UNIVERSITY OF KERALA

FIRST DEGREE PROGRAMMES (CBCS SYSTEM)

ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Revised Syllabi for
2013 Admissions

(Core, Complementary & Open Courses)

Semesters 1 to 6
SEMESTER I

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course I – READING POETRY: EN 1141

No. of credits: 4
No. of instructional hours: 6 per week (Total: 108 hrs)

AIMS
1. To sensitize students to the language, forms and types of poetry.
2. To make them aware of the diverse poetic devices and strategies.
3. To help them read, analyse and appreciate poetry.
4. To enhance the level of literary and aesthetic experience and to help them respond creatively.

OBJECTIVES
On completion of the course, the students should be able to
1. identify the various forms and types of poetry
2. explain the diverse poetic devices and strategies employed by poets.
3. read, analyse and appreciate poetry critically.
4. respond critically and creatively to the world around.

COURSE OUTLINE

Module 1:
- Subjective and Objective Poetry
- Types of Poetry: Lyric, Ode, Sonnet, Elegy, Ballad, Epic, Mock Epic, Dramatic Monologue, Haiku.
- Stanza – couplet, tercet, terza rima, ottava rima, quatrain, spensarian stanza, rime royal.
- Poetic devices: alliteration, assonance, simile, metaphor, image, symbol, rhythm, rhyme.
- Meter: Heroic Couplet, Free Verse and Blank Verse.

Module 2:
Representative poetry from British literature.

Module 3:
Representative poetry from American, Irish, German, Russian, Australian and Indian literatures.

Module 4:
Practical criticism – intensive reading of poems at phonological, structural and semantic levels.
Critical analysis and appreciation of unseen poem.
COURSE MATERIAL

Module 1:
Core reading: Chapter 1 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Reference

Reading List

Modules 2:
1. William Shakespeare - Sonnet 18 (Shall I compare Thee to a Summer’s Day)
2. John Donne – A Valediction Forbidding Mourning
3. Thomas Gray – Elegy Written in a Country Churchyard
4. Samuel Taylor Coleridge - Kubla Khan
5. Lord Byron – Darkness
6. Robert Browning – Porphyria’s Lover
7. Siegfried Sassoon – A Subaltern
8. T.S. Eliot – Macavity: The Mystery Cat
9. U. A. Fanthorpe – Not my Best Side


Module 3:
1. W.B. Yeats – The Circus Animals’ Desertion
2. Robert Frost – The Road Not Taken
3. Bertolt Brecht – General, Your Tank
4. Louis Macneice – Prayer Before Birth
5. Peter Porter – A Consumer’s Report
6. Kamala Das – An Introduction


Module 4:
Practical criticism – intensive reading of poems at phonological, structural and semantic levels.
Reference:

Instruction to Teachers:
- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.
SEMESTER I

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

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

Common for

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

&

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

NOTE TO TEACHERS:

The syllabus - a rationale

Books, and the authors who write them, have a complex relationship with the societies that produce them. It is hoped that this syllabus will help students develop both an understanding and an appreciation of some of the complexities involved in the production of and reception of British literature.

This syllabus is organised chronologically. It is intended to enable a student to understand the following things:

- One, how people lived during various ages in Britain.
- Two, what sort of social and political organisations evolved there.
- Three, what the beliefs and practices of the people were ie. how the culture of Britain evolved.
- Four, what kind of literature emerged out of these conditions.

None of these are dealt with at depth. A broad overall picture is what the student is expected to gain.

It is hoped that, apart from giving valuable background information that will enable students to understand and appreciate individual works from any age better, the syllabus will also help them develop a sense of history and the ability to organise, evaluate and present ideas from one coherent body of knowledge. This mental training should be as important as the facts that they study. Therefore teachers should take care to get students to read books and access other authentic sources to learn more about the topics covered.
SEMESTER I

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

&

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Complementary Course – HISTORY OF ENGLISH LITERATURE- 1

Common for EN 1131 & CG 1131

B.A. English Main - Complementary Course I: EN 1131
No. of credits: 3
No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course I: CG 1131
No. of credits: 4
No. of instructional hours: 4 per week (Total: 72 hrs)

COURSE DESCRIPTION

Module 1:
The Early history of England - Roman Britain - The coming and settlement of the Germanic tribes - The arrival of Christianity - The Anglo Saxon Heptarchy - The Viking invasions - The reassertion of British control - Old English literature – Bede, Beowulf, King Alfred.

Module 2:

Module 3:

Core texts:

Books recommended:
SEMESTER II
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course II – READING DRAMA: EN 1241

No. of credits: 4
No. of instructional hours: 6 per wk (Total: 108 hrs)

AIMS
1. To enable the students to read, analyse and appreciate drama
2. To sensitize them to the verbal and visual language of drama
3. To help them watch, write about, and perform plays

OBJECTIVES
On completion of the Course, the students should be able to
1. identify the various forms and schools of drama
2. analyse and appreciate drama
3. write critically about and engage actively in producing / performing drama

COURSE OUTLINE

Module 1:
- Drama – Origins and early forms: Greek Drama, Mystery plays, Miracle Plays, Morality Plays and Interludes.
- The Major Dramatic Genres: Tragedy, Comedy, and Tragi-Comedy.
- Types of comedy – Romantic Comedy, Comedy of Humours, Comedy of Manners/ Restoration Comedy, Sentimental Comedy, farce, burlesque, black comedy.
- Types of Tragedy: Revenge Tragedy, Domestic Tragedy, Heroic Drama.
- Other forms: melodrama, masque, One-Act Plays, epic drama, absurdist drama, kitchen-sink drama
- Dramatic Devices – irony, soliloquy, aside, chorus.

