in Enright, D J et al . *English Critical Texts* .Oxford University Press, Madras, 1962 paragraphs 5 to 12. P. 164-172.

Eliot, T S. "Tradition and Individual Talent" in *English Critical Texts* Madras, 1962 pp 293 - 301.

Saussure, Ferdinand De. "Nature of the Linguistic Sign" in *Modern Literary Theory and Criticism*.

Showalter, Elaine. "Towards a Feminist Poetics" in *Contemporary Criticism* ed. Sethuraman V. S. India Macmillan, 1989, pp 403- 407

### MODULE IV - CRITICAL TERMS AND CONCEPTS

This is a section meant to familiarize 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, psycho-analytic criticism

#### Concepts:

Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype

#### Literary Forms:



Lyric, Ode, Elegy, epic, sonnet, ballad, dramatic monologue, melodrama, tragic-comedy, farce, and satire

### Core Reading

Abrams, M.H. *A Glossary of Literary Terms*. VII edn. Thomson Heinle , India, 1999.

Peck, John and Martin Coyle. *Literary Terms and Criticism*. Macmillan, London,1993.

### MODULE V

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

### Core Reading:-

Sethuraman, V.S. et al. *Practical Criticism* . Macmillan, India,1990.

## 4. READING LIST

### General Reading

Sl No	Title	Author	Publisher/Year
1	<i>Indian Aesthetics. An Introduction.</i>	Sethuraman, V.S	India: Macmillan ,1992.
2	<i>Oxford Dictionary of Literary Terms</i>		
3	<i>A Glossary of Literary Terms</i>	Abrams, M.H	India: Macmillan,Rev. Edition.
4	<i>Literary Terms and Criticism</i>	Peck, John et al.	Macmillan: India, 1993.
5	<i>An Introduction to English Criticism</i>	Prasad, B	India: Macmillan, 1965.
6	<i>Beginning Theory,</i>	Barry, Peter.	Manchester and New York: Manchester University Press. 1995.

### Further Reading

Sl No	Title	Author	Publisher/Year
1	<i>Structuralism and Semiotics</i>	Hawks, Terrence	New Accents, 2003
2	<i>The Poetry Hand Book</i>	Lennard, John	Oxford University Press, 2008
3	<i>A History of Literary Criticism</i>	Blamires, Harry	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, Oxford University press, 1985
6	<i>The English Critical Tradition</i>	Ramaswamy, S, Sethuraman, V.S. ed	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of literature</i>	Hudson, W.H.	
8	<i>Literature Criticism and Style</i>	Croft, Steven et al.	Oxford University press, 1997
9	<i>Literary Theory: The Basics</i>	Bertens, Hans	Routledge, 2001
10	<i>Literary Theory for the Perplexed</i>	Klages, Mary	India: Viva Books, 2007

## 5. WEB RESOURCES

[www.literatureclassics.com/ancientpaths/litcrit.html](http://www.literatureclassics.com/ancientpaths/litcrit.html)

[www.textec.com/criticism.html](http://www.textec.com/criticism.html)

[www.ipl.org/div/litcrit](http://www.ipl.org/div/litcrit)

[www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html](http://www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html)

[www.maitespace.com/englishodyssey/Resources/litcrit.html](http://www.maitespace.com/englishodyssey/Resources/litcrit.html)

## 6. MODEL QUESTION PAPER

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRICTED CURRICULUM FOR

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**  
2009 - 2010

SYLLABI FOR CORE COURSES

**LITERATURES IN ENGLISH:  
AMERICAN & POST COLONIAL**

COURSE CODE	EN5B4
TITLE OF THE COURSE	LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

I. AIM OF THE COURSE

- To inculcate a literary, aesthetic and critical awareness of diverse cultures and literary creations and thus to arrive at a broader vision of the world.

2. OBJECTIVES OF THE COURSE

- To initiate the students to varied literatures in English
- To expose them to diverse modes of experiences and cultures
- To familiarize them with the concepts of Post Colonialism
- To enable students to compare and contrast their indigenous literature and culture with other literatures and cultures.

3. COURSE OUTLINE

A) **AMERICAN LITERATURE**

MODULE I

General reading: Introduction to American Literature

<u>Poetry</u>	Walt Whitman	: I Hear America Singing
	Wallace Stevens	: Anecdote of a Jar
	Sylvia Path	: Edge
	Langston Hughes	: Mother to Son

MODULE II

Drama Arthur Miller : *Death of a Salesman*

Short Story Edgar Allen Poe : The Fall of the House of Usher  
Faulkner : Barn Burning

**Core Reading**

Ramanan, Mohan (Ed) *Four Centuries of American Poetry: An Anthology*. Chennai: Macmillan, 1996. 61-63, 123, 125-127, 170-171.  
Salumke, Vilas et al. (Ed). *An Anthology of Poems in English*. Chennai: Longman, 2005 (Rpt). 89-91, 114-115.

### **Further reading**

Bhongle, Rangrao. (Ed) *Contemporary American Literature: Poetry, Fiction, Drama and Criticism*. New Delhi: Atlantic Publishers, 2002.  
Collins, *An Introduction to American Literature*  
Crawford, Bartholow V et al. *American Literature*. New York: Barnes and Noble Books, 1945  
Mathiessew, F.O. *American Literature up to Nineteenth Century*  
Spiller *Cycle of American Literature*  
*A New Harvest of American Literature*  
Warren, Robert Penn. *American Literature*  
Wright, George T (Ed) *Seven American Stylists: From Poe to Mailer: An Introduction*. Minneapolis: University of Minnesota Press, 1961

## **B) POST COLONIALISM**

### MODULE III

General Reading: Prose: Aspects of Post Colonial Literature

<u>Poetry</u>	Margaret Atwood	:	This is a Photograph of Me
	Kamau Braithwaite	:	The Emigrants
	Meena Alexander	:	House of a Thousand Doors
	Gabriel Okara	:	The Mystic Drum
	David Diop	:	Africa

([blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/](http://blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/) -)

### MODULE IV

Drama Manjula Padmanabhan : *Harvest*

Fiction Nasibu Mwanukuzi : *Killing Time*  
([www.kongoi.com/Ras\\_Nas/shortstories/dayssofsummer.php](http://www.kongoi.com/Ras_Nas/shortstories/dayssofsummer.php) -

Carol Shields : *A Scarf*

## 4. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010**

**SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
FILM STUDIES**

COURSE CODE	EN5D01
TITLE OF THE COURSE	<b>FILM STUDIES</b>
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

- To arrive at an appreciation of film as an art form and its aesthetics
- To see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.
- To understand how film connects with history, politics technology, psychology and performance.
- To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- To probe the impact of 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 thorough close readings of films.

