

UNIVERSITY OF KERALA

FIRST DEGREE PROGRAMME IN

ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

(2010 Admission onwards)

SEMESTERS I to 6

SYLLABI

(Core and Complementary Courses)

- **For Syllabi, Scheme and MQPs of Language Courses in this Programme, see BA,BSc**

SEMESTER I

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

Core Course I - METHODOLOGY AND PERSPECTIVES OF HUMANITIES: EN 1141

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. explain the key concepts in literary theory and criticism
2. make sense of literature
3. read literature critically from a theoretical perspective.

COURSE OUTLINE

Module 1

Key Concepts

Humanities – literature – text – genre – text type – discourse – major genres – fiction – poetry – drama – film.

Module 2

An overview of English literature

Periods and major movements

Module 3

Approaches to literature (i)

Text-oriented approaches – philology, rhetoric and stylistics – new criticism

Module 4

Approaches to literature (ii)

Author, reader and context-oriented approaches – biographical – psycho-analytic – reception theory

Critical term – ambiguity

COURSE MATERIAL

Modules 1 - 4

Reading list:

1. Kundu, Abhijit. "Understanding the Humanities." *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
2. Eagleton, Terry. "What is Literature?"
3. Klarer, Mario. *An Introduction to Literary Studies*. Special Indian Edition: Routledge, 2009.
4. Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
5. Nagarajan, M.S. *English Literary Criticism and Theory*. Hyderabad: Orient Longman, 2007.
6. Holghman, William, Hugh Holman. *A Handbook to Literature*. New Delhi: Pearson Education, 2009.
7. Seldon, Ramon, et al. *A Reader's Guide to Contemporary Literary Theory*. ND: Pearson Education, 2005.
8. Bennet, Andrews, Nicholas Royale. *Introduction to Literature, Criticism and Theory*, 3rd Edn. ND: Pearson Education, 2009.
9. Barnet, Sylvan, William Cain. *A Short Guide to Writing about Literature*, 9th Edition. ND: Pearson, 2008.

Direction to Teachers

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

SEMESTER I

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

Complementary Course I - HISTORY OF ENGLISH LANGUAGE: EN 1131

No. of credits: 2

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

AIMS

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

OBJECTIVES

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

1. identify the various language families
2. trace the evolution of the English language
3. list the changes in the different areas of the language

COURSE OUTLINE

Module 1

Nature of language - human and animal languages - flux in language – language families – Indo-European family – Germanic group - broad characteristics

Module 2

Periods in the history of English language – Old English – Celtic, Latin and Scandinavian influences – effect on grammar and syntax – Norman conquest – French influence – growth of national feeling – adoption of English – Middle English – decay of inflection – loss of grammatical gender – French Influence on the vocabulary – dialectal diversity – the rise of standard English

Module 3

Modern English – Renaissance and after – general characteristics of English – changes in pronunciation and grammar – attempts to reform English – Dr. Johnson's dictionary – slang and standard speech – English dialects – evolution of English as a global language

Module 4

Word formation and growth of vocabulary – makers of English – changes of meaning

Reading list

Modules 1 to 4

1. Baugh A.C. *A History of the English Language*. Chennai: Allied Published, 1978.
2. Barber C.L. *The Story of Language*. Penguin, 1982.
3. Wood F.T. *An Outline History of the English Language*. Macmillan, 2008.
4. Crystal, David. *English as a Global Language*. London: Cambridge University Press, 1997.
5. Mugglestone. *Oxford History of English*, Indian Edition: Oxford University Press, 2009.

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

Core Course II - DRAMA: EN 1241

No. of credits: 4

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

AIMS

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

OBJECTIVES

On completion of the Course, the students should be able to

1. identify the various forms and schools of drama
2. analyse and appreciate drama
3. write critically about and engage actively in producing / performing drama

COURSE OUTLINE

Module 1

Drama – forms of drama – Tragedy – Comedy – types of comedy – Classical - Romantic – Comedy of Humours – Comedy of Manners – Sentimental Comedy – Tragi-Comedy – farce – melodrama – masque – One-Act Plays - Dramatic Devices – irony, soliloquy, aside, stage – well-\ made play – experimental plays – verse drama – working-class drama – epic drama – expressionist drama– absurdist drama.