Module 2: Shakespeare

Module 3: Modern drama (British / European)

Module 4: One-Act plays.
COURSE MATERIAL

Module 1
Core reading: Chapter 2 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2
Core reading: Shakespeare: *Macbeth* (Cambridge University Press)

Module 3
Core reading: Shaw: *Arms and the Man* (Edited by AC Ward, Orient Blackswan)

Module 4
Core reading
1. J.M. Synge: *Riders to the Sea* (Orient Blackswan)
2. Chekhov: *The Swan Song*
3. Eugene O’Neill: *Thirst*


Instruction to Teachers:
- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence students is are expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.
SEMESTER II

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Complementary Course – HISTORY OF ENGLISH LITERATURE - II

Common for EN 1231 & CG 1231

B.A. English Main - Complementary Course III: EN 1231
No. of credits: 3
No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course II: CG 1231
No. of credits: 4
No. of instructional hours: 4 per week (Total: 72 hrs)

COURSE DESCRIPTION

Module 1:
The rise of Puritanism - The Civil War, Colonial Expansion, the Commonwealth and the Restoration in England, the impact of these on literature and social life - Donne and the metaphysical – Milton – John Bunyan - Restoration theatre.

Module 2:
The Eighteenth Century - Enclosures, urbanisation and the rise of the middle class – general literary ambience of the period.

Module 3:
The Enlightenment - the rise of modern science and the rise of capitalism - Coffee Houses in London as centres of social and political discussions - Essay and Novel - Neo-classical verse - Pope, Dryden, Swift, Dr Johnson and Daniel Defoe – periodicals – Addison, Steele.

Module 4:
Core texts:

Books recommended:
SEMESTER III

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

READING FICTION

Common for

ENGLISH LANGUAGE AND LITERATURE Core Course III: EN 1321
&
CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN
ENGLISH & COMMUNICATIVE ENGLISH Core Course III: CG 1341

No. of credits: 3
No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS:
1. To make students aware of the diverse fictional forms in prose.
2. To enable them to analyse and appreciate various fictional writings.
3. To give them an insight into other cultures.
4. To help them think and write imaginatively.

OBJECTIVES
On completion of the course, the students should be able to
1. identify different fictional forms
2. analyse and appreciate fictional writings.
3. write imaginatively.

COURSE OUTLINE
Module 1
- Prose fiction - fable, short story, novel.
- Elements of fiction - plot, theme, characterization (flat and round characters), setting, point of view.
- Types of Novel – romance, picaresque novel, sentimental novel, epistolary novel, historical novel, gothic novel, science fiction, detective fiction, utopian, dystopian fiction, Bildungsroman - Creative-non fiction
- Narrative strategies - stream of consciousness, Meta fiction.

Module 2
Modern British fiction

Module 3
Modern European fiction

Module 4
Short Stories
COURSE MATERIAL

Module 1
Core reading: Chapter 3 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2
Core reading George Orwell: *Animal Farm* (Penguin Edition)

Module 3
Core reading: Voltaire: *Candide* (Penguin Classics)

Module 4

The following short stories:

- O’Henry: “Romance of a Busy Broker”
- Pearl. S Buck: “Christmas Day in the Morning”
- Norah Burke: “The Family Man”
- R.K.Narayan: “Lawley Road”

Further reading
   (Section: Fiction)
   (Chapter IV: The Study of Prose Fiction)

Instruction to Teachers:
- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.
- While discussing fiction, the formal, structural and stylistic aspects of the work should be referred to.
SEMESTER III

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Core Course IV - METHODOLOGY AND PERSPECTIVES OF HUMANITIES

Common for EN 1341 & CG 1342

B.A. English Main - EN 1341
No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

B.A. Career related 2(a) English and Communicative English - CG 1342
No. of credits: 3
No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS
1. To introduce students to the methodological issues specific to the humanities
2. To develop in them a critical perspective in pursuing literary studies

OBJECTIVES
On completion of the course, the students should be able to
1. explain the key concepts in literary theory and criticism
2. make sense of literature
3. read literature critically from a theoretical perspective.

COURSE OUTLINE

Module 1
Key Concepts:

Module 2
A critical overview of literature from the perspective of the Humanities.

Module 3

**COURSE MATERIAL**

**Modules 1 - 3**

**Reading list:**
2. Eagleton, Terry. “What is Literature?”

**Direction to Teachers**

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

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Complementary Course – HISTORY OF ENGLISH LITERATURE - III
Common for EN 1331 & CG 1331

B.A. English Main - Complementary Course V: EN 1331
No. of credits: 3
No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course III: CG 1331
No. of credits: 4
No. of instructional hours: 4 per week (Total: 72 hrs)

COURSE DESCRIPTION

Module 1:

Module 2:

Module 3:
The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature - The dissolution of the British empire - The welfare state – Modern to the Post-modernism - Feminism and environmentalism.

