UNIVERSITY OF CALICUT
(Abstract)
BA Programme in English Under Choice Based Credit Semester System-
Revised Syllabus of Common courses A01-A06 for BA/BSc/BCom and
BBA in the regular stream and syllabus of Double Main Programme –Core
papers – implemented with effect from 2012 admission-approved-orders
issued

UNIVERSITY OF CALICUT(G&A IV B)
Read: 1. U.O of even no dated 25.06.2009
  2. U.O of even no dated 08.05.2012
  4. Letter no DBC/GA3/01/2012 dated 05.10.2012 from the Principal
     Don Bosco College, Thrissur
  5. Letter dated 20.11.2012 from the Chairman Board of Studies in
     English U.G

ORDER
Vide University Order read first above orders were issued
implementing the Syllabus of BA course under Choice based credit
Semester System in the affiliated colleges of the University with effect from
2009 admission.

Vide paper read second above the revised syllabus for all Common
courses A01-A06 for BA/BSc/BCom and BBA in the regular stream with
effect from 2012 admission onwards was implemented and the order of core
courses was rearranged.

Vide University order read third above the disparities in credits of UG
CCSS Double core Programmes was rectified and revised scheme for
Pattern II was made effective from 2012 admission onwards and
accordingly the Chairman, Board of Studies English U.G was requested to
submit the syllabus of CCSS English U.G 2012 admission incorporating the
double main syllabus in it.
Vide paper read fourth above the Principal Don Bosco College, Thrissur had highlighted the discrepancies in the Common course A05-Literature and Contemporary issues for BBA Programme and the Chairman Board of Studies in English UG was requested to submit the revised syllabus of English UG CCSS with effect from 2012 admission deleting the semester details from the common courses as the common courses are not assigned for a particular semester in the syllabus and the common course attributed for one programme shall not be the common course for another programme.

Vide paper read fifth above the Chairman Board of Studies in English(UG) forwarded the correct version of the revised syllabus for Common course implemented with effect from 2012 admission incorporating the double main syllabus in it and deleting the semester details.

Accordingly the following orders are issued.

The revised syllabus of BA English Programme incorporating the revisions of the Common courses is implemented with effect from 2012 admission onwards

UO dated 08.05.2012 stands modified to this effect.

Orders are issued accordingly.

The Syllabus is uploaded in the website.

KumariGeetha.V
DEPUTY REGISTRAR

To

The Principals of all Arts and Science Colleges and Arabic Colleges

Copy to:- PA to Controller of Examinations/EX Section/EG Section/DR&AR- BA Branch/
System Administrator with a request to upload the revised syllabus in the University Website
REVISED SYLLABUS OF COMMON COURSE
FOR UGCCSS CALICUT UNIVERSITY
FOR ADMISSION 2012 JUNE ONWARDS

(THE REVISION OF SYLLABUS IS EFFECTED ONLY FOR THE COMMON COURSES)

THE ORDER OF CORE COURSES ALSO IS RE-ARRANGED
# OUTLINE OF COMMON COURSES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title of Course</th>
<th>No. of Contact Hours/Week</th>
<th>No. of Credits</th>
<th>Semester distribution</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A01</td>
<td>Communication Skills In English</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>In English</td>
</tr>
<tr>
<td>A02</td>
<td>Critical Reasoning, Writing &amp; Presentation</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td></td>
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<tr>
<td>A03</td>
<td>Reading Literature in English</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>A04</td>
<td>Readings on Indian Constitution, Secularism &amp; Sustainable Environment</td>
<td>5</td>
<td>4</td>
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<td></td>
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<tr>
<td>A05</td>
<td>Literature and Contemporary Issues</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>In Semester II for BBA</td>
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<tr>
<td>A06</td>
<td>History and Philosophy of Science</td>
<td>5</td>
<td>4</td>
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<td>A07</td>
<td>Communication Skill in the additional language</td>
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<tr>
<td>A08</td>
<td>Translation and Communication in the additional language</td>
<td>4</td>
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<tr>
<td>A09</td>
<td>Literature in the additional Language</td>
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<td>4</td>
<td>3</td>
<td>In Semester II for B.Com</td>
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<tr>
<td>A10</td>
<td>Culture and Civilization (with a compulsory component on Kerala culture)</td>
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<td>4</td>
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<td>In Semester II for BBA</td>
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<tr>
<td>A11</td>
<td>Basics of Business and</td>
<td></td>
<td></td>
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<td>In Semester IV</td>
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These common courses are distributed in the various Programmes as detailed below

**Table of Common courses in the Various Programmes**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>B.A &amp; B.Sc</td>
<td>1,2,7</td>
<td>3,4,8</td>
<td>5,9</td>
<td>6,10</td>
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<td>2</td>
<td>B.Com</td>
<td>1,2,7</td>
<td>3,4,9</td>
<td>12,13</td>
<td>11,14</td>
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<tr>
<td>3</td>
<td>B.B.A</td>
<td>1,2,6</td>
<td>4,5,10</td>
<td>12,13</td>
<td>11,14</td>
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OUTLINE OF THE CORE COURSES

FROM JUNE 2012 ONWARDS.

<table>
<thead>
<tr>
<th>New Course Code</th>
<th>Title of the Course</th>
<th>No. of Contact Hours/Week</th>
<th>No. of Credits</th>
<th>Semester</th>
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<tbody>
<tr>
<td>EN1B1</td>
<td>READING POETRY</td>
<td>6</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>EN2B1</td>
<td>READING PROSE</td>
<td>6</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>EN3B1</td>
<td>READING DRAMA</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>EN3B2</td>
<td>READING FICTION</td>
<td>5</td>
<td>4</td>
<td>3</td>
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<tr>
<td>EN4B1</td>
<td>MODERN ENGLISH LITERATURE</td>
<td>5</td>
<td>4</td>
<td>4</td>
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<tr>
<td>EN4B2</td>
<td>METHODOLOGY OF HUMANITIES</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>EN5B1</td>
<td>INDIAN WRITING IN ENGLISH</td>
<td>5</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>EN5B2</td>
<td>LANGUAGE &amp; LINGUISTICS</td>
<td>5</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>EN5B3</td>
<td>METHODOLOGY OF LITERATURE</td>
<td>5</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>EN5B4</td>
<td>INFORMATICS</td>
<td>5</td>
<td>4</td>
<td>5</td>
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<tr>
<td>EN5B5</td>
<td>PROJECT*</td>
<td>2</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>EN6B1</td>
<td>LITERARY CRITICISM &amp; THEORY</td>
<td>5</td>
<td>4</td>
<td>6</td>
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<tr>
<td>EN6B2</td>
<td>LITERATURE IN ENGLISH: AMERICAN &amp; POST COLONIAL</td>
<td>5</td>
<td>4</td>
<td>6</td>
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<tr>
<td>EN6B3</td>
<td>WOMEN'S WRITING</td>
<td>5</td>
<td>4</td>
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<tr>
<td>EN6B4</td>
<td>WRITING FOR THE MEDIA</td>
<td>5</td>
<td>4</td>
<td>6</td>
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<tr>
<td>EN6B5</td>
<td>PROJECT*</td>
<td>0</td>
<td>4</td>
<td>6</td>
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</table>