Module 2: Shakespeare

Module 3: Modern drama (British / European)

Module 4: One-Act plays (Study, Screening/performance)

COURSE MATERIAL

Module 1

Core reading

Prasad B. *A Background to the Study of English Literature*. Macmillan.
(Section II. Drama, Chapters I, II, III and IV)

Module 2

Core reading

Shakespeare: *Macbeth* (Cambridge University Press)

Module 3

Core reading

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

Module 4

Core reading

1. Anton Chekhov: *A Marriage Proposal*
2. J.M. Synge: *Riders to the Sea* (Orient Blackswan)

SEMESTER II

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

Complementary Course III - HISTORY OF ENGLISH DRAMA: EN1231

No. of credits: 3

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

AIM

1. To give the students an overview of the origin and development of English drama.
2. To familiarize them with the various theatres and trends in drama.
3. To provide them an insight into popular culture and its dramatic expressions.

OBJECTIVES

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

1. trace the evolution of English drama.
2. identify the popular tastes and trends in English drama.
3. explain the relationship between ideology and culture and their various dramatic expressions.

COURSE OUTLINE

Module 1

Drama before Shakespeare

The beginnings – liturgical plays – Miracles – Moralities – Interludes – first English Comedy - Tragedy – Senecan Plays – University wits – Marlowe – Kyd – Lyly – Nash

Module 2

Shakespeare and his contemporaries

Elizabethan Theatre – Shakespeare – Ben Jonson – Beaumont – Fletcher – Webster

Module 3

Drama after Shakespeare to Sheridan

Restoration drama – Etherege – Wycherley – Congreve – Heroic drama – Dryden – Comedy of Manners – Goldsmith – Sheridan

Module 4

Drama after Sheridan to the Present

Oscar Wilde – Pinero – Shaw – Galsworthy – Irish Theatre – Yeats – Synge – O'Casey – One act – Plays – Eliot – Poetic Drama – Fry – Priestley – Noel Coward – Royal Court – Theatre – Osborne – Wesker – Absurd Theatre – Beckett – Pinter – Theatre of Cruelty – Bond – Black Comedy – Joe Orton – Tom Stoppard – Caryl Churchill.

COURSE MATERIAL

Core reading:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Indian Edition: Palgrave, 2008.

Further reading:

1. Alexander, Michael. *A History of English Literature*. Indian Edition: Palgrave Macmillan, Chennai, 2007.
2. Evans, Ifor. *A Short History of English Literature*. Penguin
3. Legouis, Emile, L. Cazamian. *A Short History of English Literature*. London: Macmillan, 2008.

Direction to Teachers

While discussing the drama of a particular period or genre, the life, thoughts and other modes of literary expression of that period should also be referred to.

SEMESTER III

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

Foundation Course II – INFORMATICS: Common for EN 1321 & CG 1321

No. of credits: 3

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

AIMS

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

OBJECTIVES

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

1. update and expand their knowledge in the field of informatics
2. understand the nature of the emerging digital knowledge society
3. use digital knowledge resources effectively for their studies

COURSE OUTLINE

Module 1

An overview of Information Technology

Features of the modern personal computer and peripherals – computer networks & internet – wireless technology – cellular – wireless networks – obtaining technology – license, guarantee, warranty – overview of operating systems and major application software

Module 2

Knowledge Skills

Data, information and knowledge – knowledge management – internet access methods – Dialup, DSL, cable, ISDN, Wi-Fi – Internet as a knowledge repository – academic search techniques – creating cyber presence – case study of academic websites – open access initiatives - open access publishing models – basic concepts of IPR – copyright and patents – plagiarism – use of IT in teaching and learning – educational software – academic services – INFLIBNET, NICNET, BRNET

Module 3

Social Informatics

IT & Society – issue and concerns – digital divide – IT & Development – free software movement – IT industry – software piracy – cyber ethics – cyber crime – cyber threats – cyber security – privacy issues – cyber laws – cyber addictions information overload – health issues – proper usage of computers, internet and mobile phones – e waste and green computing – impact of IT on language & culture – localization issues – Unicode – IT.

