

**VIMALA COLLEGE (AUTONOMOUS)**  
**THRISSUR**

(Affiliated to the University of Calicut)

**CHOICE BASED CREDIT SEMESTER SYSTEM (CBCSS-UG) 2016**  
**SYLLABUS FOR B A DEGREE PROGRAMME**  
**IN**  
**ENGLISH LANGUGAE AND LITERATURE**  
(Core, Complementary, Elective and Open Courses)

SCHEME AND SYLLABUS  
2016 ADMISSION ONWARDS

CORE COURSES& ELECTIVE COURSES

## OUTLINE OF THE CORE COURSES

NEW COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>VEG1B01</b>	<b>READING POETRY</b>	6	4	1
<b>VEG 2B02</b>	<b>READING PROSE</b>	6	4	2
<b>VEG 3B03</b>	<b>READING DRAMA</b>	4	4	3
<b>VEG 3B04</b>	<b>READING FICTION</b>	5	4	3
<b>VEG 4B05</b>	<b>MODERN ENGLISH LITERATURE</b>	5	4	4
<b>VEG 4B06</b>	<b>METHODOLOGY OF HUMANITIES</b>	4	4	4
<b>VEG 5B07</b>	<b>INDIAN WRITING IN ENGLISH</b>	5	4	5
<b>VEG 5B08</b>	<b>LANGUAGE &amp; LINGUISTICS</b>	5	4	5
<b>VEG 5B09</b>	<b>METHODOLOGY OF LITERATURE</b>	5	4	5
<b>VEG 5B10</b>	<b>INFORMATICS</b>	5	4	5
<b>VEG 5PR</b>	<b>PROJECT*</b>	2	0	5
<b>VEG 6B12</b>	<b>LITERARY CRITICISM &amp; THEORY</b>	5	4	6
<b>VEG 6B13</b>	<b>LITERATURE IN ENGLISH: AMERICAN &amp; POST COLONIAL</b>	5	4	6
<b>VEG 6B14</b>	<b>WOMEN'S WRITING</b>	5	4	6
<b>VEG 6B15</b>	<b>WRITING FOR THE MEDIA</b>	5	4	6
<b>VEG 6PR</b>	<b>PROJECT*</b>	0	4	6

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

## OUTLINE OF THE ELECTIVES

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>VEG6E01</b>	<b>WORLD CLASSICS IN TRANSLATION</b>	3	2	6
<b>VEG6E02</b>	<b>REGIONAL LITERATURE IN TRANSLATION</b>	3	2	6
<b>VEG 6E03</b>	<b>DALIT LITERATURE</b>	3	2	6

## OUTLINE OF THE OPEN COURSES

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>VEG5D01</b>	<b>FILM STUDIES</b>	3	2	5
<b>VEG5D02</b>	<b>CREATIVE WRITING IN ENGLISH</b>	3	2	5
<b>VEG 5D03</b>	<b>APPLIED LANGUAGE SKILLS</b>	3	2	5

## COMPLEMENTARY COURSE

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>VEG1C01</b>	<b>ENGLISH FOR COMMUNICATION</b>	6	4	1
<b>VEG1C02</b>	<b>PRESENTATION SKILLS</b>	6	4	1
<b>VEG1C03</b>	<b>BUSINESS COMMUNICATION</b>	6	4	1
<b>VEG1C04</b>	<b>ACADEMIC WRITING</b>	6	4	1

## **BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

### **SYLLABI FOR CORE COURSES**

#### **READING POETRY**

<b>COURSE CODE</b>	<b>VEG1B01</b>
<b>TITLE OF THE COURSE</b>	<b>READING POETRY</b>
<b>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>1</b>
<b>NO. OF CREDITS</b>	<b>4</b>
<b>NO. OF CONTACT HOURS</b>	<b>108 (6 hrs/wk)</b>

#### **1. AIM OF THE COURSE**

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

#### **2. OBJECTIVES OF THE COURSE**

- To introduce the students to the basic elements of poetry, including the stylistic and rhetorical devices employed in poetry, and to various genres of poetry.
- To train students in various perspective readings in poetry like gender, race, caste, ethnicity, religion, region, environment and nation etc.

#### **3. COURSE OUTLINE**

##### **MODULE I**

##### **BASIC ELEMENTS OF POETRY**

Prosody: Rhythm, Meter - Rhyme (hard rhyme, soft rhyme, internal rhyme)

Alliteration - Assonance - Diction – (*Demonstration and Drilling*)

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

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

## MODULE II

### READING ENGLISH POETS

#### 1) FOUR POEMS

Shakespeare : Sonnet 116  
Elizabeth Barret Browning "How Do I Love  
Thee"

Matthew Arnold : Longing  
Lord Byron : When We Two Parted

- 2) John Donne : A Valediction Forbidding Mourning
- 3) Wordsworth : The Affliction of Margaret
- 4) John Keats : Grecian Urn

5) Robert Browning : The Laboratory

- 6) Thomas Gray : Elegy Written in a Country  
Churchyard
- 7) D.H.Lawrence : Mosquito

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

## MODULE III

### POETRY AND PERSPECTIVES

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

#### 4. READING LIST

##### A) CORE TEXT

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

## B) FURTHER READING

- (1) William Blake : London
- (2) Suheir Hammad : 4.02 p.m.
- (3) Mahmoud Darwish : Psalm Three
- (4) Joseph Brodsky : Bosnia Tune
- (5) Jeanette Armstrong : Death Mummer
  
- (6) Daya Pawar : The City
- (7) Sylvia Plath : Daddy
- (8) R. S. Thomas : Song for Gwydion
- (9) Paul Celan : Speak, You Also
- (10) Elizabeth Bishop : One Art
- (11) Meena Kandasamy : Ekalaivan
- (12) Federico García Lorca : The Little Mute Boy
- (13) Arthur Rimbaud : Vowels

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	20

## End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

## BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

### SYLLABI FOR CORE COURSES READING PROSE

COURSE CODE	VEG2B02
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

#### 1. AIM OF THE COURSE

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

#### 2. OBJECTIVES OF THE COURSE

- To enable the students to identify the specificities of various modes of prose writing and to equip them to write prose in as many different modes as possible

- To develop the critical thinking ability of the student to respond to various modes of prose writings in relation to their socio-historic and cultural contexts.

### 3. COURSE OUTLINE

#### MODULE I PROSE FORMS

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

#### MODULE II PROSE READINGS (CORE)

1. Francis Bacon : **Of Studies**
2. Intizar Husain : **A Chronicle of the Peacocks** (Short story)  
(From *Individual Society*, Pearson Education)
3. Paul Krugman: : **Grains Gone Wild**  
(<http://www.nytimes.com/2008/04/07/opinion/07krugman.html>)
4. Martin Luther King, Jr. : **Nobel Prize Acceptance Speech**  
([nobelprize.org/nobel\\_prizes/peace/laureates/1964/king-acceptance.html](http://nobelprize.org/nobel_prizes/peace/laureates/1964/king-acceptance.html))
5. Sylvia Nasar : **A Quiet Life** (Princeton, 1970-90)  
(From Nasar, Sylvia. *A Beautiful Mind*. London: Faber and Faber, 1998)
6. Omprakash Valmiki : **Joothan :A Dalit's Life**  
(From *Individual Society*, Pearson Education)
7. E.F.Schumacher : **Technology With A Human Face**  
(From *Insights*. K Elango (ed) Hyderabad, Orient Blackswan, 2009)
8. Daniel Goleman : **Emotional Intelligence**  
(From *Insights*. K Elango (ed). Hyderabad, Orient Blackswan, 2009)
9. Mrinal Sen : **Filming India** ( An Interview)  
(From *India Revisited* by Ramin Jahanbegloo. Delhi. OUP, 2008)
10. Robert Lynd : **On Good Resolutions**  
(From *English Essayists*, OUP)
11. Mishirul Hassan : **Religion and Civilization**  
(From *Writing A Nation*, Rupa)
12. James Baldwin : **My Dungeon Shook**

#### 4. READING LIST

##### A) CORE TEXT

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

##### B) FURTHER READING

Walter Benjamin: Experience (Essay)

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

Stephen Hawking: Public Attitude towards Science (Scientific Essay) (From Stephen Hawking: *Back Holes and Baby Universes and Other Essays*. Toronto: Bantam Books, 1993)

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

Martin Luther King: I Have a Dream (Speech)

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

Ngũgĩ Wa Thiong'o: *Weep Not, Child*, (Fiction). Chennai: B.I.Publications, 2007.

