

UNIVERSITY OF KERALA



**LEARNING OUTCOMES BASED CURRICULUM
FRAMEWORK (LOCF)**

**CAREER RELATED FIRST DEGREE
PROGRAMME 2(a)**

**BA ENGLISH AND COMMUNICATIVE ENGLISH
CBCSS**

(2022 Admission Onwards)

**Learning Outcomes Based Curriculum Framework (LOCF) for
Career Related First Degree Programme 2(a)**

BA English and Communicative English CBCSS

SEMESTERS I to VI- COURSE BREAKUP

[2022 Admission onwards]

Semester	Course Number	Course Name	Instructional Hours	Credits
I	EN 1111.3	Language Course I- Language Skills	5	4
I		Additional Language	5	3
I		Foundation Course	3	2
I	CG 1141	Core I: Introduction to Literary Studies	5	4
I	CG 1171	Vocational Course I: Soft Skills	4	3
I	CG 1131	Complementary Course I: English for Specific Purposes	3	3
II	EN 1211.3	Language Course III- English Grammar, Usage and Writing	5	3
II		Additional Language	5	3
II	CG 1241	Core II: British Literature I	5	3
II	CG 1242	Core III: Narratives of Resistance	3	3
II	CG 1271	Vocational Course II: Narratives of Social Justice and Restitution	4	3
II	CG 1231	Complementary Course II: Language for Media	3	2
III	EN 1311.3	Language Course V- English for Career	5	4
III		Foundation Course II: History of English Language	4	3
III	CG 1341	Core IV: British Literature II	5	4
III	CG 1342	Core V: Popular Literature	4	4
III	CG 1371	Vocational Course III: Translation Studies	4	3
III	CG 1331	Complementary Course III : Environmental Studies and Disaster Management	3	3
IV	EN 1411.3	Language Course VI Readings in Literature	5	4
IV	CG 1441	Core VI: 20 th Century World Literature	5	4
IV	CG 1442	Core VII: 20 th Century Malayalam Literature in Translation	4	4
IV	CG 1471	Vocational Course IV: Language Editing and Publishing	4	3

IV	CG 1472	Vocational Course V: Content Writing	4	3
IV	CG 1431	Complementary Course IV: Literatures of Travel and Tourism	3	3
V	CG 1541	Core VIII: Film Studies	4	3
V	CG 1542	Core IX: Indian Literature	4	3
V	CG 1543	Core X: Criticism and Theory	5	4
V	CG 1571	Vocational Course VI: Theatre Studies	3	3
V	CG 1572	Vocational Course VII: English Language Teaching	3	3
V	CG 1573	Vocational Course VIII: Language for Advertisement and Marketing	3	3
V	CG1551.1 CG1551.2	Open Course: English for Communication Film Appreciation	3	2
VI	CG 1641	Core XI: Gender Studies	5	4
VI	CG 1642	Core XII: Linguistics and Structure of English Language	5	4
VI	CG 1671	Vocational Course IX: Screen Writing and Subtitling	4	3
VI	CG 1672	Vocational Course X: Public Relations and Corporate Communication	4	3
VI	CG 1661.1 CG 1661.2 CG 1661.3	Industry Based Electives: Proof Reading and Copy Editing Academic Writing Professional Communication Practice	4	3
VI	CG 1643	Project	3	4
		Total Hours and Credits	150	120

**Learning Outcomes Based Curriculum Framework (LOCF) for Career
Related First Degree Programme 2(a) BA English and Communicative
English CBCSS -Programme Outcome**

PO 1: Bring in a harmonious blend of sensitive knowledge production and skill development

PO 2: Simultaneous rendering of language use and literary manifestations for a holistic approach towards education.

PO 3: Develop knowledge competence in select thrust areas that would provide directions to the students in terms of research as well as career options

PO 4: Recognize the varied possibilities multiple disciplines offer in terms of knowledge creation and skill acquisition.

PO 5: Make the students aware of the formation of knowledge and the politics of the same.

PO 6: Comprehend the current modes of writings – that which encompasses the issues related to power, race, caste, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness

PO 7: Equip the students to identify and resist the socio cultural hegemonies and their literary representations through narratives of pluralities.

PO 8: Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.

PO 9: Enhance the skill attributes in the curriculum and help the students with the same in everyday praxis.

PO 10: Focus on specific vocational skills

PO 11: Address the requirements of the language use in a globalized context.

PO 12: Practice oriented approach for knowledge creation through skill enhancement

PO 13: Put into practice the theoretical, practical and performative elements within the learning of language and literature and connect it to the everyday realities of life and living.

PO 14: Equip the students to enhance their theoretical and practical wisdom to comprehend the regional requirements and contribute to the development of the society and economy.

PO 15: Imbibe a research-oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.

SEMESTER I

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Core Course 1: CG 1141 Introduction to Literary Studies

No. of Credits: 4

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

Aim: To introduce Literary Studies

Objectives

1. Develop an awareness of the diversity of world literature, representing different forms, time and space.
2. An awareness of different genres
3. Develop an inquisitiveness to read and love literature

Course Outcome

CO 1: Introduce varied literary representations.

CO 2: Comprehend the nature and characteristics of literature.

CO 3: Possess a foundational understanding of literary forms and representations

COURSE OUTLINE

Module I Introduction

Art form-Oral-Written- Narrative forms- Poetry- Poetic forms- Prose- Literary Fiction- Novel- Novella-Short Story-Essays- Drama- Tragedy-Comedy-Tragicomedy-One Act Plays- Melodrama-Opera-Pantomime-Mime-Ballet Electronic Literature-Popular Literature

1. Swapna Gopinath: —What is Literature?
<https://freereads854632715.wordpress.com/2020/10/04/what-is-literature/>

Module II Poetry

1. P.B Shelley: — ‘To a Skylark’
<https://www.poetryfoundation.org/poems/45146/to-a-skylark>
2. Elizabeth Barret Browning : ‘If thou must love me...’ (Sonnet 14)
<https://poets.org/poem/if-thou-must-love-me-sonnet-14>
3. Emily Dickinson: “Hope” is the thing with feathers
<https://www.poetryfoundation.org/poems/42889/hope-is-the-thing-with-feathers-314>
4. Gabriel Okara: — ‘You Laughed and Laughed and Laughed’

<https://theafricanbookreview.com/2014/05/09/you-laughed-and-laughed-and-laughed-gabriel-okara/>

5. Wislawa Szymborska: — ‘Possibilities’
<https://www.poemhunter.com/poem/possibilities-21/>

Module III Fiction

1. Rabindranath Tagore: — ‘Kabuliwala’
<http://theanonymouswriter.com/wp-content/uploads/2015/07/Kabuliwala-by-Rabindranath-Tagore.pdf>
2. O Henry : — ‘The Ransom of Red Chief’
<https://www.gutenberg.org/files/1595/1595-h/1595-h.htm#8>
3. Katherine Mansfield: — ‘The Garden Party’
<https://www.gutenberg.org/files/1429/1429-h/1429-h.htm>
4. Bram Stoker: “Dracula’s Guest”
<https://www.gutenberg.org/files/10150/10150-h/10150-h.htm>
5. Antoine de Saint-Exupery: *Little Prince*
https://verse.aasemoon.com/images/f/f5/The_Little_Prince.pdf

Module IV Drama

1. Henrik Ibsen: *A Doll’s House*
<https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

Suggested Reading

Anjaria, Ulka. *A History of Indian Novel in English*, New York, Cambridge University Press, 2015.

Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.

Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020

Casey, Maryrose. *Creating Space Contemporary Indigenous Theatre*. Brisbane, University of Queensland Press, 2004

Casserto, Leonard and Benjamin Reiss. *The Cambridge History of American Novel*. Cambridge University Press, 2011.

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016
Damrosch, David. *What is World Literature?* Princeton University Press, 2018

De, Souza, Eunice. Ed. *These my Words* The Penguin Book of Indian Poetry. Penguin Books, 2012.

Fischer-Lichte, Erika, *History of Drama and Theatre*, Routledge, 2002. Frow, John. Genre.UK, Taylor and Francis, 2013.

Geir Farner. *Literary Fiction*. Bloomsbury. 2014.

Harper, Michael, S, Antony Walton. *The Vintage book of African American Poetry* New York, Knopf Doubleday Publishing Group, 2012.

Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.

Hosein , Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015. Ibsen, Henrik, *A Doll's House*. Outlook Verlag, 2018.

Klarer, Mario. *An Introduction to Literary Studies*. UK, Taylor and Francis, 2005. Lal, Ananda, *Theatres of India A Concise Companion*. Oxford University Press, 2009. Mason, Bim. *Street Theatre and other Outdoor Performance*, Routledge, 1992.

Mc Clatchy, J.D. *The Vintage Book of Contemporary World Poetry*. New York, Vintage Books, 1996.

Mc Clatchy, J.D. *The Vintage Book of Contemporary American Poetry*. New York, Vintage Books, 2009.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. London, Verso, 1998.

Ricks, Christopher. *The Oxford Book of English Verse*, Oxford, Oxford University Press, 1999.

Roy, Rituparna. *South Asian Partition Fiction in English, From Khushwant Singh to Amitav Ghosh*. Amsterdam UP. 2010.

Styan, John L, John Louis Styan. *The English Stage A History of Drama and Performance*. Cambridge, Cambridge University Press, 1996.

Tickell, Alex. *South-Asian Fiction in English, Contemporary Transformations*. UK, Palgrave Macmillan, 2016.

Turner, Palgrave Francis. *The Golden Treasury*. New York, Sterling Publishing Private Limited. 2005.

Thayil, Jeet, *60 Indian Poets*, London, Penguin Books Limited, 2008.

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<https://www.youtube.com/watch?v=sr3nw7CZvO8> (Video of A Doll's House)

<https://pabloneruda.net> /# <https://www.kahlilgibran.com> /

<https://www.poetryfoundation.org/>

<https://www.poemhunter.com/>

<https://www.poetryinternational.org/pi/home> <https://www.pitt.edu/~dash/folktexts.html>

https://www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21

<https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature>

<https://www.thebalancecareers.com/the-man-booker-prize-winners-1968-to-present-2799885>

<https://www.abebbooks.com/books/50-essential-non-fiction-books/index.shtml>

https://www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21

<https://encyclopedia.ushmm.org/content/en/project/the-holocaust-a-learning-site-for-students>

<https://www.holocaust.com.au/resources/websites/>

<https://www.history.com/topics/world-war-ii/the-holocaust>

SEMESTER I

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Vocational Course I CG 1171 Soft Skills

No. of credits: 3

Instructional hours: 4 per week [72 hours]

Aim: Understand and practice soft skills

Objectives

1. Develop unique soft skills to enhance an individual's interpersonal communication skills, social skills and career performance
2. Inculcate potential skills to prepare students to deal with the world in a productive manner.
3. Enhance leadership qualities and demonstrate a positive work outlook

Course Outcome

CO 1: Advance unique soft skills which is beneficial for a successful life and better career performances

CO 2: Increase personal, social and professional skills

CO 3: Confront their surroundings enthusiastically with confidence

COURSE OUTLINE

Module I Introduction to Soft Skills

Soft Skills- definition and significance- difference between soft skills and hard skills – soft skills vs. life skills

Module II Personal Skills

Discovering the self- setting goals- values- attitude-positivity and motivation- developing Positive Thinking- Body language and Etiquette- listening skills - Time Management Skills- Life skills.

Module III Social Skills

Nonverbal; communication - interpersonal skills - Circumstantial use of Language-Public Speaking- Decision-Making and Problem-Solving Skills - Conflict Management - Stress Management-Emotional Intelligence-

Module IV Professional Skills

Job oriented skills- Team work - organizational skills - Communication skills- - Interview & Group discussion skills- team communication - leadership skills- corporate communication styles (assertion, persuasion, negotiation.) - Presentation skills- -Professional etiquette

Suggested Reading

Peter, Francis. *Soft Skills and Professional Communication*. New Delhi: Tata McGraw Hill. 2012. Print.

Singh, Prakash and Raman, Meenakshi. *Business Communication*. New Delhi: Oxford UP.2006. Print.

Bailey, Edward P. *Writing and Speaking at Work: A Practical Guide for Business Communication*. Pennsylvania: Prentice Hall. 2007.Print.

Pease, Allan and Peas, Barbara. *The Definitive Book of Body Language*. New York: RandomHouse.2006.Print.

De Bono, Edward.1993. *Serious Creativity*. Re print. Harper Business.

Pease, Allan. 1998. *Body Language: How to Read Others Thoughts by their Gestures*. Suda Publications. New Delhi.

Gardner, Howard. 1993. *Multiple Intelligences: The Theory in Practice: A Reader Basic Book*. New York.

De Bono, Edward. 2000. *Six Thinking Hats*. 2nd Edition. Penguin Books.

De Bono, Edward. 1993. *Serious Creativity*. Re print. Harper Business.

Instructions to Teachers

This course is activity oriented Classroom activities must be conducted to impart the same to students. Internal evaluations shall be done in the form of extended practical activities.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER I

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Complementary Course I CG 1131 English for Specific Purposes

No. of credits: 3

Instructional hours: 3 per week [54 hours]

Aim: To enhance the ability of students to use language in various professional and academic settings.

Objectives

1. To develop an overview of ESP
2. To enable the students to understand the various possibilities and aspects of ESP
3. To equip the students with certain English proficiency to meet the academic and occupational needs

Course Outcome

CO 1: Understand ESP and differentiate English for General Purpose and English for Specific Purpose

CO2: Be able to speak and write English for various specific purposes

CO 3: Familiarize with the vocabulary and language of Business English, Technical English, Travel English, Medical English, Legal English, English for Logistics, BPO English

COURSE OUTLINE

Module 1

English for Specific Purpose- Introduction:

Definition of English for Specific Purpose- Characteristics of ESP-Importance of ESP -English for General Purpose (EGP)-EGP vs. ESP- Types of ESP-EAP and EOP- Brief history and development of ESP-Needs analysis-definition-Common abbreviations in ESP-BE, EAP, ELP, EMP, EOP, EST, EVP, IELTS, TEEP, TOEFL

Module II

Business English: -Business Correspondence: business letters, letter of complaint-letter of enquiry-Emails-Memos-Agenda-Minutes-Chairing a meeting-key tasks of the chair-chairing meeting effectively-Turn taking and its strategies - Negotiations: Negotiating language- process-

negotiating with suppliers and clients-job applications-resumes-cover letters- preparing for interviews- survey questionnaire- Power Point presentations

Module III

English for Logistics-What is Logistics?-Essential vocabulary-commonly used terms and abbreviations

Suggested Reading

Anthony, Laurence. *Introducing English for Specific Purposes*, 2018

Paltridge Brian and Sue Starfield, *The Handbook of English for Specific Purposes*, 2012

Dudley-Evans Tony, Maggie Jo Saint John, *Developments in English for Specific Purposes: A Multidisciplinary Approach* 2011

Waters, Alan and Tom Hutchinson, *English for Specific Purposes: A Learning Centered Approach* 1988

Talbot, Fiona. *How to write effective Business English?* 2009

e-resources

<https://busyteacher.org/20571-7-turn-taking-strategies-boost-student-speaking.html>

<https://www.englishclub.com/business-english/negotiations-process.html>

<https://www.thesuccessfactory.co.uk/blog/the-ultimate-guide-to-chairing-meetings-effectively/#s3>

<https://www.fluentu.com/blog/business-english/english-for-logistics-vocabulary/>

Travel English: Definition-Vocabulary, phrases and expressions for traveling

Online reference:-<https://preply.com/en/blog/travel-english-vocabulary-phrases/>

Legal English: Definition- Legal English vocabulary for court procedure and beyond

Online reference:- <https://www.fluentu.com/blog/business-english/legal-english-vocabulary/>

Medical English: Definition-medical English vocabulary

Online reference : <https://www.englishclub.com/english-for-work/medical-vocabulary.html>

English for BPO : Definition-Vocabulary and Phrases for dealing with customers in Call

Centre : <https://www.fluentu.com/blog/business-english/call-center-english/>

SEMESTER II

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Core Course II CG 1241 British Literature I

No. of Credits: 3

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

Aim Introduce the origin and growth of English literature

Objectives

1. Familiarize the historical phases of British literature
2. Provide glimpses of writers and literary texts that are pivotal to an understanding of British literature
3. Discuss the development of British literature across time from Pre-Elizabethan to Restoration Era

Course Outcome

CO 1: Comprehend the origins and development of British literature and understand the specific features of the particular periods

CO 2: Understand the major concerns, structure and style adopted by early British writers

CO 3: Gain knowledge of growth and development of British Literature in relation to the historical developments

COURSE OUTLINE

Module I Pre-Elizabethan Literature

Anglo-Saxon literature—Bede, Beowulf, King Alfred – Norman Conquest—Ballads—Fall of Constantinople—English Renaissance—Humanism—Reformation—Printing Press, Caxton—Chaucer, Langland—Mystery Plays, Miracle Plays, Morality Plays, Interlude—Thomas More

1. Geoffrey Chaucer: General Prologue, Canterbury Tales – Introduction- Lines 1-31
2. Deor's Lament <http://www.thehypertexts.com/Deor's%20Lament%20Translation.htm>
3. Thomas Moore: 'Of Their Towns, Particularly of Amaurot' (from Book 2 of *Utopia*)

Module II Elizabethan Age

Gorbuduc-Ralph Roister Doister-Tottel's Miscellany-University Wits-Sidney-Spenser-Isabella Whitney-Mary Sidney Herbert- Kyd,-Marlowe-Bacon-Ben Jonson-Donne and Metaphysical Poetry.