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

CORE COURSES IN ENGLISH FOR DOUBLE MAIN PROGRAMMES WITH ENGLISH AS ONE OF THE COMPONENT
<table>
<thead>
<tr>
<th>Course code</th>
<th>Name of the course</th>
<th>No. of contact hours/week</th>
<th>No. of Credit</th>
<th>Semester</th>
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<tbody>
<tr>
<td>DMEN1B1</td>
<td>READING POETRY</td>
<td>6</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>DMEN2B1</td>
<td>READING PROSE</td>
<td>6</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>DMEN3B1</td>
<td>READING DRAMA</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>DMEN3B2</td>
<td>READING FICTION</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>DMEN4B1</td>
<td>MODERN ENGLISH LITERATURE</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>DMEN5B1</td>
<td>INDIAN WRITING IN ENGLISH</td>
<td>5</td>
<td>4</td>
<td>5</td>
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<tr>
<td>DMEN5B2</td>
<td>LANGUAGE AND LINGUISTICS</td>
<td>5</td>
<td>4</td>
<td>5</td>
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<tr>
<td>---</td>
<td>OPEN COURSE</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>DMEN5B5(Pr)</td>
<td>PROJECT*</td>
<td>2</td>
<td>0</td>
<td>5</td>
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<tr>
<td>DMEN6B1</td>
<td>LITERARY CRITICISM AND THEORY</td>
<td>5</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>DMEN6B3E(1/2/3)</td>
<td>ELECTIVE</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>DMEN6B6(Pr)</td>
<td>PROJECT*</td>
<td>0</td>
<td>4</td>
<td>6</td>
</tr>
</tbody>
</table>

* The project work begins in the 5th semester and shall be submitted in the end of 6th Semester. But the credits (4) will be considered only in Semester 6

OUTLINE OF ELECTIVES
## ELECTIVES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title of Course</th>
<th>No. of Contact Hours/Week</th>
<th>No. of Credits</th>
<th>Semester in which El. is to be taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN6B5E1 or DMEN6B3E1</td>
<td>World Classics in Translation</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>EN6B5E2 or DMEN6B3E2</td>
<td>Regional Literatures in Translation</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>EN6B5E3 or DMEN6B3E3</td>
<td>Dalit Literature</td>
<td>3</td>
<td>2</td>
<td>6</td>
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</tbody>
</table>

## OUTLINE OF OPEN COURSES

### OPEN COURSES OFFERED BY BA ENGLISH PROGRAMME FOR STUDENTS OF OTHER DISCIPLINES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title of Course</th>
<th>No. of Contact Hours/Week</th>
<th>No. of Credits</th>
<th>Semester in which OC is to be taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN5D01</td>
<td>Film Studies</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>EN5D02</td>
<td>Creative Writing in English</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>EN5D03</td>
<td>Applied Language Skills</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
A 01: Communication Skills in English

1. AIMS OF THE COURSE
   a. To impart advanced training in standard pronunciation, word stress and intonation
   b. To train students in the correct use of English in a formal way
   c. To improve the learners’ vocabulary by familiarizing them with the ways of word formation
   d. To develop communication skills by providing theoretical knowledge of the mechanism of effective communication

2. OBJECTIVES OF THE COURSE
   On completion of this course, the student should be able to:
   a. speak English with an unaffected accent using stress and intonation
   b. use acceptable English in academic writing
   c. use English language in a more meaningful way with an enriched word power
   d. communicate in a professional way using various communication strategies

3. COURSE DESCRIPTION
   i. COURSE SUMMARY
      Module 1: Phonetics Basics 10 hours
      Module 2: English Language 27 hours
      Module 3: Vocabulary 10 hours
      Module 4: Communication 15 hours
      Evaluation: 10 hours
      Total 72 hours
ii. **COURSE DETAILS**

**MODULE – I: PHONETICS BASICS**
Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation

**MODULE – II: ENGLISH LANGUAGE**

**MODULE III: VOCABULARY**
Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms

**MODULE IV:**

(A) **Communication**

(B) **Telephonic skills – Group Discussion – Facing interviews**

4. **READING LIST**

a) **Core Text**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Communication Skills in English</em></td>
<td>Sanjay Kumar &amp; Pushp Lata</td>
<td>New Delhi, Oxford University Press, June, 2012</td>
</tr>
</tbody>
</table>
b) Further Reading

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Communication Skills</td>
<td>Sanjay Kumar &amp; Pushp Lata</td>
<td>New Delhi, OUP, 2011</td>
</tr>
<tr>
<td>2</td>
<td>Communication Skills</td>
<td>Meenakshi Raman &amp; Sangeeta Sharma</td>
<td>New Delhi, OUP, 2011</td>
</tr>
<tr>
<td>3</td>
<td>A Remedial English Grammar for Foreign Students</td>
<td>F.T. Wood</td>
<td>New Delhi, Macmillan, 1965</td>
</tr>
<tr>
<td>4</td>
<td>Towards Academic English</td>
<td>Mark Cholij</td>
<td>New Delhi, CUP, 2007</td>
</tr>
</tbody>
</table>

5. Web Resources

- **Phonetics**
  - Available at [http://alturl.com/5ts8a](http://alturl.com/5ts8a), accessed on 1st February 2012.
  - Available at [http://alturl.com/vdj22](http://alturl.com/vdj22), accessed on 1st February 2012.

- **English Language**
  - Available at [http://alturl.com/rmyic](http://alturl.com/rmyic), accessed on 1st February 2012.
  - Available at [http://alturl.com/5berq](http://alturl.com/5berq), accessed on 1st February 2012.

- **Vocabulary**

- **Communication**
  - Available at [http://alturl.com/vs5n6](http://alturl.com/vs5n6), accessed on 2nd February 2012.
  - Available at [http://alturl.com/5ciin](http://alturl.com/5ciin), accessed on 2nd February 2012.

6. Evaluation

A Model Question paper is appended to the Core Text
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR UNDERGRADUATE PROGRAMMES

Revised Syllabi for Common Courses 2012 – 13 Onwards
A 02: CRITICAL REASONING, WRITING & PRESENTATION

1. AIMS OF THE COURSE
   a. To help students improve their thinking in a systematic way by familiarizing them with the major basic mental operations and skills through the names associated with them
   b. To impart effective reading skills by giving extensive practice in reading comprehension exercises
   c. To prepare students to master the art of condensation, and compose an effective letter and a successful résumé
   d. To impart effective training in the logical mechanism of writing an essay
   e. To acquaint the learners with the mechanics of Power Point Presentations

2. OBJECTIVES OF THE COURSE
   On completion of this course, student should be able to:
   a. think in a logical way by identifying the fallacies in arguments and to appreciate the value of looking at an issue from various points of view without possible biases
   b. read and comprehend the major points discussed in various types of written texts
   c. make notes, write précis, letter and résumé
   d. write an essay in a systematic manner
   e. make academic presentations precisely, logically and effectively

3. COURSE DESCRIPTION
   Module 1: Critical Thinking: 20 hours
   Module 2: Reading Comprehension: 10 hours
   Module 3: Academic Writing: 40 hours
   Module 4: Presentation Skills: 10 hours
   Evaluation: 10 hours
   Total 90 hours
COURSE DETAILS

MODULE – I: CRITICAL THINKING

i. **Facts and Opinions**
   - fact – opinion – to confirm – source – critical - premise

ii. **Comparing**
   - to compare – to contrast – to distinguish – analogy –
   - metaphor – model

iii. **Reasoning**
   - statement – argument – conclusion – evidence - to infer –
   - reason - reasoning

iv. **Mistakes in Reasoning**
   - fallacy – propaganda – irrelevant - to rationalize - slippery
   - slope - ad hominem - false dilemma - to beg the question

MODULE – II: READING COMPREHENSION

Reasons for Poor Comprehension – How to Improve
Comprehension Skills – Techniques for Good
Comprehension – Skimming and Scanning – Non-verbal
signals – Structure of the text – Structure of Paragraphs –
Punctuation – Author’s Viewpoint – Reader Anticipation –
Summarizing – Reading Comprehension

MODULE III: ACADEMIC WRITING

i. **Note Making** (Methods of preparing notes)

ii. **Précis** (Summary – Abstract – Synopsis – Paraphrase – Précis: Methods)

iii. **Letter & Résumé**
   a. Letter
      - Structure & Elements – Types of letter: Application
      - & Cover - Acknowledgement – Recommendation –
      - Appreciation – Acceptance – Apology – Complaint –
      - Inquiry – Order
   b. Résumé
      - Types & Features – Preparing a Résumé

iv. **Essay**
   a. Writing a five paragraph essay
   b. Essay analyzing literature