Guy De Maupassant: The Diamond Necklace (Short Story) (From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 297-303)

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

A.P.J.Abdul Kalam: *Wings of Fire*. Hyderabad: Universities Press (India) Private Ltd. 2004.

Anne Frank: *The Diary of a Young Girl*. New York: Bantam Books, 1993.

Martin Luther King III: Martin Luther King III reflects on his pilgrimage to India. (Newspaper article) (From 'The Hindu', Op-Ed Page 11, dated Saturday, March 14, 2009.)

#### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Question	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

### SYLLABI FOR CORE COURSES

#### READING DRAMA

<b>COURSE CODE</b>	<b>VEG3B03</b>
<b>TITLE OF THE COURSE</b>	<b>READING DRAMA</b>
<b>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</b>	<b>3</b>
<b>NO. OF CREDITS</b>	<b>4</b>
<b>NO. OF CONTACT HOURS</b>	<b>72 (4 hrs/wk)</b>

#### 1. AIM OF THE COURSE

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

#### 2. OBJECTIVES OF THE COURSE

- To develop a critical understanding of drama and various kinds of theatre and a range of dramatic skills and techniques.
- To familiarize students with the cultural diversity of the world
- To provide students with a meaningful context for acquiring new language and developing better communication skills
- To foster a strong sense of involvement which motivates and encourages students to learn through active participation
- To facilitate exploration of attitudes, values and behaviour and creation of roles and relationships so that the student gains an understanding of themselves and others

- through dramatic, imaginative experience
- To develop confidence and self-esteem in their relationships with others and sensitivity towards others

### 3. COURSE OUTLINE

#### MODULE I - DRAMA & THEATRE

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

#### CORE READING TEXTS

B. Prasad. *A Background to the Study of English Literature*,  
Rev. Ed. Delhi: Macmillan, 2008. (Pages 106 – 182)

Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 773 – 800)

#### MODULE II - READING DRAMA

William  
Shakespeare : *Macbeth* (1623)

\*Noël Coward : *The Blithe Spirit*  
(A general awareness of the entire play is expected)

J.M. Synge : *Riders to the Sea* (1904)

#### 4. READING LIST:-

##### FURTHER READING

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

#### 6. CYBER RESOURCES

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

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

**READING FICTION**

COURSE CODE	VEG3B04
TITLE OF THE COURSE	READING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

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

**COURSE OUTLINE**

**MODULE I - FICTION & NARRATIVE STRATEGIES**

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

**CORE READING**

B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3. Delhi: Macmillan, 2008. (Pages 193 – 229)

Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 121 – 140)

## MODULE II - READING LONG FICTION

Ernest Hemingway *Man and the Sea* (1951)

## MODULE III - READING SHORT FICTION

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

### 4. READING LIST:-

#### A) FURTHER READING

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

### 5. CYBER RESOURCES

[www.Questia.com](http://www.Questia.com) [www. Bookrags.com](http://www.Bookrags.com) [www. Novelguide.com](http://www. Novelguide.com)

[www.gradesaver.com/the-old-man-and-the-sea](http://www.gradesaver.com/the-old-man-and-the-sea)

<http://www.sparknotes.com/lit/oldman/> <http://www.studygs.net/fiction.htm>

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4

Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

**End Semester Examination: Question Paper Pattern**

No	Question type	No. of Questions	Marks per Question	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR CORE COURSES  
MODERN ENGLISH LITERATURE**

COURSE CODE	VEG4B05
TITLE OF THE COURSE	MODERN ENGLISH LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

## AIM OF THE COURSE

To introduce the student to the general characteristics of the literature and culture of the period and to promote in him/her an interest in and knowledge of the literary productions of the age

## OBJECTIVES OF THE COURSE

To understand the political, religious, social and cultural trends of the Modernist and the Postmodernist periods.

To understand how the literature of the period relates to the important trends of the period.

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

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

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

## 3. COURSE OUTLINE

LITERARY MOVEMENTS: Modernism, Imagism, Impressionism, Expressionism, Surrealism, The Avant-garde, Stream of Consciousness, Movement poetry, Epic Theatre, Theatre of the Absurd, Existentialism, Angry Theatre, Postmodernism.

### MODULE 1: POETRY

Yeats	: Easter 1916
Eliot	: Journey of the Magi
Auden	: The Unknown Citizen
Larkin	: Next Please
Ted Hughes	: The Thought Fox
Seamus Heaney	: Constable Calls

### MODULE 2: PROSE & FICTION

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

### MODULE 3:

#### DRAMA

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

### MODULE 4 DRAMA FOR SCREENING

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

## 4. READING LIST

General Reading:

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

Further Reading:

Sl No	Title	Author	Publisher/Year
1	<i>Modernism: A Guide to European Literature 1890-1930.</i>	Bardbury, Malcom and James McFarlane	Hassocks: Harvester, 1978.
2	<i>The Modern British Novel</i>	Malcom Bardbury	Penguin
3	<i>Eight Contemporary Poets</i>	Colin Bedient	
4	<i>All That is Solid Melts into Air</i>	Marshall Berman	London: Verso
5	<i>A Preface to James Joyce</i>	Sydney Bolt	Delhi: Pearson
6	<i>Theory of the Avant-Garde.</i> Trans. Michael Shaw. Theory and History of Literature, vol. 4	Peter Bürger	Minneapolis: U of Minnesota P, 1984
7	<i>Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism</i>	Matei Calinescu	Durham: Duke UP, 1987
8	<i>The Theatre of the Absurd</i>	Martin Esslin	Harmondsworth: Penguin
9	<i>British Drama Since 1955</i>	Hayman, R	
10	<i>The Auden Generation:</i>	Hynes, S	

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

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	20

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Question	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

### BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

#### SYLLABI FOR CORE COURSES METHODOLOGY OF HUMANITIES

COURSE CODE	<b>VEG4B06</b>
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	<b>72 (4 hrs/wk)</b>

#### 1. AIM OF THE COURSE

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

#### 2. OBJECTIVES OF THE COURSE

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

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

#### 4. COURSE OUTLINE

##### MODULE I

Introduction - difference between the natural, social and the human sciences – facts and interpretation - history and fiction - study of the natural world compared to the study of the subjective world - study of tastes, values and belief system - the question of ideology

##### CORE READING

Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell, 1983.

Chapter: 'What is Literature?'

EH Carr. *What is History?* Ed 2. London, Macmillan. 1986. 1- 24, 50-80 (Chapter 1: The Historian and His Facts & Chapter 3: History, Science and Morality)

##### GENERAL READING

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

##### MODULE II

Language, Culture and Identity – the relation between language, culture and subjectivity – the question of agency in language – the social construction of reality – language in history - language in relation to class, caste, race and gender – language and colonialism

##### CORE READING

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

**J.G. Merquior**, *From Prague to Paris*. London: Verso, 1986. 10-17, Chapter 1, Sections 'The Linguistic Paradigm' and 'From Language to Culture.'