1. Spenser- —Sonnet 30 (from Amoretti) www.poetryfoundation.org
2. Isabella Whitney: — 'A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers'
<https://www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-containing-a-hundred-and-ten-philosophical-flowers>
3. Extract from Doctor Faustus- — 'Apostrophe to Helen'
4. Two Essays from Bacon (—Of Friendship, —Of Studies) Bacon's Essays. Macmillan. 1992.
5. John Donne: —Valediction Forbidding Mourning
<https://www.poetryfoundation.org/poems/44131/a-valediction-forbidding-mourning>

Module III Shakespeare

Elizabethan Theatre-Opening of Globe Theatre-Authorized version of the Bible-Beaumont and Fletcher-Webster

1. Shakespeare —Sonnet 33 <http://shakespeare.mit.edu/>
2. Shakespeare: A Midsummer Night's Dream
<http://shakespeare.mit.edu/>

Module IV Puritan and Restoration Age

Milton—Bunyan—Civil War—Closing of Theatre—Cromwell—End of Commonwealth—Restoration of Monarchy—Opening of Theatres—Wycherley, Congreve, Etherege—Glorious Revolution

1. John Milton: Extract from Book 9 (Paradise Lost) – 'The Fall of Man' – Lines 850-1055
<https://rpo.library.utoronto.ca/poems/paradise-lost-book-ix>
2. John Bunyan : — 'Of the Boy and the Butterfly'
<https://www.poemhunter.com/poem/of-the-boy-and-butterfly/>
3. Aphra Behn: — 'Song'
<https://www.poetryfoundation.org/poems/50527/song-56d22db1a9572>

Suggested Reading

Alexander, Michael. *A History of English Literature*. Macmillan. Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Boitani, Piero. Jill Mann(ed). *The Cambridge Companion to Chaucer*. CUP. 2003.

Carter, Ronald, John McRay. *The Routledge History of Literature in English*. Routledge, 2017
Chaucer, Geoffrey. *The Canterbury Tales*. Trans. Neville Coghill. Penguin, 2003. Print
Christopher Ricks, ed., *English Poetry and Prose 1540-1674*

Poplawski, Paul. *English Literature in Context*. CUP.1993

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003
Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

e-resources

<https://library.baypath.edu/english-and-literature-web-sites>

https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21

<http://www.literature-study-online.com/resources/#historical>

<http://www.universalteacher.org.uk/lit/history.html>

<https://www.britannica.com/art/English-literature/Elizabethan-poetry-and-prose>

<https://www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england>

<https://chaucer.fas.harvard.edu/>

<https://chaucer.fas.harvard.edu/pages/Synopses-Prolegomena>

http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm> (Aphra Behn)

<http://www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html>

<https://internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html>

SEMESTER II

Career Related First Degree Programme 2(a) in English &Communicative English (CBCSS)

Core Course III CG 1242 Narratives of Resistance

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim Introduce the various narratives of resistance, literary and other wise.

Objectives

1. To understand the various modes of resistance needed to subvert oppressive socio-cultural structures.
2. To provide insight into the struggles of people from around the world for identity and rights and contribute proactively to social dynamics.
3. To understand how literature acts as a vehicle for voices of dissent and protest.

Course Outcome

CO 1: Be able to identify themes of resistance in different forms and genres of literature and to identify injustices related to race, ethnicity, sexuality, gender etc. prevalent in society.

CO 2: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.

CO 3: Understand the inter connection between various genres in manifesting resistance and how it becomes an undeniable presence in the everyday narratives of literary and other artistic expressions.

COURSE OUTLINE

Module I Narratives of Resistance

Nature and Function of Resistance- Heterogeneous forms of Resistance-Gender-Dalit-Race-Totalitarianism-Nation State-Holocaust- Slave Narratives-War-Resistance and Social Change

Module II Poetry/Documentary

1. Adrienne Rich- —What Kind of Times Are These
<https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these>
2. Denise Levertov- —Making Peace
<https://www.poetryfoundation.org/poems/53900/making-peace>
3. Mahmoud Darwish—ID Card
<https://www.wrmea.org/017-november-december/id-card-by-mahmoud-darwish-a-translation-and-commentary.html>

4. S. Joseph : — ‘A Letter to Malayalam Poetry’
<https://www.poetryinternational.org/pi/poem/17781/auto/0/0/S-Joseph/A-Letter-to-Malayalam-Poetry/en/tile>
5. Tishani Doshi- — ‘Girls are coming out of the Woods’
<https://www.poetryfoundation.org/poems/152744/girls-are-coming-out-of-the-woods>
6. Taslima Nasreen : — ‘Garment Girls’
<https://www.poemhunter.com/poem/garment-girls/>
7. Lucille Clifton: — ‘poem in praise of menstruation’
<https://www.poetryfoundation.org/poems/54584/poem-in-praise-of-menstruation>
8. Peter Davis (Dir): *Nelson Mandela: Prisoner to President* (Apartheid Documentary 1994)
<https://www.youtube.com/watch?v=Rk-Lxgp9NWg>

Module III Prose and Fiction

1. Assange, Julian. – ‘Conspiracy as Governance. State and Terrorist Conspiracies’ 7-12
[https://cryptome.org/0002/ja-conspiracies.pdf\(Article\)](https://cryptome.org/0002/ja-conspiracies.pdf(Article))
2. Sojourner Truth: — ‘Ain't I A Woman?’ (Speech)
<https://www.nps.gov/articles/sojourner-truth.html>
3. Jacinta Kerketta And Nighat Sahiba —On The Power of Poetry And Politics of Language. Huffingtonpost article by Kavitha Muralidharan (Article)
https://www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language_in_5c41f480e4b027c3bbc14a3a?guccounter=
4. Alice Munro: — ‘Boys and Girls’ (Short Story)
http://www.giuliotortello.it/shortstories/boys_and_girls.pdf
5. K. Saraswathi Amma: — ‘Life, In My View’ (Memoir) (Translation J. Devika)
<https://swatantryavaadini.in/2020/08/30/life-in-my-view-k-saraswathi-amma/#more-982>
6. Living Smile Vidya: *I am Vidya: A Trangender’s Journey*

Suggested Reading

Brueck , Laura. *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature*. Columbia University Press, 2014.

Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. University of California Press, 2013.

De Santis, Christopher C., et al. *The Collected Works of Langston Hughes: The poems, 1941-1950*. Italy, University of Missouri Press, 2001.

Doshi, Tishani. *Girls Are Coming Out of the Woods*. India, Harper Collins Publishers India, 2017.

Dutta, Mohan J. *Voices of Resistance: Communication and Social Change*. Purdue University Press, 2012.

Harlow, Barbara. *Resistance Literature*. New York, Methuen, 1987.

Hosseini, Khaled. *A Thousand Splendid Suns*. Bloomsbury Publishing, 2009.

Jo Glanville, ed. *Qissat: Short Stories by Palestinian Women*. London, Telegram, 2006. 90-94.
Levertov, Denise. *Selected Poems*. United States, New Directions, 2003.

Lewis, T. (2008).—*Literature as Resistance*. *The Hudson Review*, 60(4), 655–664.
www.jstor.org/stable/20464787

Manṭo, Sa‘ādatḤasan. *Manto: Selected Short Stories: Including 'Toba Tek Singh' and 'The Dog of Tithwal'*. India, Random House India, 2012

Munro, Alice. *Selected Stories*. United Kingdom, Random House, 2012.

Neruda, Pablo. *The Poetry of Pablo Neruda*. United States, Farrar, Straus and Giroux, 2015.

Nguyen, Viet Thanh. *Race and Resistance: Literature and Politics in Asian America Race and American Culture*. USA, Oxford University Press, 2002.

Rich, Adrienne. *Collected Poems: 1950-2012*. United States, W. W. Norton, 2016.

Stoltz, Pauline. *Gender, Resistance and Transnational Memories of Violent Conflicts*. Germany, Springer International Publishing, 2020.

Williams, Nerys. *Contemporary Poetry*. United Kingdom, Edinburgh University Press, 2011.

Zimmermann, Jérémie, et al. *Cyberpunks: Freedom and the Future of the Internet*. United Kingdom, OR Books, 2016.

e-resources

<https://swatantryavaadini.in/> <https://www.thegoodtrade.com/features/inspiring-female-poets>

On Literature and Resistance <https://againstthecurrent.org/atc074/p1835/>

SEMESTER II

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Vocational Course II CG 1271 Narratives of Social Justice and Restitution

No. of credits: 3

Instructional hours: 4 per week [total 72 Hours]

Aim: To cultivate social sensitivity and identify the modes of addressing the areas concerned through specific skill development and career.

Objectives:

1. To create awareness of the language usage in understanding criminal justice, child welfare, mental health, agencies for the elderly, research organizations, advocacy, human rights, community development, international social work and substance abuse programs.
2. To sensitize the students to social needs and problems and find out the appropriate means of resilience and resistance.
3. To understand and practice Literature and Language to deal with social problems.

Course Outcome

CO 1: Make students cognizant regarding pressing social issues and to apply language skills, knowledge, and social skills to identify and defend human rights violations.

CO 2: Acquire skills of social work intervention in human needs and societal issues.

CO 3: Consider the importance of law and imbibe a clear set of values which informs the social work practice.

COURSE OUTLINE

Module 1

Background

Defining trauma- narratives of struggle,-bearing witness-silence,-testimony- post-traumatic stress disorder- post memory- intergenerational trauma- Recovery pattern- laws- The Impact and Implications of Trauma and Abuse- Child sexual abuse

1. A Lifetime of Anger and Pain”: Kali Tal and the Literatures of Trauma (Review) David J. DeRose, *Postmodern Culture* (7:1) January 1997
https://worldsofhurt.com/derose_review/
2. Sonia Falerio’s *The Good Girls* (novel) Black Cat, February 2021

3. *Rugmini* (Film) Directed by K.P Kumaran

Module 2

Background

Refugee crisis- UNHCR- land rights-internal displacement- dislocation-land acquisition.

1. Siddhartha Sarma: *Year of the Weeds* (Novel) Duckbill Books and Publications Pvt Ltd, 2018.)
2. Hansda Sowvendra Shekhar; 'The Adivasi Will Not Dance' by Hansda Sowvendra Shekhar (Short story from the collection *The Adivasi Will Not Dance: Stories*, Tiger Publishing Private Limited; 2011th edition (10 January 2017)
3. Brazil's Supreme Court to rule soon on Indigenous land rights (News paper report)
<https://www.aljazeera.com/news/2021/8/25/brazils-supreme-court-to-rule-soon-on-indigenous-land-rights>

Module 3

Background

Privilege- Power- Protest and Politics- Disabled-differently-abled-disabled friendly- politics of inclusion and exclusion-Transgender-Intersex-Transvestite- SRS- Preferred Pronouns- Trauma induced by various diseases

1. *Njan Avanalla Aval* (movie)
2. Malini Chib: *One Little Finger* (Autobiography) Sage Publications Pvt. Ltd; 1st edition April 2017)
3. Megha Rao: *Teething* Harper Collins India December 2021

Module 4

Practice- Writing trauma narratives- short projects- Interviewing, transcribing and editing testimonies of trauma survivors- Building community with trauma survivors (within the classroom and beyond) -Organizing Group projects on Social issues and problems of their choice and are expected to submit a report- Observation visits to various NGOs/Hospitals/Industries and Social welfare agencies to expose the students to the activities of various agencies.

Suggested Reading

Herman, Judith Lewis: *Trauma and Recovery*, Basic Books, 1997

Jacques, Juliet, *Trans: A Memoir*, Verso 2015

Kalli Tal. *Worlds of Hurt: Reading the Literatures of Trauma*. CUP, 1995

Mibang, Tamo , M.C. Behera. *Tribal Studies: Emerging Frontiers of Knowledge*, Mittal Publications, 2007.

Vickroy, Laurie. *Trauma and Survival in Contemporary Fiction* University of Virginia Press, 2002.

Wong, Alice, *Disability Visibility: First Person Stories from the twenty-first Century*, Vintage Books, 2020

Instruction to Teachers

- 1) The movies Article 15 and Pinjar are to be shown
- 2) Make the students explore how contemporary fiction narratives represent trauma--that response to events so overwhelmingly intense that normal responses become impaired.
- 3) Investigate the complex relationship between sociocultural influences and intimate personal relations portrayed through narratives
- 4) Examine how contemporary trauma narratives are indeed personalized responses to this century's emerging awareness of the catastrophic effects on the individual psyche of wars, climate catastrophe, poverty, colonization, sexual abuse, and domestic abuse.

Instruction to Question Paper Setters

Questions shall focus more on the practice of writing on issues and causes related to social justice. It should reflect how the paper sensitized the students on the issues discussed.

SEMESTER II

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Complementary Course II CG 1231 Language for the Media

No. of credits: 2

Instructional hours: 3 per week [Total: 54 Hours]

Aim: Introduce specific language skills for a career in media

Course objective

1. To understand how the content and presentation of media shapes our thoughts, vision, ethics and action
2. To develop ability to contribute to debates regarding major trends brought by digital media that drive social change
3. To understand the convergence of mass media as the futuristic trend opening up exciting career and creative opportunities

Course Outcome

CO1: Develop specific language skills for various media

CO2: Comprehend the trends and evolution of language use in media

CO3: Understand the role and use of language in the evolutionary history of medias

COURSE OUTLINE

Module I

Media- old media- new media- Media Convergence- Mass media effects and uses- Language use in various media- print/ digital- Language shift (Evolution) - types of narratives in media and specific language use- articles- feature writing- reports- stories- literary journalism (narrative journalism)- Hypodermic needle- two step flow theory- cultivation theory- social learning theory- Mc Luhan's Media determinism- Spiral of silence- Media hegemony-Agenda setting- uses and gratification approach

Module II

Digital culture and digital identity- User generated communication- Facebook, Instagram, Twitter- You Tube- Participatory culture and social media- Digital media and public sphere- Network theory- (Manual)Media and e-democracy- smartphone culture and society- New narrative forms like online shots, flash fiction, web series, viral videos, interactive comics, digital

trailers- trolls- Media and public opinion- Role of social media in democracy- cyber activism (with suitable examples)- Cyber Crime- online bullying, stalking, online frauds-Netiquettes

Module III

Practice Module

Writing for the print media-Writing headlines – Analysing newspaper articles, Planning and writing a newspaper article- Magazine: Composing magazine covers –Planning the contents of a magazine – Giving instructions for a photo shoot –Planning and writing a true life story, Writing for Radio, Television - Radio: Understanding the language of radio presenters – Understanding the production process - Television: Editing a TV documentary - Writing for advertisements- Advertisement: Creating a print advert –Creating a screen advert, Writing for the New Media: Briefing a website designer –Planning and writing a blog – Creating a podcast- Vlogs. Photography and photojournalism - Photo essays: an understanding of photo essay as a visual depiction of an event/issue. Writing Captions for photographs.

Classroom practice/Activities

1. Write a radio script for any one of the following: (a) Prime time News bulletin. (b) Radio drama based on a short story. (c) Radio feature on an event in your college.
2. Create a photo essay on a theme of your choice, with suitable captions.
3. Use any camera or mobile phone with video facility to create a 1-5-minute fiction story on a topic of your choice.
4. Preparing Newspaper Report
5. Writing blog

Suggested Reading

Manovich, Lev. “What is New Media?” in *The Language of New Media*. Cambridge: MIT Press. pp. 19-48. 2001.

Narula, U. *Communication Models*. Atlantic Publishers and Dist. 2006.

Baran, S.J. *Mass communication Theory: Foundations Ferment & Future*. Belmont CA: Wadsworth. 2010.

McQuail, D. *Mass Communication Theory: An Introduction*. Thousand Oaks: Sage. 2010.

Rogers, E and Singhal, A. *India's Communication Revolution: From Bullock Carts to Cyber marts*. Sage. 2001.

Kumar, K. J. *Mass Communication in India*. Mumbai: Jaico Pub. House. 2013.

Jeffrey, Robin. *India's Newspaper Revolution: Capitalism, Politics and the Indian language Press, 1977-99*. C. Hurst & Co. Publishers, 2000.

Baruah, U. L. *This is All India Radio*. Publications Division Ministry of Information & Broadcasting. 2017. Ninan, Sevanti. *Through the Magic Window: Television and Change in India*. Penguin. 1995.

Mankekar, Purnima. *Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India*. Duke University Press. 1999.

Gupta, Nilanjana. *Switching Channels: Ideologies of Television in India*. Oxford University Press, India. 1998.

Monaco, James, et al. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press. 2000.

Hill, John, and Pamela Church Gibson. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press. 1998.