MODULE IV: PRESENTATION SKILLS

Combating stage fright – Public Speaking - Preparing Power
Point Slides for Presentations – Delivering a Presentation
4. READING LIST

c) Core Text

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Critical Thinking, Academic Writing and Presentation Skills</em></td>
<td>BoS English (ed)</td>
<td>New Delhi, Oxford University Press, June, 2012</td>
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d) Further Reading

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
</tr>
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<tr>
<td>1</td>
<td><em>The Vocabulary of Critical Thinking</em></td>
<td>Phil Washburn</td>
<td>New York, OUP, 2010</td>
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<tr>
<td>4</td>
<td><em>Communication Skills</em></td>
<td>Sanjay Kumar &amp; Pushp Lata</td>
<td>New Delhi, OUP, 2011</td>
</tr>
<tr>
<td>5</td>
<td><em>Communication Skills</em></td>
<td>Meenakshi Raman &amp; Sangeeta Sharma</td>
<td>New Delhi, OUP, 2011</td>
</tr>
<tr>
<td>6</td>
<td><em>English Idioms in Use</em></td>
<td>Michael McCarthy &amp; Felicity O'Dell</td>
<td>Cambridge, CUP, 2002</td>
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5. WEB RESOURCES

Critical thinking
Available at [http://alturl.com/ms2jc](http://alturl.com/ms2jc), accessed on 26th January 2012.

Reading Comprehension
6. EVALUATION

A Model Question paper is appended to the Core Text
RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

REVISED SYLLABUS FOR COMMON COURSE 2012-13 ONWARDS

A-03 READING LITERATURE IN ENGLISH

<table>
<thead>
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<th>AO3</th>
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<tr>
<td>TITLE OF THE COURSE</td>
<td>READING LITERATURE IN ENGLISH</td>
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<td>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</td>
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<tr>
<td>NO. OF CREDITS</td>
<td>4</td>
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<tr>
<td>NO. OF CONTACT HOURS</td>
<td>72(4hrs/wk)</td>
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</table>

1. **AIMS OF THE COURSE**

   A. To acquaint the students with different genres of Literature

   B. To make students read and enjoy literature and to critically analyse the different forms.

2. **OBJECTIVE OF THE COURSE**

   On completion of this course, the student,

   A. Should be aware of the characteristics of literature as a literary genre.
   B. Should be able to pinpoint the linguistic qualities.
   C. To unravel the many meanings of the text
   D. Should develop acumen to read, appreciate and discuss literature and its ramifications at various levels.

3. **COURSE OUTLINE**

**MODULE 1: PROSE**

1. Charles Lamb ; Dream children-A reverie
2. Dr. A.P.JAbdul Kalam. ; Give us a role Model.
3. J.B.Priestley ; Travel by Train.
4. Bertrand Russell ; Knowledge and Wisdom

**MODULE II: POETRY**

1. William Shakespeare ; True Love.
2. William Blake ; A Poison Tree.
3. William Wordsworth ; Lucy Gray.
4. Robert Frost ; The Road Not Taken
5. Emily Dickinson ; There is a certain slant of Light
6. Rabindranath Tagore : Heaven of freedom  
7. Kamala Das : Middle Age.

**MODULE III: SHORT STORY.**  
1. R.K. Narayan : An Astrologer’s Day  
2. O. Henry : Last Leaf.

**MODULE IV: DRAMA**  
1. Lady Gregory : The Rising of the Moon  
2. Anton Chekov : The Bear  
   (Selected Works - Vol. II Plays. Progress Publishers, Moscow)

**4. READING LIST**  
A) Core Text  
   (A text containing the above lessons will be made available)

**5. MODEL QUESTION PAPER**  
(To be incorporated)
RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

REVISED SYLLABI FOR COMMON COURSE 2012-13 ONWARDS
A-04 READINGS ON INDIAN CONSTITUTION, SECULAR STATE
& SUSTAINABLE ENVIRONMENT

<table>
<thead>
<tr>
<th>COURSE CODE</th>
<th>AO4</th>
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<tr>
<td>TITLE OF THE COURSE</td>
<td>READINGS ON INDIAN CONSTITUTION, SECULAR STATE &amp; SUSTAINABLE ENVIRONMENT</td>
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<td>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</td>
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<tr>
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<tr>
<td>NO. OF CONTACT HOURS</td>
<td>90 (5 hrs/wk)</td>
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1. AIMS OF THE COURSE

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

2. OBJECTIVE 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

COURSE DESCRIPTION

i. COURSE SUMMARY

Module 1: Essays 36 hours
Module 2: Short Story (3 x 4) 12 hours
Module 3: Poetry (3 x 4) 12 hours
Module 4: Drama (1 x 20) 20 hours
Evaluation 10 hours
Total 90 hours

MODULE I - ESSAYS

1. Ambedkar’s speech on 4th November 1948 in the Constituent Assembly
2. Salient features of Constitution – Subhash C. Kashyap
3. Why is secularism important for India? – Neera Chandhoke
4. The Limits of Human Power – Bertrand Russell
5. Silent Spring (Chapter II) – Rachel Carson
MODULE II - STORY
1. A Night Never to be Lost - Sara Joseph
   (Chapter 15 of ‘Gift in Green’- translated by Valsan Thampu)
2. Talking Plough – Ponkunnam Varkey (Translation)
3. Another Community – R.K.Narayan

MODULE III POETRY
1. On Killing a Tree – Gieve Patel
2. Factories are Eye-sores – Baldoon Dhingra
3. In the Sanatorium for Trees – Veerankutty

MODULE IV DRAMA
1. English Translation of ‘Abhijnana Sakunthala’ Act IV

4. READING LIST
   A) Core Text (‘Insight’ Published by Macmillan - 2012)

5. MODEL QUESTION PAPER
   (To be incorporated)
1. Aims of the Course

   a. To encourage a detailed discussion on the impacts of the Globalization so that it leads to a realization that it is not the only developmental model
   b. To convey ideas and information concerning human rights and nurture the values and attitudes that lead to the support of those rights
   c. To neutralize gender bias by encouraging a reversal of traditional attitudes and role expectations

2. Objectives of the Course

   On completion of this course, the student should be able to:

   a. realize that there are alternatives to the neo-liberal ideology
   b. respect, promote and defend the rights of all people.
   c. promote gender equality

3. COURSE DESCRIPTION

   i. Course Summary

      Module 1: Prose  20 hours
      Module 2: Poetry  20 hours
      Module 3: Short Story  20 hours
      Module 4: Drama  20 hours
      Evaluation:  10 hours
      Total  90 hours

   ii. COURSE DETAILS

      MODULE I: PROSE

      1. F. Douglas  Narrative of the Life of Frederick Douglas, An American Slave (Chapter VIII)
      2. Roland Barthes  Toys
      3. Andrew Clapaham  Discrimination and Equality
      4. Vijayalakshmi Pandit  So I Became a Minister

      MODULE II: POETRY
5. Ibrahim al-Rubaish          Ode to the Sea
6. Pablo Neruda                  The Portrait in the Rock
7. Maya Angelou                  Still I Rise
8. Kamala Das                    Ghanashyam
9. Sylvia Plath                   Daddy
10. Imtiaz Dharker                Another Woman

MODULE III: SHORT STORY

11. Bibhas Sen                    Zero-Sum Game
12. Waman Hoval                     The Storied House
13. Xiaolu Guo                        An Internet Baby
14. Cornelia Sorabji                The Fire is Quenched

MODULE IV: DRAMA

15. Nabaneeta Dev Sen              Medea

4. READING LIST

4.1 Core Text

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Literature and Contemporary Issues</td>
<td>BoS English (ed)</td>
<td>Orient Blackswan 2012</td>
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4.2 FURTHER READING

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<th>Publisher &amp; Year</th>
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### 5. Web Resources


### 6. Model Question Paper

To be appended to the Core Text Book

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**UNIVERSITY OF CALICUT**

**RESTRUCTURED CURRICULUM FOR UNDERGRADUATE PROGRAMMES**

**Revised Syllabi for Common Courses 2012 – 13 onwards**

**A06: HISTORY AND PHILOSOPHY OF SCIENCE**

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<td>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</td>
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</tr>
<tr>
<td>NO. OF CONTACT HOURS</td>
<td>90 (5 hrs/wk)</td>
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</table>
I. **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.