##### GENERAL READING

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

##### MODULE III

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

##### CORE READING

**Shlomith Rimmon Kenan**, *Narrative Fiction: Contemporary Poetics*. London: Methuen, 1981. Chapter 1

**Javed Akhtar**, "The Syntax of Secularism in Hindi Cinema," in *Composite Culture in a Multi-cultural Society*, ed. Bipan Chandra and Sucheta Mahajan. New Delhi: NBT and Pierson, 2007. 265-72.

##### GENERAL READING

**Linda M Shires and Steven Cohen**, *Telling Stories*. London: Methuen, 85

##### MODULE IV

\*Sudhir Kakar, Katharina Kakar. "The Hierarchical Man" in *The Indians: Portrait of a People*. Pg – 7-24

##### CORE READING

**M. Hiriyanna**. *Outlines of Indian Philosophy*. London. 1956. Chapters 1 & 2.

**Debiprasad Chattopadhyaya**. *Indian Philosophy: A popular Introduction*. New Delhi, Peoples Publishing House, 1982. Chapters 4, 8 & 24.

## GENERAL READING

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

### Note on Course work

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

## COURSE TEXT

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

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

### BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

#### SYLLABI FOR CORE COURSES INDIAN WRITING IN ENGLISH

COURSE CODE	VEG5B07
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

#### 1. AIM OF THE COURSE

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

\* To motivate students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and idiom of expression.

#### 2. OBJECTIVES OF THE COURSE

\*To provide an overview of the various phases of the evolution of Indian writing in English.

\*To introduce students to the thematic concerns, genres and trends of Indian writing in English.

\*To generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English.

\*To expose students to the pluralistic aspects of Indian culture and identity.

### 3. COURSE OUTLINE

#### MODULE 1 - INTRODUCTION

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

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

#### MODULE II - POETRY

1. Sarojini Naidu
2. Tagore
3. Kamala Das
4. Nissim Ezekiel
5. A. K. Ramanujan
6. Agha Shahid Ali

**The Quest**  
**Breezy April**  
**In Love**  
**Good bye Party to Miss Pushpa T.S.**  
**Looking for a Cousin on a Swing**  
**Postcard from Kashmir**

#### CORE READING

Gokak, Vinayak Krishna (ed). *The Golden Treasury of Indo-Anglian Poetry*. Sahitya Akademy, 1970. 105. 155.271.

Parthasarathy R. (ed). *Ten Twentieth Century Indian Poets*. Delhi. OUP, 1976. 37, 97

Mehrotra, Arvind Kriahna (ed). *Twelve Modern Indian Poets*. Delhi. OUP, 1992. 141

#### MODULE III FICTION

1. Shashi Desh Pande **Roots and Shadows**

(Chennai: Orient Longman, 1983)

#### MODULE IV PROSE AND SHORT FICTION

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

#### CORE READING

Rushdie, Salman (ed) *Vintage Book of Indian Writing 1947-1997*. Vintage. 1997 (Tryst with Destiny)

Narayan R.K. *My Days*. Madras: Indian Thought Publication. 2006. 115-132. Mythili S, V. Kadambari (ed). *Lights and Shadows*. Chennai: Blackie Books.

## MODULE - V - DRAMA

1. Girish Karnad

Naga-Mandala (OUP.1990)

### 4. READING LIST

#### CORE READING

#### GENERAL READING:

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

#### FURTHER READING

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

## LANGUAGE AND LINGUISTICS

COURSE CODE	VEG5B08
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

### 1. AIM OF THE COURSE

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

### 2. OBJECTIVES OF THE COURSE

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

### 1. COURSE OUTLINE

#### MODULE I

##### LANGUAGE

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

#### MODULE II – LINGUISTICS

- a) What is Linguistics? – Is Linguistics a Science?
- b) Branches of Linguistics: Phonology – Morphology – Syntax – Semantics – Semiology
- c) Approaches to the Study of Linguistics  
Synchronic- Diachronic Prescriptive –  
Descriptive Traditional – Modern

d) **Key Concepts in Linguistics** –

Parole – competence – Performance

etc

**MODULE III – PHONETICS**

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

**MODULE IV – STRUCTURE OF ENGLISH**

Introduction to Grammar

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

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

**4. READING LIST CORE READING**

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

#### B. GENERAL READING

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

**Evaluation**

<b>Internal Assessment</b>	
<b>Item</b>	<b>Marks</b>
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

**End Semester Examination: Question Paper Pattern**

<b>No</b>	<b>Question type</b>	<b>No. of Questions</b>	<b>Marks per Ques</b>	<b>Marks</b>	<b>Time (minutes)</b>
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

**Sample Topics for Assignments**

- 1) Language and society
- 2) Branches of Linguistics
- 3) Bilingualism
- 4) The Need for the Study of Grammar
- 5) RP and Standard English
- 6) Approaches to the Study of Grammar
- 7) Linguistics as a Science

## BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

### SYLLABI FOR CORE COURSES METHODOLOGY OF LITERATURE

COURSE CODE	VEG5B09
TITLE OF THE COURSE	METHODOLOGY OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

#### 1. AIM OF THE COURSE

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

#### 2. OBJECTIVES OF THE COURSE

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

#### 3. COURSE OUTLINE

##### MODULE I

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

## MODULE II

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

## MODULE III

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

## MODULE IV

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

### Approach

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

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

## 4. READING LIST

### A) CORE TEXT

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

### B) FURTHER READING

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

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

## End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

# BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE SYLLABI FOR CORE COURSES

## INFORMATICS

COURSE CODE	VEG5B10
TITLE OF THE COURSE	INFORMATICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5 hrs/wk)

### 1. AIMS OF THE COURSE

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

### 2. OBJECTIVES OF THE COURSE

Upon completion of the course:

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

### 3. COURSE OUTLINE

#### **MODULE I: GENERAL INTRODUCTION**

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

#### **MODULE II: INTRODUCTION TO BASIC HARDWARE**

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

#### **MODULE III: INTRODUCTION TO SOFTWARE**

Topics: Operating Systems – \*brief introduction to Windows and Linux- Free software- software licenses - Software Tools (applications) - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office, etc. Security issues- viruses - antivirus tools.

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

What is Networking - LAN- WAN- Wireless networks - Benefits of Networking- file sharing- sharing of printers- examples - networking in an office- in an internet café. The Internet- HTML- websites – blogs - search engines- e-mail- chat- wikis- social

networking- Security issues- Hacking-Phishing etc.

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

Encyclopedias – libraries - book sites – journals - content repositories - online education  
- other information sites - internet directories - other information sources - websites of  
universities and research institutions - Online courses and Virtual Universities

#### **MODULE VI: COMPUTER LOCALIZATION**

What is localization - using computers in the local languages in India - language packs  
for operating systems and programs - fonts –Unicode - ASCII - keyboard layout issues -  
software tools for typing local languages  
- TDIL project.