Module 4

IT Applications

e-Governance – IT for national integration – overview of IT application in medicine, healthcare, business, commerce, industry, defense, law, crime detection, publishing, communication, resource management, weather forecasting, education, film and media, IT for the disabled, futuristic IT – artificial intelligence – virtual reality.

COURSE MATERIAL

Modules (1 - 4)

Reading list:

1. Clarke, Alan. *IT Skills for Successful Study*. Palgrave Macmillan, 2005.
2. Evans, Alan, Kendal Martin et al *Technology in Action*. Pearson Prentice Hall, 2009.
3. Rajaraman, V. *Introduction to Information Technology*. Prentice Hall.
4. Norton, Peter. *Introduction to Computers*. Indian Ed.
5. Alexis and Mathew Leon. *Fundamentals of Information Technology*. Leon Vikas.
6. Beekman, George and Eugene Rathswohl. *Computer Confluence*. Pearson Education.
7. Wilson, Barbara. *Information Technology: The Basics*. Thomson Learn
8. Barnet, Sylvan, William Cain, “New Approaches to the Research Paper: Literature, History and the WWW” from *A Short Guide to Writing about Literature* 9th Edition, New Delhi: Pearson Education, 2008.

SEMESTER III

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

Core Course III - POETRY: EN 1341

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. identify the various forms and types of poetry
2. explain the diverse poetic devices and strategies employed by poets.
3. read, analyse and appreciate poetry critically.
4. respond critically and creatively to the world around.

COURSE OUTLINE

Module 1

Poetry – definition – the poetic language – classification – subjective – objective – types of poetry – lyric – ode – sonnet – elegy – epic – ballad – satire – stanza forms – poetic devices – simile – metaphor – image – symbol – rhyme – metre - rhythm

Module 2

Poetry up to the Victorian period.

Module 3

Modern Poetry.

Module 4

Listening, reading and writing poetry.

COURSE MATERIAL

Module 1

Core reading

Prasad, B. *A Background to the Study of English Literature*. Rev. ed. Chennai: Macmillan, 2008. (Chapters I, II & III)

Reference

1. Hobsbaum, Philip. *Metre, Rhyme and Verse Form*. New Critical Idiom. Indian Reprint. Routledge, 2007.
2. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)

Reading List

1. Wainwright, Jeffrey. *The Basics: Poetry*. Indian Reprint. Routledge, 2009.
2. Hudson, W.H.: *An Introduction to the Study of English Literature* (Chapter 3, The Study of Poetry)

Module 2

Core reading

Melodies (Ane Books)

(Poems Prescribed)

1. Shakespeare: Sonnet 116
2. Donne: A Valediction: Forbidding Mourning
3. Milton: Paradise Lost – Book I – (Lines 1 to 26)
4. Dryden: In the First Rank Left (Lines 544-568 from *Absalom and Achitophel*)
5. Wordsworth: The Solitary Reaper
6. Keats: Ode to a Nightingale
7. Tennyson: In Memoriam (Section VII)
8. Browning: My Last Duchess

Module 3

Core reading

Melodies (Ane Books)

(Poems Prescribed)

1. Yeats: A Prayer for My Daughter
2. Eliot: Sweeney Among the Nightingales
3. Auden: The Unknown Citizen
4. Dylan Thomas: Do not go gentle into that good night.
5. Philip Larkin: Whitsun Weddings
6. Seamus Heaney: Digging

Module 4

Practical criticism – intensive reading of poems at phonological, structural and semantic levels.