Aruna Zachariah., *Print Media, Communication and Management : Elements, Dimensions and Images*, Kanishka Publishers, Delhi, 2007

Ambrish Saxena., *Fundamentals of Reporting & Editing*, Kanishka Publishers, Delhi.

George A. Hough., *News Writing*, Kanishka Publishers, Delhi, 2006

Suhas Chakravarty., *News Reporting & Editing : An Overview*, Kanishka Publishers, Delhi

Instructions to Teachers:

Teachers should stick to the syllabus for theoretical aspects. Regularly do classroom practice as per Module III

Instructions to Question Paper Setters

It is essential to evaluate Students' practical knowledge along with their theoretical awareness. Questions should focus more on the practice of writing for the media.

SEMESTER III

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Foundation Course II CG 1321 Evolution of the English Language

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Study the historical development of the English Language.

Objectives

1. Demonstrate a thorough understanding of the diachronic development of the English language down the ages.
2. Sensitize students to the changes that have shaped English
3. Enable understanding of the growth of English into a global language

Course Outcome:

CO 1: Knowledge of the paradigm shifts in the development of English.

CO 2: Imbibe the plural socio cultural factors that went in to the shaping of the English Language.

CO 3: Recognize the politics of many ‘Englishes’

COURSE OUTLINE

Module I

Language families – Indo-European family – Germanic group – Consonant shift – Descent of English – Old English and its features- Grimm’s law- Verner’s law- Umlaut and Ablaut – Dialects of OE – Celtic, Latin and Scandinavian influences

Module II

Norman Conquest – French influence – Middle English – Decay of inflections – Loss of grammatical gender – Impact of Bible Translations – Contributions of Chaucer to English – Rise of Standard English

Module III

Modern English – Contributions of Spenser, Shakespeare and Milton to English –Changes in pronunciation (Great Vowel Shift) – Spelling reform – Dr. Johnson’s dictionary – Evolution of English as a Global Language

Module IV

Semantic changes in English -Word formation – Growth of vocabulary – Various Englishes-Digital English.

Suggested Reading:

Barber C.L. *The Story of Language*. Pan Books. 1972.

---, *The English Language, A Historical Introduction*. CUP, 1993.

Baugh, Albert C, Thomas Cable. *A History of the English Language*. Taylor and Francis, 1993.
Crystal, David. *The Stories of English*. Penguin, 2005.

Wood, Frederick T. *An Outline History of English Language*. Macmillan, 2000.

e-resources:

—English language|| <https://www.britannica.com/topic/English-language>

—The History of English|| <https://www.thehistoryofenglish.com/index.html>

—Studying the History of English|| <http://www.uni-due.de/SHE/index.html>

—History of the English Language||
https://en.wikipedia.org/wiki/History_of_the_English_language

—History of English|| <https://www.englishclub.com/history-of-english/>

SEMESTER III

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Core Course IV CG 1341 British Literature II

No. of Credits: 4

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

Aim: Introduce the historical and philosophical shifts in British literature since 17th century.

Objectives

1. Familiarize the history of British literature from the 18th century to the Victorian age
2. Understand the socio-political, historical and cultural contexts
3. Be able to identify the changing trends in British literature in the 18th and 19th centuries

Course Outcome

CO 1: Sensitize students to the changing trends in British literature in the 18th and 19th centuries and connect it with the sociocultural and political developments.

CO 2: Develop the critical thinking necessary to discern literary merit and to recognize paradigm shifts in literary representations.

CO 3: Connect literature to the historical developments that shaped the British history.

COURSE OUTLINE

Module I

History: Age of prose and reason– Critical/literary essay – Sentimental Comedy - anti-sentimental comedy –heroic drama - Neoclassical poetry

1. John Dryden: —A Song for St. Cecilia's Day, 1687||
<https://www.poetryfoundation.org/poems/44185/a-song-for-st-cecilias-day-1687>
2. Lady Mary Wortley Montagu: —The Lover, A Ballad||
<https://www.poetryfoundation.org/poems/44761/the-lover-a-ballad>
3. Oliver Goldsmith – She Stoops to Conquer
<https://www.gutenberg.org/files/383/383-h/383-h.html>

Module II

Transitional Poets – Periodical essay – Rise of the English novel – Fielding, Richardson, Sterne and Smollett

1. Thomas Gray : —Elegy Written in a Country Churchyard
<https://www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard>
2. Elizabeth Carter: —Written Extempore on the Sea Shore
<https://www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml>
3. Richard Steele —The Spectator Club
<https://www.bartleby.com/27/7.html>

Module III

French Revolution – Romantic Revival – first and younger generations of Romantics - Lyrical Ballads – familiar/personal essay – Lamb, Hazlitt, De Quincey - fiction in the Romantic age– Walter Scott, Jane Austen

1. William Blake : The Tyger, —The Lamb
<https://www.poetryfoundation.org/poems/43687/the-tyger>
<https://www.poetryfoundation.org/poems/43670/the-lamb-56d222765a3e1>
2. William Wordsworth : The Kitten at Play
<https://www.poetrynook.com/poem/kitten-play>
3. Mary Lamb: —Choosing a Profession
<https://www.poetryfoundation.org/poems/51930/choosing-a-profession>
4. Charles Lamb – —Dream Children, a Reverie
http://essays.quotidiana.org/lamb/dream_children_a_reverie/
5. Jane Austen – Pride and Prejudice

Module IV

Victorian poets – Pre-Raphaelite Poetry - Victorian prose writers – Victorian Compromise - Victorian novelists – Women novelists

1. Robert Browning – —My Last Duchess
<https://www.poetryfoundation.org/poems/43768/my-last-duchess>
2. Charlotte Bronte: —On the Death of Anne Brontë
<https://www.poetryfoundation.org/poems/43710/on-the-death-of-anne-bronte>
3. Christina Rossetti – —Goblin Market
<https://www.poetryfoundation.org/poems/44996/goblin-market>
4. R. L. Stevenson – —Walking Tour
<https://www.thoughtco.com/walking-tours-by-robert-louis-stevenson-1690301>
5. Charles Dickens – A Tale of Two Cities

Suggested Reading

Alexander, Michael. *A History of English Literature*. Macmillan. 2000

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics* (Routledge Critical History of Victorian Poetry S). : Routledge. 1996

Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Carter, Ronald, John McRay. *The Routledge History of Literature in English*. Routledge, 2017

Daiches, David. *A Critical History of English Literature*, Vol. 3, Allied Publishers. 1979

FWH Myers, AC Bradley. *The Complete Works of William Wordsworth*. Imagination Books. 2018

McLane, M. (2008). *The Cambridge Companion to British Romantic Poetry* (Cambridge Companions to Literature) (J. Chandler, Ed.). Cambridge: Cambridge University Press.

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003 Poplawski, Paul. *English Literature in Context*. CUP. 1993

Quintana, Ricardo. *Oliver Goldsmith as a Critic of the Drama. Studies in English Literature, 1500-1900. Vol. 5, No. 3, Restoration and Eighteenth Century* (Summer, 1965), pp. 435-454 (20 pages) Published By: Rice University

Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry* (Penguin Classics) Paperback .2005

e-resources

<http://www.victorianweb.org/previctorian/nc/ncintro.html>

<https://www.britannica.com/art/Romanticism>

<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

<https://www.gutenberg.org/files/36773/36773-h/36773-h.htm>

<https://www.gutenberg.org/files/9622/9622-h/9622-h.htm>

https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21

<https://library.unt.edu/rarebooks/exhibits/women/17th.htm>

SEMESTER III

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Core Course V CG 1342 Popular Literature

No. of Credits: 4

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: To broaden the idea of literature and culture and the concept of texts

Objectives

1. Give an awareness about cultural studies and popular culture
2. Learn the difference between genre fiction and literary fiction
3. Gain a perspective into the debate between high and low cultures and literatures

Course Outcome

CO 1: Understand the categories of the —popular and the —canonical

CO 2: Identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the science fiction and fantasy, and children's literature and assess the literary and cultural formation of the popular.

CO 3: Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.

COURSE OUTLINE

Module 1: Introduction to Cultural Studies

Culture and cultural studies – ideology and culture – popular culture - cartoon/comic strips-comics-chick lit—music-bands-dance-art-television shows.

Articles

1. Meena T Pillai. — ‘What is Cultural Studies?’
<https://popularliterature2acbccs.blogspot.com/2022/03/what-is-cultural-studies-by-dr-meena.html>
2. Ranajit Chakrabarty and Mugdha Sengupta — “Popular Culture in Dooradarsan” Social Change Vol. 34, no. 3, Sep. 2004 pp. 1-15.
<https://journals.sagepub.com/doi/pdf/10.1177/004908570403400301>

Module 2: Reading Popular Culture

Article

1. Basil Thomas — “Clothing the Praxis of Culture: Dress Code as Text in Tom’s Cartoons.” *Littcrit* Vol 45, no 2, Dec. 2019, pp. 99-104.

Poems/Songs

1. Bob Marley — “Get Up Stand Up”
https://www.google.com/search?kgmid=/g/11cmh88q_v&hl=en-IN&shem=tbcftco&q=Get+Up+Stand+Up&kgs=93df29330c92b33d&shndl=17&source=sh/x/kp/osrp/4&entrypoint=sh/x/kp/osrp
2. BTS Band: “So What” (Korean) <https://www.youtube.com/watch?v=66VsKox3itk>
English translation of the lyrics <https://genius.com/Genius-english-translations-bts-so-what-english-translation-lyrics>
3. Manu Manjith, Sithara Krishnakumar and Midhun Jayaraj : “Poomathe Ponnamma”
https://www.youtube.com/watch?v=6_FImV_TL24

Films

1. *Kumbalangi Nights*. (2019).
2. *Harry Potter and the Sorcerer's Stone*. (2001)

Module 3: Popular Literature: Essay and Novel

Popular literature- - origins and development- characteristic features- genres and subgenres- folk tales-fairy tales-ballads-romances-periodicals-detective fiction- sci-fi- fantasy-horror-children’s literature.

Article

Arshad Ahammad A. — “Popular Fiction: A Short Introduction”
<https://popularliterature2acbccs.blogspot.com/2022/03/popular-fiction-short-introduction-by.html>

Novel

C S Lewis — *The Lion, the Witch and the Wardrobe* (Chronicles of Narnia). Geoffrey Bles, 1950.

Module 4: Reading Popular Tales

Fairy/folk tales

1. Yei Theodora Ozaki — “The Farmer and the Badger”. *Japanese Fairy Tales*.
<https://etc.usf.edu/lit2go/72/japanese-fairy-tales/4836/the-farmer-and-the-badger/>

2. “Ali Baba and the Forty Thieves.” — Tales from the Arabian Nights.
<https://sites.pitt.edu/~dash/alibaba.html>

Detective Story

Arthur Conan Doyle — “The Adventure of the Devil’s Foot” (Sherlock Holmes Collection)
<https://sherlock-holm.es/stories/pdf/a4/2-sided/devi.pdf>

Pulp fiction

Vidya Subramaniam. — “Me.” *Blaft Anthology of Tamil Pulp Fiction*, edited by Rakesh Khanna, Blaft Publications, 2008, pp 116-19.

Horror Story

Maria Rose: “Betty.” *Grandhakaarante Maranavum Mattu Bheethikathakalum*. Mathrubhumi Books, 2020. (story translated into English by Priya K Nair)

Fanfiction

Amit Chaudhuri : “Wensleydale.” *Tales from a Master’s Notebook: Stories Henry James Never Wrote*, edited by Philip Horne, Vintage, 2018.

Sci-fi

Eleanor Arnason : “Holmes Sherlock.” *The Mammoth Book of Best New SF 26*, edited by Gardner Dozois, Robinson, 2013.

Suggested Reading

Burns, Gary (editor). *A Companion to Popular Culture*. Wiley Blackwell, 2016.

Dozois, Gardner (editor). *The Mammoth Book of Best New SF 26*. Robinson, 2013.

Highmore, Ben. *Culture*. Routledge, 2015.

Horne, Philip (editor). *Tales from a Master’s Notebook: Stories Henry James Never Wrote*. Vintage, 2018.

Khanna, Rakesh (editor). *Blaft Anthology of Tamil Pulp Fiction*. Blaft Publications, 2008.

Pawling, Christopher. “Popular Fiction: Ideology or Utopia?” *Popular Fiction and Social Change*. Basingstoke: Macmillan, 1985.

Rowling, J.K. *Harry Potter and the Philosopher’s Stone*, Bloomsbury, 2017.

Ryan, Michael (editor). *Cultural Studies. An Anthology*. Wiley Blackwell, 2008.

Suvin, Darco, —*On Teaching SF Critically, Positions and Presuppositions in Science Fiction*. Kent, Ohio: Kent State University Press. 1989

Todorov, Tzevetan. —*The Typology of Detective Fiction. The Poetics of Prose*. Ithaca: Cornell UP, 1995.

Walton, David. *Introducing Cultural Studies. Learning through Practice*. Sage, 2008.

e-resources

Grossman, Lev. Literary Revolution in the Supermarket Aisle: Genre Fiction Is Disruptive Technology. 23 May 2012, <https://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>

Khair, Tabish. “Indian Pulp Fiction in English: A Preliminary Overview from Dutt to Dé.” *The Journal of Commonwealth Literature*, vol. 43, no. 3, Sept. 2008, pp. 59–74, doi:10.1177/0021989408095238.

Lee, L. J. Guilty Pleasures: Reading Romance Novels as Reworked Fairy Tales. *Marvels & Tales* 22 (1) 2008. <https://www.muse.-jhu.edu/article/247497>

Swirsky, Peter. —Popular and Highbrow Literature: A Comparative View. *CLCweb: Comparative Literature and Culture*. Volume 1 Issue 4 1999. <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1053&context=clweb>

Instructions to Teachers

The primary intention of this course is to familiarize the students with popular literature and culture. Since popular fiction contributes largely to enhance reading habits of young people, the prescribed texts and stories are meant to read by students themselves. Teachers should not teach the stories or novels in detail in the classroom since they are prescribed for non-detailed study. Instead, the teachers are supposed to discuss the popularity and the cultural relevance of the works and the features of the genre to which they belong to.

Instructions to Question Paper Setters

No deeper level textual questions should be asked from the prescribed stories, novels and films. Questions may be asked about the readability, popularity and timelessness of the prescribed texts and features of various subgenres. Questions should be to assess the reading habits of the students, not to evaluate critically the prescribed texts.

SEMESTER III

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Vocational Course III CG 1371 Translation Studies

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Introduce translation as a career option

Objectives

To introduce / familiarize learners to:

1. Translation Studies as a discipline
2. Systematic understanding of the process of translation
3. Translation Practice as a Profession

Course Outcome

CO1: To appreciate Translation Studies as an independent academic discipline

CO2: To critically reflect on the process of translation and its types

CO3: To build a genuine interest and to focus on a career in the field of translation

COURSE OUTLINE

Module 1

Conduct classroom activities of translation practice including a simple text, anecdotes, small passages from short stories and poems. All these exercises will focus on the following key concepts:

- Source text & Target text
- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound

Translation

Module 2

Conduct classroom activities of translation practice including newspaper cuttings, notices, official documents and a short piece of legal document. All these exercises will focus on the following key concepts:

- Source text & Target text
- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound

Translation

Module III

Susan Bassnet: Chapter 1: Central Issues, Translation Studies

‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation’
<https://www.trans-techresearch.net/wp-content/uploads/2015/05/three-hundred-Ramayanas-A-K-Ramanujan.pdf>

Module IV

Translation Practice- Provide exercises as per Module I and II

Suggested Reading

Abdulla, V. and R.E. Asher, editors. *Wind Flowers*. Penguin, 2004.

Ashly, C.N. *O. Henriyude Theraanjedutha Kathakal* Papion. Kozhikodu.

Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004.

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.

Instruction to Teachers

The course should focus on the practice of translation

Instruction to Question Paper Setters

Questions should be asked so as to discuss the concerns within the act of translation. It should also focus on translation practice.

SEMESTER III

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Complementary Course III CG 1331 Environment Studies and Disaster Management

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim: Create awareness and sensitivity towards environment and related concerns

Objectives:

1. Engage with a wide range of issues in environmental studies and disaster management.
2. Acquire a set of values for environmental protection and conservation
3. Manage natural disasters and other emergency situations and to develop a critical vocabulary related to environmental studies and disaster management

Course Outcome:

CO1: understand environmental crises and disaster management situations

CO2: take lead in spreading environmental values and creating awareness among the public

CO 3: respond in a better way to a natural calamity or disaster and articulate environmental concerns using appropriate vocabulary

COURSE OUT LINE

Module I

Understanding the Environment & Resources and their Conservation- Natural Resources- biodiversity- conservation

Introduction: Environment-its importance-types of ecosystems

1. “Chief Seattle’s Speech”
2. “Trophic Cascade” (A poem by Camille T. Dungy)
3. The Inheritors of the Earth (A translation of Short Story by Vaikom Muhammed Basheer)
4. ‘Conservation in the Era of Climate Change: Role of Youth’ (Dr. A. Biju Kumar)
<https://www.youtube.com/watch?v=jfZ1x3EdZMk>

Module II

Environmental Pollution

Introduction: Types-Causes-Effects-Waste management-Policies and practices

1. Beat Plastic Pollution (An article from unenvironment.org)
2. “Memory of Hiroshima” (A poem by K. Satchidanandan)
3. E is for E-waste (Ellen Banda-Aaku)

Module III

Disaster Management

Introduction: Natural and Man-made- health emergency- handling hazardous materials-managing personal disasters- bomb threats- disasterpreparedness-management-rehabilitation

1. An introductory essay on Disaster Management
2. The Truth about the Floods (A poem by Nissim Ezekiel)
3. A newsletter on Bhopal Gas Tragedy
4. ‘Relief Standard Operating Procedure for Natural & Man-made disaster,’ an essay.