Module 4:
Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - Larkin and the Movement - Ted Hughes, Carol Ann Duffy - George Orwell, Kingsley Amis, Graham Green, Salman Rushdie - Samuel

Core texts:

Books recommended:
SEMESTER IV

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course IV – READING PROSE: EN 1441

No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs.)

AIMS
1. To help students understand and appreciate different types of prose writing.
2. To introduce to them the basics concepts of style and literary devices in prose.
3. To acquaint them with cultural diversity and divergence in perspectives.
4. To enable them to write creatively and critically.

OBJECTIVES
On completion of the course, the students should be able to:
1. recognize various types of prose writings.
2. analyse, understand and appreciate prose writings
3. write creatively and critically in an expository or argumentative way.

COURSE OUTLINE

Module 1
- Essay – formal/impersonal essay and informal/personal essay
- Types of essays: periodical essay, critical essay
- Life Writing: biography, autobiography, memoir and diaries.

Module 2
Prose up to the 18th Century.

Module 3
19th Century Prose

Module 4:
Modern Prose
COURSE MATERIAL

Module 1:
Core reading: Chapter 4 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2:
Core reading: Reflections (A Collection of Essays published by Pearson Education)
  Essays: 1. Bacon: Of Studies
          2. Samuel Pepys: (An extract from Pepys’ Diaries) 1660 Jan - Feb.
          3. Addison: *Sir Roger at the Assizes*
          4. James Boswell: (An extract from *Life of Samuel Johnson*)

Further reading

Module 3:
Core reading: Reflections
  Essays: 1. Lamb: *Dream Children*
          2. Hazlitt: *On Familiar Style*
          3. Ruskin: *On Reading*

Module 4:
Core reading: Reflections
  Essays: 1. Robert Lynd: *Indifference*
          2. Camus: *Nobel Prize Acceptance Speech*
          3. Anne Frank: *The Diary of a Young Girl* (an extract)

Instruction to Teachers:
- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Students should be made to listen to and read speeches and prose passages.
- Questions are not to be asked from such details at the examination
SEMESTER IV
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Foundation Course II – INFORMATICS: EN 1442

No. of credits: 3
No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS
1. To update and expand basic informatics skill and attitudes relevant to the emerging knowledge society
2. To equip students to utilize the digital knowledge resources effectively for their chosen fields of study

OBJECTIVES
On completion of the course, the students should be able to
1. update and expand their knowledge in the field of informatics
2. understand the nature of the emerging digital knowledge society
3. use digital knowledge resources effectively for their studies

COURSE OUTLINE

Module 1
Informatics: an introduction.


Module 2
Basic Hardware and Software.


Module 3
Operating Systems:


Module 4
Net working and Internet:

 COURSE MATERIAL

Modules 1 – 4:

Reading list:

5. Rajaraman, V. *Introduction to Information Technology*. Prentice Hall.
SEMESTER IV

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Complementary Course - HISTORY OF ENGLISH LANGUAGE

Common for EN 1431 & CG 1431

B.A. English Main - Complementary Course VII: EN 1431
No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course IV: CG 1431
No. of credits: 4
No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS
1. To familiarize students with the origin and development of the English Language
2. To make them aware of the changes in different areas of the language.

OBJECTIVES
On completion of the course, the students should be able to
1. identify the various language families
2. trace the evolution of the English language
3. list the changes in the different areas of the language

COURSE OUTLINE

Module 1

Module 2
Module 3

Module 4

Core text:

Reading list
Modules 1 to 4
SEMMETER V

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

Core Course - LITERARY CRITICISM:

Common for EN 1541 & CG 1541

B.A. English Main – Core Course VI: EN 1541
No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

B.A. Career related 2(a) English and Communicative English – Core Course VII: CG 1541
No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS
1. To give the students a historical overview of the critical practices from classical period to the present.
2. To introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.
4. To help them read and analyze literary texts from different perspectives.

OBJECTIVES
On completion of the course, the students should be able to
1. trace the development of critical practices from ancient times to the present.
2. explain the critical concepts that emerged in different periods
3. analyze and appreciate texts critically, from different perspectives.

COURSE OUTLINE

Module I
A. Classical Criticism:

B. Indian Aesthetics:
Theory of Rasa, Vyanjana and Alankara.
[The relationship between Unit A and Unit B to be discussed. For eg. The concept of Rasa and purgation, Alankara and figures of speech, etc.]
Core reading [Unit B]:


Module 2
Renaissance and Neo-Classical Criticism:

Module 3
Romantic and Victorian Criticism:

Module 4
Twentieth Century Criticism:

COURSE MATERIAL

Modules 1 – 4
Core reading:

Further reading:
SEMESTER V
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course VII - INDIAN LITERATURE IN ENGLISH: EN 1542

No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS
1. To introduce students to Indian writing in English.
2. To broaden and sharpen their aesthetic and analytical skills.

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

1. trace the development of Indian writing in English.
2. explain the Indianness in Indian literature in English.
3. read and appreciate Indian literature.
4. analyse the strength and constraints of Indian English as a literary medium.