Core Reading

Seturaman, V.S, Ed. *Practical Criticism*. Chennai: Macmillan, 2007.

Practical criticism of the following poems:

1. The Long Voyage – Malcolm Cowley.
2. Breathes There the Man – Sir Walter Scott.
3. Flying Crooked – Robert Graves.

Direction to Teachers

Students should be asked to make different theoretical readings of the poems such as formalist, structuralist and feminist, fundamentals of which they have already learned. They should also be made to read and listen to the reading of poems and also be encouraged to write poems.

SEMESTER III

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

Complementary Course V - HISTORY OF ENGLISH POETRY: EN 1331

No. of credits: 3

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

AIMS

1. To give the students an overview of the origin and development of English poetry.
2. To make them aware of the various trends and movements in poetry.
3. To give them an insight into popular culture and ideology and their poetic expressions.

OBJECTIVES

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

1. give an account of the evolution of English poetry.
2. explain the trends and movements in English poetry.
3. recognize the relationship between ideology and culture and their various poetic expressions.

COURSE OUTLINE

Module 1

Poetry from the Anglo-Saxons to the Pre - Romantics - Anglo-Saxon Poetry - Beowulf - Age of Chaucer - Chaucer's Poetry - Wyatt and Surrey - sonnets - Sidney - Spenser - Elizabethan Age - Shakespeare - Milton - Metaphysical poets - Donne - Herbert - Marvell - Neo- Classical poets - Dryden - Pope - Goldsmith - Pre-Romantics - Blake - Burns - Cowper - Gray - Crabbe - Chatterton.

Module

Romantic Poetry - Romanticism - Lyrical Ballads - the Romantics - Wordsworth - Coleridge - Southey - Scott - Byron - Shelley - Keats.

Module 3

Victorian Poetry - Tennyson - Elizabeth Barrett - Robert Browning - Matthew Arnold - Fitz Gerald - Rossetti - Swinburne - Hopkins.

Module 4

20th C. Poetry - Pre-War verse - Hardy - War poets - Rupert Brooke - Sassoon - Owen - Imagism - Symbolism - Modernism - Yeats - Pound - Eliot - Auden - Dylan Thomas - Movement poetry - Larkin - Ted Hughes - Heaney - Contemporary Poetry - John Fuller - Ian Hamilton - Craig Raine - Andrew Motion.

COURSE MATERIAL

Core reading

Peck, John and Martin Coyle. *A Brief History of English Literature*. Indian Reprint, Palgrave, 2008.

Further reading

1. Alexander, Michael. *A History of English Literature*. Indian Reprint. Palgrave Macmillan, 2009.
2. Evans, Ifor. *A Short History of English Literature*.
3. Legouis, Emile, L. Cazamian. *A Short History of English Literature*. London: Macmillan, 2008

Direction to Teachers

Though the focus has to be on the development of poetry over the years, the discussion on the poetry of each school or period should be related to the social life and thoughts and to the other modes of literary expression of that period.

SEMESTER IV

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

Core Course IV – PROSE: EN 1441

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. recognize various types of prose writings.
2. analyse, understand and appreciate prose writings
3. write creatively and critically in an expository or argumentative way.

COURSE OUTLINE

Module 1

Prose – forms of prose (excluding fiction) - Prose upto the 18th Century.

Essay – types of essays – persuasive, descriptive, satirical, argumentative and expository – travel writing – diaries – speeches.

Module 2

19th Century Prose

Module 3

Modern Prose

Module 4

Reading, listening and writing prose.

COURSE MATERIAL

Module 1

Core reading:

a. Prasad B. A Background to the Study of English Literature. Chennai: Macmillan, 2008.