Module IV

Students are expected to engage in any one of the activities suggested below.

1. Visit to a local area to document environmental assets: River/Forest/Grassland/Hill
2. Visit to a local polluted site: Urban/Rural/Industrial/Agricultural
3. Study of simple ecosystems: Pond/River/Hill slopes
4. Mock drill organized in their college by the local disaster management agencies

Text Book Prescribed:

Ecscapes

Edited by Dr Kishore Ram, Assistant Professor, Department of English, N.S.S College, Kottiyam, Dr Gireesh J., Assistant Professor, Department of English, Govt. Arts College, Thiruvananthapuram, Ranjith Krishnan K.R., Assistant Professor, Department of English, N.S.S College, Kottiyam and Dr Deepa Prasad L. Assistant Professor, Research Centre and Department of English, University College, Thiruvananthapuram. Publishers: Emerald

Suggested Reading

Bharucha, Erach. *The Biodiversity of India*. Mapin Publishing Pvt. Ltd. Ahmedabad, 2003.

Brunner, R C. *Hazardous Waste Incineration*. McGraw Hill Inc, 1989.

Clark, R S. *Marine Pollution*. Clanderson Press, Oxford, 2008.

Cunningham, W P. *Environmental Encyclopaedia*. Jaico Publishing House, Mumbai, 2001.

Hawkins, R. E. *Encyclopedia of Indian Natural History*, Bombay Natural History Society, Bombay, 2005.

Heywood V.H. and Watson RT, *Global Biodiversity Assessment*. Cambridge University Press.1995.

Jadhav H and Bhosale V.M. *Environmental Protection and Laws*. Himalaya Publishing House, Delhi, 1995.

Odum EP. *Fundamentals of Ecology*. WB Saunders Co. USA, 1971.

Bumgarner, Jeffrey B. *Emergency Management: A Reference Handbook*. ABC-Clio, 2008.

Birkland, Thomas A. *Lessons of Disaster: Policy Change after Catastrophic Events*.Georgetown University Press, 2006.

Cahill, Kevin M. *Emergency Relief Operations*. FordhamUP, 2003.

SEMESTER IV

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Core Course VI CG 1441 20th Century World Literature

No. of Credits: 4

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

Aim: Understand the diversity of cultures and the commonalities of human experience in the literature of the world.

Objectives

1. Expand the knowledge of narrative and literary representations and genres across the globe.
2. Help students contextualise contemporary English studies
3. Trace the concerns literatures of the late 20th century and 21st Century engage in

Course Outcome

CO 1: Get acquainted with varied socio-cultural and political experiences and expressions.

CO 2: Gain a theoretical grounding to read literatures in English from different regions and accept the fact that world literature is literature that gains in translation.

CO 3: Learn to avoid homogenising cultures and languages and protect the diversity of languages and cultures present in literary works.

COURSE OUTLINE.

Module I: Poetry

1. Pablo Neruda: — ‘Tonight I Can Write the Saddest Lines’
<https://www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/>
2. Adonis – “A Vision”
<https://www.poetryfoundation.org/poetrymagazine/poems/149492/a-vision-5c897d52e7fe7>
3. Mary Elizabeth Frye: — ‘Do not stand at my grave and weep’
http://www.yourdailypoem.com/listpoem.jsp?poem_id=322
4. Yuri Izdryk — ‘Make Love’

- http://l.academicstudiespress.com/borderlines/poem/Make_Love_ukr/
5. Yahuda Amichai — “Problem in a Math Book”
<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=40663>
 6. Thomas Transtromer- ‘Alone’
<https://anthonywilsonpoetry.com/2016/09/14/alone-by-tomas-transtromer/>

Module II: Fiction

1. Haruki Murakami — *Norwegian Wood*. Penguin, 1989.
2. Jose Saramago — *Death at Intervals*. RHUK, 2009.
3. Shahad Al Rawi. — *The Baghdad Clock*. One world Publications, 2016.
4. João Guimarães Rosa — “The Third Bank of the River”. (Short Story)
<http://www.sphstigers.org/ourpages/users/jasher/SSBootCampWebsite/The%20Third%20Bank%20of%20the%20River.pdf>
5. Jamaica Kincaid — “Girl”. (Short Story)
<https://erhsnyc.org/ourpages/auto/2016/3/14/36191544/Girl%20by%20Jamaica%20Kincaid.pdf>

Module III: Drama

1. Lady Gregory: *Rising of the Moon*
2. Nilo Cruz — *Anna in the Tropics*
<https://www.york.cuny.edu/Members/tamrhein/Anna%20Script%20and%20Notes.pdf>

Module IV: Non-fiction

1. Umberto Eco. “On the Elusive Concept of Ugliness.”
<https://lithub.com/umberto-eco-on-the-elusive-concept-of-ugliness/#:~:text=I%20am%20ugly%2C%20but%20I,power%E2%80%94is%20nullified%20by%20money>
2. Yuval Noah Harari. “The World after Coronavirus.” Financial Times. 20 Mar. 2020.
<https://www.ft.com/content/19d90308-6858-11ea-a3c9-1fe6fedcca75>

Suggested Reading

Boruszko, Graciela, and Steven Tötösy de Zepetnek, eds. “New Work about World Literatures”. Special Issue. CLC Web: Comparative Literature and Culture 15.6. 2013.

Casanova, Pascale. *The World Republic of Letters*. Tr. M. B. DeBevoise. Cambridge: Harvard UP, 2004.

Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.

- Damrosch, David. *What Is World Literature?* Princeton: Princeton University Press, 2003.
- Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula K.
- Heise, DjelalKadir, David L. Pike, Sheldon Pollock, Bruce Robbins, HaruoShirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.
- Davis, Paul, John F. Crawford, Gary Harrison, David M. Johnson, and Patricia Clark Smith, eds. *The Bedford Anthology of World Literature*. New York: Bedford/St. Martin's, 2004. 6 Vols.
- D'haen, Theo. *The Routledge Concise History of World Literature*. London: Routledge, 2011.
- D'haen, Theo, David Damrosch, and DjelalKadir, eds. *The Routledge Companion to World Literature*. London: Routledge, 2011.
- D'haen, Theo, César Domínguez, and MadsRosendahl Thomsen, eds. *World Literature: A Reader*. London: Routledge, 2012.
- Domínguez, César. "GualterioEscoto: A Writer across World-Literatures". *Translation and World Literature*. Ed. Susan Bassnett. London: Routledge, 2019. 75-91.
- Hashmi, Alamgir. *The Commonwealth, Comparative Literature, and the World*. Islamabad: Indus Books, 1988.
- Juvan, Marko, ed. "World Literatures from the Nineteenth to the Twenty-first Century". Special Issue CLCWeb: Comparative Literature and Culture 15.5 (2013)
- Juvan, Marko. *Worlding a Peripheral Literature*. Singapore: Palgrave Macmillan, 2019. doi:10.1007/978-981-32-9405-9.
- Lawall, Sarah, ed. *Reading World Literature: Theory, History, Practice*. Austin: University of Texas Press, 1994.
- Pizer, John. *The Idea of World Literature: History and Pedagogical Practice*. Baton Rouge: Louisiana State University Press, 2006.

- Prendergast, Christopher, ed. *Debating World Literature*. London: Verso, 2004.
- Puchner, Martin, Suzanne Conklin Akbari, Wiebke Denecke, Vinay Dharwadkar, Barbara Fuchs, Caroline Levine, Sarah Lawall, Pericles Lewis, and Emily Wilson, eds. *The Norton Anthology of World Literature*. New York: W. W. Norton, 2012. 6 Vols.
- Rothenberg, Jerome, and Pierre Joris, eds. *Poems for the Millennium: A Global Anthology*. Berkeley: University of California Press, 1998. 2 Vols.
- Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.
- Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).
- Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.

SEMESTER IV

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Core Course VII CG 1442 Twentieth Century Malayalam Literature in Translation

No. of Credits: 4

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim Introduce literary narratives of 20th century Malayalam Literature

Objectives

1. Introduce the students to the historical and socio-cultural atmosphere in which Malayalam literature became enriched
2. Provide the students a basic understanding of Malayalam literature
3. Get an understanding of the gradual transformation of Malayalam literature from the early modern to the post modern

Course Outcome

CO 1: Discern the varied milieu of the development and growth of Malayalam literature and be sensitive to its socio cultural and political implications.

CO 2: Get a basic knowledge of the literary and the non-literary works produced in Malayalam and the politics of its plurality.

CO 3: Sense the distinctness of the socio-cultural- political arena in which Malayalam literature developed.

COURSE OUTLINE

Module I Poetry

Background to the growth of Malayalam poetry – beginning of modernism in Malayalam poetry- the major poets – contemporary Malayalam poetry

1. Nalapat Balamani Amma: — ‘The Housewife’
www.poetryfoundation.org
2. Edasseri Govindan Nair: — ‘The Cooking Pot and the Sickle’
<https://www.edasseri.org/English/translations/PuthankalavumArivalum.htm>
3. D. Vinayachandran: — ‘Advent’
4. Sugatha Kumari: — ‘The Temple Bell’
5. K. G. Sankara Pillai: — ‘Goorkha’

<https://www.poetryinternational.org/pi/poem/8733/auto/0/0/K-G-Sankara-Pillai/Goorkha/nl/tile>

6. Anitha Thampi: — ‘While Sweeping the Front Yard’
<https://www.poemhunter.com/poem/while-sweeping-the-front-yard/>
<https://www.poetryinternational.org/pi/poem/19138/auto/0/0/Anitha-Thampi/Sweeping-the-Front-Yard/en/tile>
7. Vipitha: — ‘The Snakes have Hollows’
<http://www.modernliterature.org/2020/09/09/poems-by-vipitha/>

Module II Fiction

A brief history of Malayalam Fiction– Major writers - Emergence of Novel – major novelists – contemporary Malayalam fiction – major female writers --- transformation from modern to post–modern themes and techniques.

Short Story

1. O.V Vijayan: — ‘After the Hanging’
https://www.google.co.in/books/edition/Wind_Flowers/GHHX2QDHYxgC?hl=en&gbpv=1
(from *Wind Flowers* (Ed. R. E. Asher, V. Abdulla).Penguin. 2004
2. Sarah Joseph: — ‘Inside Every Woman Writer’ (from *Breaking the Silence: An Anthology of Women’s Literature*.(Ed. Dr. Shobhana Kurien, Bookmates Publishers, 2017.
3. N. S. Madhavan: — ‘Higuita’
4. Maythil Radhakrishnan: — ‘Pythagoras’
5. C. Ayyappan: — ‘Spectral Speech’
6. Ashitha : — ‘In the Moonlit Land’
7. Sithara S. : — ‘Fire’

(Stories Sl.no: 3-7) from The Oxford India Anthology of Malayalam Literature (2- Volume Set) OUP, 2017)

Novel

1. Lalithambika Antharjanam: *Fire, My Witness* (Agnisakshi) OUP, 2015
2. Vaikom Muhammed Basheer: *Pathumma’s Goat*

Module III Non-Fiction

1. K. K. Kochu: — ‘Writing the History of Kerala: Seeking a Dalit Space’ K Satyanarayana, Susie J Tharu. *No Alphabet in Sight* Penguin, 2011
2. J Devika: — ‘Imagining Women’s Social Space in Early Modern Keralam’, Section II Page no 9-16) (opendocs.ids.ac.uk,2002)

<https://opendocs.ids.ac.uk/opendocs/bitstream/handle/20.500.12413/2932/wp329.pdf;sequence=1>

Module IV Drama

Evolution of Drama – influence of colonialism in the emergence of drama – major dramatists.

1. C.N. Sreekantan Nair. *Kanchana Sita*.
(*In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction*. OUP, 2012).

Suggested Reading

George, K.M. *A Survey of Malayalam Literature*, Asia Publishing House, 1968.

---, *Western Influence on Malayalam Language and Literature*, Sahitya Academy. 1972.

Paniker, K Ayyappa. *A Short History of Malayalam Literature*. Dept of Public Relations, Govt of Kerala, 1977.

Nair, Sreedevi. K. *Women Writers of Kerala*. SSS Publications, 2012.

e-resources

<https://www.edasseri.org/ListenToEdasseriPoems.htm>

https://www.poemhunter.com/i/ebooks/pdf/edasseri_govindan_nair_2012_9.pdf

<http://keralasahithi.synthasite.com/>

http://sahitya-akademi.gov.in/library/meettheauthor/kadammanitta_ramakrishnan.pdf

SEMESTER IV

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Vocational Course IV CG 1471 Language Editing and Publishing

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Skill Development

Objectives:

1. Familiarize students with basic concepts related to editing and publishing
2. Cultivate in them the skills necessary to become a competent editor
3. Introduce them to the evolving landscape of the publishing industry and the various opportunities it offers

Course Outcome:

CO 1: Students must be able to identify the different steps and stakeholders involved in the editorial process

CO 2: Acquire a working knowledge of the mechanics of editing and proof reading and utilize the same on a practical level to create error-free, well edited texts

CO 3: Be sensitized to the legal aspects involved in editing and publishing and find gainful employment in the editing and publishing industry

COURSE OUTLINE

Module 1

Editing – definition, scope, types – developmental editing – copy editing – proofreading – on-screen copy editing – software tools – brief overview of the editing process – types of editors – interaction between author, editor and publisher – copyright laws – acknowledgements – legal issues – introduction to editing tools – concept of in house style – select terms.

Module 2

Publishing – definition and scope – brief history of the publishing industry – various publishing markets: consumer and non-consumer publishing — publishing process – key stages and participants – parts of a book – major publishing houses – the digital turn in publishing – getting started in publishing – select terms.

Module 3 (Praxis)

Essentials of language editing: sentence structures, vocabulary choice, adverb positions, cohesion and coherence, ambiguity, transitional shifts, paragraphing – copy editing: sentence length, punctuation, capitalisation, spelling standardization, titling and subtitling, MLA style sheet, typography– content editing: checking for factual accuracy, references

Module 4 (Praxis)

Proofreading (with symbols) – introduction to self-publishing platforms : Kindle Direct Publishing – Kobo – Instagram – LinkedIn publishing – Medium

Class room activities

- Practice formatting references as per MLA guidelines
- Practice proof reading and markup on sample texts
- Practice editing on sample texts – students to be able to rectify ambiguity, errors in terms of grammar, syntax, vocabulary

Suggested Reading

Butcher, Judith. et al. Butcher's Copy Editing: *The Cambridge Handbook for Editors, Copy Editors and Proof Readers*. Fourth Edition. Cambridge, CUP, 2006.

Chicago Manual of Style. 15th Edition. University of Chicago, 2003.

Clark, Giles, and Angus Phillips, eds. *Inside Book Publishing*. Sixth Edition. New York: Routledge, 2020.

Critchley, William. *The Pocket Book of Proof Reading: A Guide to Free-Lance Proof Reading and Copy Editing*. First English Books. 2007

Dunham, Steve. *The Editor's Companion: An Indispensable Guide to Editing Books, Magazines, Online Publications, and More*. Writer's Digest. 2015.

Huddleston R., and Geoffrey K. Pulia, eds. *A Student's Introduction to English Grammar*. CUP. 2005

MLA Handbook for Writers of Research Papers. Eighth edition. Modern Language Association of America. 2021

Phillips, Angus, and Michael Bhaskar, eds. *The Oxford Handbook of Publishing*. New York: Oxford UP, 2019.

E-resources:

- <https://brians.wsu.edu/common-errors/>

- <https://aceseditors.org/resources/diversity-inclusion-resources>
- <https://www.rabbitwitharedpen.com/resources>
- <https://besteditproof.com/en/academy/proofreaders-marks-symbols>
- <https://www.elsevier.com/editors/perk/legal-guide-for-editors>
- https://owl.purdue.edu/owl/avoiding_plagiarism/guide_overview%20.html
- Create a Book (amazon.com)
- <https://www.linkedin.com/help/linkedin/answer/a522427/publish-articles-on-linkedin?lang=en>
- Penguin Random House – Careers

Instructions to Teachers

This course is activity oriented. Modules III & IV designed for practical purpose. Classroom activities must be conducted to impart the students' practical knowledge in language editing and publishing. Internal evaluations shall be done in the form of extended practical activities.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER IV

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Vocational Course V CG 1472 Content Writing

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: To equip students with the skills required to cope with the demands of the digital world and to make them career-ready

Objectives

1. Introduce the interdisciplinary field of web content writing and development to students.
2. Encourage students to develop specific writing skills according to the demands of the industry in tune with the digital medium.
3. Enhance the employability skills of students based on industry and marketing.