COURSE OUTLINE

Module 1: Poetry

Module 2: Prose - Essays

Module 3: Prose - Fiction

Module 4: Drama:

COURSE MATERIAL

Module 1: Poetry:
1) Henry Derozio: The Harp of India
2) Sarojini Naidu: Love and Death
3) Aurobindo: Life and Death
4) Nissim Ezekiel: Entertainment
5) Jayanta Mahapatra: Evening Landscape by the River
6) Rabindranath Tagore: Where the Mind is Without fear
7) Harindranath Chattopadhyaya: Shaper Shaped

Module 2: Prose - Essays:
1) Jawaharlal Nehru: “A Tryst with Destiny”
2) Sashi Tharoor: “Ajanta and Ellora in the Monsoon”.


Module 3: Prose - Fiction:
(a) Short Story:
1) Mulk Raj Anand: A Pair of Mustachios
2) R.K.Narayan: Out of Business
3) Rabindranath Tagore: The Auspicious Vision
4) Kamala Das: Darjeeling
5) Subhadra Sengupta: The Fourth Daughter
5) Ruskin Bond: The Thief


(b) Novel:
Jayashree Mishra: Ancient Promises

Module 4: Drama:
Core reading: Girish Karnad: Hayavadana (OUP)

Instruction to Teachers:
The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.
SEMESTER V

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

Core Course VIII - FILM STUDIES: EN 1543

No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS
1. To give the students basic knowledge in the history, art and culture of motion picture.
2. To introduce to them the key concepts in film studies.
3. To help them analyze and appreciate films.
4. To enable them pursue higher studies and careers in film.

OBJECTIVES
On completion of the course, the students should be able to
1. discover the language of cinema
2. explain the key concepts in film studies.
3. analyse films as texts.
4. write critically about films.

COURSE OUTLINE

Module 1: Understanding film.

Module 2: Indian Cinema.
Phalke and the desi enterprise – Indian cinema 30s to the 60s – The golden 50s – Indian art cinema and the Indian New wave – History of Malayalam Cinema – New wave in Malayalam cinema – Contemporary trends in Malayalam cinema.

Module 3: Literature and Film.
Literary language and Film language- adaptation and notions of fidelity- Narrative structure and strategies in film and fiction - time, space, character and setting - dialogue – music – sound effects.

Module 4: Film analysis.
Films for close viewing:

    Rashomon
    My Fair Lady
    Chemmeen
COURSE MATERIAL

Core text:
Introduction to Film Studies [Reading the Popular series]. Orient Blackswan, 2013.

Reading list:

Suggested viewing list:
Michael Radford’s Il Postino
Robert Wiene’s The Cabinet of Dr. Caligari
Sergei Eisenstein’s Battleship Potemkin
Victorio De Sica’s Bicycle Thief
John Ford’s Stagecoach
Alfred Hitchcock’s Psycho
Mehboob’s Mother India
Satyajit Ray’s Pather Panchali
Abbas Kiarostami Ten

Note to the Teacher:
The objective of this course is to enable literature students to understand the language of cinema as also the ways in which that language is different from a literary language. Simultaneously they could also be taught the specificities of medium, narrative and the history of cinema. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as far as possible for every topic of this course. Any film of the teacher’s choice other than the ones suggested may also be screened to illustrate the specific topics. The three films selected for close analysis help in understanding the narrative techniques of cinema, its engagements with sound, music and songs as also modes of adaptation from genres such as short story, play and novel.
SEMESTER V
FIRST DEGREE PROGRAMME IN ENGLISH LANGUAGE & LITERATURE (CBCS System)
Core Course IX - LINGUISTICS AND PHONETICS: EN 1544

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

AIMS:
1. To equip students with a thorough knowledge of the various aspects of the English language
2. To sensitize them to the nuances of spoken and written forms of English
3. To help them overcome specific problems resulting from mother tongue interference

OBJECTIVES:
On completion of the course, the students should be able to
1. explain the key concepts in linguistics
2. develop a neutral accent and improve their general standard of pronunciation
3. speak globally intelligible English

COURSE OUTLINE

Module 1

Module 2

Module 3

Module 4
Indian Explorations – different systems of thought – Panini – Karaka theory – Patanjali –Bhartrhari.
COURSE MATERIAL

Modules 1–4
Core Text:
[To be incorporated]

Reference:

Reading list:
Crystal, David. Linguistics.
Palmer, Frank. Grammar.

Reference:

Direction to Teachers:
IC analysis, PS Grammar and TG Grammar should be discussed only at introductory level.
SEMESTER V

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course X - POST COLONIAL LITERATURES IN ENGLISH – EN 1545

No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS
1. To introduce students to Post Colonial literature, life and culture
2. To broaden their aesthetic and intellectual faculties

OBJECTIVES
On completion of the course, the students should be able to
1. identify what is distinctly Post Colonial literature
2. read and appreciate Post Colonial literature with insight
3. understand Post Colonial culture and its varying modes of literary expression

COURSE OUTLINE

Module 1: Poetry

Module 2: Drama

Module 3: Fiction

COURSE MATERIAL

Module 1: Poems:
- Walt Whitman – “Beat! Beat! Drums!” - 1819
- Emily Dickinson - “Hope” is the thing with feathers (314) - 1830
- Robert Frost – A Prayer in Spring - 1874
- Pablo Neruda - A Dog has Died - 1904
- A.D. Hope – The Death of the Bird - 1907
- Elizabeth Bishop – The Fish - 1911
- Judith Wright – Train Journey - 1915
- Wislawa Szymborska – Possibilities -1923
- Nissim Ezekiel - Enterprise - 1924
- Derek Walcott – Ruins of a Great House - 1930
- John Pepper Clark – Casualties - 1935
- Yasmine Gooneratne - This Language, This Woman - 1935
- Margaret Atwood - Notes Towards a Poem That Can Never be Written. [1939]

Module 2: Drama


Module 3: Fiction
(a) F.Scott Fitzgerald - The Great Gatsby. Cambridge University Press.
(b) Gabriel Marquez - Chronicle of a Death Foretold. Penguin.