3. COURSE OUTLINE

MODULE I

Introduction to the basic terminology of filmmaking

Mise en scene, long takes deep focus

Shots (close up, medium shot, long shot)

Editing : chronological editing, cross cutting , montage , continuity editing , continuity cuts , jump cuts , match cuts, 30 degree rule ,180 degree rule.

Sound in the movies, colour in the movies

The production, distribution and reception of films; censorship

MODULE II

Introduction to film genres  
The Major genres: Narrative, avant-garde, documentary  
Other genres: Thriller, melodrama, musical, horror, western, fantasy animation  
film noir expressionist historical, mythological, road movies

#### MODULE III

Introduction to major movements and theories  
The silent era; classic Hollywood cinema, Neo-Realism, French New wave,  
Indian cinema  
Introduction to the film theories of Sergei Eisenstein, Andre Bazin , auteur  
theory, Christian Metz and Laura Mulvey

#### MODULE IV

##### Selected Film Texts

1. Andre Bazin : *The Evolution of the Language of Cinema* ( from 'What is Cinema')
2. Satyajit Ray: *What is Wrong with Indian Films* (from 'Our Films Their Films')
3. Ronald Abramson “ *Structure and Meaning in Cinema in Movies and Methods* Ed. Bill Nichols
4. C.S. Venkiteswaran , Swayamvaram : *Classic Prophecies in Film and Philosophy* ed. K Gopinathan

#### MODULE V

##### Case Studies of Classic Cinema

1. *Battleship Potemkin* – Silent Cinema, Montage
2. *Bicycle Thieves*: Neo Realism
3. *The Godfather*: Hollywood Classic
4. *Charulata*: Indian Classic
5. *Rashomon*: Asian Classic. Japanese Cinema
6. *Chemmeen*: Malayalam Classic

#### 4. READING LIST:-

##### a) RECOMMENDED READING

1. Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007
2. Warren Buckland *Teach Yourself Film studies* , London , Hadden
3. Virginia Wright Wexman *A History of Film* Delhi , Pearson
4. Susan Heyward *Key concepts in Cinema Studies* London Routledge
5. J Dudley Andrew *The Major Film Theories : An Introduction* New Delhi Oxford
6. Michael Silverman (eds) “Elements of Literature” *The Elements of Film* New Delhi, OUP Pages 1451-1491.

##### b) FURTHER READING

1. Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP
  2. Geoffry Nowell Smith. *The Oxford History of World Cinema* Oxford OUP
  3. Satyajit Ray *Our Films Their Films* Hyderabad Orient Longman
  4. J Dudley Andrew *Concepts in Film theory*
  5. Jarek Kupsc *The History of Cinema for Beginners* Hyderabad , Orient Longman
  6. Victor Perkins *Film as Film: Understanding and Judging Movies.* Harmondsworth, Penguin
  7. Bill Nicols ed. *Movies and Methods*
  8. Rudolf Arnheim *Film as Art* London Faber
  9. Andre Bazin *What is Cinema* Berkeley U of California P
  10. John Caughie (ed) *Theories of Authorship* London BFI
  11. John Corner *The Art of Record : A Critical Introduction to the Documentary,* Manchester Manchester UP
  12. David Bordwell *The Cinema of Eisenstein* London Routledge
  13. Ashish Rajadyaksha & Paul Willeman *Encyclopedia of Indian Cinema* Oxford & New Delhi OUP
  14. John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP
  15. David Overly (ed) *Springtime in Italy: A Reader on Neorealism* London, Talisman
  16. James Monaco *The New Wave* NY OUP
  17. Keiko McDonald *Cinema East: A Critical Study of Major Japanese Films,* London. Associated University Presses
  18. Chidananda Das Gupta *The Cinema of Satyajit Ray* New Delhi Vikas
5. CYBER RESOURCES

*(To be incorporated)*

## 6. MODEL QUESTIONS

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010**

**SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
CREATIVE WRITING IN ENGLISH**

COURSE CODE	EN5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	54 (3 hrs/wk)

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 familiarise students with the process of writing poetry, fiction and drama
- To train students to write the various forms
- To prepare students to write for the media
- To encourage students to write for publication

3. COURSE OUTLINE

MODULE I – INTRODUCTION TO CREATIVE WRITING

Creativity – inspiration – art – propaganda – madness – 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 – disordered 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 - Indian English poets – interview - verse for children - problems with writing poetry - writing poetry - Workshops

b) FICTION

Fiction, non fiction - importance of history - literary and popular fiction – short story and novel – interview - writing fiction for children - children’s literature - interview - workshops

c) DRAMA

Drama - plot - characterization – verbal and non verbal elements – overview of Indian English theatre – styles of contemporary theatre – Indian playwrights - interview - writing for films – screenplay – children’s theatre – writing drama - workshops

MODULE IV- WRITING FOR THE MEDIA

Print media - broadcast media – internet - advertising

MODULE V – PUBLICATION TIPS

Revising and rewriting – proof reading – editing – submitting manuscript for publication – summary

EXTENSION ACTIVITY (READING)

A reading of a few pieces of creative writing of well known authors is to be undertaken as an extended activity. The reading may be done as a class room activity under the guidance of teacher or optionally, students read the pieces at home and a discussion on the various aspects may be undertaken later in class. It could also be done as a group activity in classroom with the group leader presenting the summary of the ideas generated at the discussion. Loud reading of poems and stories and role plays of sections of plays is to be encouraged.

A sample collection of pieces is given. The list is only suggestive. A resourceful teacher is free to select any number of pieces of his/her choice. Being an open course, such an activity will be of a serious nature.