#### **4. CORE TEXT**

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

##### **Evaluation**

<b>Internal Assessment</b>	
<b>Item</b>	<b>Marks</b>
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

##### **End Semester Examination: Question Paper Pattern**

<b>No</b>	<b>Question type</b>	<b>No. of Questions</b>	<b>Marks per Question</b>	<b>Marks</b>	<b>Time (minutes)</b>
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
**LITERARY CRITICISM AND THEORY**

COURSE CODE	VEG6B11
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

### 1. AIM OF THE COURSE

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

### 2. OBJECTIVES OF THE COURSE

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

### 3. COURSE OUTLINE

#### MODULE I - CLASSICAL AGE

**Aristotle:** Concepts of tragedy, plot

**Plato:** Concept of Art, criticism of poetry and drama

(Contemporary relevance of the ideas in the above to be discussed)

#### CORE READING

Aristotle. “*Poetics*” classical appendix in English Critical Texts , OUP, Madras, 1962. Prasad, B. *An Introduction to English Criticism*, Macmillan, India, 1965. pp 1-28.

#### MODULE II – INDIAN AESTHETICS

**Theory of Rasa, Vyanjana and Alankara.**

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

### CORE READING

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

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

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

### MODULE III – MODERN CRITICISM

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

#### CORE TEXTS

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

Ferdinand de Saussure: *Nature of the Linguistic Sign*.

T.S. Eliot – *Tradition and the Individual Talent*

Elaine Showalter- *Towards a Feminist Poetics*

#### CORE BOOKS

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

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

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

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

### MODULE IV - CRITICAL TERMS AND CONCEPTS

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

**Figures of Speech:** Simile, metaphor, synecdoche, metonymy, symbol, irony, paradox, \*allegory, alliteration, assonance, and metre.

**Movements:** Classicism, neo-classicism, romanticism, humanism, realism, magic realism, naturalism, symbolism, Russian formalism, Marxist criticism, absurd literature, modernism, structuralism, post-structuralism, deconstruction, post-modernism, post-colonialism, feminism, psycho- analytic criticism, \*ecocriticism.

**Concepts:** Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype.

**Literary Forms:** Lyric, Ode, Elegy, epic, sonnet, ballad.

#### CORE READING

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

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

### MODULE V

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

#### CORE READING:

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

### General Reading

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

### Further Reading

Sl No	Title	Author	Publisher/Year
1	<i>Structuralism and Semiotics</i>	Hawks, Terrence	New Accents, 2003
2	<i>The Poetry Hand Book</i>	Lennard, John	Oxford University Press, 2008
3	<i>A History of Literary Criticism</i>	Blamires, Harry	Delhi:Macmillan,1991
4	<i>Contemporary Literary Theory: A Student's Companion</i>	Krishna Swamy, N et al	Delhi: Macmillan, 2001
5	<i>Literary Criticism: A Reading</i>	Das,B.B. et al	New Delhi, Oxford University press, 1985
6	<i>The English Critical Tradition</i>	Ramaswamy, S, Sethuraman, V.S.	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of literature</i>	Hudson, W.H.	
8	<i>Literature Criticism and</i>	Croft, Steven et al.	Oxford University press,

	Style		1997
9	<i>Literary Theory: The Basics</i>	Bertens, Hans	Routledge, 2001
10	<i>Literary Theory for the Perplexed</i>	Klages, Mary	India: Viva Books, 2007

## 5. WEB RESOURCES

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

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

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

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

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

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

## End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

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

COURSE CODE	VEG6B12
TITLE OF THE COURSE	LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

**2. AIM OF THE COURSE**

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

**3. OBJECTIVES OF THE COURSE**

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

**3. COURSE OUTLINE**

**A) AMERICAN LITERATURE**

**MODULE I**

General reading:     [Introduction to American Literature](#)

[Poetry](#)             [Walt Whitman](#)             : [I Hear America Singing](#)

Wallace Stevens : Anecdote of a Jar  
 Sylvia Path : Edge  
 Langston Hughes: Mother to Son

## MODULE II

Drama Arthur Miller : *Death of a Salesman*  
Short Story Edgar Allen Poe : The Fall of the House of Usher  
 Faulkner : Barn Burning

## CORE READING

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

## FURTHER READING

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

## B) POST COLONIALISM

## MODULE III

General Reading: Prose: Aspects of Post Colonial Literature

Poetry Margaret Atwood : This is a Photograph of Me  
 Kamau Braithwaite : The Emigrants  
 Meena Alexander : House of a Thousand Doors  
 Gabriel Okara : The Mystic Drum  
 David Diop : Africa  
 ([blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/](http://blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/) -)

## MODULE IV

Drama Manjula Padmanabhan : *Harvest*

Fiction      Nasibu Mwanukuzi : *Killing Time*

([www.kongoi.com/Ras\\_Nas/shortstories/daysofsummer.php](http://www.kongoi.com/Ras_Nas/shortstories/daysofsummer.php) -

Carol Shields : *A Scarf*

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
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IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

## BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

### SYLLABI FOR CORE COURSES WOMEN'S WRITING

COURSE CODE	VEG6B13
TITLE OF THE COURSE	WOMEN'S WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

#### 1. AIM OF THE COURSE

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

#### 2. OBJECTIVES OF THE COURSE

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

#### 3. COURSE OUTLINE

##### MODULE I - ESSAYS

- a. Introduction to the Course, its scope, the need to re-examine the canons
  1. Virginia Woolf: Shakespeare's Sister (From *A Room of One's Own*. London, Hogarth, 1929)
  2. Elaine Showalter : *A Literature of Their Own: British Women Writers from Brontes to Lessing*

(Princeton, Princeton University Press, 1977)

## MODULE II - POETRY

1. Kamala Das : An Introduction (From: Narasimhaiah, CD. (ed). *An Anthology of Commonwealth Poetry*. Macmillan India Ltd, 1990, 47)
2. Noonuccal Oodgeroo : We Are Going  
(From: Noonuccal Oodgeroo. *The Down is at Hand*. 1966)
3. Emily Dickinson : She Rose to His Requirements  
(From: *The Poems of Emily Dickinson*. Massachusetts: Cambridge. 1955.
4. Adrienne Rich : Aunt Jennifer 's Tiger  
(From: Ferguson, Margaret et.al (eds). *The Norton Anthology of English Poetry IV* edn. NewYork : Norton, 1966. p. 1967)

## MODULE III – FICTION

1. Jean Rhys : *Wide Sargasso Sea* (Novel)  
(Penguin, 1968)
2. Mrinal Pande : Girls (Short Story)  
(From: Das, Monica. (ed) *Her Story So Far : Tales of the Girl Child in India*. Delhi, Penguin 2003.)
3. Katherine Mansfield : The Garden Party (Short Story)  
(From: *Norton Anthology of English Literature*, Vol. 2. 7<sup>th</sup> Edition. NewYork, Norton & Co. 2000. 2423-2432)

## MODULE IV – DRAMA & FILM

1. Mahasweta Devi : *Bayen* (Drama)  
(From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta, Seagull Books, 1997)
2. Revathy : *Mitr: My Friend* (Film)
3. Marzich Mishkini : *The Day I Become a Woman* (Film)

## 4. READING LIST

### I. General Reading

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

### III Further Reading

Sl. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London, Hogarth, 1929
2	<i>The Female Imagination</i>	Patricia Mayor Spacks	New York: Avon Books, 1976
3	<i>Women in Patriarchy: Cross Cultural Readings</i>	Jasbir Jain (ed)	Delhi: Rawat Publications, 2005
4	<i>Women Writing in India Vol I &amp; II.</i>	Susie Tharu & K. Lalitha	Delhi, OUP, 1991
5	<i>Making A Difference: Feminist Literary Criticism</i>	Gayle Green & Coppelia Kahn	New York: Routledge
6	<i>The Mad Woman in the Attic: The Woman Writer</i>	Sandra Gilbert & Susan Gubar	Yale University Press, 1978
7	<i>The Second Sex</i>	Simon de Beauvoir	UK, Harmond Worth, 1972
8	<i>Women, Race and Class</i>	Angela Davis	New York, Random House, 1981
9	<i>In Search of Our Mother's Gardens</i>	Alice Walker	New York, Harcourt Brace Jovanovich, 1983
10	<i>Desire in Language</i>	Leon S. Roudiez (ed)	New York, Columbia University Press, 1975