Course Outcomes

CO 1: Understand what content writing is and attain an awareness of its scope.

CO2: Gain familiarity with various digital platforms and the formats of online publications.

CO3: Strengthen content writing skills through practice tasks and gain an awareness about style and specifications in digital media platforms.

COURSE OUTLINE

Module I

Digital content writing- scope and relevance - types of content creation- articles, blogs, e-books, press releases, newsletters etc - print and web content writing - technical and marketing content development-corporate communication – role of a content writer- digital marketing and social media marketing.

Module II

Style - Expository writing, descriptive writing, narration, persuasive writing- avoiding jargon- including keywords, using informal expressions, American words and spelling-use of punctuations, bullets, numbering-style sheets.

Module III -Writing Practice

Digital platform content creation practice

Social media writing-writing for web landing pages and e commerce websites-blog writing-articles-introduction to WordPress website, linkedin profile creation, podcast creation-promotional product description-How-to Guides-digital news report writing.

-Steps to be followed

researching the topic-creating outline-writing the first draft-reviewing, editing and proofreading-unity and coherence-writing attractive headlines

Module IV

Editing and proofreading –following company stylesheets- Plagiarism-rules on plagiarism-how to write plagiarism free copies

Assignment

1. Develop content for a selected social media site in 500 words.
2. Edit and proofread the chosen texts.

Suggested Reading

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, 2012.

Female Entrepreneur India. “Content Writing Basics.” YouTube, YouTube, 11 Mar. 2017, www.youtube.com/watch?v=u3jVX2EOMIU.

Gray, Sherry. “The 5 Skills You Need to Become a Successful Content Writer.” *Entrepreneur*, *Entrepreneur*, 5 Aug. 2015, www.entrepreneur.com/article/247908.

Handley, Ann. *Everybody Writes: Your Go-to Guide to Creating Ridiculously Good Content*. Wiley India Pvt. Ltd., 2017.

Jones, Colleen. *Clout: The Art and Science of Influential Web Content*. Pearson Education Distributor, 2011.

McCoy, Julia. *So You Think You Can Write? The Definitive Guide to Successful Online Writing*. CreateSpace Independent Publishing, 2016.

McHarry, Sarah. *Wordpress to Go: How to Build a WordPress Website on Your Own Domain, from Scratch, Even If You Are a Complete Beginner*. CreateSpace, 2016.

Penn, Joanna. *How to Make a Living with Your Writing: Books, Blogging and More*. The Creative Penn Limited, 2017.

“Prevent Content Theft.” WordPress.com Support, 30 Apr. 2021, wordpress.com/support/prevent-content-theft/ .

Redish, Janice. *Letting Go of the Words: Writing Web Content That Works*. Morgan Kaufmann, 2012.

Saleh, Naveed. *The Complete Guide to Article Writing: How to Write Successful Articles for Online and Print Markets*. Writer's Digest, 2014.

Scott, David Meerman. *The New Rules of Marketing and PR How to Use Social Media, Online Video, Mobile Applications, Blogs, News Releases, and Viral Marketing to Reach Buyers Directly*. John Wiley & Sons, 2017.

Sharma, Vibha, et al. “A Career in Content Writing: 5 Easy Steps to Get Started.” Mindler Blog, 28 May 2021, www.mindler.com/blog/how-to-become-a-content-writer-in-india/ .

Skrabanek, Britt, et al. “Content Writers: 10 Types and When to Use Them - Clearvoice.” ClearVoice Blog, 29 June 2021, www.clearvoice.com/blog/10-types-content-writers-use/ .

“Want to Start b2b Writing? Here's Everything You Need to Know.” Location Rebel, 21 Feb. 2022, www.locationrebel.com/b2b-writing/ .

“What Is Plagiarism & Why Is It Important for Blog Writing?” The Uni Square Blog, 30 Apr. 2019, blog.unisquareconcepts.com/content-writing/what-is-plagiarism-why-is-it-important-for-blog-writing/ .

All the reference books can be downloaded via this site:

<https://www.pdfdrive.com/content-writing-books.html>

Instructions to Teachers

This course is activity oriented and the modules are designed for practical purpose. Classroom activities must be conducted to impart the students’ practical knowledge in content writing. Internal evaluations shall be done in the form of extended practical activities.

Instructions to Question Paper Setters

Since this is a vocational course, students’ practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER IV

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Complementary Course IV CG 1431 Literatures of Travel and Tourism

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim: To introduce learners to emerging career opportunities in the field of travel and tourism, and to facilitate development of key language skills in the area.

Objectives:

1. Develop an overview of Travel Studies and its fundamentals
2. Equip learners with skills and knowledge required to plan, produce, and present travel-related content across a variety of media.
3. Empower learners to use English efficiently in professional and academic settings related to Travel Studies

Course Outcomes:

CO1: Familiar with various forms of travel writing.

CO2: Able to effectively produce content using them.

CO3: Acquire language proficiency for professional opportunities and academic settings related to Travel and Tourism.

COURSE OUTLINE

Module 1: Introduction to Travel

What is Travel Studies - History and Evolution of Travel - Gender and Intersectional aspects of Travel - Modes of Travel (Pilgrimage to Tourism) - Development of Travel Technology - Emergence of Tourism - Interrelation between Travel and Tourism - Travel Content in Tourism

Module 2: Narrating Travel

Travel Writing - Drafting Travel Narratives - Travel as self-writing - Types - Travelogues (Prose, Articles) - Travel Blogs - Radio/Podcast narratives of travel - Travel videos/documentaries - Travel photography - Social Media Travel Content

Case Study 1: @hippie.trail (<https://www.instagram.com/hippie.trail/?hl=en>)

Case Study 2: Inditales: Travel Blog from India by Anuradha Goyal (<https://www.inditales.com>)

Module 3: Travel and Tourism Industry

Travel as Leisure - Travel and Tourism Industry - Role of Travel Agencies - Travel Guidebooks
- Impact of Tourism (Economic, Socio-Cultural, Environmental) - Tourism Promotion & Marketing - Multimedia and Digital Campaigns for Travel & Tourism

Case Study 1: Young Pioneers Tours (Travel Agency that specialises in dangerous locations:
<https://www.youngpioneertours.com>)

Case Study 2: Lonely Planet Travel Website (<https://www.lonelyplanet.com>)

Case Study 3: “God’s Own Country” Tourism Campaign in Kerala

Suggested Reading

Youngs, Tim. *Travel Writing: a Very Short Introduction*. Oxford UP 2022.

Thompson, Carl, editor. *Routledge Companion to Travel Writing*. Routledge, 2016.

Sharply, Richard. *Travel and Tourism* (SAGE Course Companions). Sage, 2006.

Dictionary of Leisure, Travel, and Tourism: Third Edition. A & C Black, 2003.

Sigala, Marianna, Evangelos Christou, and Ulrike Gretzel. *Social Media in Travel, Tourism and Hospitality: Theory, Practice and Cases*. Ashgate, 2012.

Jones, Leo. *Welcome! Student's Book: English for the Travel and Tourism Industry*. Cambridge UP, 2005.

Wyatt, Rawdon. *Check Your English Vocabulary for Leisure, Travel and Tourism*, Second Edition. A & C Black, 2007.

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Core Course VIII CG 1541 Film Studies

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Introduce the theoretical study of films

Objectives

1. Familiarize students with the emerging area of film studies and make them equipped to decipher the meaning of a movie.
2. Enable the students to understand the medium of cinema with an ample knowledge of the basic terminologies
3. Help them trace the evolution of the different movements in the film history

Course Outcome

CO 1: Recognize the language of films and use it creatively.

CO 2: Analyze films from both technical and non-technical perspectives

CO 3: Use film as a medium of communication and derive an interest in various careers related to film

COURSE OUTLINE

Module I The Basics

The basic understanding of the word ‘film’- film as art, business and technology – three aspects of a movie: literary, dramatic, cinematic— a brief history – optical illusion – series photography- motion picture – projection – the evolution of narratives- studios.

Language of Cinema- Types of Shots, Angles –Camera Movements –Focus – Use of colour and lighting, Sound- Editing – Different styles of Editing -30 degree rule and 180 degree rule- Mise-en-Scene, Auteur theory- Major film genres: Western, Romance, Musical, Horror, Buddy etc.

Different stages of Production: Preproduction, Production, Postproduction – Censorship – Remakes - films in the new era - - the Digital Era – OTT platforms.

Suggested Viewing: Arrival of a Train at a Station (Lumiere), A Trip to Moon (Méliès), The Great Train Robbery (Edwin S Porter), The Birth of a Nation (D W Griffith).

Module II Major Movements in Film history

The Silent Era – Soviet Cinema – Eisenstein and Montage– German Expressionism – The New German Cinema (Fassbinder, Herzog, Wenders)- Italian Neo Realism -Beyond Neo Realism (Fellini)- French poetic realism and French New Wave – Scandinavian Cinema(Ingmar Bergman)- Spanish cinema (Luis Buñuel)- The Polish School – Japanese cinema-Third World Cinema- Classical Hollywood Cinema and after- Documentary films

Suggested Viewing: Battleship Potemkin (Eisenstein), Cabinet of Dr. Caligari (Robert Wiene), Bicycle Thieves (De Sica), The Jazz Singer, Man with a Movie Camera, Citizen Kane, The Seventh Seal.

Module III Film Studies in Context: Indian cinema

A brief history – Phalke- Indian Cinema from 30s to 60s – The golden 50s – Indian parallel cinema – the Indian masters– contemporary Indian Cinema.

History of Malayalam cinema –the beginning - New wave – Contemporary trends- Film Society movements- Remakes in Malayalam Cinema.

Suggested Viewing: Raja Harishchandra (Phalke), Pather Panchali (Satyajit Ray), Mother India, Elipathayam, Chemmeen.

Module IV Adaptation

Writing about film – A few case studies. Films for close viewing:

1. *Rashomon*
2. *Chidambaram*

Suggested Reading:

Andreu Dix. *Beginning Film Studies*. Manchester UP. 2008. Ascher, Steven. *The Filmmaker's Handbook*. Penguin, 2012.

Birdwell, David and Kristin Thomson. *Film Art: An Introduction*. MacGraw Hill, 2012. Clayton, Alex and Andrew Klevan. *The Language and Style of Film Criticism*

Cook, David A. *A History of Narrative Film*. W W Norton, 1996.

Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2013. Gokulsing, K. Moti and Wimal Dissanayake. *Routledge Handbook of Indian Cinema*. Routledge, 2018.

HaHayes, Susan. *Cinema Studies: The Key Concepts*. Taylor & Francis Ltd/Routledge, 2000. Katz, Steve. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991. Kristeva, Julia. *Intertextuality: Theories and Practices*

Monaco, James. *How to Read a Film*. Harbor Electronic Publishing, 2013. Muttam, Madhu. Manichithrathazhu Screenplay. DC Books, 2010.

Nelmes, Jill. *Introduction to Film Studies*. Routledge, 2011.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1997. Ray, Satyajit. *Our Films, Their Films*. Orient Blackswan, 2001.

Stam, Robert and Alessandra Raengo (ed.). *Literature and Film*. Wiley-Blackwell, 2004. Stam, Robert. *Literature through Film*. Taylor & Francis, 2011.

Saran, Renu. *History of Indian Cinema*. Diamond Books, 2012. Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2013.

e-resources:

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

<https://plato.stanford.edu/entries/film/> / <https://youtu.be/gNoKDkGlgjw>

<https://cpb-ap-se2.wpmucdn.com/thinkspace.csu.edu.au/dist/5/1410/files/2015/10/Cinema-Studies-Key-Concepts-1-289afca.pdf>

SEMESTER V

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Core Course IX CG 1542 Indian Literature

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Trace the growth and development of Indian English Writing

Objectives

1. Familiarize the students with the genesis of Indian Writing in English.
2. Acquaint them with the major movements in Indian Writing in English and their historical connections.
3. Introduce them to the stalwarts of Indian Literature in English through the study of selected literary texts

Course Outcome

CO 1: Trace the historical and literary genesis and development of Indian Writing in English

CO2: Comprehensive understanding of the major movements in Indian Writing in English across varied periods and genres

CO 3: Address the plurality of literary and socio-cultural representations within Indian life as well as letters.

Module I Introduction

Colonialism- Macaulay's Minutes- historical context for the rise of Indian writing in English

Module II Poetry

Impact of Romanticism- Impact of Nationalism on Indian English Poetry- Aurobindo Ghose- Rabindranath Tagore- Sarojini Naidu- Nissim Ezekiel- A. K. Ramanujan- Jayantha Mahapatra- R. Parthasarathy- Gieve Patel- Vikram Seth- Meena Alexander- Mamang Dai- Mamata Kaliya- Eunice De Souza- Karthika Nair- Vivek Narayan- Jeet Thayil- Meena Kandasamy

1. Toru Dutt: —A Tree of Life <https://www.poetrycat.com/toru-dutt/the-tree-of-life>
2. Rabindranath Tagore: —Where the Mind is Without Fear <https://allpoetry.com/where-the-mind-is-without-fear>
3. Arvind Krishna Mehrotra: —Aligarh <https://www.poetryfoundation.org/poetrymagazine/poems/150263/aligarh>

4. Kamala Das : —An Introduction|| <https://www.poemhunter.com/poem/an-introduction-2/>
5. Arundhati Subramaniam: —When Landscape Becomes Woman
<https://www.usawa.in/poetry/three-poems-by-arundhati-subramaniam.html>
6. Shalim M. Hussain:- Golluckgonj
<https://www.nezine.com/info/ZWFybmZZL0htZk95SVRQeWNtcHEXZz09/a-few-poems-by-shalim-m-hussain.html>

Module III Fiction and Non Fiction

Pre independence fiction-partition fiction- Raja Rao- Mulk Raj Anand- Fiction of the Diaspora- V.S. Naipaul- Salman Rushdie- Chitra Divakaruni- Kiran Desai- Shashi Deshpande- Gita Hariharan- Arundhati Roy- Shashi Tharoor- Mukul Kesavan-Manu Joseph- Anees Salim

Short stories

1. R.K. Narayan: — ‘Father’s Help’
2. Jhumpa Lahiri :— ‘A Temporary Matter’

Novel

1. Easterine Kire: *A Terrible Matriarchy: A Novel*
2. Amitav Ghosh: *The Glass Palace*

Essays

1. Salman Rushdie: —Imaginary Homelands
<https://www.terrain.org/wpcontent/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf>

Module IV Drama

Indian Classical Drama- Modern Drama- Social Drama- Amateur Theatre- Street Theatre- Indigenous Theatre- Girish Karnad- Vijay Tendulkar- Badal Sircar- Safdar Hashmi-Mahasweta Devi- - Manjula Padmanabhan

1. Mahesh Dattani: *Dance Like a Man*

Suggested Reading

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge, Cambridge University Press, 2016

Desai, Anita. *Games at Twilight*. Random House, 2011.

De, Souza, Eunice. Ed. *These my Words* The Penguin Book of Indian Poetry. Penguin Books, 2012.

Dodiya, Jaydising. *Indian English Poetry Critical Perspective*.

Iyengar .R.Srinivasa.*Indian Writing in English*. Sterling Publishers Private Limited. 1983. Lahiri, Jumpa. *Interpreter of Maladies*.Houghton Mifflin Harcourt, 2000

Mehrotra, Arvind Krishna (ed). *A History of Indian Literature in English*. New York: Columbia University Press, 2003

Mukherjee, Meenakshi. *The Perishable Empire*.OUP. 2000.

Naik, M.K, ed. *Aspects of Indian Writing in English*. Macmillan India Limited. 1982.

---. *A History of Indian English Literature*. Sahitya Akademi. 2009. Narayan, R.K *Malgudi Days*.Penguin Publishing Group. 2006

Roy, Arundhati. *The God of Small Things*. Penguin Random House Private Limited, 2017 Singh, Kushwanth. *Train to Pakistan*. Ravi Dayal Publisher, 2013

Rushdie, Salman. *Imaginary Homelands*. Randm House, 2012 Tayil, Jeet. *60 Indian Poets*. Penguin Books Limited, 2008.

e-resources

<https://www.tagoreweb.in/>

<https://www.bookgeeks.in/best-indian-authors-and-their-novels-in-english/>

<https://poetsindia.com/>

SEMESTER V

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Core Course X CG 1543 Criticism and Theory

No. of Credits: 4

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

Aim Provide a historical and critical over view of the origin and development of literary criticism

Objectives

1. Give the students a historical overview of the critical practices from classical period to the present.
2. Introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.

Course Outcome

CO 1: Analyze and appreciate texts critically, from different perspectives and methodologies

CO 2: Appreciate Indian Aesthetics and find linkages between Western thought and Indian critical tradition.