II. **OBJECTIVE OF THE COURSE**
   At the end of the course the students should be able –
   
   - To realize that science is a human Endeavour, 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 people 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.

III. **COURSE OUTLINE**

**MODULE I THE HISTORY OF SCIENCE**
1. General History of Science - Paul Tannery
2. The Actuality of the History of Sciences - Gaston Bachelard
3. The Need for Studies in the History of Science - Susheel Kumar Mukherjee

**MODULE II THE GREAT MASTERS**
1. The World as I See it. - Albert Einstein
2. Some Memories - C.V. Raman
3. Alfred Nobel - Egon Larsen

**MODULE III THE SOCIAL DIMENSIONS OF SCIENCE**
1. Science and Society - Albert Einstein
2. Public Knowledge - J.M. Ziman

**MODULE IV SCIENCE AND LITERATURE**
1. Are Men of Science Scientific? - Bertrand Russell
2. The Two Cultures - C.P. Snow  
3. Dover Beach - Matthew Arnold  
4. The Pylons - Stephen Spender  
5. My Son, the Physicist - Issac Asimov

IV. READING LIST
   a) Core Text (Tangential Wisdom – Published by Ane Books Pvt. Ltd.)

<table>
<thead>
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<th>Sl.No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher &amp; Year</th>
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<tbody>
<tr>
<td>1</td>
<td>Ideas &amp; Opinions</td>
<td>Albert Einstien (Translation &amp; Revision by Sonja Bargman)</td>
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<tr>
<td>5</td>
<td>Twentieth Century Prose</td>
<td>Edited by Dr.V.Sachithanandan</td>
<td>Macmillan. 1973</td>
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<tr>
<td>6</td>
<td>Drumbeats: An Anthology of Prose by Nobel Laureates</td>
<td>Edited by Mary T David &amp; V.S Muthiah</td>
<td>B I Publication 1991</td>
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<td>7</td>
<td>Paths of Glory: An Anthology of Biographies</td>
<td>Edited by P.Rangasamy</td>
<td>Macmillan India Ltd. 1983</td>
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V. Model Questions (To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

READING POETRY

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<tr>
<td>TITLE OF THE COURSE</td>
<td>READING POETRY</td>
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</table>

24
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 I**  
**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

**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)
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 I 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 II PROSE READINGS (CORE)
   1. Francis Bacon : Of Studies
   2. Intizar Husain : A Chronicle of the Peacocks (Short story)
      (From Individual Society, Pearson Education)
   3. Paul Krugman : Grains Gone Wild
      (http://www.nytimes.com/2008/04/07/
opinion/


6. Omprakash Valmiki: Joothan: A Dalit’s Life (From Individual Society, Pearson Education)


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-Michael Joseph)

4. READING LIST
   A) CORE TEXT
      (A text containing the above lessons will be made available)

   B) FURTHER READING


Martin Luther King: I Have a Dream (Speech) (http://www.americanrhetoric.com/speeches/mlkihaveadream.htm)


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.)

4. MODEL QUESTION PAPER
   *(To be incorporated)*
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**
   - 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.
   - Genres: Tragedy, Comedy, Tragi-Comedy, Farce and Melodrama, Masque, One-Act-Play, Dramatic Monologue
   - Setting – Plot – Character - Structure – Style - Theme – Audience – Dialogue

**CORE READING TEXTS**


**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

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<tr>
<th>Sl. No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher/Year</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Elements of Drama</em></td>
<td>J. L. Styan</td>
<td>Cambridge University Press, 1967</td>
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<td>3</td>
<td><em>The Semiotics of Theatre and Drama</em></td>
<td>Keir Elam</td>
<td>London: Routledge, 2009</td>
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</table>

### CYBER RESOURCES

- [http://virtual.clemson.edu/groups/dial/AP2000/drama.htm](http://virtual.clemson.edu/groups/dial/AP2000/drama.htm)
- [http://www.hmic.gov.uk/documents/publication/elt-03.htm](http://www.hmic.gov.uk/documents/publication/elt-03.htm)
- [www.criticalreading.com/drama.htm](http://www.criticalreading.com/drama.htm)
- [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.theatrehistory.com/irish/synge002.html)

### UNIVERSITY OF CALICUT

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

**SYLLABI FOR CORE COURSES**

**READING FICTION**

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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

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

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


MODULE II - READING LONG FICTION

Ernest Hemingway  
*Man and the Sea* (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

<table>
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<th>Sl. No</th>
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<th>Publisher/Year</th>
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5. CYBER RESOURCES

http://www.studygs.net/fiction.htm

6. MODEL QUESTION PAPER

*(To be incorporated)*
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES
MODERN ENGLISH LITERATURE

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<tr>
<td>No. of contact hours</td>
<td>90 (5 hrs/wk)</td>
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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
 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:

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<th>Title</th>
<th>Author</th>
<th>Publisher/Year</th>
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<tbody>
<tr>
<td>1</td>
<td>A Glossary of Literary Terms</td>
<td>Abrahms, M. H.</td>
<td>Bangalore: Prism</td>
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<tr>
<td>2</td>
<td>Modernism</td>
<td>Peter Childs</td>
<td>London: Routledge, 2008</td>
</tr>
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<td>4</td>
<td>Beginning Postmodernism</td>
<td>Tim Woods</td>
<td>Manchester: MUP</td>
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Further Reading:

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<tr>
<td>2</td>
<td>The Modern British Novel</td>
<td>Malcom Bardbury</td>
<td>Penguin</td>
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<td>3</td>
<td>Eight Contemporary Poets</td>
<td>Colin Bedient</td>
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<tr>
<td>4</td>
<td>All That is Solid Melts into Air</td>
<td>Marshall Berman</td>
<td>London: Verso</td>
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<td>5</td>
<td>A Preface to James Joyce</td>
<td>Sydney Bolt</td>
<td>Delhi: Pearson</td>
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<td>8</td>
<td>The Theatre of the Absurd</td>
<td>Martin Esslin</td>
<td>Harmondsworth: Penguin</td>
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<td>9</td>
<td>British Drama Since 1955</td>
<td>Hayman, R</td>
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<td>10</td>
<td>The Auden Generation: Literature and Politics in England in the 1930s</td>
<td>Hynes, S</td>
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<td>11</td>
<td>Nine Contemporary Poets</td>
<td>King, P. R</td>
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<td>12</td>
<td>The Novel at the Cross Roads</td>
<td>David Lodge</td>
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<td>13</td>
<td>Postmodernity</td>
<td>David Lyon</td>
<td>Buckingham: Open UP</td>
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<td>14</td>
<td>A Preface to Yeats</td>
<td>Edward Malins and John Purkis</td>
<td>Delhi: Pearson</td>
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<td>15</td>
<td>Culture in Britain Since 1945</td>
<td>Marwick, A</td>
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<td>16</td>
<td>The Movement: English Poetry and Fiction of the 1950s</td>
<td>Blake Morrison</td>
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<td>17</td>
<td>A Preface to Auden</td>
<td>Allan Rodway</td>
<td>Harlow: Longman</td>
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<tr>
<td>18</td>
<td>A Preface to Lawrence</td>
<td>Gamini Salgado</td>
<td>Delhi: Pearson</td>
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<tr>
<td>19</td>
<td>Modernist Fiction: An Introduction</td>
<td>Stevenson, R</td>
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<td>20</td>
<td>A Preface to Eliot</td>
<td>Ronald Tamplin</td>
<td>Delhi: Pearson</td>
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</table>

5. **Model Questions**  
*(To be incorporated)*
RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES
METHODOLOGY OF HUMANITIES

<table>
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<th>COURSE CODE</th>
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<tr>
<td>NO. OF CONTACT HOURS</td>
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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

4. 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**

Chapter: ‘What is Literature?’
(Chapter 1: The Historian and His Facts & Chapter 3: History, Science and Morality)

**GENERAL READING**
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

GENERAL READING

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

CORE READING

GENERAL READING

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
GENERAL READING


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 may be used for intensive reading in the class.