POETRY

Wordsworth	: The Solitary Reaper
Robert Frost	: Stopping by the Woods on a Snowy Evening
Shakespeare	: Shall I compare thee to a summer’s day?
Pablo Neruda	: Tonight I Can Write
Wole Soyinka	: Telephone Conversation
Tagore	: Where the Mind is Without Fear
Emily Dickinson	: It’s Such a Little Thing

FICTION

O. Henry	: The Last Leaf
Prem Chand	: Resignation
Chinua Achebe	: Marriage is a Private Affair
Anton Chekhov	: The Grief
Saki	: The Open Window

#### DRAMA

Shakespeare	: <i>The Merchant of Venice</i> (The Trial Scene)
Stanley Houghton	: The Dear Departed
Tagore	: Chandalika
Chekhov	: The Bear

#### 4. READING LIST:-

##### A) CORE TEXT

Sl. No	Title	Author/s	Place/Publisher/Year
1	<i>Creative Writing: A Beginner's Manual</i>	Anjana Neira Dev, Anuradha Marwah, Swati Pal	Delhi, Pearson Longman, 2009

##### B) FURTHER READING

Sl. No	Title	Author/s	Place/Publisher/Year
1	<i>Elements of Literature: Essay, Fiction, Poetry, Drama, Film</i>	Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman	Delhi, OUP, 2007
2	<i>Write from the Heart: Unleashing the power of Your Creativity</i>	Hal Zina Bennet	California, New World Library, 2001
3	<i>A Guide to Writing about Literature</i>	Sylvan Barnet, William E. Cain	New Delhi, Pearson, 2006

#### 5. CYBER RESOURCES

[http://www.chillibreeze.com/articles\\_various/creative-writer.asp](http://www.chillibreeze.com/articles_various/creative-writer.asp)  
<http://www.contentwriter.in/articles/writing/>  
<http://www.cbse.nic.in/cw-xii/creative-writing-xii-unit-1.pdf>: (downloadable free)

#### 6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
UNDERGRADUATE PROGRAMMES  
2009 - 2010**

**SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
APPLIED LANGUAGE SKILLS**

COURSE CODE	EN5D03
TITLE OF THE COURSE	APPLIED LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- English is moving into a position of strength, emerging as the single universally known spoken and accepted language. There is a growing thrust on the language, specifically the communicative aspect of English. The course shall cater to equipping the students through a rigorous training and result in COMPREHENSIVE LANGUAGE ENHANCEMENT.

2. OBJECTIVE OF THE COURSE

Upon completion students should be able to:

- Fulfil their educational and professional goals as they relate to their knowledge and use of the English language.
- Gain a sound functional competence in the English language without the impediment of language difficulties.
- Overcome difficulties cropping up at the time of interviews, in group discussions, or during entrance examinations.
- Develop a high level of proficiency in all skill areas of the English language in an integrated curriculum.
- Develop a solid understanding and usage of academic English.
- Attain an appropriate level of expertise in the skill area: reading, listening comprehension, grammar, writing and verbal skills.

3. COURSE OUTLINE

MODULE I – LANGUAGE AND COMMUNICATION

Principles of Communication  
Verbal and Non-verbal communication  
Barriers to Communication: Psychological barriers – Linguistic barriers –  
Socio-cultural barriers

The four essential Communication Skills: Receptive and Active Skills  
Fluency and Accuracy in Communication

MODULE II – RESOURCES FOR LANGUAGE SKILLS

- a) Conventional Resources:  
Dictionaries – Thesaurus – Pronunciation Dictionary – Collocation Dictionary – Dictionaries of Idioms and Phrases – Grammar Books
- b) Electronic Resources:  
On-line Dictionaries and Thesaurus – Introduction to HTML – Subject Directories – Web Resources for Language Learners – Using search Engines – Browsers and Servers – Boolean Search – CD-Rom – Computer Assisted Language Learning (CALL)
- c) Practical: Vocabulary building exercises – Pronunciation drilling – Transcription – Grammar in content and context - exercises

MODULE III – ACTIVE SKILLS (SPEAKING AND WRITING)

**1) Speech Skill:**

- a) Conventions in Speaking – Sounds – Articulation – Pronunciation of Words – Stress – Intonation – Rhythm – Weak forms and Strong Forms.
- b) Approach to Effective Conversation  
Starting a conversation – Greetings and Asking after – Introducing oneself – Wishing Well – Apologizing – Excusing – Asking for and giving Information – Making Requests, suggestions, Offers, Orders – Agreeing – Disagreeing – Giving and asking Permission – Making invitations – Accepting and Rejecting – Expression of likes and dislikes – ending a conversation.

**2) Writing Skill**

- a) Common Errors in Grammar, Vocabulary and Usage
- b) General Writing  
Purpose, Structure, Layout and Form - Business Correspondence – Reports – Requests and Petitions – Complaints – Feature Writing – Article Writing
- c) Academic Writing:  
Planning, Structuring and Drafting – Introduction, the Body and Conclusion  
Project Writing – Planning and Research – Book Reviews – Abstract – Synopsis – Seminars – Symposia
- d) E-writing:  
E-mail Exchange – Blogging – Writing On-line – Content Writing for Websites
- e) Practical/Assignments (Samples):
  - Drilling – Sounds and Passages to familiarize the intonation and stress pattern
  - Role playing – conversation based on a given situation
  - Write Features, Articles, Reports, etc. on given topics
  - Prepare articles, features, contents and the like to be uploaded on to the Blog created by the Department

## MODULE IV – RECEPTIVE SKILLS (READING AND LISTENING SKILLS)

### 1) Reading Skill

The purpose of Reading – Reading for Detail – Reading for Specific Information – Promotion of Fluent Reading – Intensive and Extensive Reading – Silent and Loud Reading

### 2) Listening Skill

Difference between listening and hearing – Qualities of an active listener – Barriers to listening – Academic listening (Taking notes – Comprehending a form or a table, chart etc) – listening for inferences – listening for specific information, and listening for overall information.

#### Practical/Assignments (Samples):

- Read a passage and answer the comprehension questions based on it
- Test the student's rendition of the passage and assess the progress
- Assess the student's pronunciation and fluency based on his/her loud reading of either a passage or conversation
- Students should be exposed to British, American and General Indian English varieties and his/her listening skill assessed
- Students may be exposed to recorded academic lectures, news reading in TV or Radio Channels, dialogues and group discussions and their listening skill assessed.
- Prepare a brief report of the news heard on national or international English channels

## MODULE V – CAREER SKILLS

a) Curriculum Vitae/Resumé – Job Application – Cover Letter

b) Discussion Skills – Group Discussion – Debates – Facing and Conducting Interviews — Seminars and Conferences – Organizing Formal and Informal Meetings

c) Presentation Skills

Assessing Students' Skills – Planning Presentation – Visual aids – New Technology for Presentation – Preparing Presentation – Delivering Presentation

#### d) Practical/Assignments (Samples)

- Students may be asked to prepare a Resumé, Cover letter and a Job Application
- Initiate group discussions of given topics
- Conduct a mock interview for a profession, the students taking up the role of interviewers and interviewees
- Organise a formal meeting on the proposed agenda, the students assuming different roles
- Prepare and Deliver Presentation with audio-visual aids
- All these activities can be monitored by a panel of students.

#### **Expectations:**

The full-time curriculum includes a minimum of 4 hours of coursework per week, plus individual mentoring and time spent in the English Language Learning Centre/Lab.