CO 3: Gain a critical and pluralistic understanding and perspective of life

COURSE OUTLINE

Module I Western Critical Thought

Classical

Plato-Mimesis and the critique of poetry

Aristotle: Tragedy

Longinus: The Sublime

Neo Classical

Dryden: Defense of Poetry

Romantic

William Wordsworth: Definition of poetry

S.T. Coleridge: Fancy and Imagination

Victorian:

Matthew Arnold: Function of poetry, Touchstone method

Modernism:

T.S. Eliot: Theory of Impersonality, Dissociation of Sensibility, Objective Correlative, Tradition and Individual Talent

Module II Indian Aesthetics

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Ritisiddhant- Dhvani Siddhant- Vakrokti- Auchitya-Thinai Poetics

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis, Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics, Vakrokti and Ambiguity etc.)

Module III A Brief Introduction to Critical Theory

1. New Criticism - Russian Formalism
2. Structuralism(Language/Parole, Sign-Signifier-Signified)
3. Deconstruction
4. Feminisms (Waves of Feminism, Womanism, Intersectionality, Gynocriticism)
5. Psychoanalytic Criticism: (Id, Ego, Super ego) (The Real, the Imaginary, the Symbolic)
6. Postcolonial Criticism: (Orient/Occident, Eurocentrism, Othering, Negritude, Subaltern)
7. Gender and Sexuality: (Performativity)
8. Modernism, Postmodernism (Parody and Pastiche)
9. Cultural Turn to Theory (culture is ordinary, culture and ideology)

Module IV Practical Criticism

1. Literary Forms and Devices
2. Criticism of an unseen passage (Prose OR Poetry) using any of the theories prescribed.

Suggested Reading

Barry, Peter. *Beginning Theory - An Introduction to Literary and Cultural Theory*.Fourth Ed. Manchester UP, 2017.

Cuddon, J A and M A R Habeeb. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. Penguin: 2015.

Das, B and J M Mohanty. *Literary Criticism: A Reader*. Oxford UP, 1997.

Habeeb, M A R. *Literary Criticism from Plato to the Present: An Introduction*. Wiley-Blackwell, 2011

Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Routledge, 2014.

Nagarajan, M S. *English Literary Criticism and Theory*. Hyderabad: Orient Blackswan, 2011.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia UP, 2016.

Seturaman, V S. *Indian Aesthetics*. Laxmi Publications, 2017.

Upadhyay, Ami. *A Handbook of The Indian Poetics and Aesthetics*. Bareilly: Prakash Book Depot, 2017.

e-resources

Classical Criticism <http://www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf>

Classical Criticism https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY

From Plato to the Present http://elibrary.bsu.az/books_400/N_33.pdf

Longinus –On the Sublime <https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime>

John Dryden <https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>

Criticism of Dryden <http://www.eajournals.org/wp-content/uploads/Dryden-as-the-Father-of-English-Criticism.pdf>

Classical and Neo classical criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf
Dr Johnson as a Critic

<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Romantic Criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf

Romantic Criticism

<http://studymaterial.unipune.ac.in:8080/jspui/bitstream/123456789/4853/1/Romantic%20Criticism.pdf>

Wordsworth's theory of poetry

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20Coleridges_Biographia_Literaria_1817.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20Coleridges_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic <https://www.lsj.org/literature/essays/arnold> Arnold and High culture
<https://sites.udel.edu/britlitwiki/matthew-arnold/>

T S Eliot as critic <https://sites.google.com/site/nmeictproject/presentations/4-1-introduction-t-s-eliot-as-a-critic>

Indian Aesthetics <https://www.openart.in/general-topics/indian-aesthetics/>

A Student's Handbook of Indian Aesthetics

<https://www.cambridgescholars.com/download/sample/63790>

Rasa Theory

https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf

The Rasa Theory https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf

Rasa- Indian Aesthetic Theory <https://globalphilosophyresources.com/2017/08/10/rasa-indian-aesthetic-theory/>

Literary Theory <https://courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/>

Held, D. (1980). Introduction to critical theory: Horkheimer to Habermas. Berkeley: University of California Press.

Literary Theory http://ekladata.com/Tn8NJwPeVe2lwsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf

Literary Theory http://elibrary.bsu.az/books_400/N_92.pdf

Literary theory https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf

Practical criticism

https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf

Practical criticism <http://egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf>
<https://iep.utm.edu/literary/> (What is Literary Theory) <https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/> (Literary Criticism)

http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf (Introduction to Literary Theory and Criticism)

<https://ayushnanda.com/history-indian-aesthetics-brief-notes> (History of Indian Aesthetics)

<https://www.cambridgescholars.com/download/sample/63790> (A Student's Handbook of Indian Aesthetics)

https://www.slideshare.net/m_b2011/comparative-aesthetics (Comparison between Indian and Western Aesthetics)

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Vocational Course VI CG 1571 Theatre Studies

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aims: To provide an application level approach to world theatre

Objectives

1. Introduce the students to the application of fundamental theories in play texts
2. Familiarize the students with the theatrical elements of a play
3. Encourage the students to produce a play

Course Outcome

CO1: Develop a culture of theatre in students

CO2: Help students in applying theories and contexts in play texts

CO3: Enhance creativity in students by helping them in the production of a play

COURSE OUTLINE

Module 1: Identification of Theatre forms and their analysis

Awareness regarding Origin of Drama, major Greek playwrights, Chorus, miracle, morality, mystery plays, Aristotle's theory of drama, Rasa theory and Indian Theatre

Identification and analysis of various theatre forms like Elizabethan Stage, Restoration Theatre, Epic Theatre, Problem Play, Theatre of the Absurd, Sanskrit Theatre, Modern Indian Theatre, Diaspora Theatre, Theatre of Anger, Feminist Theatre, Environmental theatre

Module 2: Application of Theories and Themes in Theatre

Students are encouraged to analyse selected play texts by applying Theories of Aristotle, Bharata, Classical Theatre and folk theatre – Analysis of the treatment of various themes like love, patriotism, alienation, scientific temper, existentialism, sexuality, myth, crossing of borders, diaspora etc.- an awareness may be given regarding institutions and groups like School of Drama, Sangeetha Nataka Academy, Professional and Amateur Groups in Kerala and India like Rangasankara, Diaspora Theatre Groups like Teesri Duniya in Canada etc.

Module 3: Theatrical Tools and Techniques

Theatrical tools and techniques may be identified and their use may be analysed by the students like mask, curtain, stage setting, dialogue, costume, songs, lighting, dance, movement of the body parts, facial expressions, use of technology etc.

Module IV – Stage Praxis

This module can be given as project or for internal evaluation in groups or on individual basis- Writing Scripts – Enacting– Executing the production of a play – Preparing stage setting, properties, make up and music – End result may be the production of various play texts/performances from the class.

Suggested Reading

Awasthi, Suresh. *Performance Tradition in India*. National Book Trust, 2001. Banks, R.A. *Drama and Theatre Arts*. Hodder Arnold H&S, 1985.

Bhatia, Nandi, editor. *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.

Butcher, Samuel Henry. *The Poetics of Aristotle*. Create Space Independent Publishing Platform, 2017.

Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015.

Keith, Berriedale. *The Sanskrit Drama in its Origin, Development Theory and Practice*. Motilal, 1992.

Menon, A. Sreedhara. *Social and Cultural History of Kerala*. Sterling Publishers, 1979. Nicholson, Helen. *Teaching Drama*. Continuum, 2007. (pages 11-18)

Pikering, Kenneth. *Key Concepts in Drama and Performance*. Palgrave, 2005.

Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Wiley Publishers, 2014.

Instructions to Teachers

This course is designed to have a practical awareness and experience of theater. Classroom activities must be conducted to impart the students practical knowledge in various styles, kinds, methods and techniques of theater.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Vocational Course VII CG 1572 English Language Teaching

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim: To introduce students to teaching of English as a second language.

Objective

1. Comprehend the concepts in language teaching.
2. Understand the important psychological principles behind second language acquisition.
3. Understand different approaches and methods of teaching English as second Language.

Course Outcome

CO1: Understand the theoretical basis of language teaching, and apply it to the actual teaching process

CO2: Be able to assess critically the implications of the various approaches, methods, techniques

CO3: Have the ability to develop material for teaching, to plan lessons and conduct them effectively

COURSE OUTLINE

Module I

History of English Language Teaching in India – Key concepts in ELT – Acquisition/ Learning – Teaching/ Learning – micro teaching– Audio-visual aids – language lab. Bilingualism/ Multilingualism – English as a global language – ESL, EFL–L1, L2 – Interlanguage – Native speaker varieties and other Englishes

Module II

Theories of second language acquisition: Behaviourism – Watson – Pavlov's Classical Conditioning –Skinner's Operant Conditioning – Cognitivism – Noam Chomsky-Language Acquisition Device – Krashen Monitor Hypothesis-Input Hypothesis-Affective Filter Hypothesis – Constructivism – Piaget, Vygotsky, Bruner– Zone of Proximal Development (ZPD) – Scaffolding.

Module III

Approaches and Methods: Structural Approach – Oral Approach – Situational Approach – Communicative Approach – Eclectic Approach – Grammar-Translation Method – Bilingual Method – Direct Method – Silent Way- Community Language Learning – Communicative Language Teaching – Task-Based Teaching – Content-Based Language Teaching, ESP, CLIL – Postmethod pedagogy- using ICT- Blended Learning

Module IV

Planning and Evaluation: Two-column Lesson Plans for teaching language skills, prose, poetry, and grammar – Testing and Evaluation – internal and external evaluation – Types of tests- Achievement and Diagnostic tests – Types of Questions-Essay, annotation, short questions, multiple choice questions.

Suggested Reading

Baruah, T. C. *The English Teacher's Handbook*. New Delhi: Sterling, 2009.

Huebener, Theodore. *Audio-Visual Techniques in Teaching Foreign Languages*. New York UP, 1967.

Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. OUP, 2003.

Leonard, David C. *Learning Theories, A-Z*. Greenwood Publishing Group, 2002.

Paliwal, A. K. *English Language Teaching*. Jaipur: Surabhi Publications, 1998.

Richards, J. C. & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2007.

Stern, H. H. *Fundamental Concepts of Language Teaching*. OUP, 2003.

Instructions to Teachers

Since this is a vocational course students should be given a practical awareness of language teaching through practice sessions.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Vocational Course VIII CG 1573 Language for Advertising and Marketing

No. of Credits: 3

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim: Specific Skill Development

Objectives

1. Understand the field of Advertising
2. Comprehend opportunities and challenges in Advertising sector
3. Examine the scope for making advertising a future career

Learning Outcomes

CO 1; Prepare a primary advertising model

CO 2: Application of skills.

CO 3: To give students an appreciation of Advertising and Marketing Communications development focusing on the CLIENT's perspective

COURSE OUTLINE

Module 1

Advertising – Definition - evolution of advertising - functions and effects of advertising - Apex Bodies of Advertising: AAI, ASCI, TAM, NARB, NARC, BARC; Structure, Functions and Roles. Ad Agency: research and planning including Types of advertisement: Classified-display, Local-regional-national-international Ad, consumer corporate ad, industrial-trade-retail Ad, PSA ads, government-private, outdoor, surrogate Ad

Module 2

Print ads- ad copy-parts of a print ads- white space-bleed-gutter - kicker- lay out-copy writing-classifieds-advertorials- display ads -double page spreads - gatefolds - samples - vouchers - sponsorships - inserts- jacket newspaper ads

*Radio ads- drive time- day part- ad campaigns- clutter - commercials-jingles- simulcast

*TV ads- product placement- embedded marketing- direct response advertising- banners- logos -celebrity endorsement -pre-test

*Internet marketing- SEM- SEO- CPC- ROI- email marketing- Pop ads- Viral marketing- Buzz marketing- guerilla advertising- social media marketing- social media influencer- marketing through vlog and blog

*Mobile advertising- overlay ads -vignette ads-anchor ads.

In page ads-matched content

In-feed ads

In-article ads

Module 3

Advertising and Society: Impact of Ads on Children, Portrayal of Women in Ads- gendered marketing- femvertising- gender inclusive-gender neutral- advertising- Marketing strategy- Social Impact, Psychological Impact- Rational vs. Emotional Advertising. Green advertising- green washing.

Module 4

* Writing scripts for print ads- radio ads- preparing story board for tv ads.

Producing a one-minute PSA (Public service announcement)/Ad, Film/Pop-up

visit a private or public sector organization-consumerism and marketing.

Classroom activities

Group assignments will be evaluated based on analytical skills, creativity, persuasiveness and logic flow.

Instructions to Teachers

This paper is activity oriented and the last module is completely designed for practical purpose. Classroom activities must be conducted to impart the students practical knowledge in advertising and marketing. Internal evaluations must be done in the form of extended practical activities.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness. Hence, 50% of questions from Part III and IV must comprise questions evaluating practical knowledge.

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Open Course CG 1551.1 English for Communication

No. of Credits: 2

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim To excel in communicative capabilities

Objectives

1. Help the students overcome their inhibitions about speaking in English about their day-to-day life and learning experiences within and outside college
2. Develop them into clear, unpretentious and effective communicators, both in speech and in writing
3. Give them the rudiments of grammar, with an emphasis on the correct usage of the language in various contexts

Course Outcome

CO 1: Learners majoring in some subject other than English will have a working knowledge of the type of English that is required in real life situations, especially the globalized workplace.

CO 2: Well trained to write clear, well-framed, polite but concise formal letters and e-mails for a variety of purposes

CO 3: Acquire some of the soft-skills that go hand in hand with English –namely, the ability to prepare for an interview and face it confidently, the ability to participate boldly a group discussion and contribute meaningfully to it, the ability to make a simple and interesting presentation of 5-10 minutes before a mixed audience on anything that they have learnt in the previous semesters of the UG programme

NOTE TO COURSE INSTRUCTORS AND QUESTION PAPER SETTERS

This course does not have any —Core reading material. A list of useful reference books and other resources has been provided, but it must be emphasized that none of them should be used exclusively, in the manner of core books. Instead the teacher and students must exercise their discretion and take whatever is useful from them.

Module I Talking about Oneself

One's basic details –academic career from Plus 2 onwards One's home village or locality- Family members and what they do- Interests/hobbies- Abilities and strengths (with illustrative examples/anecdotes) - Weaknesses (with illustrative examples/anecdotes)

Brief narrative with a few —highlights of things learnt during the first 2 years of the degree programme (this could include curricular and co-curricular things such as participation in NCC or NSS or some club)

Aims and ambitions in life (both career and social aims)

Any one person who inspires or (in the past) inspired/used to inspire the student and proved to be a role-model for her/him

A memorable experience in the life of the student and why it is so memorable **BALL GAME FOR BREAKING DOWN INHIBITIONS**

- This may be played as often as possible with a small basketball or volleyball.
- The teacher and all the students in class stand in a circle around a cleared space either indoors or outdoors.
- The teacher throws the ball to a student randomly loudly saying, —My name is (her name) I come from (her home village/locality).
- The student has to repeat those sentences substituting the teacher's name and place with her own and throw the ball back at the teacher. If she gets it correctly, the teacher throws the ball to the next student. If not the teacher repeats the utterance with a stress on the word/part to be corrected and throws the ball back to the same person.
- This is to be repeated till the student gets it right and also speaks in a voice loud enough to be heard by everybody.

Writing about Oneself

1. Basic Grammar: Gender Agreement, Number Agreement, Subject-Verb Agreement, Use of Articles and Tenses

2. Exercises –Note: Students need not remember the names of the tense forms but they must know develop the ability to use them correctly. Teachers handling this course can take 3 or more items from Module I and make the students write about them in a simple, conversational style. This writing can then be checked for gender and number agreement as well as the proper use of articles and tense forms and feedback can be given with a view to reinforcing their ability to write grammatically.

Module II Communicating with Others

1. INTRODUCING OTHERS

Introducing a classmate to an audience mentioning their basic details, good qualities, interests and achievements and also narrating some shared experience or something that one has found striking about them

Researching a celebrity and introducing a classmate as if he/she were that person

NOTE: The number of classmates and —celebrities‡ introduced like this by each student can be fixed depending on the number of students in the class and the time available.

Compeering a programme

2. ROLE PLAY

Opening and concluding conversations with familiars and strangers A student talking to a bank manager enquiring about study loans A traveler asking for help at a railway enquiry counter

A tourist asking for information at an enquiry counter about places to visit in a new state, hotel rates, how to get to those places, etc.

A citizen journalist reports on some special event or untoward situation happening near him/ her in the background

3. GROUP DISCUSSION on one or more of the following:

Some issue of common concern from the students' lives A recent news item

A recent film Guidelines

The first 2 rounds of discussion may be on non-controversial topics and the discussion group may be given some preparation time; the next 2 should be spontaneous and on slightly more controversial topics. The class may be split into 2 (or 4) groups. While one group is carrying on the discussion, another group of people may be posted to observe them. Each participant should have a watcher unknown to him/her, who will make notes on that person and give them to the teacher for a feedback. Points to be watched shall be —the student's level of participation, body language, voice, manner, confidence level and overall contribution to the discussion. Through this method the principles of healthy group discussion can be —derived‡ and taught. Observer students should be required to take notes during discussion and the teacher should guide them in refining their notes.