4. COURSE TEXT

<table>
<thead>
<tr>
<th>Sl.No</th>
<th>Title</th>
<th>Authors</th>
<th>Publisher &amp; Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Methodology and Perspectives of Humanities</em></td>
<td>Abhijit Kundu &amp; Pramod Nayar</td>
<td>Pearson Longman, 2009</td>
</tr>
</tbody>
</table>

5. MODEL QUESTION PAPER  *(To be incorporated)*
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

INDIAN WRITING IN ENGLISH

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<td>TITLE OF THE COURSE</td>
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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 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 in English, the different phases in its evolution – British Raj and the emergence of Indian writing the National movement and its impacts, independence and post-independence periods
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**
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 - *Roots and Shadows*
   (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*
   (Chapter 1X of My Days)
3. Amrita Pritam - *The Weed*

**Core Reading**
(Nrypt with Destiny)

**Module V - Drama**
## 4. Reading List

### Core Reading

**General Reading:**

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<tr>
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<th>Publisher/Year</th>
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<tr>
<td>1</td>
<td>Indian Writing in English</td>
<td>K.R. Sreenivasa Iyengar</td>
<td>Delhi, Sterling, 1984</td>
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<td>2</td>
<td>A History of Indian English Literature</td>
<td>M.K. Naik</td>
<td>Delhi, Sahitya Academi, 1982</td>
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<td>3</td>
<td>A Concise History of Indian Literature in English</td>
<td>A.K. Mehrotra</td>
<td>Delhi, Permanent Black, 2008</td>
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### Further Reading

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<th>Author</th>
<th>Publisher/Year</th>
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<tr>
<td>1</td>
<td>Perspectives on Indian Poetry In English</td>
<td>M.K. Naik</td>
<td>Delhi, Abhinav Publication, 1984</td>
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<tr>
<td>3</td>
<td>Perspectives on Indian Drama in English</td>
<td>M.K. Naik &amp; S.M. Punekar (ed)</td>
<td>Delhi, Permanent Black, 1977</td>
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<td>4</td>
<td>Reworking: The Literature of Indian Diaspora</td>
<td>E.S. Nelson</td>
<td>New York, Permanent Black, 1992</td>
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<td>7</td>
<td>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</td>
<td>Anuadha Roy</td>
<td>Delhi, Prestige Books, 1999</td>
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<td>8</td>
<td>Endless Female Hungers: A Study of Kamala Das</td>
<td>V. Nabar</td>
<td>Delhi, Permanent Black, 1993</td>
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<td>9</td>
<td>Modern Indian Poetry in English</td>
<td>R.D. King</td>
<td>Delhi, Permanent Black</td>
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5. **Model Questions**

*(To be incorporated)*
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.

1. **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
c) Classification of Vowels – Diphthongs – Triphthongs and Consonants
   Cardinal
   Vowels - Phonemes – Allophones and Allophonic Variations
   Homonyms and
   Homophones - Suprasegmentals : Stress and Rhythm
   – Intonation – Juncture
d) Elision and Assimilation - Syllable
e) Transcription and Practice
f) 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 - Transformation of Sentences
(Practical Exercises to be given in the prescribed areas)

4. READING LIST

A. CORE READING

<table>
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B. GENERAL READING

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<td>1</td>
<td>New Horizon in Language</td>
<td>John Lyons (Ed.)</td>
<td>Pelican Books, 1970</td>
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<td>2</td>
<td>English Pronunciation in Use</td>
<td>Mark Hencock</td>
<td>Cambridge University Press, 2003</td>
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<td>3</td>
<td>A Practical English Grammar</td>
<td>Thomson and Martinet</td>
<td>Oxford University Press</td>
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<td>5</td>
<td>Introducing Phonology</td>
<td>David Odden</td>
<td>Cambridge University Press, 2005</td>
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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 2009 - 2010

SYLLABI FOR CORE COURSES

METHODOLOGY OF LITERATURE

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<td>METHODOLOGY OF LITERATURE</td>
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<td>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</td>
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<tr>
<td>NO. OF CONTACT HOURS</td>
<td>90 (5 hrs/wk)</td>
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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 cannon 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

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

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

<table>
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<tr>
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<th>Title</th>
<th>Author</th>
<th>Publisher/Year</th>
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<tr>
<td>1</td>
<td>Principles of Literary Criticism</td>
<td>S.Ravindranathan</td>
<td>Chennai, Emerald, 1993</td>
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<td>2</td>
<td>A Handbook of Critical Approaches to Literature</td>
<td>Wilfred L. Guerin, Earle Labor, et al</td>
<td>Delhi, OUP, 2006</td>
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5. MODEL QUESTION PAPER
(To be incorporated)
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

MODULE III: INTRODUCTION TO SOFTWARE

MODULE IV: INTRODUCTION TO NETWORKING AND THE INTERNET

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 - 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 - ASCII - keyboard layout issues - software tools for typing local languages - TDIL project.

4. CORE TEXT

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

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

LITERARY CRITICISM AND THEORY

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<td>NO. OF CONTACT HOURS</td>
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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 inter-disciplinary 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


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**


**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 Sassure: *Nature of the Linguistic Sign.*
- T.S. Eliot – *Tradition and the Individual Talent*
- Elaine Showalter- *Towards a Feminist Poetics*

**CORE BOOKS**


**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**

**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:**

**General Reading**

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<th>Publisher/Year</th>
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<td>2</td>
<td><em>Oxford Dictionary of Literary Terms</em></td>
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<td><em>Literary Terms and Criticism</em></td>
<td>Peck, John et al.</td>
<td>Macmillan: India, 1993</td>
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<td>5</td>
<td><em>An Introduction to English Criticism</em></td>
<td>Prasad, B</td>
<td>India: Macmillan, 1965</td>
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**Further Reading**

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<tr>
<td>1</td>
<td><em>Structuralism and Semiotics</em></td>
<td>Hawks, Terrence</td>
<td>New Accents, 2003</td>
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<td>3</td>
<td><em>A History of Literary Criticism</em></td>
<td>Blamires, Harry</td>
<td>Delhi: Macmillan, 1991</td>
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<td>4</td>
<td><em>Contemporary Literary Theory: A Student’s Companion</em></td>
<td>Krishna Swamy, N et al</td>
<td>Delhi: Macmillan, 2001</td>
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<td>5</td>
<td><em>Literary Criticism: A Reading</em></td>
<td>Das, B.B. et al</td>
<td>New Delhi, Oxford University press, 1985</td>
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<td>7</td>
<td><em>An Introduction to the Study of literature</em></td>
<td>Hudson, W.H.</td>
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<td><em>Literature Criticism and</em></td>
<td>Croft, Steven et al.</td>
<td>Oxford University press,</td>
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<td>9</td>
<td>Literary Theory: The Basics</td>
<td>Bertens, Hans</td>
<td>Routledge, 2001</td>
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<td>10</td>
<td>Literary Theory for the Perplexed</td>
<td>Klages, Mary</td>
<td>India: Viva Books, 2007</td>
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5. **WEB RESOURCES**
   - www.literatureclassics.com/ancientpaths/litcrit.htmlmml
   - www.textec.com/criticism.html
   - www.ipl.org/div/litcrit
   - www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html
   - www.maitespaim.com/englishodyssey/Resources/litcrit.html

6. **MODEL QUESTION PAPER**
   *(To be incorporated)*
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL

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<td>LITERATURES IN ENGLISH: AMERICAN &amp; POST COLONIAL</td>
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<tr>
<td>No. of contact hours</td>
<td>90 (5 hrs/wk)</td>
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</table>

2. **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.