Instruction to Teachers:
The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.
SEMESTER V
FIRST DEGREE PROGRAMME (CBCS System)
ENGLISH LANGUAGE AND LITERATURE

OPEN COURSES

Open Course I - COMMUNICATIVE APPLICATIONS IN ENGLISH: EN 1551.1

No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

AIM
1. To help the students attain high level proficiency in all the four language skills.
2. To equip them for competitive examinations and various International English Language Tests.
3. To enhance their career prospects and employability.
4. To help them develop their personality by fine tuning their communication and presentation skills.

OBJECTIVES
On completion of the course, the students should be able to
1. use English for international communication.
2. engage in all kinds of communication activities – informal, formal/business related and academic.
3. perform well in language tests and competitive examinations.

COURSE OUTLINE

Module 1


Module 2
Reading and Writing


Words often confused and misused – synonyms – antonyms – idioms commonly used – corresponding American expressions.
Module 3
Writing for Specific Purposes

Scientific writing – business writing – preparation of project proposals – writing of summaries and reviews of movies and books in English/regional languages.

Module 4
Practical Sessions

Language Skills Test (Written)
Teachers could encourage the students at the following tasks:
1. Translation of short and simple passages – from Malayalam to English
2. Providing captions for photos and pictures

COURSE MATERIAL

Reading list
2. O’Conner, J. D. Better English Pronunciation. CUP.
3. Swan, Michael. Practical English Usage. OUP.

Reference
No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

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

Objectives:
1. To sensitize students that theatre is praxis
2. To develop the listening and writing skill of students
3. To help students appreciate theatre
4. Respond creatively to the world around

COURSE OUTLINE

Module 1
Origin of Western theatre.

Module 2
Introduction to Indian theatre.

Module 3
Sub-genres.
Module 4
Praxis.
Writing dialogues – Preparation of script for acting based on narratives/stories/reports – Learning the process of staging a play through an enactment of the prepared script(s) which may be group activity in the class. The class may be divided into groups and they can be assigned specific tasks involved in the production of a play such as script writing, stage setting, properties, make up and music which can finally lead to the production of the script.

(This module must be effectively used by the teacher for internal/continuous assessment and so no separate texts for study are provided)

COURSE MATERIAL

References

Module 1

Module 2

Module 3

Module 4
General reference
SEMMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

Core Course XI - WORLD CLASSICS: EN 1641

No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS
1. To introduce students to the world of the classics in literature.
2. To broaden their outlook and sensibility.

OBJECTIVES
On completion of the Course, the students should be able to
1. read and appreciate classical works.
2. evaluate classical texts critically.
3. place and assess their own culture and classics.

COURSE OUTLINE

Module 1
Classics – literary classics – definition – critical concepts – the emergence of classics – a brief survey of the classics.
Italian: Dante – Boccaccio – Tasso – Ariosto - Machiavelli – Alberto Moravia.
German: Goethe – Hesse –

Module 2
Poetry

Module 3
Drama

Module 4
Fiction
COURSE MATERIAL

Module 1
Reference

3. Eliot, T.S. ‘What is a Classic?’

Module 2

Module 3
Core reading: Sophocles: *Antigone* (Cambridge University Press)

Module 4
Core reading: 1. Tolstoy: *The Death of Ivan Ilyich* (Penguin Classics)  
2. Kazantzakis: *Zorba the Greek* (Penguin Classics)

Instruction to Teachers [Modules 1 to 4]:

- The work of each author in Module 1 has to be placed against the literary backdrop of the age.
- Only the major works of the writers mentioned in Module 1 are to be made familiar to the students.
- Only short answer-type questions [Qn. II] and Short Essay-type questions [Qn. III] are to be asked from Module 1 at the examination.
- The literary significance of the works prescribed for study in Modules 2 – 4 are also to be discussed in the classroom. However the student is expected to have only a general awareness of the respective author/work.
SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)
B.A. ENGLISH LANGUAGE AND LITERATURE
Core Course XII

20th CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION: EN 1642

No. of instructional hours: 5 per week [Total: 90 hours]
No. of Credits: 4

Aims: 1. To introduce the students to the richness of twentieth century Malayalam writing
2. To provide the students a basic understanding of twentieth century Malayalam Writing
3. To introduce to them some of the major twentieth century Malayalam writers
4. To help them analyse and appreciate twentieth century Malayalam literature.

Objective: On completion of the course, the students should be able to
1. Discern the richness of twentieth century Malayalam writing
2. Discern the distinctiveness of twentieth century Malayalam writing
3. Discuss the salient features of the works of major twentieth century Malayalam writers
4. Analyse and appreciate twentieth century Malayalam writing

COURSE OUTLINE

Module 1: Introduction to Malayalam Literature in the twentieth century
Module 2: Malayalam Poetry in the twentieth century
Module 3: Malayalam Fiction in the twentieth century
Module 4: Malayalam Drama in the twentieth century

COURSE MATERIAL

Module 1: Introduction to Malayalam Literature in the twentieth century.