[Section III, Chapter I]

b. *Reflections* (A Collection of Essays published by Pearson Education)

Essays: 1. Bacon: Of Studies

2. Samuel Pepys: (An extract from Pepys' Diaries) 1660 Jan - Feb.

3. Addison: *Sir Roger at the Assizes*

4. James Boswell: (An extract from *Life of Samuel Johnson*)

Further reading

Hudson, W.H. *An Introduction to the Study of English Literature*. Chapter: The Study of The Essay.

Module 2

Core reading

Reflections

- Essays: 1. Lamb: *Dream Children*
2. Hazlitt: *On Familiar Style*
3. Ruskin: *On Reading*

Module 3:

Core reading

Reflections

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

Module 4

Core reading

1. Seturaman, V. S, et al, Ed. *Practical Criticism*. Chennai: Macmillan 2007. (Section II: Analysis: Prose)
2. Bertrand Russell: An Extract from *Unpopular Essays*

Direction to Teachers

Students should be made to listen to and read speeches and prose passages.

SEMESTER IV

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

FICTION

Common for

**ENGLISH LANGUAGE AND LITERATURE Core Course V: EN 1442
&
CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN
ENGLISH & COMMUNICATIVE ENGLISH Core Course V: CG 1441**

No. of credits: 3

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

AIMS:

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

OBJECTIVES

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

1. identify different fictional forms
2. analyse and appreciate fictional writings.
3. write imaginatively.

COURSE OUTLINE

Module 1

Prose fiction - types of fiction - fable, short story, novel - types of novel - romance, picaresque, autobiographical, epistolary, historical, gothic. Bildungsroman, satire, utopian, dystopian, detective and science fiction - elements of fiction - plot, theme, characterization, setting, point of view, view of life - narrative strategies - stream of consciousness, meta fiction - truth in fiction.

Module 2

Modern British fiction

Module 3

Modern European fiction

Module 4

Short Stories (British and European)

COURSE MATERIAL

Module 1

Core reading

Prasad, B. *A Background to the Study of English Literature*. Rev. Ed. Chennai: Macmillan
(Section III Chapters II and III)

Further reading

1. Klarer, Mario. *An Introduction to Literary Studies*. Sec. Ed. Indian Reprint. Routledge, 2009.
(Section: Fiction)
2. Hudson, W. H. *An Introduction to the Study of English Literature*.
(Chapter IV: The Study of Prose Fiction)

Module 2

Core reading

Graham Greene: *Brighton Rock* (Penguin Edition)

Module 3

Core reading

Kafka: *The Castle* (Penguin Modern Classics)

Module 4

Core reading

Short stories:

1. Saki: *Fur*
2. Somerset Maugham: *The Verger*
3. Anton Chekhov: *The Lottery Ticket*
4. Guy de Maupassant: *The Jewelry*
(from *Fragrance of Fiction: A Collection of Short Stories* published by Blackswan)

Direction to Teachers

While discussing fiction, the formal, structural and stylistic aspects of the work should be referred to.

SEMESTER IV

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

Complementary Course VII – HISTORY OF ENGLISH PROSE AND FICTION: EN 1431

[Revised syllabus – 2010 Admission]

No. of credits: 3

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

AIMS

1. To give the students an overview of the origin and development of English prose and fiction.
2. To make them aware of the various trends and concepts in prose and fiction.
3. To give them an insight into popular culture and ideology and their expression in prose and other imaginative writings.

OBJECTIVES

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

1. trace the evolution of English prose and fiction
2. identify the various trends and concepts in English prose and fiction
3. establish the relationship between ideology and culture and their expression in prose and fictional writings

COURSE OUTLINE

Module 1

English Prose up to the 18th century

Early prose – Anglo-Saxon Prose – the Chronicle – Tyndale and Coverdale – Francis Bacon – John Milton – John Dryden – Joseph Addison – Richard Steele.

Trends: Political writings – literary writings – periodical essays.