3. **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

Poetry
- 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

FURTHER READING
Collins - *An Introduction to American Literature*
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

Poetry
- 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


MODULE IV

Drama
- Manjula Padmanabhan: *Harvest*

Fiction
- Nasibu Mwanukuzi: *Killing Time*
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

WOMEN’S WRITING

<table>
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<td>TITLE OF THE COURSE</td>
<td>WOMEN’S WRITING</td>
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<td>90 (5hrs/wk)</td>
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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 I - 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)

MODULE II - POETRY
2. Noonuccal Oodgeroo : We Are Going (From: Noonuccal Oodgeroo. The Down is at Hand. 1966)

MODULE III – FICTION

MODULE IV
DRAMA & FILM
1. Mahasweta Devi : Bayen (Drama) (From: Mahasweta Devi’s Five Plays. Trans. Samik Bandhopadhyay. Calcutta,
2. Revathy: *Mitr: My Friend* (Film)
3. Marzich Mishkini: *The Day I Become a Woman* (Film)

### 4. Reading List

#### I. General Reading

<table>
<thead>
<tr>
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<td>3</td>
<td><em>Jane Eyre</em></td>
<td>Charlotte Bronte</td>
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#### III. Further Reading

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<tr>
<td>1</td>
<td><em>A Room of One’s Own</em></td>
<td>Virginia Woolf</td>
<td>London, Hogarth, 1929</td>
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<td>4</td>
<td><em>Women Writing in India Vol I &amp; II.</em></td>
<td>Susie Tharu &amp; K. Lalitha</td>
<td>Delhi, OUP, 1991</td>
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<td>7</td>
<td><em>The Second Sex</em></td>
<td>Simon de Beauvoir</td>
<td>UK, Harmond Worth, 1972</td>
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<td>Title</td>
<td>Author/Editor(s)</td>
<td>Publisher/Year</td>
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<td>11</td>
<td>Literature and Gender</td>
<td>Lisbeth Goodman (ed)</td>
<td>New York, Routedge, 1996</td>
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<td>13</td>
<td>Her Story So Far. Tales of the Girl Child in India</td>
<td>Monics Das (ed)</td>
<td>Delhi, Penguin, 2003</td>
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<td>14</td>
<td>A Dragonfly in the Sun: Anthology of Pakistani Writing in English</td>
<td>Muneesa Shamsie (ed)</td>
<td>OUP, 1997</td>
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<td>15</td>
<td>Against all Odds: Essays on Women, Religion Development from India and Pakistan</td>
<td>Kamala Bhasin etal (ed)</td>
<td>Delhi, Kali for Women, 1994</td>
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<td>16</td>
<td>Atlas of Women and Men in India</td>
<td>Saraswathy Raju et al (ed)</td>
<td>Delhi, Kali for women, 1999</td>
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<td>18</td>
<td>Breast Stories</td>
<td>Maheshweta Devi</td>
<td>Calcutta, Seagull, 1998</td>
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</table>

5. Web Resources

Emily Dickinson; An Overview academic brooklyn. cuny.edu/english/melani/es6/dickinson. html.
Wide Sargasso Sea Summary and Analysis Summary. www.bookrags.com/wide-sargasso-sea

1. A Room of One’s Own Summary and Study Guide

Kamala Das Criticism
Kamala Das Summary and Analysis
www.bookrags.com/Kamala-Das

6. Model Questions

(To be incorporated)
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, organizing and writing for various media, including newspapers, magazines, radio, television, film and the Web.

1. **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.
2. COURSE OUTLINE

MODULE I – PRINT MEDIA

1. Introduction – The Media and the Message
2. Introduction to Print Media – Audience for the News
3. Feature Writing and Article Writing: Angle – Structure – Organisation
5 Editing: Grammar – Punctuation – Subbing – Proof-reading – Freelancing
6 Writing for Magazines: Action – Angle – Anecdote

MODULE II – ELECTRONIC MEDIA


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


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.

a. Different kinds of writing:
1. News Writing – Appropriate angle for a news story – Structuring news – Qualities of effective leads – Using significant details – Effective revision
4. Writing for the screen – Writing effective film reviews – Basic principles of writing for advertising – Writing for Interactive Media
5. editing – Copy editing process – Guiding principles of editing.

READING LIST
A. CORE READING

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<tr>
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<th>Author</th>
<th>Publisher/Year</th>
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<tr>
<td>1</td>
<td>Writing for the Mass Media (Sixth edition).</td>
<td>James Glen Stovall</td>
<td>Pearson Education, 2006</td>
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<td>5</td>
<td>Broadcast News Writing, Reporting &amp; Production</td>
<td>Ted White</td>
<td>Macmillan</td>
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<td>6</td>
<td>An Introduction to Digital Media</td>
<td>Tony Feldman</td>
<td>(Blueprint Series) 1996</td>
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<td>7</td>
<td>Advertising</td>
<td>Ahuja &amp; Chhabra</td>
<td>Sujeeth Publications, 1989</td>
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<td>8</td>
<td>The Screenwriter's Workbook</td>
<td>Syd Field</td>
<td>Dell Publishing, 1984</td>
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<td>9</td>
<td>E-Writing</td>
<td>Dianna Boothe</td>
<td>Macmillan, 2008</td>
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B. FURTHER READING

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<th>Title</th>
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<tr>
<td>1</td>
<td>Writing and Producing News</td>
<td>Eric Gormly</td>
<td>Surjeet Publications, 2005</td>
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<td>2</td>
<td>A Crash Course in Screenwriting</td>
<td>David Griffith</td>
<td>Scottish Screen, 2004</td>
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<td>3</td>
<td>Digital Media: An Introduction</td>
<td>Richard L Lewis</td>
<td>Prentice Hall</td>
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<td>4</td>
<td>The Art of Editing the News</td>
<td>Robert C McGiffort</td>
<td>Chilton Book Co., 1978</td>
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<tr>
<td>5</td>
<td>Digital Media Tools</td>
<td>Dr. Chapman Nigel</td>
<td>(Paperback - 26 Oct 2007)</td>
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<td>6</td>
<td>News reporting and Editing</td>
<td>K.M Srivastava</td>
<td>Sterling Publications</td>
</tr>
<tr>
<td>8</td>
<td>The Associated Press Style Book and Libel Manuel</td>
<td>Norm</td>
<td>The A.P, 1994</td>
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<tr>
<td>9</td>
<td>The TV Writer’s Workbook : A Creative Approach to Television</td>
<td>Ellen Sandler</td>
<td>Delta, 2007</td>
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<td>10</td>
<td>Understanding Journalism</td>
<td>Lynette Sheridan Burns</td>
<td>Vistaar Publications, 2004</td>
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<td>11</td>
<td>Media and Society in the Digital Age</td>
<td>Kevin Kawamoto</td>
<td>Pearson Education, 2002</td>
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<td>12</td>
<td>Media in the Digital Age</td>
<td>J.V Pavlik</td>
<td>(Paperback - 1 May 2008)</td>
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5. WEB RESOURCES

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

1. Students may opt to do creative writing project representing an engagement with their experience of the course.
2. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
3. Attend three events of your locality and write a basic news story about it.
4. 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.

5. 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?

6. Concentrate on a particular publication of E-newspaper for at least a week.
Reflect on its views, values and stylistic qualities.