Reference Text:
A Short History of Malayalam Literature - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006.
Module 2: Malayalam Poetry in the twentieth century.


Detailed study of the following poems:
1. ONV Kurup – “A Requiem to Mother Earth”
2. Balachandran Chullikkad – “Where is John?”
4. Sugatha Kumari – “The Temple Bell”
6. Vyloppilli Sreedhara Menon - “The Son of Sahyan”
7. K. Ayyappa Paniker - “Lay of the Anklet”
8. D. Vinayachandran: “Advent”


Module 3: Malayalam Fiction in the twentieth century.

Malayalam short story in English translation – representative masters of the craft - Thakazhi, Basheer, Lalithambika Antharjanam, Paul Zacharia, etc. – new generation writers - modern women short story writers.

Non-detailed study:
(a) Novels:
• Malayattoor Ramakrishnan, Roots (Novel), Tr. V. Abdulla, Orient Blackswan, 2009.
• M. T. Vasudevan Nair, Mist. Orient Longman.

(b) Short stories:
1. Thakazhy Sivasankara Pillai – “In the Flood”
2. Vaikkom Muhammed Basheer – “The World Renowned Nose”
4. Paul Zacharia – “The Last Show”
5. Lalithambika Antherjanam – “Wooden Cradles”
6. C. Ayyappan: “Spectral Speech”
7. Gracy – “Orotha and the Ghosts”
8. Ashita – “In the Moonlit Land”
10 K.R. Meera – “The Vein of Memory”

Recommended reading:


Module 4: Malayalam Drama in the twentieth century.


Instruction to Teachers [Modules 1-4]:

- Students may be given sufficient background information about the authors/genre included in Modules 2 – 4. **Questions are to be asked only from the prescribed poems, fiction and drama in Modules 2 to 4.**
- The work of each writer mentioned in modules 2 – 4 has to be placed against the literary backdrop of the age. The text referred to in Module 1 is to used for the purpose.
- The literary significance of the work prescribed is to be briefly discussed in the classroom. However the student is expected to have only a general awareness of the respective author.
- The major works of the writers mentioned in module 1 have to be made familiar to the students.
- Questions are not to be asked from Module 1 at the examination.
SEMMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

B.A. ENGLISH LANGUAGE AND LITERATURE

Core Course XIII - ENGLISH FOR THE MEDIA: EN 1643

No. of Credits: 4
No. of Instructional hours: 5 per week [Total: 90 hours]

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

OBJECTIVES
On completion of the Course, the students should be able to
1. explain the nature and scope of the communication media
2. write headlines and articles for newspapers and magazines and design their content
3. produce and present scripts and programmes for Radio and TV
4. design and write webs, blogs and advertisements

COURSE OUTLINE

Module 1
Main-stream media: nature, characteristics, purpose - Print – broadcast - visual media – new/digital media – power and vulnerability of each – media convergence.

Newspapers: News stories, features – Headlines, subheads, captions, reviews.
Vocabulary that can affect the slant, emotive words and neutral words. Cohesion techniques, use of passive structures.
- Writing to answer the five Ws and H
- The inverted pyramid style
- Writing an editorial
- Editing: Cutting dead wood

Planning and Writing features – Editorials – Op-Ed pieces – Interviews: skills needed – Language used - The phrases that are used for the interview for Introductions - Interrupting - Markers for buying time, to elicit more clarity - how to use linguistic plays – use of connectives to help progression and continuity - use of the right pace, punctuating explanations using the right words - the art of questioning and its overall philosophy.

Analysing news stories and features – political ideologies and language of newspapers – style - House styles of leading newspapers – emphasis given to use of desi words and foreign words.
Magazines: Writing for specific audience - magazine covers – layout - planning content – writing a true-life story - The Magazine Cover lines – The use of imperatives, use of questions in Cover lines - use of rhyming and alliteration - The use of specific verb forms used to express future - importance of photographs.

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

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

TV: Scripts for TV- The pre-production process - Required vocabulary to understand process - The phrases used in conversation, Script writing - Editing a T.V. Documentary - roles of an editor and output editor, – selection of news – language of news writing/reporting.

TV programming: – use of formal/conversational language - abbreviations used in the filming schedule and its relevance - collocations used in T.V. as a medium - the technical vocabulary

Film:
Writing a screenplay – films as a social commentary – language in film: mirroring in-vogue vocabulary, changes with genre - The features of spoken dialogues, how language helps to pitch successfully - The relevance of log line. Vocabulary for Pre-production – Language used in explaining potential problems, presenting solutions

Writing Film Reviews: Pre – Teach Vocabulary, Structure of the Content, Mapping the different stages of how a film is born, Language devices used, Use of Contrasting Information & Additional Information, Vocabulary used.

Module 3
Digital/New Media: E- writing – rules – writing news for the web – House Style of popular news-based websites - blogs - planning and writing a blog - technical writing – search engine optimization – writing for the social media. Use of Noun phrases, the use of pronouns, contractions, comparatives and clauses, the language used for informing and language used in a good blog.