Module 2

English Prose from 18th century to the present

Samuel Johnson – Oliver Goldsmith – James Boswell – Charles Lamb – Matthew Arnold – Bertrand Russell – E. M. Forster – J. B. Priestley.

Trends: Critical writings – essays – biographical writings.

Module 3

English fiction up to the 19th century

Early fiction writers: John Lyly – Samuel Pepys – John Bunyan – Daniel Defoe – Samuel Richardson – Henry Fielding – Lawrence Sterne – Walter Scott – Jane Austen – Charles Dickens – the Bronte Sisters – George Eliot.

Trends/concepts: Rise of the novel – epistolary – picaresque – historical – gothic – women's fiction – social and realistic novel.

Module 4

20th century English Fiction.

Thomas Hardy – Joseph Conrad – James Joyce – Virginia Woolf – D. H. Lawrence – George Orwell – Graham Greene – William Golding – Doris Lessing – Kingsley Amis – A. S. Byatt – Martin Amis.

Trends/concepts: Psychological novel – stream of consciousness novel – political novel – *bildungsroman* – science fiction.

Recommended reading

1. Abrams, M.H. *A Glossary of Literary Terms*. 7th edition. Singapore: Thomson and Heinie, 1992.
2. Prasad, B. *A Background to the Study of English Literature*. Chennai: Macmillan, 2008.
3. Compton-Rickett, Arthur. *A History of English Literature*. New Delhi: Universal.
4. Peck, John and Martin Coyle. *A Brief History of English Literature*. Indian Reprint, Palgrave, 2008.
5. Evans, Ifor. *A Short History of English Literature*. Penguin.
6. Alexander, Michael. *A History of English Literature*. Indian Reprint. Palgrave Macmillan, 2009.

Direction to the Teachers

Focus should be on the concepts and trends mentioned in the syllabus. These are to be illustrated with the examples mentioned in the respective modules. Multiple examples may be mentioned in the class. Questions will be on general comprehension – on the authors, concepts and terms specified in the syllabus.

SEMESTER V

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

Core Course VI - LITERARY CRITICISM: EN 1541

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. trace the development of critical practices from ancient times to the present.
2. explain the critical concepts that emerged in different periods
3. analyse and appreciate texts critically, from different perspectives.

COURSE OUTLINE

Module I

Classical Criticism

Nature and function of criticism – contributions of Plato - concept of mimesis and inferiority of art - Aristotle - major concepts - mimesis, katharsis, hamartia - definition of tragedy - parts of tragedy - Horace and the concept of decorum - Longinus - the sublime.

Module 2

Renaissance and Neo-Classical Criticism

Sir Philip Sydney - his defence of poetry - definition of poetry - neo-classicism - Dryden - estimate of authors - Johnson - lives of poets - Shakespeare criticism - moral judgement of literature.

Module 3

Romantic and Victorian Criticism

Romanticism - Wordsworth - Preface to Lyrical Ballads - definition of poetry - concept of poetic diction and language – Coleridge - definition of poetry - Fancy and Imagination.

The Victorian Period - Arnold - concept of culture - the function of poetry - touchstone - disinterestedness and high seriousness - moralistic criticism.

Module 4

Twentieth Century Criticism

Eliot and Modernism - Tradition and Individual Talent - historic sense - impersonality – poetic emotion - objective correlative - dissociation of sensibility - Richards and Practical Criticism - poetry and synaesthesia - scientific and emotive uses of language - four kinds of meaning – New Criticism - principles and practitioners - Eliot, Richards, Ransom, Cleanth Brooks – Russian Formalism - literariness - defamiliarization - Archetypal Criticism - Frye - Structuralism - Poststructuralism - Deconstruction.