#### 4. READING LIST

##### A. CORE READING

Sl No	Title	Author	Publisher/Year
1	<i>Study Listening</i>	Tony Lynch	Cambridge University Press, 2004
2	<i>Study Speaking</i>	Kenneth Anderson. Joan Maclean and Tony Lynch	Cambridge University Press, 2004
3	<i>Study Reading</i>	Eric H. Glendinning and Beverly Holmstrom	Cambridge University Press, 2004
4	<i>Study Writing</i>	Liz Hamp-Lyons and Ben Heasley	Cambridge University Press, 2006
5	<i>Oxford Guide to Effective Writing and Speaking</i>	John Seely	New Delhi: OUP, 2000
6	<i>Structures and Strategies: An Introduction to Academic Writing</i>	Lloyd Davis and Susan Mckay	Hyderabad, University Press India .Pvt.Ltd., 2008
7	<i>Towards Academic English: Developing Effective Skills</i>	Mark Cholij	New Delhi: CUP, 2007
8	<i>Language Skills -I</i>	S C Sood and Mita Bose et al	Manohar Publishers & Distributors, 2005
9	<i>Technical Presentation Skills</i>	Steve Mandel	New Delhi: Viva Books Pvt.Ltd., 2004
10	<i>Conversational Practice</i>	Grand Taylor	Tata Mcgraw Hill Publishing Company Limited, 2008

##### B. GENERAL READING

Sl No	Title	Author	Publisher/Year
1	<i>Applied English: Language Skills for Business and Everyday Use</i>	Robert E Barry	Prentice Hall, 1994
2	<i>A Course in Communication Skills</i>	P. Kiranmai Dutt, Geetha Rajeevan and CLN Prakash	Foundation Books, 2009
3	<i>Speaking and Writing for Effective Business Communication</i>	Francis Soundararaj	Macmillan, 2008
4	<i>Developing Communication Skills</i>	Krishna Mohan and Meera Banerji	Chennai: Macmillan, 2008
5	<i>Academic Encounters</i>	Kristine Brown and Susan Hood	Foundation Books, 2006

#### 5. CYBER RESOURCES

*(To be incorporated)*

6. MODEL QUESTIONS

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010**

**SYLLABI FOR CORE COURSES  
WOMEN'S WRITING**

COURSE CODE	EN6B1
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 (5 hrs/wk)

1. AIM 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 motivate 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 interrelated 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**

a. Introduction to the Course, its scope, the need to re-examine the canons

1. **Virginia Woolf** : **Shakespeare's Sister**  
(From *A Room of One's Own*. London, Hogarth, 1929)
2. **Elaine Showalter** : **A Literature of Their Own: British Women Writers**  
from *Brontes to Lessing*  
(Princeton, Princeton University Press, 1977)

**MODULE II - POETRY**

1. **Kamala Das** : **An Introduction**



(From: Narasimhaiah, CD. (ed). *An Anthology of Commonwealth Poetry*. Macmillan India Ltd, 1990, 47)

**2. Noonuccal Oodgeroo**

**: We Are Going**

(From: Noonuccal Oodgeroo. *The Down is at Hand*. 1966)

**3. Emily Dickinson**

**: She Rose to His Requirements**

(From: *The Poems of Emily Dickinson*. Massachusetts: Cambridge. 1955.

**4. Adrienne Rich**

**: Aunt Jennifer 's Tiger**

(From: Ferguson, Margaret et.al (eds). *The Norton Anthology of English Poetry* IV edn. NewYork : Norton, 1966. p. 1967)

**MODULE III – FICTION**

**1. Jean Rhys**

**: *Wide Sargasso Sea* (Novel)**

(Penguin, 1968)

**2. Mrinal Pande**

**: *Girls* (Short Story)**

(From: Das, Monica. (ed) *Her Story So Far : Tales of the Girl Child in India*. Delhi, Penguin 2003.)

**3. Katherine Mansfield**

**: *The Garden Party* (Short Story)**

(From: *Norton Anthology of English Literature*, Vol. 2. 7<sup>th</sup> Edition. NewYork, Norton & Co. 2000. 2423-2432)

**MODULE IV – DRAMA & FILM**

**1. Mahasweta Devi**

**: *Bayen* (Drama)**

(From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta, Seagull Books, 1997)

**2. Revathy**

**: *Mitr: My Friend* (Film)**

**3. Marzich Mishkini**

**: *The Day I Become a Woman* (Film)**

**4. READING LIST**

**I. General Reading**

Sl. No	Title	Author	Publisher/Year
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1	Fiona Tolan's 'Feminisms', in, <i>Literary Theory and Criticism : An Oxford Guide</i>	Patricia Waugh (ed)	Oxford, OUP, 2000
2	Rivkin Julie & Michael Ryan's 'Feminist Paradigms' in <i>Literary Theory: An Anthology</i>	Rivkin Julie & Michael Ryan (ed)	Oxford: Blackwell, 1998
3	<i>Jane Eyre</i>	Charlotte Bronte	OUP, 1973

### III Further Reading

Sl. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London, Hogarth, 1929
2	<i>The Female Imagination</i>	Patricia Mayor Spacks	New York: Avon Books, 1976
3	<i>Women in Patriarchy: Cross Cultural Readings</i>	Jasbir Jain (ed)	Delhi: Rawat Publications, 2005
4	<i>Women Writing in India Vol I &amp; II.</i>	Susie Tharu & K. Lalitha	Delhi, OUP, 1991
5	<i>Making A Difference: Feminist Literary Criticism</i>	Gayle Green & Coppelia Kahn	New York: Routledge
6	<i>The Mad Woman in the Attic: The Woman Writer</i>	Sandra Gilbert & Susan Gubar	Yale University Press, 1978
7	<i>The Second Sex</i>	Simon de Beauvoir	UK, Harmond Worth, 1972
8	<i>Women, Race and Class</i>	Angela Davis	New York, Random House, 1981
9	<i>In Search of Our Mother's Gardens</i>	Alice Walker	New York, Harcourt Brace Jovanovich, 1983
10	<i>Desire in Language</i>	Leon S. Roudiech (ed)	New York, Columbia University Press, 1975
11	<i>Literature and Gender</i>	Lisbeth Goodman (ed)	New York, Routledge, 1996
12	<i>Feminist Film theorists</i>	Laura Mulvey et al (ed)	London, Routledge, 2006
13	<i>Her Story So Far. Tales of the Girl Child in India</i>	Monics Das (ed)	Delhi, Penguin, 2003
14	<i>A Dragonfly in the Sun: Anthology of Pakistani Writing in English</i>	Muneesa Shamsie (ed)	OUP, 1997
15	<i>Against all Odds: Essays on Women, Religion Development from India and Pakistan</i>	Kamala Bhasin et al (ed)	Delhi, Kali for Women, 1994