Module 4
Advertising: elements of an advertisement – headlines, subheads, body, slogans etc– writing for advertisements / language of advertisements – creating a print ad –TV ad – radio ad – presenting a finished ad. Language used in print advert, the language of old advertisements and new advertisements, The language of International Brand advertisements and National Advertisements, the multimodalities.

The variety of language devices used in slogans, use of adjectives and verbs, Language of advertising campaigns, Vocabulary of pre-production, Preparing and presenting a finished advertisements, Art in
advertising - Importance of photography – Use of minimalism in language – Writing shadowed by Visual effect - use of Music.

COURSE MATERIAL

Modules 1 - 4

Further reading
SEMESTER VI

FIRST DEGREE PROGRAMME (CBCS System)

Common for

ENGLISH LANGUAGE AND LITERATURE - Core Course XIV: EN 1644
&
CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN
ENGLISH & COMMUNICATIVE ENGLISH - Core Course XI - CG 1642

WOMEN’S WRITING

No. of Instructional hours : 4 per week (Total: 72 hrs) – for EN 1644
: 5 per week (Total: 90 hrs) - for CG 1642

No. of Credits : 3 [EN 1644 & CG 1642]

Aims:
1. To introduce students to the development of women’s writing in various countries.
2. To familiarize them with the diverse concerns addressed by feminism.
3. To motivate them to critically analyse literary works from a feminist perspective.

Objectives: On completion of the course, the students should be able to
1. The students will have an awareness of class, race and gender as social constructs and about how they influence women’s lives.
2. The students will have acquired the skill to understand feminism as a social movement and a critical tool.
3. They will be able to explore the plurality of female experiences.
4. They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.

COURSE OUTLINE

Module 1: Essays
Module 2: Poetry
Module 3: Short Fiction
Module 4: Drama

COURSE MATERIAL

Module 1: Essays [Detailed study]

1. Virginia Woolf: “Shakespeare and his Sister” (Excerpt from A Room of One’s Own)
2. Alice Walker: “In Search of our Mothers’ Gardens” (From In Search of Our Mother’s Gardens)
3. Jasbir Jain: Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women’s writing. (From Writing Women Across Cultures)
Module 2: Poetry. [Detailed study]

3. Adrienne Rich : “Aunt Jennifer’s Tigers”
4. Sylvia Plath : “Lady Lazarus”
5. Margaret Atwood : “Spelling”
7. Suniti Namjoshi : “The Grass Blade”
8. Nikki Giovanni : “Woman”

Module 3: Short Fiction [Non-detailed study]

2. Shashi Deshpande : “A Wall is Safer”

Module 4: Drama [Non-detailed study]

1. Sheila Walsh : “Molly and James”

Core text:


Books for reference:

Showalter, Elaine. A Literature of their Own.
Instruction to Teachers [Modules 1-4]:

- The work of each writer mentioned in Modules 1 – 4 has to be placed against the literary backdrop of the age.
- The major works of the writers mentioned in the modules can be made familiar to the students.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have only a general awareness of the respective author.
- Questions are to be asked only from the prescribed poems, fiction and drama.
SEMESTER VI

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course – TRANSLATION STUDIES: EN 1661.1

No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

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

OBJECTIVE
On completion of the course, the students should be able to
1. explain the concepts and theories of translation.
2. undertake various translation works.
3. find employment as translators.

COURSE OUTLINE

Module 1: Fundamentals of translation

Module 2: Key Concepts
Source language – Target language – Afterlife – Linguistic and cultural systems – faithfulness – confusions – equivalence

Module 3: Case Studies
1. Analysis of a translated Text:
   a. From Malayalam to English
      i. A story
      ii. A poem
   b. From English to Malayalam
      1. A story
      2. Problems of translations

Module 4: Translation practice
a. Non – Literary (Equivalent technical terms – idioms, phrases, proverbs in English and Malayalam – Translation of sentences and passages from English to Malayalam and vice-versa)

b. Literary (Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)
COURSE MATERIAL

Modules 1 - 4
Core reading
Word Worlds (Oxford University Press)

Further reading
8. ‘Vanampadiyodu’ by Vyloppilly Sreedhara Menon. (Translation of Keats’ Ode to a Nightingale)
SEMESTER VI

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course - COPY-EDITING: EN 1661.2

No. of Instructional hours: 3 per week (Total: 54 hrs)
No. of Credits: 2

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

OBJECTIVES: On completion of the course, the students should be able to
1. copy-edit non-technical materials of moderate difficulty.
2. produce consistently well-organized written discourse.
3. find employment in the editing field as copy-editors and sub-editors.

COURSE OUTLINE

Module 1: What is copy-editing—scope and need—various typescripts—electronic — conversion of manuscripts — copy-editing — preliminary steps.

Module 2: Preparing the text—the quantity of copy-editing needed— interacting with the author—creation of self-contained, well edited copies and books—coherence and consistency—the question of copyrights - acknowledgements and other legal issues—incorporating illustrations—copy-editing blurbs and titles and cover descriptions—dealing with multiauthorship— proof-reading—repeated proofs.