7. Take three published news stories. Use the internet search engines to
substantiate facts in the story.

8. Write a detailed story board for a 30 second Advertisement, complete with
even the voice-over.

9. 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.
### UNIVERSITY OF CALICUT

**Restructured Curriculum for**
**BA Programme in English Language and Literature**

**Syllabi for Electives**

**World Classics in Translation**

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<td><strong>Title of the Course</strong></td>
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<td><strong>No. of Credits</strong></td>
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<td><strong>No. of Contact Hours</strong></td>
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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. A brief introduction

   **For Detailed Study**

   Dante-The Divine Comedy - 3 Paradiso Canto XXI (Penguin)
**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**

**MODULE III - FICTION AND SHORT STORIES**
1. A brief introduction
2. **FICTION: NON-DETAILED STUDY.**
3. **SHORT FICTION – DETAILED STUDY**
   Leo Tolstoy: *The Repentant Sinner* (Collected Series, Vol I, Progress Publishers)

**READING LIST:-**

A) **FURTHER READING**

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<tr>
<td>1</td>
<td>Three Centuries of Russian Poetry</td>
<td>Vladimir Nabokov</td>
<td>Houghton Mifflin Harcourt, 2008</td>
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<td>2</td>
<td>The Poem Itself</td>
<td>Stanley Burnshaw</td>
<td>UK: Penguin Pelican, 1964</td>
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<td>3</td>
<td>World Drama from Aeschylus to Anouilh</td>
<td>Allardyce Nicoll</td>
<td>NY: Harcourt Brace, 1950</td>
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<td>4</td>
<td>Greek Drama</td>
<td>Moses Hadas</td>
<td>Bantam Classics, 1983</td>
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<td>5</td>
<td>Greek Tragedy in Action</td>
<td>Taplin, Oliver</td>
<td>Routledge, 2002</td>
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*For fiction and for each author Twentieth Century Views/Casebook Series/Teach Yourself Series could be used.

5. **CYBER RESOURCES**


6. **MODEL QUESTIONS**

(To be incorporated)
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR ELECTIVES
REGIONAL LITERATURES IN TRANSLATION

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<td>NO. OF CONTACT HOURS</td>
<td>54 (3 hrs/wk)</td>
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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 Sachidanandanand.K (ed)
   Signatures: One Hundred Indian Poets, New Delhi: National Book Trust India, 2000)
### MODULE II – DRAMA


### MODULE III – FICTION


3. **Qurratualain Hyder (Urdu)** “Confessions of St. Flora of Georgia” (From Bhabam Bhattacharya. *Contemporary Indian Short Stories* Vol.II. Delhi, Sahitya Akademi, 1959)


5. **V. Chandransekhara Rao (Telugu)**: “The story of the Fire-Bird, Red Rabbit and the Endangered Tribes”


### 4. READING LIST:-

#### A) GENERAL READING

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

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<td>3</td>
<td><em>Contemporary Indian Short Stories</em> Vol.II.</td>
<td>Bhabam Bhattacharya</td>
<td>Delhi, Sahitya Akademi, 1959</td>
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<td>5</td>
<td><em>Kata Prize Stories: best of the 90’s</em></td>
<td>Geeta Dharmarajan</td>
<td>New Delhi: Katha, 2002</td>
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<td>7</td>
<td><em>Signature: One Hundred Indian Poets</em></td>
<td>K.Sachidanandan</td>
<td>New Delhi, NET INDIA, 2000</td>
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C) FURTHER READING

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<td>1</td>
<td>Another India</td>
<td>Nissim Ezekiel, Meenakshi Mukherjee (ed)</td>
<td>New Delhi: Penguin, 1990</td>
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<td>2</td>
<td>Literarures in Modern Indian Languages</td>
<td>Gokak V.K. (ed)</td>
<td>Delhi: The Publication Division, 1957</td>
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<td>3</td>
<td>New Writing in India</td>
<td>Adil Jussawalla (ed)</td>
<td>Harmondsworth: Penguin, 1974</td>
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5. CYBER RESOURCES

http://www.unipune.ernet.in/dept/lalitkala/sa2.htm
www.tamilnation.org/hundredtamils/index.htm

6. MODEL QUESTIONS

(To be incorporated)
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR ELECTIVES
DALIT LITERATURE

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<tr>
<td>No. of contact hours</td>
<td>54 (3 hrs/wk)</td>
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MODULE I PROSE
1. Sunny M. Kapikkad       The Dalit Presence in Malayalam Literature (trans. Malayalam)
2. Sharankumar Limbale     About Dalit Literature (trans. Marathi)
3. Aravind Malagatti       Coins on the Corpse and the Wedding Feast (trans. Kannada)
4. Raj Gauthaman           Dalith Culture (trans. Tamil)

MODULE II POETRY
(Trans. Malayalam)
1. Raghavan Atholi         Kandathi
2. K.K.S. Das              Black Dance

(Trans. Marathi)
3. Namdeo Dhasal           Hunger
4. Hira Bansode            Yasodhara

(Trans. Tamil)
5. Sukirtharani            Gigantic Trees
6. Pratibha Jeyachandran   The Question
MODULE III SHORT STORY
1. Bandhumadhav                The Poisoned Bread (Trans. Marathi)
2. Anna Bhau Sathe             Gold from the Grave (Trans. Marathi)
3. C. Ayyappan                    Madness (Trans. Malayalam)
4. Abhimani                        The Show (Trans. Tamil)

MODULE IV DRAMA
1. A. Santhakumar               Dreamhunt (Trans. Malayalam)

CORE READING MATERIALS
i. K. Satyanarayana & Susie Tharu (ed.). (2011). No Alphabet in Sight: New Dalit Writing from South India. New Delhi: Penguin Books. Lesson 4 (p.149-57); Lesson 5 (p.345-347); Lesson 6 (p.414-18); Lesson 9 (p.315-6); Lesson 10 (p.211-3); Lesson 14 (p.75-80)
ii. Arjun Dangle (ed.). (1992) Poisoned Bread. Bombay: Orient Longman. Lesson 7 (p.42-5); Lesson 8 (p.31-2); Lesson 11 (p.147-154); Lesson 12 (p.210-15)

Further Reading
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

SYLLABI FOR COMPLEMENTARY COURSE
OFFERED BY BA PROGRAMME IN ENGLISH

ENGLISH FOR COMMUNICATION - I
Paper I - English Language and Communication – The Basics.

Module I

Module II

Module III
Adverbial Clauses and Conjunctions - Prepositions - Organising Information

Module IV
Basics of Communication (Meaning, importance, process) – Principles of Communication – Objectives of Communication – Verbal and non-verbal communication – Barriers to communication (psychological, linguistic, socio-cultural) – The four essential Communication skills – receptive and active skills – Fluency and Accuracy in communication.

Core Books

(Topics for Assignments may be chosen from this Practice book)

Reference
Reading List.

2. David Greene : Contemporary English Grammar, Structures and Composition
4. Michael Swan : Practical English Usage
6. P. Kiranmayi Dutt
   Geetha Rajeevan & Books -2000
   C.L.N. Prakash
7. Kamalesh Sadananda & : Spoken English A Foundation
   Course for Speakers of Susheela Punitha Malayalam – Part I & II
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

SYLLABI FOR COMPLEMENTARY COURSE
OFFERED BY BA PROGRAMME IN ENGLISH

ENGLISH FOR COMMUNICATION - II
Paper II - Presentation Skills

Module I
Theories of Communication – Oral and Written Communication – Features of oral communication – word stress – intonation - falling and rising tones

Module II

Module III
Telephone skills – Handling calls – Leaving messages – Making enquiries – Placing an order – Booking and arrangements – Change of plan – Handling complaints.

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

Reading List

1. Ashok Thorat & Munira Lokhandwala: Enriching Oral & written Communication in English (Orient Black Swan)
3. Priyadarshi Patnaik: Group Discussion and Interview Skills – (Foundation Books)
4. B. Jean Naterop & Rod Revell: Telephoning in English (CUP)
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

SYLLABI FOR COMPLEMENTARY COURSE
OFFERED BY BA PROGRAMME IN ENGLISH

ENGLISH FOR COMMUNICATION - III
Paper III – Business Communication

Module I
An introduction to communication – Features and techniques of effective communication – Building vocabulary – Literal and figurative meaning – word beginnings and endings – collocations – using dictionaries and other sources.