16	<i>Atlas of Women and Menin India</i>	Saraswathy Raju et al (ed)	Delhi, Kali for women, 1999
17	<i>Women Writers with Fire in their Pen, Cyber Literature, Vol.2. No.1 Aug, 1998</i>	Usha Bande	Aug. 1998
18	<i>Breast Stories</i>	Maheshweta Devi	Calcutta, Seagull, 1998

#### 5. WEB RESOURCES

1. Emily Dickinson; An Overview  
academic brooklyn. cuny. edu/english/melani/cs6/dickinson. html.
2. Poets.org Guide to Emily Dickenson's Collected Poems - Poets org.....  
www.poets.org/page php/prm ID/308
3. Wide Sargasso Sea Study Guide by Jean Rhys study Guide  
www.bookrags.com/studyguide-widesargasso sea.
4. Wide Sargasso Sea Summary and Analysis Summary  
[www.bookrags.com/wide-sargasso-sea](http://www.bookrags.com/wide-sargasso-sea)
5. A Room of One's Own Summary and Study Guide  
[www.enotes.com/room-ones](http://www.enotes.com/room-ones)
6. Kamala Das Criticism  
www. enotes.com/poetry-criticism/das-Kamala.
7. Kamala Das Summary and Analysis Summary  
[www.bookrags.com/Kamala-Das](http://www.bookrags.com/Kamala-Das)

#### 6. MODEL QUESTIONS

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 – 2010

SYLLABI FOR CORE COURSES  
MODERN ENGLISH LITERATURE

COURSE CODE	EN6B2
TITLE OF THE COURSE	MODERN ENGLISH LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
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 promote in him/her an interest in and 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 and the Postmodernist periods.
- To understand how the literature of the period relates to the important trends of the period.
- To develop an 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 construct 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, Movement poetry, Epic Theatre, Theatre of the Absurd, Existentialism, Angry Theatre, Postmodernism.

MODULE 1: POETRY

Yeats

: Easter 1916

Eliot : Journey of the Magi  
 Auden : The Unknown Citizen  
 Larkin : Next Please  
 Ted Hughes : The Thought Fox  
 Seamus Heaney : Constable Calls

MODULE 2: PROSE & FICTION

James Joyce : Araby (Short Story)  
 D. H. Lawrence : Rocking Horse Winner (Short Story)  
 Virginia Woolf : How Should One Read a Book (Essay)  
 Fowler : The French Lieutenant's Woman (Novel)

MODULE 3: DRAMA

Osborne : *Look Back in Anger* (Play)  
 Pinter : The Dumb Waiter (OAP)

MODULE 4

**Drama for Screening**

Shaw : *Pygmalion*  
 (After a brief introduction, the play is to be screened and discussed.  
 The play and/or 'My Fair Lady' are recommended.)

4. READING LIST

**General Reading:**

Sl No	Title	Author	Publisher/Year
1	<i>A Glossary of Literary Terms</i>	Abrahms, M. H.	Bangalore: Prism
2	<i>Modernism</i>	Peter Childs	London: Routledge, 2008
3	<i>A Brief History of English Literature.</i>	John Peck and Martin Coyle.	Basingstoke: Palgrave, 2002.
4	<i>Beginning Postmodernism</i>	Tim Woods	Manchester: MUP,

**Further Reading:**

Sl No	Title	Author	Publisher/Year
1	<i>Modernism: A Guide to European Literature 1890-1930.</i>	. Bardbury, Malcom and James McFarlane	Hassocks: Harvester, 1978.
2	<i>The Modern British Novel</i>	Malcom Bardbury	Penguin
3	<i>Eight Contemporary Poets</i>	Colin Bedient	
4	<i>All That is Solid Melts into Air</i>	Marshall Berman	London: Verso
5	<i>A Preface to James Joyce.</i>	Sydney Bolt	Delhi: Pearson
6	<i>Theory of the Avant-Garde.</i> Trans. Michael Shaw. Theory and History of Literature, vol. 4	Peter Bürger	Minneapolis: U of Minnesota P, 1984
7	<i>Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism</i>	Matei Calinescu	Durham: Duke UP, 1987
8	<i>The Theatre of the Absurd</i>	Martin Esslin	Harmondsworth: Penguin

9	<i>British Drama Since 1955</i>	Hayman, R	
10	<i>The Auden Generation: Literature and Politics in England in the 1930s</i>	Hynes, S	
11	<i>Nine Contemporary Poets</i>	King, P. R	
12	<i>The Novel at the Cross Roads</i>	David Lodge	
13	<i>Postmodernity</i>	David Lyon	Buckingham: Open UP
14	<i>A Preface to Yeats</i>	Edward Malins and John Purkis	Delhi: Pearson
15	<i>Culture in Britain Since 1945</i>	Marwick, A	
16	<i>The Movement: English Poetry and Fiction of the 1950s</i>	Blake Morrison	
17	<i>A Preface to Auden</i>	Allan Rodway	Harlow: Longman
18	<i>A Preface to Lawrence</i>	Gamini Salgado	Delhi: Pearson
19	<i>Modernist Fiction: An Introduction</i>	Stevenson, R	
20	<i>A Preface to Eliot</i>	Ronald Tamplin	Delhi: Pearson

5. MODEL QUESTIONS

*(To be incorporated)*

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
2009 - 2010

SYLLABI FOR CORE COURSES  
INDIAN WRITING IN ENGLISH

COURSE CODE	EN6B3
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To inspire students to approach and appreciate Indian literature in English, to explore its uniqueness and its place among the literatures in English.
- To motivate students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and idiom of expression.

2. OBJECTIVES OF THE COURSE

- To provide an overview of the various phases of the evolution of Indian writing in English.
- To introduce students to the thematic concerns, genres and trends of Indian writing in English.
- To generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English.
- To expose students to the pluralistic aspects of Indian culture and identity.

3. COURSE OUTLINE

MODULE 1 - INTRODUCTION

Introduction to the Course: an overview of the history of Indian Writing in English, introducing the different phases in its evolution – British Raj and the emergence of Indian writing in English, the National movement and its impacts, independence and post-independence periods and the new voices and trends.