11	<i>Literature and Gender</i>	Lisbeth Goodman (ed)	New York, Routledge, 1996
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12	<i>Feminist Film theorists</i>	Laura Mulvey et al (ed)	London, Routledge, 2006
13	<i>Her Story So Far. Tales of the Girl Child in India</i>	Monics Das (ed)	Delhi, Penguin, 2003
14	<i>A Dragonfly in the Sun: Anthology of Pakistani Writing in English</i>	Muneesa Shamsie (ed)	OUP, 1997
15	<i>Against all Odds: Essays on Women, Religion Development from India and Pakistan</i>	Kamala Bhasin et al (ed)	Delhi, Kali for Women, 1994
16	<i>Atlas of Women and Men in India</i>	Saraswathy Raju et al (ed)	Delhi, Kali for women, 1999
17	<i>Women Writers with Fire in their Pen, Cyber Literature, Vol.2. No.1 Aug, 1998</i>	Usha Bande	Aug. 1998
18	<i>Breast Stories</i>	Maheshweta Devi	Calcutta, Seagull, 1998

## 5. WEB RESOURCES

Emily Dickinson; An Overview academic  
brooklyn. cuny. edu/english/melani/cs6/dickinson. html.

Poets.org Guide to Emily Dickenson's Collected Poems -  
Poets org. [www.poets.org/page.php/prmID/308](http://www.poets.org/page.php/prmID/308)

Wide Sargasso Sea Study Guide by Jean  
Rhys study Guide

[www.bookrags.com/studyguide-widesargassoea](http://www.bookrags.com/studyguide-widesargassoea).

Wide Sargasso Sea Summary and  
Analysis Summary  
[www.bookrags.com/wide-sargasso-sea](http://www.bookrags.com/wide-sargasso-sea)

A Room of One's Own Summary and Study Guide

[www.enotes.com/room-ones](http://www.enotes.com/room-ones)

Kamala Das Criticism [www.enotes.com/poetry-criticism/das-](http://www.enotes.com/poetry-criticism/das-)

Kamala. .Kamala Das Summary and Analysis  
Summary [www.bookrags.com/Kamala-Das](http://www.bookrags.com/Kamala-Das)

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

## End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

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

COURSE CODE	VEG6B14
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 5 hrs/wk)

**1. AIM OF THE COURSE**

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

**1. OBJECTIVE OF THE COURSE**

Upon completion students should be able to:

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

**2. COURSE OUTLINE**

**MODULE I – PRINT MEDIA**

1. [Introduction – The Media and the Message](#)

2. Introduction to Print Media – Audience for the News
3. Feature Writing and Article Writing: Angle – Structure – Organisation
4. Newspaper Writing: Editorials – Letters to the Editor – Book and Film reviews – Interviews - Lead: datelines – Credit-line – Bylines – Nut-graph – Headlines – Op-ed Pieces
5. Editing: Grammar – Punctuation – Subbing – Proof-reading – Freelancing
6. Writing for Magazines: Action – Angle – Anecdote

## **MODULE II – ELECTRONIC MEDIA**

- a. Radio: Radio as a Mass Medium – Radio Skills – Broadcast Writing – Broadcast Terms –  
Scripting for Radio – Story Structure – Lead, Body, Ending – Writing Radio News and Feature Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.) - Practical – Planning a Newscast – Radio Jockeying
- b. Television: Television as a Mass Medium – Television Skills – Scripting for TV - Programmes for TV (Features, News, Interviews, Music Programmes, etc.) Practical - Anchoring, Interviewing.
- c. Film: Fundamentals of Film Scripting, Screenplay and Production, Documentary Film, News Reel.

**Practical – Writing Short Screenplays, Film Reviews.**

## **MODULE III – DIGITAL MEDIA**

- a. Kinds of Digital Media: E-book – E-magazine – E-journal – E-newspaper – Internet – World Wide Web
- b. Writing for Digital Media; Web Writing - Technical Writing – Blogging.-  
Introduction to  
Profile Writing – Broadcast News Analysis – Caption Writing – Copy  
Writing/Content  
Writing – Story Structure and Planning - Inverted Pyramid - Headline, Blurb,  
Lead -Digital Correspondence – Digital Editing - Assignments in Technical Writing,  
Web Writing, Blogging.

## **MODULE IV – ADVERTISEMENT**

- a. Advertisement in Different Media – An Overview
- b. Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds – Text, Captions, Logo – Story-board etc.

## **MODULE V – STYLISTICS AND THE MEDIA**

- a. Difference in writing styles between Print, Electronic and Digital Media
- b) Basic principles of AP Style (Associated Press Style Book) for Writing – Use of the Style Book – Style as a Manner of Writing

– Clarity in Writing – Readability – Five ‘W’s and ‘H’ of Writing.

a. Different kinds of writing:

1. News Writing – Appropriate angle for a news story – Structuring news  
– Qualities of effective leads –Using significant details – Effective revision
  1. Article writing – Structuring for greatest effect – Preparation and organization of article – Specific angle – specific audience.
  2. Feature writing – structure – organisation – feature angles – simplicity in Style.
  3. Writing for the screen – Writing effective film reviews –Basic principles of writing for advertising – Writing for Interactive Media
- editing – Copy editing process – Guiding principles of editing.

## READING LIST

### A. CORE READING

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

## B. FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Writing and Producing News</i>	Eric Gormly	Surjeet Publications, 2005
2	<i>A Crash Course in Screenwriting</i>	David Griffith	Scottish Screen, 2004
3	<i>Digital Media: An Introduction</i>	Richard L Lewis	Prentice Hall
4	<i>The Art of Editing the News</i>	Robert.C McGiffort	Chilton Book Co., 1978

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

## 5. WEB RESOURCES

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

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Question	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 min</b>

#### Sample Topics for Assignments

1. Students may opt to do creative writing project representing an engagement with their experience of the course.
2. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
3. Attend three events of your locality and write a basic news story about it.
4. Keep a journal of your reading habits for a week. Write a paragraph each day about the kinds of stories you read and did not read, how many you read all the way through and how many you read just through the headlines alone or the first few paragraphs only. Give an empirical conclusion to your observations.
5. Watch the TV news bulletin for a week. Is the news the same or different from the print

news? Do you have greater faith in the medium? Why?

6. Concentrate on a particular publication of E-newspaper for at least a week. Reflect on its views, values and stylistic qualities.
7. Take three published news stories. Use the internet search engines to substantiate facts in the story.
8. Write a detailed story board for a 30 second Advertisement, complete with even the voice-over.
9. Write the script and a screen play for a 20 minute documentary film.

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

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**  
**SYLLABI FOR ELECTIVES**  
**WORLD CLASSICS IN TRANSLATION**

COURSE CODE	VEG6E01
TITLE OF THE COURSE	WORLD CLASSICS IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

**1. AIM OF THE COURSE**

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

**2. OBJECTIVES OF THE COURSE**

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

To make the students to have a feel of excellent classics in translation in

various genres - Poetry, Fiction, Short Story and Drama - by a judicious selection. It should instill in the students a spirit of enquiry and further exploration.

3.