4. INTERVIEW

A brief recapitulation of how to prepare a CV or resume (since the students would have done this in their 1st semester)

How to write an application letter to go with it

Preparation for an interview: researching the subject/organization, the responsibilities on the job one is seeking –things to do on the previous day

Non-Verbal factors: Dress, punctuality, body language, eye contact, sitting posture

Types of interview questions: fact seeking, searching or opinion seeking, confirmatory, open and closed questions

Ways of disagreeing politely with the panelists, refusing to take provocations, asking for clarifications

What to do before and during a telephonic interview

Module III Letters, Mails and Notices

1. Drawing up brief notices for various events
2. Basic elements of an email and some points of netiquette
3. Formal letters and emails for the following purposes:
Applying for a job, Seeking information, Ordering a product, Making enquiries and bookings, Making a complaint, Giving negative feedback tactfully, Asking for help, Apologizing for mistakes made, Thanking people for services/help received, Writing a proposal for a grant/ project/ scholarship (basic structure)

Fine Tuning One's English

1. What is Mother-tongue Interference and why does it happen? –Speech sounds in English that are NOT found in Malayalam –some English sounds/words commonly mispronounced by Malayalis
2. 2-3 sessions of listening to British speech –2 -3 sessions of listening to American speech
3. Getting the most out of a dictionary –how to look for a word –some common words with multiple meanings (all widely used) –meaning of ‘_connotation’, ‘_pejorative’, ‘_dialect’, ‘_slang’, ‘_expletive’ and ‘_profanity’ with an example each
4. Making a 5-10 minute presentation on any topic chosen by the student and approved by the teacher
5. Writing for Social Media platforms and creating content for various purposes targeted at Social Media readers/ viewers
6. Personal blog writing

Suggested Reading

Basic Communication Skills (book with CD). P. Kiranmai Dutt and Geetha Rajeevan. Foundation Books, CUP, 2011: Part I and III. Price: 150/

Essential English Grammar: A self-study reference and practice book for elementary students of English (with answers) 2nd Edition. Raymond Murphy. CUP, 2010.

The Craft of Business Letter Writing. Matthew M. Monippally. Tata McGraw Hill, 2006: Especially Part I and II (Chapters 1-6), Chapter 9 and 10 in Part III and the Appendix, —Rogues' Gallery.

E-Mailing (book with CD). Louise Pile. Viva Books, 2009.

Communication for Business: A Practical Approach (4th Edition). Shirley Taylor. Pearson Education, 2006: Relevant Chapters in Units 3, 4, 5, 6, 8 and 18.

A Dictionary of Contemporary English (New Edition with DVD ROM). Pearson Longman, 2009.

e-resources:

1. www.grammar-monster.com
2. Powerpoint Presentation in www.wikipedia.org on English spelling
3. BBC World resources on learning English

SEMESTER V

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Open Course CG 1551.2 Film Appreciation

No. of Credits: 2

No. of Instructional hours: 3 per week [Total: 54 Hours]

Aim Introduce the world of movies and sensitize its representative politics

Objectives

1. Enable the students from various disciplines to decipher the meaning of a movie
2. Familiarize students with the emerging area of film studies
3. Make them aware of the evolution of the filmic medium.

Course Outcome

CO 1: Decipher the meaning of a movie

CO 2: Watch, understand and analyze films from a critical perspective

CO 3: Equip them to be resourceful to find a career in areas related to film

COURSE OUTLINE

Module I Evolution and Key concepts

Defining film – A brief history (Lumiere brothers and the beginning) - Language of Cinema – Types of Shots, Angles – Camera Movements –180 degree Rule – 30 degree rule- Focus – Use of colour and lighting, sound- music- Editing – Different styles of Editing - Mise-en-Scene, Auteur theory- Major film genres–Famous Adaptations - Different stages of Production – Censorship.

Module II Major Movements and the Masters (Discuss only the basics and the major film makers)

Soviet Cinema and Montage - German Expressionism- Italian Neo Realism- French Poetic Realism and French New Wave- Third World cinema- Documentary films- Short films- The Digital world- OTT platforms

Famous Directors: Alfred Hitchcock, Charlie Chaplin, Ingmar Bergman, Andrei Tarkovsky, Luis Buñuel, Akira Kurosawa, Satyajit Ray.

Module III Indian and Malayalam Cinema

Beginning of Indian cinema – Dada SahebPhalke – Golden age of Indian cinema – Satyajit Ray – popular Bollywood cinema – beginning and growth of Malayalam cinema – parallel cinema in Malayalam – AdoorGopalakrishnan – contemporary Malayalam cinema.

Practical Sessions: Script Analysis and Writing Reviews

Writing about film – the basics of film review – analyse the films based on the theoretical approaches in the above modules.

Case studies – Script Analysis and Review

The Titanic

Mother India

Manichithrathazhu

Suggested Reading

Alex Clayton and Andrew Klevan – The Language and Style of Film Criticism 2011. Amy Villarejo. Film Studies: The Basics. Routledge, 2013.

Andrew Dix. Beginning Film Studies. Manchester University Press, 2013. Geoffrey Nowell-Smith: The Oxford History of World Cinema. OUP, 1997. James Monaco – How to Read a Film. Harbor Electronic Publishing, 2013. Jill Neldes: Introduction to Film Studies. Routledge, 2011.

Madhu Muttam: Manichithrathazhu Screenplay. DC Books, 2010. Renu Saran. History of Indian Cinema. Diamond Books, 2012

Robert Stam. Literature through Film. Taylor & Francis, 2011.

Robert Stam and Alessandra Raengo (ed.). Literature and Film. Wiley-Blackwell, 2004.

Steve Katz: Film Directing Shot by Shot: Visualizing from Concept to Screen. Focal Press, 1991. Steven Ascher. The Filmmaker's Handbook. Penguin, 2012.

Susan Hayward. Cinema Studies: The Key Concepts. Taylor & Francis Ltd/Routledge, 2000.

e-resources:

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

SEMESTER VI

Career Related First Degree Programme 2(a) in English

& Communicative English (CBCSS)

Core Course XI CG 1641 Gender Studies

No. of Credits: 4

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

Aim: Introduce and problematize gender constructs.

Objectives

1. Recognize the patriarchal bias in the formation of history and knowledge
2. Explore the historical variables that have contributed towards the social norms of gender and sexuality
3. Understand the significance of making gender an integral concept of social analysis

Course Outcome

CO 1: Analyse the ways in which gender, race, ethnicity class, caste and sexuality construct the social, cultural and biological experience of both men and women in all societies.

CO 2 : Interrogate the social constructions of gender and the limiting of the same in to the male-female binary in its intersections with culture, power, sexualities and nationalities

CO 3: Recognize and use the major theoretical frames of analysis in gender studies in relation to the sustainable goals of development

Module I Introduction to Gender Studies

Gender, Patriarchy- Family- Identities- Essentialism- Difference- Ideology- Intersectionality- Feminisms-Womanism-Dalit Feminism-Islamic Feminism

1. bell hooks. —Feminist Politics: Where we Stand|| Feminism is for Everybody: Passionate Politics. London: Pluto, 2000: pp.1-6.
https://excoradfeminisms.files.wordpress.com/2010/03/bell_hooks-feminism_is_for_everybody.pdf
2. Judith Lorber. —The Social Construction of Gender.
https://ieas.unideb.hu/admin/file_9695.pdf
3. Vijila Chirappad: —Wasteland (poem) <https://feminisminindia.com/2018/01/11/5-dalit-women-poets/>

Module II Gender and Sexuality

Body-Sexualities-Performativity-Heterosexuality-Sexual Orientation-Non-normative Sexualities-Desire-Heteronormativity-Homosexuality-LGBTQI-Queer-Transgender-Pride Parade-Posthuman Orientation.

1. A. Revathi. *The Truth about Me: A Hijra Life Story* (Life Narrative)
2. Margaret Atwood: — ‘Helen of Troy Does Countertop Dancing’ (poem)
<https://poets.org/poem/helen-troy-does-countertop-dancing>
3. Kalki Subramaniam: — Breaking Binaries, Establishing Identity TEDxDumas
https://www.youtube.com/watch?v=_j1NzEGMNdo

Module III Gender and Culture

Culture, Modernity, Consumption, Sexual Economies, Commodity Culture

1. Nivedita Menon: —India: Section 377: How Natural is Normal?
<http://www.sacw.net/SexualityMinorities/nivedita01Jan2004.html>
2. Maya Angelou: — ‘Phenomenal Woman’ (poem)
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>
3. Meena Kandasamy: — ‘Mascara’(poem) <https://www.poemhunter.com/poem/mascara-4/>

Module IV: Gender, Power and Human Rights

Power, Sexual Politics, Discourse, Sexual Citizenship, Discrimination, Human Rights, Gender Justice

1. Alice Walker: *Meridian* (Novel)
2. Mahaswetha Devi: *Draupadi* (Short Fiction)
3. Mayilamma:Chapter 13. —Protest: The First Year (Pages 55 – 59) Jyothibai Pariyadathu
Mayilamma: The Life of a Tribal Eco-warrior. Orient Blackswan, 2018.

Suggested Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Cranny-Francis, Anne. Wendy Waring, Pam Stavropoulos, Joan Kirkby. *Gender Studies Terms and Debates*. Macmillan, 2017.

Delap, Lucy. *Feminisms: A Global History*. Penguin, 2020. Foucault, Michel. *History of Sexuality*. Penguin Books: 1977

Kate, Millet. *Sexual Politics*. New York: Doubleday. 1969.

Kumar, A. *The History of Doing*, New Delhi: Kali for Women, 1998.

Marao, Lori, J. *Fifty-One Key Feminist Thinkers*. Taylor and Francis, 2016.

Naples, Nancy A. *Companion to Women's and Gender Studies*. Wiley, 2020. Roth, Benita. *Separate Roads to Feminism*. CUP, 2004.

Sullivan, Nikki. *A Critical Introduction to Queer Theory*. NYU, 2003.

e-resources

<https://kalkisubramaniam.com/>

<https://www.e-ir.info/2017/02/06/online-resources-feminism/>

[https://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(19\)30239-9/fulltext](https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(19)30239-9/fulltext)

<https://plato.stanford.edu/entries/feminist-philosophy/>

http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm

<https://guides.lib.purdue.edu/c.php?g=352219&p=2375079>

SEMESTER VI

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Core Course XII CG 1642 Linguistics and Structure of English Language

No. of Credits: 4

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

Aim Understand the language Structure of the English Language

Objectives

1. Give the students a preliminary idea regarding the nature, function and scope of languages, in general
2. Sensitize the students to the specificities of the oral and written dimensions of English.
3. Appreciate Linguistics as a branch of learning with its own defined material and methodology

Course Outcome

CO 1: Be able to analyse actual speech in terms of the principle of linguistics

CO 2: Improve the accent and pronunciation of the language

CO 3: Introduce the students to internationally accepted forms of speech and writing in English.

COURSE OUTLINE

Module I: Linguistics

Introduction - Nature and scope of Linguistics – Types of Linguistics – Historical Linguistics, Phonetics, Phonology, Morphology, Syntax, Semantics and Pragmatics, Lexicography Approaches to the study of language – Diachronic and Synchronic – Prescriptive and Descriptive Language as a system of signs – Sign, Signifier and Signified, Langue and Parole, Competence and Performance, Syntagmatic and Paradigmatic axes.

Varieties of Language – Dialect, Register, Pidgin and Creole. Significance of Received Pronunciation (RP)

Module II Phonetics and Phonology

Phonetics – definition – types – Articulatory, Acoustic and Auditory.

Speech mechanism – Organs of speech – Speech sounds – classification - Vowels , Cardinal vowels, Consonants – three part labelling

Phonology – Phonemes – Allophones and their distribution

Syllable structure – Suprasegmental features - Stress – word stress and sentence stress – Strong and weak forms - Rhythm –Juncture –Intonation – Assimilation – Elision

Transcription (sentences and passages) – IPA

Module III Morphology and Syntax

Morphology – Morphemes – classification – Free and Bound – Roots and Affixes – Lexical and Grammatical – Inflectional and Derivational - Allomorphs and their distribution

Syntax – Word classes – Form class and Function class – Formal features

Traditional Grammar – Structural and Functional study of grammatical categories – Grammaticality and Acceptability

Structural grammar – Introduction to IC Analysis – Phrase Structure (PS) Grammar – Transformational Generative (TG) Grammar

Module IV Linguistics in Ancient India

Major practitioners – Panini - Ashtadhyayi – Karaka theory, Katyayana – Va:rttika , Patanjali – Mahabhasya, Bharthruhari – Vakyapadiya – Sphota theory

Influence on Modern Linguistics

Suggested Reading

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Second Edition. Madras: Macmillan, 2013. Print.

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. Oxford: OUP, 1995. Print. Davidappleyard.com/English/pronunciation.htm. Web

Hockett, F. Charles. *A Course in Modern Linguistics*. New Delhi: Macmillan, 1958. Print.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. Cambridge, CUP, 2006. Print.

SEMESTER VI

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Vocational Course IX CG 1671 Screen Writing and Subtitling

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aims: Introduce a specific skill

Objectives

1. To introduce to students the concepts of script and subtitle
2. To familiarise them with various types of scriptwriting
3. To help them pursue the various techniques of screenwriting and audio-visual translation.

Course Outcome

CO1: Understand the concepts and techniques of scriptwriting and subtitling

CO2: Undertake writing scripts to build a genuine interest in the field and focus on a career in screenwriting.

CO3: Analyse the audio-visual material provided and overcome the challenges in translating cultural symbols in the source language.

Module 1 – Screenwriting

Script – definition – features – examples – different kinds of script, film, TV, web series, videogames – formats – Master scene script – Dialogue and description – plot – forms of script – spec script – commission – feature – assignment.

Screenplay analysis - Links to screenplays for reading.

Script of the feature film: *12 Years a Slave* <https://imsdb.com/scripts/12-Years-a-Slave.html>

Original, unproduced short scripts https://www.simplyscripts.com/original-short-scripts.html#google_vignette

Module 2 – Subtitling

Audio-visual translation – concepts – types – multimedia localization.

Subtitle – subtitler – importance – common errors in subtitling – processes of subtitling – terms – SDH – SRT – aspects of translation – basic principles – subtitle software – audio-visual mechanics – impact of subtitle on world cinema.

Revoicing Techniques - Dubbing – Voice-Over translation

Module 3 – Screenplay Practice

Conduct classroom activities of writing screenplays for ads, short films of less than 20 minutes, single episodes of TV and Web series. (both individual and group activities may be conducted according to the interest and taste of the students)

Suggested screenplays for reading

Ritesh Joginder Batra – *The Lunchbox* (2013)

Florian Zeller and Christopher Hampton – *The Father* (2020)

K. G. George and S. L. Puram Sadanandan – *Yavanika* (1982)

Syam Pushkaran – *Maheshinte Prathikaram* (2016)

Module 4 – Audio-visual Translation Practice

Conduct classroom activities of subtitling such as writing subtitles of short videos of less than 30 minutes, etc.

Suggested films for analysing subtitles

Geethu Mohandas – *Kelkkunnundo* (2009)

Adoor Gopalakrishnan – *Vidheyan* (1993)

Suggested Reading

Aronson, Linda. *Scriptwriting Updated*. Allen & Unwin, 2000.

Baker, Mona. *In Other Words: A Coursebook on Translation*. Routledge, 1992.

Bogucki, Łukasz and Mikołaj Deckert (eds.). *The Palgrave Handbook of Audiovisual Translation and Media Accessibility*. Palgrave Macmillan, 2020.

Chaume, Frederic. *Audiovisual Translation: Dubbing*. St Jerome, 2012.

Cowgill, Tinda J. *Writing Short Films*. Lone Eagle, 2005.

Field, Syd. *The Definitive Guide to Screenwriting*. RHUK, 2003.

---. Screenplay: *The foundations of screenwriting*. Dell Books, 1984.

---. *The Screenwriter's Workbook*. Dell Books, 1984.

Luis Perez-Gonzalez, editors. *The Routledge Handbook of Audiovisual Translation*.
Routledge, 2018.

Mercurio, Jim. *Craft of Scene Writing: Beat by Beat to a Better Script*. Lindan Publishing,
2019.

Raheja, Dinesh and Jitendra kothari. *Kaagaz ke Phool: The Original Screenplay*. Om Books
International, 2014

Seeger, Linda. *Making a Good Script Great*. Samuel French, 1994.

Trotter, David: *Screenwriter's Bible*. Silman James Press, 2019.

E resources

For more information on various types of scripts.