(This part of the course aims at giving a broad overview of the area.  
Questions for End-Semester Assessment are to be limited within the  
purview of the prescribed authors and the texts)

#### MODULE II - POETRY

- |                    |                                    |
|--------------------|------------------------------------|
| 1. Sarojini Naidu  | The Quest                          |
| 2. Tagore          | Breezy April                       |
| 3. Kamala Das      | In Love                            |
| 4. Nissim Ezekiel  | Good bye Party to Miss Pushpa T.S. |
| 5. A. K. Ramanujan | Looking for a Cousin on a Swing    |
| 6. Agha Shahid Ali | Postcard from Kashmir              |

#### CORE READING

- Gokak, Vinayak Krishna (ed). *The Golden Treasury of Indo-  
Anglian Poetry*. Sahitya Akademy, 1970. 105. 155.271.
- Parthasarathy R. (ed). *Ten Twentieth Century Indian Poets*. Delhi.  
OUP, 1976. 37, 97
- Mehrotra, Arvind Kriahna (ed). *Twelve Modern Indian Poets*.  
Delhi. OUP, 1992. 141

#### MODULE III - FICTION

- |                      |   |
|----------------------|---|
| 1. Shashi Desh Pande | <i>Roots and Shadows</i><br>(Chennai: Orient Longman, 1983) |
|----------------------|---|

#### MODULE IV - PROSE AND SHORT FICTION

- |                     |  |
|---------------------|--|
| 1. Jawaharlal Nehru | Tryst with Destiny                                   |
| 2. R.K Narayan      | Mars in the Seventh House<br>(Chapter 1X of My Days) |
| 3. Amrita Pritam    | The Weed   |

#### CORE READING

- Rushdie. Salman (ed) *Vintage Book of Indian Writing 1947-1997*.  
Vintage. 1997 (Tryst with Destiny)
- Narayan R.K. *My Days*. Madras: Indian Thought Publication.  
2006. 115-132.
- Mythili S, V. Kadambari (ed). *Lights and Shadows*. Chennai:  
Blackie Books. 2000. 64-70.

#### MODULE - V - DRAMA

- |                  |                                  |
|------------------|----------------------------------|
| 1. Girish Karnad | : <i>Naga-Mandala</i> (OUP.1990) |
|------------------|----------------------------------|

#### 4. READING LIST

##### CORE READING

##### GENERAL READING:



Sl No	Title	Author	Publisher/Year
1	<i>Indian Writing in English</i>	K.R.Sreenivasa Iyengar	Delhi, Sterling, 1984
2	<i>A History of Indian English Literature</i>	M.K.Naik	Delhi, Sahitya Academi, 1982
3	<i>A Concise History of Indian Literature in English</i>	A.K.Mehrotra	Delhi, Permanent Black, 2008

#### FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Perspectives on Indian Poetry In English</i>	M.K.Naik	Delhi, Abhinav Publication, 1984
2	<i>Indian English Fiction 1980-1990 An Assessment</i>	Bhariya N.V. & V.Sarang (ed)	Delhi, Permanent Black, 1994
3	<i>Perspectives on Indian Drama in English</i>	M.K.Naik & S.M.Punekar (ed)	Delhi, Permanent Black, 1977
4	<i>Reworlding: The Literature of Indian Diaspora</i>	E.S.Nelson	New York, Permanent Black, 1992
5	<i>Indo-Anglian Literature 1800-1970: A Survey</i>	H.M.Williams	Bombay, Orient Longman, 1976
6	<i>Indo-English Poetry</i>	H.L.Amga	Jaipur, Surabhi Publication, 2000
7	<i>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</i>	Anuadha Roy	Delhi, Prestige Books, 1999
8	<i>Endless Female Hungers: A Study of Kamala Das</i>	V.Nabar	Delhi, Permanent Black, 1993
9	<i>Modern Indian Poetry in English</i>	R.D.King	Delhi, Permanent Black

#### 5. CYBER RESOURCES

*(To be incorporated)*

#### 6. MODEL QUESTIONS

*(To be incorporated)*

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**SYLLABI FOR CORE COURSES**  
**WRITING FOR THE MEDIA**

COURSE CODE	EN6B4
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- This Course introduces students to writing in a professional environment and to the forms of writing for the Mass Media.
- The Course involves lectures, discussions and practice in data gathering, organising and writing for various media, including newspapers, magazines, radio, television, film and the Web.

2. OBJECTIVE OF THE COURSE

Upon completion students should be able to:

- Understand the nature of news, the role of journalism, advertising in a democratic society, the ethical and legal restrictions on media writing, and the criteria for writing excellence.
- Master the basic writing and reporting skills for various media, including news writing for print and broadcast media, and advertising copywriting.
- Think critically about writing for the media (specifically broadcast journalism, digital media and advertising); develop and apply media writing skills.
- Exhibit competence in the mechanics of concise and clear writing through the use of acceptable grammar, correct spelling, proper punctuation, and appropriate AP style.

3. COURSE OUTLINE

## MODULE I – PRINT MEDIA

- a) Introduction – The Media and the Message
- b) Introduction to Print Media – Audience for the News
  
- c) Feature Writing and Article Writing:  
    Angle – Structure – Organisation
- d) Newspaper Writing:  
    Editorials – Letters to the Editor – Book and Film reviews – Interviews  
    Lead: datelines – Credit-line – Bylines – Nut-graph – Headlines – Op-  
    ed Pieces
- e) Editing: Grammar – Punctuation – Subbing – Proof-reading – Freelancing
- f) Writing for Magazines: Action – Angle – Anecdote

## MODULE II – ELECTRONIC MEDIA

- a) Radio  
    Radio as a Mass Medium – 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.)  
    Practical – Planning a Newscast – Radio Jockeying
- b) Television  
    Television as a Mass Medium – Television Skills – Scripting for TV -  
    Programmes for TV (Features, News, Interviews, Music Programmes,  
    etc.)  
    Practical – Anchoring, Interviewing
- c) Film  
    Fundamentals of Film Scripting, Screenplay and Production,  
    Documentary Film, News Reel.  
    Practical – Writing Short Screenplays, Film Reviews.

## MODULE III – DIGITAL MEDIA

- a) Kinds of Digital Media  
    E-book – E-magazine – E-journal – E-newspaper – 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 – Story Structure and Planning - Inverted  
    Pyramid - Headline, Blurb, Lead - Digital Correspondence – Digital  
    Editing  
    Assignments in Technical Writing, Web Writing, Blogging.

## MODULE IV – ADVERTISEMENT

- a) Advertisement in Different Media – An Overview

- b) Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds – Text, Captions, Logo – Story-board etc.