Module II
The Nature and Process of Communication
Categories of Communication - Communication for Business – Characteristics of business communication - objectives of Business Communication – interpersonal communication – mass communication-

Module III
Communication through technology – Communication is the life-line of an Organisation – Formal Communication – Types, merits and limitations of formal communication – Grapevine phenomenon of communication – characteristics and functions of grapevine communication – merits and limitations of grapevine communication. E-communication – importance and impact – computer technology in communication

Module IV

Reading List

   and Skills.
2. Ashok Thorat & Munira Lokhandwala Communication in English (Orient Black Swan)

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UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR UNDERGRADUATE PROGRAMMES

SYLLABI FOR COMPLEMENTARY COURSE OFFERED BY BA PROGRAMME IN ENGLISH

ENGLISH FOR COMMUNICATION - IV
Paper IV – Academic Writing

Module I

Module II

Module III

Core Text:
Renu Gupta: A Course in Academic Writing (Orient Black Swan)
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES

FILM STUDIES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>EN5D01</th>
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<tbody>
<tr>
<td>Title of the Course</td>
<td>FILM STUDIES</td>
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<tr>
<td>Semester in Which the Course is to be Taught</td>
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<tr>
<td>No. of Credits</td>
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<tr>
<td>No. of Contact Hours</td>
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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 1**
Introduction to the basic terminology of filmmaking: Mise en scene, long takes, 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* (‘What is Cinema’)
2. Satyajit Ray: *What is Wrong with Indian Films* (from ‘Our Films Their Films’)
4. C.S. Venkitsweran, 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
4. *Charulata* – Indian Classic
5. *Rashomon* – Asian Classic, Japanese Cinema
6. *Chemmeen* – Malayalam Classic

**READING LIST**

**a) RECOMMENDED READING**

2. Warren Buckland *Teach Yourself Film studies*, London, Haden
3. Virginia Wright Wexman *A History of Film* Delhi, Pearson
5. J Dudley Andrew *The Major Film Theories: An Introduction* New Delhi Oxford

**b) FURTHER READING**

3. Satyjit Ray *Our Films Their Films* Hyderabad Orient Longman
4. J Dudley Andrew *Concepts in Film theory* Orient Longman
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
11. John Corner *The Art of Record: A Critical Introduction to Documentary,* Manchester UP
15. David Overly (ed) *Springtime in Italy: A Reader on Neorealism* London, Talisman
16. James Monaco *The New Wave* NY OUP

5. **Cyber Resources**

*(To be incorporated)*

6. **Model Questions**

*(To be incorporated)*
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**

**Module II – The Art and Craft of Writing**

**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


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 : The Merchant of Venice (The Trial Scene)
Stanley Houghton : The Dear Departed
Tagore : Chandalika
Chekhov : The Bear
4. **READING LIST:-**

**A) CORE TEXT**

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Title</th>
<th>Author/s</th>
<th>Place/Publisher/Year</th>
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**B) FURTHER READING**

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

5. **CYBER RESOURCES**

- [http://www.contentwriter.in/articles/writing/](http://www.contentwriter.in/articles/writing/)
- [http://www.cbse.nic.in/cw-xii/creative-writing-xii-unit-1.pdf](http://www.cbse.nic.in/cw-xii/creative-writing-xii-unit-1.pdf): (downloadable free)

6. **MODEL QUESTIONS**

*(To be incorporated)*
UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR UNDERGRADUATE PROGRAMMES

SYLLABI FOR OPEN COURSES FOR STUDENTS OF OTHER DISCIPLINES

APPLIED LANGUAGE SKILLS

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<td>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</td>
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<tr>
<td>NO. OF CREDITS</td>
<td>4</td>
</tr>
<tr>
<td>NO. OF CONTACT HOURS</td>
<td>55 3 hrs/wk</td>
</tr>
</tbody>
</table>

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

c) Practical: Vocabulary building exercises – Pronunciation drilling – Transcription – Grammar in content and context - exercises

MODULE III – ACTIVE SKILLS (SPEAKING AND WRITING)

1) Speech Skill:

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
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

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**

5. **CYBER RESOURCES**
   *(To be incorporated)*

6. **MODEL QUESTIONS**
   *(To be incorporated)*
<table>
<thead>
<tr>
<th>Sl No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Study Listening</td>
<td>Tony Lynch</td>
<td>Cambridge University Press, 2004</td>
</tr>
<tr>
<td>2</td>
<td>Study Speaking</td>
<td>Kenneth Anderson, Joan Maclean and Tony Lynch</td>
<td>Cambridge University Press, 2004</td>
</tr>
<tr>
<td>3</td>
<td>Study Reading</td>
<td>Eric H. Glendinning and Beverly Holmstrom</td>
<td>Cambridge University Press, 2004</td>
</tr>
<tr>
<td>4</td>
<td>Study Writing</td>
<td>Liz Hamp-Lyons and Ben Heasley</td>
<td>Cambridge University Press, 2006</td>
</tr>
<tr>
<td>6</td>
<td>Structures and Strategies: An Introduction to Academic Writing</td>
<td>Lloyd Davis and Susan Mckay</td>
<td>Hyderabad, University Press India Pvt.Ltd., 2008</td>
</tr>
<tr>
<td>7</td>
<td>Towards Academic English: Developing Effective Skills</td>
<td>Mark Cholij</td>
<td>New Delhi: CUP, 2007</td>
</tr>
<tr>
<td>8</td>
<td>Language Skills -I</td>
<td>S C Sood and Mita Bose et al</td>
<td>Manohar Publishers &amp; Distributors, 2005</td>
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</tbody>
</table>

**B. General Reading**

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<tr>
<th>Sl No</th>
<th>Title</th>
<th>Author</th>
<th>Publisher/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Applied English: Language Skills for Business and Everyday Use</td>
<td>Robert E Barry</td>
<td>Prentice Hall, 1994</td>
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<tr>
<td>2</td>
<td>A Course in Communication Skills</td>
<td>P. Kiranmai Dutt, Geetha Rajeevan and CLN Prakash</td>
<td>Foundation Books, 2009</td>
</tr>
<tr>
<td>3</td>
<td>Speaking and Writing for Effective Business Communication</td>
<td>Francis Soundararaj</td>
<td>Macmillan, 2008</td>
</tr>
<tr>
<td>5</td>
<td>Academic Encounters</td>
<td>Kristine Brown and Susan Hood</td>
<td>Foundation Books, 2006</td>
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**UNIVERSITY OF CALICUT**

**RESTRUCTURED CURRICULUM FOR**

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**PROJECT**

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GUIDELINES FOR THE PROJECT WORK

INTRODUCTION

The Scheme and Syllabus of BA Programme in English CCSS stipulates that the students should do a final Project. The UG Board of Studies held on 29/07/2011 discussed and resolved to propose specific guidelines for the preparation and submission of the said Project. The following are the guidelines for conducting, reporting and submitting the Project in partial fulfillment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut.

The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. However, in the VI Semester, the Course of Project Work is a logical and practical continuation of the Course of Project work done in the V Semester. In the VI Semester, the Course of Project work carries 4 credits. The number of hours allotted per week in the VI Semester also is 2 hours as in the case of the V Semester.

THE GUIDELINES TO BE FOLLOWED

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

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.

2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.

3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.

4. V Semester shall be devoted to the study of methodology of research and project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.

5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval. It shall consist of the following:
   - Title of the Project
   - Objectives
   - Review of Literature
   - Methodology including the reading list.

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

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

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

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

9. The VI Semester is fully devoted for
   - Library Work and Data Collection
   - Data Analysis
   - Project Writing
   - Report Presentation and Submission

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

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

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

"TITLE OF THE PROJECT REPORT IN CAPITAL

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

by

(Students Name)
Register Number
Emblem of the Institution
Month Year
Department
Name of College, Address

Page ii) Declaration by the candidate
Page iii) Certificate from the Supervisor, countersigned by the HoD.
Page iv) Acknowledgements if any.
Page v) Contents

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

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

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

Declaration of the Result: The student should get a minimum of C Grade for a pass.
In an instance of inability of obtaining a minimum grade of C, the Project may be redone and the report may be resubmitted.