COURSE MATERIAL

Modules 1 and 4

Core reading

Nagarajan, M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Further reading

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition. Singapore: Thomson & Heinle, 1999.
2. Wimsatt Jr., William K. and Cleanth Brooks. *Literary Criticism: A Short History*. Calcutta: Oxford and IBH, 1957.
3. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: OUP, 2009.
4. Seldon, Raman et al, *A Reader's Guide to Contemporary Literacy Theory*. New Delhi: Pearson Education, 2005.
5. Bennet Andrews, Nicholas Royale, *Introduction to Literature, Criticism and edition*. New Delhi: Pearson Education, 2009.
6. Harmon, William, Hugh Holman, *A Handbook to Literature*. 10th Edition. New Delhi: Pearson Education, 2009.

SEMESTER V

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

Core Course VII - INDIAN LITERATURE IN ENGLISH: EN 1542

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

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

COURSE OUTLINE

Module 1

An overview of the origin and development of Indian writing in English

The impact of British rule on Indian literature - the beginnings of Indian writing in English.

The first phase: 1857-1920 - Toru Dutt - Manmohan Ghose - Sri Aurobindo - Tagore - Sarojini Naidu - Vivekananda - their poetry and prose.

Second phase: 1920-1947 – the Gandhian movement and its impact on Indian literature - works of Gandhi and Nehru - The Aurobindo school of poets - Anand, Narayan and Raja Rao - the third phase – independence and after - new poets - Ezekiel - Dom Moraes - Ramanujan - Parthasarathy - Kamala Das and others.

Second generation novelists – Manohar Malgonkar - Bhabani Bhattacharya – Kamala Markandaya - Nayantara Saghul - Anita Desai - Arun Joshi.

Playwrights and their plays – Asif Currimboy - Girish Karnad - Vijay Tendulkar.

Prose and criticism - Nirad Chaudhuri - Srinivasa Iyengar - MK Naik - Narasimhaiah - Meenakshi Mukherjee.

Present trends in poetry, drama and fiction.

Module 2: Poetry

Module 3: Drama

Module 4: Essay and Fiction

COURSE MATERIAL

Module 1

Reading list

1. Naik, M.K. *A History of Indian English Literature*.
2. Iyengar, K. R. Srinivasa. *Indian Writing in English*.
3. Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*. Permanent Black, 2008.

Module 2

Core reading

An Anthology of Indian Writing in English. (Published by Macmillan)

Poems:

1. Toru Dutt: The Lotus.
2. Aurobindo: A Dream of Surreal Science.
3. Tagore: Gitanjali (Section XXXVI)
4. Sarojini Naidu: Bird Sanctuary.
5. Nissim Ezekiel: Very Indian Poem in Indian English.
6. Jayantha Mahapatra: Dawn at Puri.
7. A.K. Ramanujan: A River.

Module 3

Core reading

Girish Karnad: *Hayavadana* (OUP)

Module 4

Core reading

a. *An Anthology of Indian Writing in English*

Essays:

1. Dr. S. Radhakrishnan: An Ideal before the Youth.
2. Jawaharlal Nehru: The Panorama of India's Past

b. Fiction: O.V. Vijayan: *The Legends of Khasak* (Penguin Books)

c. Short Stories:

1. R.K. Narayan: An Astrologer's Day.
2. Bhabani Bhattacharya: Glory at Twilight.
(from *Fragrance of Fiction: A Collection of Short Stories* published by Blackswan)

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

Core Course VIII - FILM STUDIES: EN 1543

No. of credits: 2

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

AIMS

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

OBJECTIVES

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

1. discover the language of cinema
2. explain the key concepts in film studies.
3. analyse films as texts.
4. write critically about films.

COURSE OUTLINE

Module 1: Understanding film.

What is film – its hybrid nature – the language of cinema – authorship - a brief history – film movements – Montage theory and Soviet cinema of the 20s – German expressionism and experiments with mise-en-scene – French poetic realism – classical Hollywood cinema and genre – Italian neo-realism – French New wave - contemporary international trends.

Module 2: Indian Cinema.

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

Module 3: Literature and Film.