#### MODULE V – STYLISTICS AND THE MEDIA

- a) Difference in writing styles between Print, Electronic and Digital Media  
 b) Basic principles of AP Style (Associated Press Style Book) for Writing – Use of the Style Book – Style as a Manner of Writing – Clarity in Writing – Readability – Five ‘W’s and ‘H’ of Writing.  
 c) Different kinds of writing:
- 1) News Writing – Appropriate angle for a news story – Structuring news – Qualities of effective leads –Using significant details – Effective revision
  - 2) Article writing – Structuring for greatest effect – Preparation and organization of article –Specific angle – specific audience.
  - 3) Feature writing – structure – organisation – feature angles – simplicity in Style.
  - 4) Writing for the screen – Writing effective film reviews –Basic principles of writing for advertising – Writing for Interactive Media
- d) Editing – Copy editing process – Guiding principles of editing.

#### 4. READING LIST

##### A. CORE READING

Sl No	Title	Author	Publisher/Year
1	<i>Writing for the Mass Media</i> (Sixth edition).	James Glen Stovall	Pearson Education, 2006
2	<i>Basic News Writing</i>	Melvin Menchar	William. C.Brown Co., 1983
3	<i>Writing and Reporting News: A Coaching Method</i>	Carole Rich	Wadsworth/ Thomson Learning, 2003
4	<i>News Writing &amp; Reporting</i>	James A Neal & Suzane S Brown	Surjeeth Publications, 2003
5	<i>Broadcast News Writing, Reporting &amp; Production</i>	Ted White	Macmillan
6	<i>An Introduction to Digital Media</i>	Tony Feldman	(Blueprint Series) 1996
7	<i>Advertising</i>	Ahuja & Chhabra	Sujeeth Publications, 1989
8	<i>The Screenwriter's Workbook</i>	Syd Field	Dell Publishing, 1984
9	<i>E-Writing</i>	Dianna Booher	Macmillan, 2008
10	<i>Mass Communication Theory</i>	Denis Mcquail	Vistaar Publications, 2007

##### B. FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Writing and Producing News</i>	Eric Gormly	Surjeet Publications, 2005
2	<i>A Crash Course in Screenwriting</i>	David Griffith	Scottish Screen, 2004
3	<i>Digital Media: An</i>	Richard L Lewis	Prentice Hall

	<i>Introduction</i>		
4	<i>The Art of Editing the News</i>	Robert.C McGiffort	Chilton Book Co., 1978
5	<i>Digital Media Tools</i>	Dr.Chapman Nigel	(Paperback - 26 Oct 2007)
6	<i>News reporting and Editing</i>	K.M Srivastava	Sterling Publications
7	<i>The News Writer's Handbook: an Introduction to Journalism</i>	M.L Stein, , Paterno, Susan.F	Surjeeth Publications, 2003
8	<i>The Associated Press Style Book and Libel Manuel</i>	Norm	The A.P, 1994
9	<i>The TV Writer's Workbook : A Creative Approach to Television</i>	Ellen Sandler	Delta, 2007
10	<i>Understanding Journalism</i>	Lynette Sheridan Burns	Vistaar Publications, 2004
11	<i>Media and Society in the Digital Age</i>	Kevin Kawamoto	Pearson Education, 2002
12	<i>Media in the Digital Age</i>	J.V Pavlik	(Paperback - 1 May 2008)

## 5. WEB RESOURCES

[info@scottishscreen.com](mailto:info@scottishscreen.com)  
<http://www.scottishscreen.com>  
<http://www.subtle.net/empyre/>  
<http://www.billseaman.com>  
<http://www.inplaceofthepage.co.uk>  
<http://www.desvirtual.com>  
<http://www.brueckner-kuehner.de/block>

## 6. MODEL QUESTIONS

*(To be incorporated)*

## Sample Topics for Assignments

Students may opt to do creative writing project representing an engagement with their experience of the course.

1. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
2. Attend three events of your locality and write a basic news story about it.
3. Keep a journal of your reading habits for a week. Write a paragraph each day about the kinds of stories you read and did not read, how many you read all the way through and how many you read just

through the headlines alone or the first few paragraphs only. Give an empirical conclusion to your observations.

4. Watch the TV news bulletin for a week. Is the news the same or different from the print news? Do you have greater faith in the medium? Why?
5. Concentrate on a particular publication of E-newspaper for at least a week. Reflect on its views, values and stylistic qualities.
6. Take three published news stories. Use the internet search engines to substantiate facts in the story.
7. Write a detailed story board for a 30 second Advertisement, complete with even the voice-over.
8. Write the script and a screen play for a 20 minute documentary film.

### **Expectations:**

Organizational visit and participation of each student is essential and obligatory. It will be the basis of evaluation and grading. Assignments are due at the end of the course.

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SYLLABI FOR ELECTIVES  
WORLD CLASSICS IN TRANSLATION

COURSE CODE	EN6B5E1
TITLE OF THE COURSE	WORLD CLASSICS IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To develop sensible response to great classics in translation and fine tune analytical skills with a view to achieving a broad, wholesome vision of life

2. OBJECTIVES OF THE COURSE

- To introduce students to the world's best classics in translation.
- To generate a broad vision of life by making the students to come to grips with universal problems 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.

3. COURSE OUTLINE

**MODULE I - POETRY**

a) A general introduction to world classics in translation

b) Poetry.

- i. A brief introduction
- ii. FOR DETAILED STUDY

- **Dante-The Divine Comedy - 3**  
Paradiso Canto XXI (Penguin)
- **Goethe: "The Reunion"**  
(Source: Goethe: <http://www.poetry-archive.com/g/goethe>)  
(The Poem Itself, ed. Stanley Burnshaw, Penguin)
- **A.S. Pushkin: "I Loved You"**

NON-DETAILED:

An introduction to Homer and Virgil touching on *The Iliad*, *The Odyssey* and *The Aeneid*

**MODULE II - DRAMA**

1. A brief introduction to world drama in general
2. FOR DETAILED STUDY
  - **Sophocles: *Oedipus Rex***. Cambridge University Press, 2006
3. NON-DETAILED
  - **Bhasa: *Karnabharam***: Sudarshan Kumar Sharma, (trans). Parimal Publications

**MODULE III - FICTION AND SHORT STORIES**

1. A brief introduction
2. FICTION: NON-DETAILED STUDY.
  - **Dostoevsky: *Notes from Underground***. Vintage, 1994.
  - **Herman Hesse: *Siddhartha***. Bantam Classics, 1981.
3. SHORT FICTION – DETAILED STUDY
  - **Leo Tolstoy: *The Repentant Sinner*** (Collected Series, Vol I, Progress Publishers)

4. READING LIST:-

A) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	Three Centuries of Russian Poetry	Vladimir Nabokov	Houghton Mifflin Harcourt, 2008
2	The Poem Itself	Stanley Burnshaw	UK: Penguin Pelican, 1964
3	World Drama from Aeschylus to Anouilh	Allardyce Nicoll	NY: Harcourt Brace, 1950
4	Greek Drama	Moses Hadas	Bantam Classics, 1983
5	Greek Tragedy in Action	Taplin, Oliver	Routledge, 2002

\* For fiction and for each author Twentieth Century Views/Casebook Series/Teach Yourself Series could be used.