### **COURSE OUTLINE MODULE I - POETRY**

a) A general introduction to world classics in translation

b) Poetry. A brief introduction

#### **FOR DETAILED STUDY**

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

Goethe: "The Reunion" (Source: Goethe: <http://www.poetry-archive.com/g/goethe>) (The Poem Itself, ed. Stanley Burnshaw, Penguin)

A.S. Pushkin: "I Loved You" (*Alexander Pushkin: Selected Works Vol I. Russian Classic Series*, Progress Publishers)

#### **NON-DETAILED:**

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

### **MODULE II - DRAMA**

1. A brief introduction to world drama in general

#### **FOR DETAILED STUDY**

Sophocles: *Oedipus Rex*. Cambridge University Press, 2006

3. NON-DETAILED

Bhasa: *Karnabharam*: Sudarshan Kumar Sharma, (trans). Parimal Publications

### **MODULE III - FICTION AND SHORT STORIES**

1. A brief introduction

2. FICTION: NON-DETAILED STUDY.

Dostoevsky: *Notes from Underground*. Vintage, 1994.

Herman Hesse: *Siddhartha*. Bantam Classics, 1981.

3. SHORT FICTION – DETAILED STUDY

Leo Tolstoy: *The Repentant Sinner* (Collected Series, Vol I, Progress Publishers)

4. READING LIST:-

### A) FURTHER READING

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

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

### 5. CYBER RESOURCES

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

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

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IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

### BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

#### SYLLABI FOR ELECTIVES REGIONAL LITERATURES IN TRANSLATION

COURSE CODE	VEG6E02
TITLE OF THE COURSE	REGIONAL LITERATURES IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1

### . AIM OF THE COURSE

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

2

### . OBJECTIVES OF THE COURSE

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

3

### . COURSE OUTLINE

#### INTRODUCTION

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

### MODULE I – POETRY

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

*Signatures: One Hundred Indian Poets*, New Delhi: National Book Trust India, 2000)

### MODULE II – DRAMA

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

### MODULE III – FICTION

1. U.R. ANANTHAMURTHY (KANNADA) : "*Samskara*" (From U.R. Anantha Murthy. *Samskara: A Rite for a Dead Man* Trans. A.K. Ramanujan. New Delhi OUP, 1976)
2. A.K. Ramanujan. New Delhi OUP, 1976)
3. QURRATULAIN HYDER (URDU) "*Confessions of St. Flora of Georgia*" (From Bhabam Bhattacharya. *Contemporary Indian Short Stories* Vol.II. Delhi, Sahitya Akademi , 1959

4. THARASHANKAR BANERJEE (BENGALI) “*Boatman Tarini*” (From Bhabam Bhattacharya.  
*Contemporary Indian Short Stories* - Vol.III. Delhi: Sahitya Akademi, 1964)
5. V. CHANDRANSEKGA RAO (TELUGU) : “*The story of the Fire-Bird, Red Rabbit and the Endangered Tribes*”
6. Geetha Dharmarajan. *Kata Prize Stories: best of the 90's*. New Delhi: Katha, 2002)

## READING

### LIST:-

#### A) GENERAL READING

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

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

#### C) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Another India</i>	Nissim Ezekiel, Meenakshi Mukherjee (ed)	New Delhi: Penguin, 1990
2	<i>Literatures in Modern Indian Languages</i>	Gokak V.K. (ed)	Delhi: The Publication Division, 1957
3	<i>New Writing in India</i>	Adil Jussawalla (ed)	Harmondsworth: Penguin,

			1974
4	<i>U.R.Anantha Murthy's Samskara: A Critical Reader</i>	<u>Kailash C. Baral</u> (ed.) <u>Sura P. Rath</u> (ed.) <u>D. Venkat Rao</u> (ed.)	Pencraft International, 2005

#### 5. CYBER RESOURCES

<http://www.unipune.ernet.in/dept/lalitkala/sa2.htm>

[www.tamilnation.org/hundredtamils/index.htm](http://www.tamilnation.org/hundredtamils/index.htm)

#### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Mark	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

### BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE SYLLABI FOR ELECTIVES **DALIT LITERATURE**

Course Code	VEG6E03
Title of the course	Dalit Literature
Semester in which the course is to be taught	6
No.of credits	2
No.of contact hours	54(3hrs/wk)

## MODULE I PROSE

- |                       |  |
|-----------------------|--|
| 1.Sunny M. Kapikkad   | The Dalit Presence in Malayalam Literature<br>(trans. Malayalam) |
| 2.Sharankumar Limbale | About Dalit Literature (trans. Marathi)                          |
| 3.Aravind Malagatti   | Coins on the Corpse and the Wedding Feast<br>(trans. Kannada)    |
| 4.Raj Gauthaman       | Dalith Culture (trans. Tamil)                                    |

## MODULE II POETRY

- |                          |                                 |
|--------------------------|---------------------------------|
|                          | (Trans. Malayalam)              |
| 1.Raghavan Atholi        | Kandathi                        |
| 2.K. K.S. Das            | Black Dance<br>(Trans. Marathi) |
| 3. Namdeo Dhasal         | Hunger                          |
| 4. Hira Bansode          | Yasodhara<br>(Trans. Tamil)     |
| 5. Sukirtharani          | Gigantic Trees                  |
| 6. Pratibha Jeyachandran | The Question                    |

## MODULE III SHORT STORY

- |                    |                                      |
|--------------------|--------------------------------------|
| 1. Bandhumadhav    | The Poisoned Bread (Trans. Marathi)  |
| 2. Anna Bhau Sathe | Gold from the Grave (Trans. Marathi) |
| 3. C. Ayyappan     | Madness (Trans. Malayalam)           |
| 4. Abhimani        | The Show (Trans. Tamil)              |

## MODULE IV DRAMA

- |                   |                              |
|-------------------|------------------------------|
| 1. A. Santhakumar | Dreamhunt (Trans. Malayalam) |
|-------------------|------------------------------|

## CORE READING MATERIALS

- i. K.Satyanarayana & Susie Tharu (ed.). (2011). **No Alphabet in Sight: New Dalit Writing from South India**. New Delhi: Penguin Books. Lesson 4 (p.149-57); Lesson 5 (p.345-347); Lesson 6 (p.414-18); Lesson 9 (p.315-6); Lesson 10 (p.211-3); Lesson 14 (p.75-80)
- ii. Arjun Dangle (ed). (1992) **Poisoned Bread**. Bombay: Orient Longman. Lesson 7 (p.42-5); Lesson 8 (p.31-2); Lesson 11 (p.147-154); Lesson 12 p.210-15)
- iii. Dasan M., Pratibha V. et al (ed). 2012. **The Oxford India Anthology of Malayalam Dalit Writing**. New Delhi: Oxford University Press. Lesson 1 (p.259-67); Lesson 13 (p.68-71); Lesson 15 (p.169-179)
- iv. Sharankumar Limbale. 2004. **Towards an Aesthetic of Dalit Literature**. (trans. from Marathi: Alok Mukherjee). New Delhi: Orient Longman(Lesson 2 (p.19-22)
- v. Aravind Malagatti. (2007) **Government Brahmana**. (trans. from Kannada by Dharan Devi Malagatti, et al). Chennai: Orient Longman.

### Lesson 3 (p.7-11)

#### Further Reading

1. Baby Kamble. (2008) *The Prisons We Broke*. (Trans. from Marathi by Maya Pandit) Chennai: Orient Longman.
2. Gunasekaran K.A. (2009) *The Scar*. (Trans. from Tamil by V. Kadambari) Chennai: Orient Blackswan.
3. Sivakami P. (2006) *The Grip of Change*. Chennai: Orient Longman.
4. Ravikumar & Azhagarasan. (2012) *The Oxford India Anthology of Tamil Dalit Writing*. New Delhi: Oxford University Press.

#### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

#### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>



**SYLLABI FOR COMPLEMENTARY COURSE  
OFFERED BY BA PROGRAMME IN ENGLISH**

**ENGLISH FOR COMMUNICATION - I**

**Paper I - English Language and Communication – The Basics.**

**Course Code: VEG1C01**

**Module I**

Grammar and Usage – Grammaticality and Acceptability – Descriptive and Prescriptive approach to language - Parts of Speech – Sentence (Declarative, Affirmative, Negative, and Interrogative) – Simple, Complex and Compound sentences - Clause – Phrase – Transformation of sentences.

**Module II**

Tense – Word order and concord – Verbs (Finite, Nonfinite, linking verbs, auxiliary verbs, modals, phrasal verbs) – Nouns – Determiners – Word formation – Punctuation – Some common errors in English.

**Module III**

Adverbial Clauses and Conjunctions - Prepositions - · Organising Information

**Module IV**

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

**Core Books**

Hewings, Martin. - *Advanced Grammar in Use* .New Delhi: CUP, 2008. (For classroom teaching and practice)

Ur. Penny. - *Grammar Practice Activities: A Practical Guide for Teachers*. Cambridge: CUP, 2008 .

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

**Reference**

Quirk , Randolph et al- *Comprehensive Grammar of the English Language*. London Longman,1983.

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

**Reading List.**

- |                     |  |
|---------------------|--|
| 1. R.W. Zandvoort   | : A Handbook of English Grammar                            |
| 2. David Greene     | : Contemporary English Grammar, Structures and Composition |
| A.J. Thomson & A.V. |  |
| 3. Martinet         | : A Practical English                                      |

4. Michael Swan : Practical English Usage
5. John Sealy : Oxford Guide to Effective Writing and Speaking (OUP 2000)
6. P.Kiranmayi Dutt  
Geetha Rajeevan & C.L.N.  
Prakash : A Course in Communication – Foundation Books - 2000
7. Kamalesh Sadananda & : Spoken English A Foundation Course for Speakers of Malayalam – Part I & II
- Susheela Punitha

### Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	20

### End Semester Examination: Question Paper Pattern

No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

### SYLLABI FOR COMPLEMENTARY COURSE OFFERED BY BA PROGRAMME IN ENGLISH

#### ENGLISH FOR COMMUNICATION - II

##### Paper II - Presentation Skills

course code: VEG1C02

##### Module I

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

##### Module II

Conversations – Vocabulary – Introducing yourself – Body Language – Public speaking - Debates – Group Discussion – Discussion Skills – Interview skills and etiquettes – Meetings - Voice and delivery – Dress code – Class seminar presentation – Viva voce.

##### Module III

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

##### Module IV

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

Reading List

1. Ashok Thorat & Munira Lokhandwala : Enriching Oral & written Communication in English (Orient Black Swan)
2. Kenneth Anderson, Joan Maclean & Tony Lynch : Study Speaking – A Course in Spoken English for Academic Purposes – (CUP)
3. Priyadarshi Patnaik : Group Discussion and Interview Skills – (Foundation Books)
4. B. Jean Naterop & Rod Revell : Telephoning in English (CUP)

## **SYLLABI FOR COMPLEMENTARY COURSE OFFERED BY BA PROGRAMME IN ENGLISH**

### **ENGLISH FOR COMMUNICATION - III**

#### **Paper III – Business Communication**

**Course Code: VEGIC03**

#### **Module I**

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

#### **Module II**

The Nature and Process of Communication

Categories of Communication - Communication for Business – Characteristics of business communication - objectives of Business Communication – interpersonal communication – mass communication-

#### **Module III**

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

#### **Module IV**

Applications and letters – Job applications – difference between personal letter and official letter - covering letter – Resume – types and features of resume – job interviews – development of positive attitude – persuasive communication.

#### **Reading List**

1. J.P.Parikh, Anshu Surve, Swarnabharathi : Business Communication. Basic Concepts & Asma Baharainwala and Skills.
2. Ashok Thorat & Munira Lokhandwala : Enriching Oral & written Communication in English (Orient Black Swan)
3. Kenneth Anderson, Joan Maclean & Tony Lynch : Study Speaking – A Course in Spoken English for Academic Purposes – (CUP)

**SYLLABI FOR COMPLEMENTARY COURSE  
OFFERED BY BA PROGRAMME IN ENGLISH**

**ENGLISH FOR COMMUNICATION - IV**

**Paper IV– Academic Writing**

**Course Code: VEG1C04**

**Module I**

Text – types of texts – the structure of a text – variations in academic texts – approaches to writing - ways of writing – random thoughts – organized writing – Process of writing – plagiarism – limitations of ‘cut and paste’ – paraphrasing – summarizing.

**Module II**

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

**Module III**

Text Genres – different genres – various types of letters – news papers, reports and research articles – use of informal language – writing reports and research papers – format – sections – structure – elements of abstracts. Presenting your ideas – editing.

Core Text:

Renu Gupta : A Course in Academic Writing (Orient Black Swan)

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES**

**FILM STUDIES**

COURSE CODE	VEG5D01
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/Week)

**1. AIM OF THE COURSE**

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

**2. OBJECTIVES OF THE COURSE**

- To arrive at an appreciation of film as an art form and its aesthetics

- To see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.
- To understand how film connects with history, politics technology, psychology and performance.
- To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- To probe the impact of practices and regulations such as censorship, cultural policy, industry awards and international distribution in film reception.
- To develop analytical skills so that the student can produce informed and thorough close readings of films.

### **3. COURSE OUTLINE**

#### **MODULE 1**

Introduction to the basic terminology of filmmaking - Mise en scene, long takes deep focus Shots (close up, medium shot, long shot)

Editing: chronological editing, cross cutting , montage , continuity editing , continuity cuts , jump cuts , match cuts, 30 degree rule ,180 degree rule. Sound in the movies, colour in the movies.

The production, distribution and reception of films; censorship

#### **MODULE II**

Introduction to film genres

The Major genres: Narrative, avant-garde, documentary

Other genres: Thriller, melodrama, musical, horror, western, fantasy animation film noir expressionist historical, mythological, road movies

#### **MODULE III**

Introduction to major movements and theories

The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema

Introduction to the film theories of Sergei Eisenstein, Andre Bazin , auteur theory, Christian Metz, Laura Mulvey and Ronald Abramson

#### **MODULE IV SELECTED FILM TEXTS**

1 Satyajit Ray: What is Wrong with Indian Films (from 'Our Films Their Films')

2 C.S. Venkiteswaran , Swayamvaram : Classic Prophecies in Film and

**MODULE V CASE STUDIES OF CLASSIC CINEMA**

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

**4. READING LIST:-**

**a) RECOMMENDED READING**

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

**b) FURTHER READING**

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

18. Chidananda Das Gupta The Cinema of Satyajit Ray New Delhi Vikas

5. **CYBER RESOURCES**

(To be incorporated)

**Evaluation**

<b>Internal Assessment</b>	
<b>Item</b>	<b>Marks</b>
Assignment	4
Test papers (2)	8 (4+4)
Seminar	4
Attendance	4
<b>Total</b>	<b>20</b>

**End Semester Examination: Question Paper Pattern**

<b>No</b>	<b>Question type</b>	<b>No. of Questions</b>	<b>Marks per Ques</b>	<b>Marks</b>	<b>Time (minutes)</b>
I	Objective type	8	1	8	10
II	Short Answer	6	2	12	35
III.	Short Essay/Paragraph	4	5	20	45
IV	Long Essay	1	10	10	30
<b>Total</b>				<b>50</b>	<b>120 mins</b>