<https://www.studiobinder.com/blog/best-short-films/>

<https://www.scriptreaderpro.com/best-screenplays-to-read/>

<https://www.youtube.com/watch?v=tkK9hqAoMQE>

<https://www.youtube.com/watch?v=cnXiNliVgBQ>

https://gamia-archive.fandom.com/wiki/List_of_longest_video_game_scripts

<http://dcac.du.ac.in/documents/E-Resource/2020/Metrial/23RatikaAnand1.pdf>

<https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/>

https://www.researchgate.net/publication/300855510_Introduction_Audiovisual_translation_comes_of_age

<https://www.youtube.com/watch?v=GjGhQMg436U>

https://www.youtube.com/watch?v=8N_e_10cyts

Script of the film *Jellikettu*

<https://www.filmcompanion.in/fc-pro/scripts/download-the-script-of-lijo-jose-pellisserys-jallikattu/>

Script of the film *12 Years a Slave*

<https://imsdb.com/scripts/12-Years-a-Slave.html>

Script of the animation film *Finding Nemo*

<https://imsdb.com/scripts/Finding-Nemo.html>

Sample transcripts

<https://gotranscript.com/our-transcription-samples>

Sample subtitles

<https://gotranscript.com/captions-and-subtitles-samples>

Classroom activities/Topics for Internal Assessment

The following activities can be allotted to groups or pairs of students as per the situation and the taste of the students.

1. Divide the students into four or five groups. Give a one line subject , for example , " grief " for them to work on a script of 5 minutes duration. You can also ask them to perform their script in class, once the proper script is written.
2. Divide the class into groups and assign them genres like comedy, tragedy, horror etc. Provide them with a situation like " At the railway station " and ask each group to build the scene and prepare a 3-minutes script in the genres assigned to them.
3. Clippings from films can be given where the students may be asked to provide subtitles in other language(s).
4. A passage can be given narrating an incident and students may be asked to write down a script (including dialogues) based on it.
5. When this script is ready, the students may be asked to perform dubbing and voice-over translation based on their script.
6. They may be asked to provide voice overs for introducing any short film. This can be done either in English or any regional language they are comfortable with.
7. A topic/theme may be given for preparing the script for documentary. It will also help them to practice voice-over translation and subtitling.
8. Scenes from films may be taken by group of students and they may do on the spot dubbing to another language (English to Malayalam or Malayalam to English).

Instructions to Teachers

This paper is activity oriented and the last two modules are designed exclusively for practical purpose. Classroom activities may be conducted in order to impart the students' practical

knowledge in screenwriting and subtitling. Internal assessments must be done in the form of extended activities such as script writing and subtitling.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness. Hence, 50% of questions from Part III and IV must include questions assessing practical knowledge.

SEMESTER VI

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Vocational Course X CG 1672 Public Relations and Corporate Communication

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Introduce a career oriented course focusing on the public/ corporate sector.

Objectives

1. Familiarise students with areas and principles of PR activity.
2. Enable them to acquire the basic skills required for corporate communication and public relations.
3. Enable them to articulate and project a positive image of the company/product/policies.

Course Outcome

CO 1: Produce effective, sensitive and ethical public relation and communication skills beneficial to the institution.

CO 2: Conduct public relation campaigns through press releases and other interactive methods with special focus on corporate communication.

CO 3: Help them find employment in the public/corporate sector.

COURSE OUTLINE

Module I

Introduction to public relations- meaning, definition, functions- types of publics- public opinion- labour rights and human rights- Dos and donts of public relations -building trust with stake holders- persuasion and negotiation- propaganda- lobbying- advertising-major areas of PR activity.

Group activity:

- 1) Creating sales promotion ads for social media (oral presentation)
- 2) Designing simple ads for the company (promo ads for goods and services, job ads etc.)

Module II

Importance of Corporate Communication- Corporates: definition-tools and techniques of corporate communication-traditional and new media tools-work team communication- cross cultural communication-crisis communication-business etiquette

Module III

Verbal and nonverbal communication- Listening and barriers to listening- strategies to overcome them-speaking planning and audience awareness-paralinguistic features- Importance of nonverbal communication-personal appearance- facial expression- body language- posture-gestures- eye contact-voice-

Group activity:

practice exercises on how to deal with tough clients using soft skills.

Module IV

Practice Exercises: Business conversations, mock interviews, telephone conversations, group discussion, debate and oral presentations, making mission and vision statements, writing business reports, writing press release, business letters, email, memos, minutes of meetings, circulars, persuasive letters, news items/extracts from contemporary newspapers on social issues/corporate issues for paragraph writing to test analytical and problem solving skills. A report based on a one-day visit to a firm as assignment.

Suggested Reading

Fernando, A. C. *Business Ethics and Corporate Governance*. Pearson, 2012. Wilcox, Dennis L., Phillip H. Ault, et al. *Public Relations: Strategies and Tactics*. Pearson, 2003.

Kumar, Keval J. *Mass Communication in India*. Jaico Publishing House, 2012.

Raman, Meenakshi, Sangeeta Sharma. *Technical Communication: Principles and Practice*. Oxford, 2011.

Sharma, R. C., Krishna Mohan. *Business Correspondence and Report Writing*. Tata McGraw-Hill, 2008.

Lesikar, Raymond V. , John D. Pettit et al. *Lesikar's Basic Business Communication*. Irwin, 1993.

Ober, Scot. *Contemporary Business Communication* . Cengage Learning Inc., 2007.

Samson, T., Susan Alexander et al. *Effective Business Communication*. Cambridge UP, 2020.

Alston, Philip. Ed *Labour Rights as Human Rights*, OUP, 2005.

Panda, B.K., Sukanta Sarkar. *Violation of Human Rights*, Kalpaz Publications, 2015.

e-resources

<https://youtu.be/A4qi66iTWxo>

<https://www.youtube.com/watch?v=LV0IIPrpS5A>

<https://youtu.be/F3muOFrLaxQ>

Note to teachers

The course aims at skill development of students. An activity oriented approach is to be strictly adopted. The segments that require practice may be delivered through student-centred activities under the supervision of the teacher. Group activities should be given priority, rather than individual activities. The teacher has to note down common errors and provide suggestions for improvement.

Instructions to Question Paper Setters

Since this is a vocational course, students' practical knowledge must be evaluated along with their theoretical awareness.

SEMESTER VI

Career Related First Degree Programme 2(a) in English & Communicative English (CBCSS)

Industry Based Elective Course CG 1661.1 Proof Reading and Copy Editing

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Introduce a skill and career oriented course

Objectives

1. Familiarize students with the concepts of copy- editing and impart basic copy-editing skills.
2. Give exposure to the practice of copy editing
3. Open up areas of further possibilities regarding choice of career.

Course Outcome

CO 1: Gain Through knowledge of the theoretical and practical knowledge of copy editing

CO 2: Copy-edit non–technical materials of moderate difficulty and produce consistently well-organized written discourse.

CO 3: Find employment in the editing field as copy-editors, sub-editors and web editors.

COURSE OUTLINE

Module I

Proof Reading- close reading- points to remember- punctuation-grammar-spelling- common mistakes-structure- formatting- proof reading practice- repeated proofs

Module II

Copy Editing- scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps- interacting with the author - creation of self-contained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multi-authorship.

Module III

The problem of style - the concept of in-housestyle - in-house style manuals - the question of grammar – abbreviations – concord – nouns - proper nouns – punctuation – spelling – ambiguity-

dates – money measurements - a brief understanding of the make-up of a standard book - preliminary pages - indexing a book - bibliographical references - special books like scientific and technological books - On-screen copy editing – definition - scope - different types - technical issues involved - legal and safety concerns - software tools.

Module IV

Practice- Proof reading and Copy Editing

Suggested Reading

Butcher, Judith, et al. *Butcher's Copy-editing*, Fourth Edition. New Delhi:

Chicago Manual of Style, 15th Edition of Manual of Style. University of Chicago, 2003.

Greenbaum, Sidney and Janet Whitcut, *Longman Guide to English Usage*. Harmondsworth: Penguin, 1996.

Huddleston, R and Geoffrey K. Pulia, *A Student's Introduction to English Grammar*. CUP, 2005.

New Hart's Rules; *The Handbook of Style for Writers and Editors*. Oxford University Press, 2005.

New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word. OUP, 2005.

Suttcliffe, Andrea J, Ed., *The New York Public Library Writer's Guide to Style and Usage*. Macmillan, 2000.

Turto, ND and Heaton, JB. *Dictionary of Common Errors*. Longman, 1998.

Instruction to teachers

Train the students to proof read and edit. Provide practice exercises.

Instruction to Question Paper Setters

Kindly ask questions that would evaluate proof reading and editing skills.

SEMESTER VI

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Industry Based Elective Course CG 1661.2 Professional Communication Practice

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: To empower the students with professional skills for modern workplace and for the technological world through holistic practical learning.

Objectives

1. Update knowledge about the competency framework of modern professional organisations.
2. Identify gaps in their skills matrix and bridge them through strategized praxis.
3. Improve their recruitability, employability and entrepreneurship quotient.
4. Think critically and act ethically in the workplace and in digital spaces.

Course Outcome

CO 1: Develop the skill ecosystem of the students

CO 2: Mold ethical consciousness

CO 3: Be able to meet the demands of the industry and professional options

COURSE OUTLINE

Module I: Oral Communication for the Workplace

Professional language — Words, phrases and expressions to use while introducing a topic for deliberation, giving opinion, agreeing and disagreeing, appreciating, summarising, clarifying, interrupting, apologising etc.

Leadership language — Diplomatic language to use for persuasion, negotiation, mediation, assertion, motivation etc.

Hospitality language — Customer empathetic language for client service executives, guest-contact personnel, master of ceremonies etc.

Marketing Language — language of salesmanship

Module II: Non-Verbal Communication

Vocalics — non-verbal use of voice — pitch, rate, volume, tone, prosody-

Kinesics — the science of body language — gestures, postures, facial expressions — Oculistics — eye behaviour.

Proxemics — spatial communication — maintaining zone distances — pandemic-informed proxemics — digital proxemics.

Haptics — communication via touch for functional and social purposes — haptic rules in different contexts and cultures.

Chronemics — time perception and management — multitasking — monochronic and polychronic approaches

Physical Appearance — personal grooming — Chromatics — communication through the use of colour — Olfactics — smell as communication.

Module III: Introduction to Modern Assessment Methods

Personality Assessment — SWOT analysis — personality types — personality quizzes to gauge aptitude, emotional intelligence, conscientiousness, peer cooperation etc.

Psychometric Assessment — different types of reasoning test (numerical, verbal, inductive, deductive, spatial, situational, abstract etc.)

Interview Skills — answering stock interview questions about self and family, strengths and weaknesses, likes and dislikes, justifying candidature, core values, professional goals, remuneration etc.

Online Profile Management — maintaining formal profiles in employment oriented online services and professional networks like LinkedIn.

Module IV: Values, Ethics and Etiquette

Workplace ethics and values — gender and cultural sensitivity, green ethics — humility, approachability, accountability, considerate behaviour, critical thinking, social responsibility.

Social Etiquette — uncivilised conduct in movie theatres, trains and other public spaces, defacing public property, shaming others, disrespecting personal space and time, gatecrashing events — pandemic protocol — physical distancing, public hygiene

Digital Media Etiquette — responding to and acknowledging messages promptly— spamming messaging groups — indiscriminate use of emoji, GIFs and stickers — abuse of social media anonymity — shaming, verbal abuse, hate posts. — share with discretion — respecting intellectual property

Information and media literacy — misinformation, disinformation — fake news, pseudoscience, deepfakes — source seeking, fact checking, critical thinking — online fact checking methods and tools

Virtual Meeting/Online Interview Etiquette — ensuring necessary hardware and internet connection, formal display picture and username, appropriate attire, proper background and setting, muting microphone and camera, raising hand to speak etc.

Classroom Practice

- Group discussions on relevant topics
- Role-play workplace scenarios — aggrieved customer, disgruntled employees etc.
- Informal speaking opportunities to settle the nerves
- Online profile creation (LinkedIn)
- Personality quizzes
- Fact checking practice using online tools

Suggested Reading

Bovée, Courtland L. and John V. Thill. *Business Communication Essentials: Fundamental Skills for the Mobile-Digital-Social Workplace*. Pearson, 2020.

Chaturvedi, P. D. and Mukesh Chaturvedi. *The Art and Science of Business Communication: Skills, Concepts, Cases, and Applications*. Pearson, 2017.

Ghosh, B. N. Ed. *Managing Soft Skills for Personality Development*. McGraw-Hill, 2012.

Lata, Pushp and Sanjay Kumar. *English for Effective Communication*. OUP, 2013.

Sen, Madhucchanda. *An Introduction to Critical Thinking*. Pearson, 2010.

Sharma, Prashant. *Soft Skills: Personality Development for Life Success*. BPB, 2019.

Suresh Kumar E., P. Sreehari and J. Savithri. *Communication Skills and Soft Skills: An Integrated Approach*. Pearson, 2011.

Zimdar, Melissa and Kembrew McLeod. Eds. *Fake News: Understanding Media and Misinformation in the Digital Age*. MITP, 2020.

e resources

<https://www.indiatoday.in/education-today/grammar-vocabulary/story/phrases-to-be-used-at-workplace-office-vocabulary-1647692-2020-02-18>

https://www.mindtools.com/pages/article/newTMC_05.htm

<https://blogs.lse.ac.uk/medialse/2020/06/17/fake-news-covid-19-and-digital-literacy-do-what-the-experts-do/>

<https://www.mdpi.com/2078-2489/12/5/201/htm>

Instruction to Teachers

Continuous assessment shall be done on the basis of any/all of the following

- Individual formal presentations using digital tools (maximum 15 minutes)
- Mock Interview

Instructions to Question Paper Setters

Theoretical questions shall not be asked from Module I and Module III for end-semester examination.

Career Related First Degree Programme 2(a) in English

&Communicative English (CBCSS)

Industry Based Elective Course CG 1661.3 Academic Writing

No. of Credits: 3

No. of Instructional hours: 4 per week [Total: 72 Hours]

Aim: Develop Writing Skill

Objectives

1. Familiarize the students with the concepts of academic writing and basics of documentation
2. Provide hands-on experience in researching, organizing, drafting, and revising
3. Introduce the concept of ethics and the problems with plagiarism
4. Provide an introduction to research methodology

Course Outcome

CO1: Comprehend the concept of academic writing CO2: Improve academic writing skills

CO2: Learn to become responsible scholars

CO3: Undertake research writing and documentation with better perception

COURSE OUTLINE

Module I

Introduction to Academic Writing

Differences between academic and non-academic writing – types of academic writing (expository, descriptive, persuasive, analytical, critical/evaluative, and reflective) – characteristics of academic writing (clarity, coherence, conciseness, objectivity, data accuracy, formal style) – genres of academic writing (essay, research paper, case study, literature review, project report, proposal, and dissertation/thesis) - academic writing ethics – plagiarism – popular documentation styles – MLA (Modern Language Association), APA (American Psychology Association), Chicago Manual of Style.

Module II

Mechanics and conventions of writing

The elements of writing – grammar, spelling, punctuation, vocabulary (Academic Word List [AWL]) – how to use a thesaurus– strategies for writing effectively – identification of topic and purpose – critical thinking – audience analysis – developing a personal style

The process of writing – prewriting (brainstorming, clustering/mind-mapping, understanding the question/topic and purpose, note making) – drafting and revising – ensuring structural and thematic consistency – editing and proofreading.

Module III

Models of Academic Writing (Practical Exercises)

Essays – academic articles – Statements of Purpose (SoP) – covering letter and résumé – formal emails – academic reports – book and film reviews – survey questionnaire – survey report – précis – paraphrase – IELTS and TOEFL academic and general writing segments – abstract/synopsis writing – project/research proposals

Module IV Practice

Academic Writing Practice- Writing Samples

Suggested Reading

Bailey, S. *Academic Writing: A Handbook for International Students*. Routledge, 2017. Effective Academic Writing Series. OUP.

Geyte, Els Van. *Writing: Learn to Write Better Academic Essays*. Collins, 2013. Griffin, Gabriele. *Research Methods for English Studies*, Rawat, 2019.

Hewings, M. *Cambridge Academic English*. CUP, 2012.

Inside Reading: *The Academic Word List in Context* Series. OUP.

Jordan, R. R. *Academic Writing Course: Study Skills in English*. Longman, 2003. Kothari, C. R. *Research Methodology: Methods and Techniques*. New Age International

Publishers, 2016.

McCarthy, Michael, and Felicity O'Dell. *Academic Vocabulary in Use*. CUP, 2016. MLA Handbook. Modern Language Association of America, 2016.

Oshima, Alice, and Ann Hogue. *Introduction to Academic Writing*. Pearson Education, 2006. Sinha, M. P. *Research Methods in English*. Atlantic, 2019.

Zemach, Dorothy E., and Lisa A Rumisek. *Macmillan Writing Series*. Macmillan.

SEMESTER VI
FIRST DEGREE PROGRAMME (CBCS System)

Common guidelines for Project/Dissertation

B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1643

Credits: 4 Total Instructional hours: 3 per week [Total: 54 hours]

A. Guidelines for Teachers:

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

9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides. 119
- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown: Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
 - i. Cover Page.
 - ii. First Page.
 - iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.

- Chapter divisions: Total three chapters. Preface

Chapter One: Introduction - 5 pages Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

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

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].

4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

- (1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:
 - (a) Selecting a Topic
 - (b) Compiling a Working Bibliography
 - (c) Writing Drafts
 - (d) Plagiarism and Academic Integrity
 - (e) Mechanics of Writing
 - (f) Methods of quoting texts:
 - (g) Format of the Research Paper

Reference text: M.L.A. Handbook 8th Edition.

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