5. CYBER RESOURCES

[www.online-literature.com/tolstoy/2900/](http://www.online-literature.com/tolstoy/2900/)  
[www.flipkart.com/karnabharam-madhyama-vyayoga-mahakavi-bhasa](http://www.flipkart.com/karnabharam-madhyama-vyayoga-mahakavi-bhasa)

6. MODEL QUESTIONS

(To be incorporated)



**UNIVERSITY OF CALICUT**  
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**2009 - 2010**

**SYLLABI FOR ELECTIVES**  
**REGIONAL LITERATURES IN TRANSLATION**

COURSE CODE	EN6B5E2
TITLE OF THE COURSE	REGIONAL LITERATURES IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To expose students to the literatures representing India in various regional languages to connect some of the myriad 'little' Indian reality

2. OBJECTIVES OF THE COURSE

- To develop familiarity in the students with the cultural, linguistic and social nuances of regional literature
- To overcome language barrier in the appreciation of good literature
- To equip students with critical and analytical skills to respond to texts in various regional languages in India
- To enable students to transcend cultural barriers in understanding, foregrounding and contesting the 'transcultural' India
- To inculcate a sense of oneness as Indians while learning to assert one's own cultural identity and politics

3. COURSE OUTLINE

INTRODUCTION

Importance of Regional Literatures - Scope of Regional Literatures - Dominant themes and Motifs in Regional Literatures

MODULE I – POETRY

1. AMRITA PRITAM (PUNJABI)  
“I am the Daughter of the Land of Dravida”
2. KA NA SUBRAMANIAM (TAMIL)  
“Experience”
3. NAVAKANTA BARUNA (ASAMIYA)  
“Judas of the Arunerian Miniature”
4. AJNEYA (HINDI)  
“Houses”
5. SITAKANT MAHAPATRA (ORIYA)  
“ Death of Krishna”
6. BALACHANDRAN CHULLIKKAD (MALAYALAM)  
“Ghazal”.

(From Sachidanandan.K (ed) *Signatures: One Hundred Indian Poets*,  
New Delhi: National Book Trust India, 2000)

#### MODULE II – DRAMA

1. SALISH ALEKAR (MARATHI)  
“*The Terrorist*”  
(From Salish Alekar. *Collected Plays of Satish Alekar*. New Delhi:  
OUP, 2009)
2. KALIDASA (SANSKRIT)  
Act IV of Kalidasa’s *Abhijnana Sakunthalam*  
(Kalidasa. *Abhijnana Sakunthalam*. Trans. A.R. Kale. New Delhi:  
Mottlal Benarasidass, 1969)

#### MODULE III – FICTION

1. U.R.ANANTHAMURTHY (KANNADA)  
“*Samskara*”  
(From U.R.Anantha Murthy. *Samskara: A Rite for a Dead Man* Trans.  
A.K. Ramanujan. New Delhi OUP, 1976)
2. QURRATUALAIN HYDER (URDU)  
“*Confessions of St. Flora of Georgia*”  
(From Bhabam Bhattacharya. *Contemporary Indian Short Stories*  
Vol.II. Delhi, Sahitya Akademi , 1959)
3. THARASHANKAR BANERJEE (BENGALI)  
“*Boatman Tarini*”  
(From Bhabam Bhattacharya. *Contemporary Indian Short Stories*  
Vol.III. Delhi: Sahitya Akademi, 1964)
4. V. CHANDRANSEKGA RAO (TELUGU)  
“*The story of the Fire-Bird, Red Rabbit and the Endangered  
Tribes*”

(Geetha Dharmarajan. *Kata Prize Stories: best of the 90's*. New Delhi: Katha, 2002)

4. READING LIST:-

A) GENERAL READING (BOOK TO BE WRITTEN BY BOS)

B) CORE READING BOOKS LISTED/USEFUL IN MODULES I – III ABOVE)

Sl. No	Title	Author	Publisher/Year
1	<i>Collected Plays of Satish Alekar</i>	Satish Alekar	New Delhi: OUP, 2009.
2	<i>Samskara: A Rite for a Dead Man</i> Trans. A.K.Ramanujan	U,R.Anantha Murthy	New Delhi OUP, 1976.
3	<i>Contemporary Indian Short Stories</i> Vol.11	Bhabam Bhattacharya	Delhi, Sahitya Akademi , 1959
4	<i>Contemporary Indian Short Stories</i> Vol.III.	Bhabam Bhattacharya	Delhi: Sahitya Akademi, 1964.
5	<i>Kata Prize Stories: best of the 90's</i>	Geeta Dharmarajan	New Delhi: Katha, 2002
6	<i>Abhijana Sakunthalam.</i> Trans. A.R. Kale	(Trans) A.R. Kale	Mottilal Benarasidass, 1969.
7	<i>Signature : One Hundred Indian Poets</i>	K.Sachidanandan	New Delhi, NET INDIA, 2000

C) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Another India</i>	Nissim Ezekiel, Meenakshi Mukherjee (ed)	New Delhi: Penguin, 1990
2	<i>Literatures in Modern Indian Languages</i>	Gokak V.K. (ed)	Delhi: The Publication Division, 1957
3	<i>New Writing in India</i>	Adil Jussawalla (ed)	Harmondsworth: Penguin, 1974
4	<i>U.R.Anantha Murthy's Samskara: A Critical Reader</i>	<u>Kailash C. Baral</u> (ed.) <u>Sura P. Rath</u> (ed.) <u>D. Venkat Rao</u> (ed.)	Pencraft International, 2005

5. CYBER RESOURCES

<http://www.unipune.ernet.in/dept/lalitkala/sa2.htm>  
[www.tamilnation.org/hundredtamils/index.htm](http://www.tamilnation.org/hundredtamils/index.htm)

6. MODEL QUESTIONS

(To be incorporated)

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**SYLLABI FOR ELECTIVES  
DALIT LITERATURE**

COURSE CODE	EN6B5E3
TITLE OF THE COURSE	DALIT LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

(Details to be added)