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

## **CREATIVE WRITING IN ENGLISH**

COURSE CODE	VEG5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	54 (3 hrs/wk)

### **AIM OF THE COURSE**

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

### **OBJECTIVES OF THE COURSE**

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

### **COURSE OUTLINE**

#### **MODULE I – INTRODUCTION TO CREATIVE WRITING**

Creativity – inspiration – art – propaganda – madness – imagination – creative writing/teaching of – importance of reading

#### **MODULE II – THE ART AND CRAFT OF WRITING**

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

### **MODULE III – MODES OF CREATIVE WRITING**

- a) **POETRY:** Definitions - functions of language - poetry and prose - shape, form, and technique - rhyme and reason – fixed forms and free verse – modes of poetry: lyrical, narrative, dramatic – voices - Indian English poets – interview - verse for children - problems with writing poetry - writing poetry -Workshops
- b) **FICTION:** Fiction, non-fiction - importance of history - literary and popular fiction – short story and novel – interview - writing fiction for children - children’s literature - interview - workshops
- c) **DRAMA:** Drama - plot - characterization – verbal and non verbal elements – overview of Indian English theatre – styles of contemporary theatre – Indian playwrights - interview - writing for films – screenplay – children’s theatre – writing drama - workshops

### **MODULE IV- WRITING FOR THE MEDIA**

Print media - broadcast media – internet - advertising

### **MODULE V – PUBLICATION TIPS**

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

### **EXTENSION ACTIVITY (READING)**

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

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

#### **POETRY**

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

**FICTION**

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

**DRAMA**

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

**4. READING LIST:-****A) CORE TEXT**

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

**B) FURTHER READING**

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

**5. CYBER RESOURCES**

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

**Evaluation**

<b>Internal Assessment</b>	
<b>Item</b>	<b>Marks</b>
Assignment	4
Test papers (2)	8 (4+4)
Seminars	4
Attendance	4
<b>Total</b>	<b>20</b>

**End Semester Examination: Question Paper Pattern**

<b>No</b>	<b>Question type</b>	<b>No. of Questions</b>	<b>Marks per Ques</b>	<b>Marks</b>	<b>Time (minutes)</b>
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

**SYLLABI FOR OPEN COURSES**

FOR STUDENTS OF OTHER DISCIPLINES  
**APPLIED LANGUAGE SKILLS**

COURSE CODE	VEG5D03
TITLE OF THE COURSE	APPLIED LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	55 3 hrs/wk)

**1. AIM OF THE COURSE**

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

**2. OBJECTIVE OF THE COURSE**

Upon completion students should be able to:

Fulfil their educational and professional goals as they relate to their knowledge and use of the English language.

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

**3. COURSE OUTLINE**

**MODULE I – LANGUAGE AND COMMUNICATION**

**Principles of Communication** - Verbal and Non-verbal communication -  
**Barriers to Communication:** Psychological barriers – Linguistic barriers –  
Socio-cultural barriers - **The four essential Communication Skills:** Receptive and  
Active Skills Fluency and Accuracy in Communication

## MODULE II – RESOURCES FOR LANGUAGE SKILLS

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

## MODULE III – ACTIVE SKILLS (SPEAKING AND WRITING)

### 1)Speech Skill:

**Conventions in Speaking:** Sounds – Articulation – Pronunciation of Words – Stress – Intonation – Rhythm – Weak forms and Strong Forms.

**Approach to Effective Conversation:** Starting a conversation – Greetings and Asking after – Introducing oneself – Wishing Well – Apologizing – Excusing – Asking for and giving Information – Making Requests, suggestions, Offers, Orders – Agreeing – Disagreeing –

Giving and asking Permission – Making invitations – Accepting and Rejecting – Expression of likes and dislikes – ending a conversation.

### 2) Writing Skill

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

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

1) **Reading Skill**

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

2) **Listening Skill**

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

Practical/Assignments (Samples):

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

**MODULE V – CAREER SKILLS**

- a)Curriculum Vitae/Resumé – Job Application – Cover Letter
- b)Discussion Skills – Group Discussion – Debates – Facing and Conducting Interviews — Seminars and Conferences – Organizing Formal and Informal Meetings
- c)Presentation Skills  
Assessing Students' Skills – Planning Presentation – Visual aids – New Technology for Presentation –  
Preparing Presentation – Delivering Presentation

d)Practical/Assignments (Samples)

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

Expectations:

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

#### 4. READING LIST

#### 5. CYBER RESOURCES

*(To be incorporated)*

#### CORE READING

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

## B. GENERAL READING

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

## Evaluation

Internal Assessment	
Item	Marks
Assignment	4
Test papers (2)	8 (4+4)
Seminars	4
Attendance	4
<b>Total</b>	20

## End Semester Examination: Question Paper Pattern

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+No	Question type	No. of Questions	Marks per Ques	Marks	Time (minutes)
I	Objective type	3 bunches of 4 questions each	1	12	15
II	Short Answer	9 out of 12	2	18	45
III.	Short Essay(100 words)	6 out of 10	5	30	60
IV	Long Essay(300 words)	2 out of 4	10	20	60
<b>Total</b>				<b>80</b>	<b>180 mins</b>

**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
PROJECT**

COURSE CODE	VEG6PR
TITLE OF THE COURSE	PROJECT
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5 and 6

**GUIDELINES FOR THE PROJECT WORK**

**INTRODUCTION**

The Scheme and Syllabus of BA Programme in English CCSS stipulates that the students

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

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

### **THE GUIDELINES TO BE FOLLOWED**

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

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.
3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.
4. V Semester shall be devoted to the study of methodology of research and project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.
5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval. It shall consist of the following:
  - Title of the Project
  - Objectives
  - Review of Literature
  - Methodology including the reading list.

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

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level

Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.
8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.
9. The VI Semester is fully devoted for
  - Library Work and Data Collection
  - Data Analysis
  - Project Writing
  - Report Presentation and Submission
10. The candidates shall devote themselves to the realization of the project, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.
11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.
12. Normally a Report should consist of the following:-
  - 25 to 30 A-4 size typed or printed pages
  - Font: Times New Roman
  - Letter size: 12 for running matter
  - Letter Size: 16 for Headings
  - Line Spacing: 1.5
  - Page Numbers: aligned to the top-center
  - Margins of 1.25 inches on all sides.
  - References if any may be given as Footnotes. However, this matter is left for the discretion of the student and Supervisor.
  - Spiral binding.

- Minor desirable variations can be adopted by the DLPC (Depat. Level Project Committee) of a College.
- Structure of the Project Report is as follows:- Page i)

“TITLE OF THE PROJECT REPORT IN CAPITAL

Project Report Submitted in Partial  
Fulfillment of the Requirements for the  
Award of Degree of Bachelor of Arts in  
English of the University of Calicut by  
(Students Name)  
Register Number  
Emblem of the Institution  
Month Year  
Department  
Name of College, Address

Page ii) Declaration by the candidate

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

Page iv) Acknowledgements if any.

Page v) Contents

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

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

The external evaluation is done by a Board of Examiners consisting of a minimum of 3 members selected from a Panel of Examiners constituted from among the faculty members of English. The Board of Examination shall consist of at least one faculty member from the

Department, the students of which are examined. A copy of the Project report shall be collected and sent from the Colleges (Examination Centers) to the University and the External Evaluation shall be arranged as per University decision.

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

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