Module 4
Practice Session: Grammatical trouble points - use of MLA Handbook as an in-house style manual - basic copy-editing using materials such as assignments and projects from students - use of electronic versions of these materials for on-screen copy-editing practice.
COURSE MATERIAL

Reading List


SEMESTER VI

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course - CREATIVE WRITING: EN 1661.3

No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS
1. To make the students aware of the various aspects of Creative Writing.
2. To expose and familiarise the students to representative English writers and their works.
3. To equip the students to attempt at practical creative writing.
4. To strengthen the creative talents and writing skills.

OBJECTIVES
1. To identify different poetic forms.
2. To analyse and appreciate poems and short stories.
3. To write book and film reviews.
4. To appreciate literary works.

COURSE OUTLINE

Module 1
Poetry - introduction: Chief elements: theme, structure, imagery and symbols, rhythm – reference to major poetic forms [with representative/select examples] like lyric, sonnet, ode, ballad, epic, dramatic monologue, and free verse.

Practice sessions: critical appreciation of the given poems - emphasis on theme, structure, style, symbols, images, rhythm and diction.

- William Blake - “The Lamb”
- Emily Dickinson – “I Heard a Fly Buzz When I Died”
- Wole Soyinka – “Telephone Conversation”
- RabindranathTagore – “Where the Mind is Without Fear”
- Kamala Das – “A Hot Noon in Malabar”

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

Module 2
Short Story - introduction: Characteristic features of short stories in general – plot construction, characterization, narration, local colour, atmosphere and title.
**Short story appreciation**: critical appreciation of the given stories and their authors - emphasis on theme, structure, style, images and dialogue.

- Edgar Allan Poe – “The Oval Portrait”
- Chinua Achebe – “The Voter”
- A.C. Doyle - The Adventure of the Speckled Band
- Kushwanth Singh – “The Portrait of my Grandmother”

**Short story writing sessions**: based on topics/themes - to be given in the class - from everyday life and situations.

**Module 3**
(a) **Writing for Children**: Varieties – themes – fantasy - language – imparting values and morals – illustrative examples.

**Required reading**:
- Lewis Carroll – *Alice in Wonderland* [Abridged version]
- C.S. Lewis - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe.*


**Module 4**
**Book and Film reviewing**: Elements of book/film reviewing – pertinent questions that a good review must answer – aim/purpose of book and film reviews - sample book/film reviews from newspapers and magazines.

**Practice sessions**: Writing book and film reviews - of classics and recently published/released books/films.

**COURSE MATERIAL**

**Books for general reference**

**Direction to the Teachers**
- Focus should be on the main points mentioned in the contents of the syllabus. These are to be illustrated with the examples mentioned in the respective modules.
- Practice sessions should be arranged within the classroom to enable the students to try their hands at the various categories mentioned within each module. Multiple examples may also be mentioned in the class.
- Questions are not to be asked from any of the individual titles/works mentioned and will only be on general comprehension: on the contents of the course structure mentioned in each module, including the writers mentioned in the syllabus.
UNIVERSITY OF KERALA

SEMESTER 6

FIRST DEGREE PROGRAMME (CBCS System)

Common guidelines for Project/Dissertation

B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645
CAREER RELATED FIRST DEGREE PROGRAMME 2(a)
IN ENGLISH & COMMUNICATIVE ENGLISH: CG 1674

Total Instructional hours: 3/week
Credits: 4

Total Instructional hours: 3/week
Credits: 4

A. Guidelines for Teachers:
1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.
B. General guidelines for the preparation of the Project:

- Paper must be of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.
- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

  Chapter One
  Introduction

- Sequence of pages in the Project/Dissertation:
  i. Cover Page.
  ii. First Page.
  iii. Acknowledgement, with name & signature of student.
  iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
  v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.
  Preface
  Chapter One: Introduction - 5 pages
  Chapter Two: Core chapter - 15 pages
  Chapter Three: Conclusion - 5 pages.
  Works Cited

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.

2. Details like Names of the Candidates, Candidates’ Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.

3. Identity of the Candidate/College should not be revealed in any of the inner pages.

4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.

5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.
D. **Selection of Topics:**

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas have to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. **Post-1945 literature.** This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]

2. **Analysis of a film script.**

3. **Analysis of advertisement writing [limited to print ads].** Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].

4. **Analysis of news from any of these news stations/channels:** AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]

5. **Celebrity Interview:** from film, politics, sports and writers [Only one area or one personality to be selected].

6. **Studies on individual celebrities in the fields of arts and literature.** Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].

7. **Studies based on any 5 newspaper editorials or articles by leading international or national columnists** like Thomas Friedman, Paul Krugman, Anees Jung, etc.

8. **Compilation and translation of any 5 folk stories of the region.**

9. **Analysis of the language used in email and sms.** The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal *Txtng: the GR8 Dbt.* OUP, 2008]

10. **Studies on popular folk art forms** like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].

11. **Study on any 5 popular songs in English.** Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.

12. **Study based on the life and works of one Nobel Prize winner in literature.**
E. Details of Course Contents:

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

   (a) Selecting a Topic: pages 6–7.
   (b) Compiling a Working Bibliography: pages 31-33.
   (c) Writing Drafts: pages 46-49.
   (d) Plagiarism and Academic Integrity: pages 51-61.
   (e) Mechanics of Writing: pages [Spelling & Punctuation]: pages 63-78.
   (g) Format of the Research Paper: pages 115-121.


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