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

Module 4: Film analysis.

Films for close viewing:

Rashomon

My Fair Lady

Chemmeen

COURSE MATERIAL

Reading list:

1. Villarejo, Amy. *Film Studies: the Basics*. Routledge, Indian Reprint, 2009.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. London: Routledge, 1997.
3. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism*. Pearson India, 2009.
4. Corrigan, Timothy, J. *A Short Guide to Writing about Film*. Pearson India, 2009.
5. Kupsc, Jarek. *The History of Cinema for Beginners*. Chennai: Orient Blackswan, 2006.
6. Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
7. Stam, Robert and Alessandra Raengo. *Literature and Film: A Guide to Theory and Adaptation*. Oxford: Blackwell, 2003.

Suggested viewing list:

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

Note to the Teacher:

The objective of this course is to enable literature students to understand the language of cinema as also the ways in which that language is different from a literary language. Simultaneously they could also be taught the specificities of medium, narrative and the history of cinema. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as far as possible for every topic of this course. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate the specific topics. The three films selected for close analysis help in understanding the narrative techniques of cinema, its engagements with sound, music and songs as also modes of adaptation from genres such as short story, play and novel.

SEMESTER V

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

Core Course IX - LINGUISTICS AND PHONETICS: EN 1544

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. explain the key concepts in linguistics
2. develop a neutral accent and improve their general standard of pronunciation
3. speak globally intelligible English

COURSE OUTLINE

Module 1

Linguistics – branches of linguistics – approaches to the study of language – diachronic – synchronic - prescriptive - descriptive – traditional – modern – key concepts – langue – parole – competence – performance – grammaticality – acceptability – traditional and structural grammars – IC analysis – PS Grammar – TG Grammar

Module 2

Varieties of Language – regional/class – discourse – individual – national varieties – British – American – General Indian – Australian – spoken and written – RP and BBC English

Module 3

Phonetics – articulatory phonetics – speech mechanism – organs of speech classification of speech sounds – vowels – consonants – phonology – phonemes – classification – distribution – syllable structure – transcription –allophones – suprasegmentals – stress – wordstress and sentence-stress – rhythm – juncture – intonation – assimilation – elision.

Module 4

Morphology – morphemes – classification – allomorphs – word classes – form class – function class – formal features.

COURSE MATERIAL

Modules 1-4

Reading list

1. Aslam, Mohammed and Aadil Amion Kak. *Introduction to English Phonetics and Phonology*, Foundation Books, 2007.
2. Lyons, John. *Language and Linguistics: An Introduction*, CUP, 1981.
3. Gimson, A.C. and Edward Arnold. *An Introduction to the Pronunciation of English* CUP, 1980.
4. Roach, Peter. *English Phonetics and Phonology*. CUP, 2009.
5. Yule, George. *The Study of Language*, CUP, 2006.
6. Collins, Beverley and Inger Mees, *Practical Phonetics and Phonology: A Resource Book for Students*, Routledge, 2005.
7. Rani, D Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010.

Reference

1. Jones, Daniel. *English Pronouncing Dictionary*. 17th Edn. CUP.
2. Marks, Jonathan. *English Pronunciation in Use: Elementary*. CUP, 2008.

Direction to Teachers

IC analysis, PS Grammar and TG Grammar should be discussed only at introductory level.

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

Core Course X - AMERICAN LITERATURE: EN 1545

No. of credits: 4

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

AIMS

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

OBJECTIVES

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

1. trace the origin and development of American literature, life and culture
2. identify what is distinctly American in American literature
3. read and appreciate American literature with insight
4. understand American culture and its varying modes of literary expression

COURSE OUTLINE

Module 1

Origin and development of American literature

The colonial period – Puritanism and democracy of the 17th and 18th centuries – literary beginnings – development in the 19th century – the Transcendentalists – Emerson – Thoreau – Poe – Dickinson – Whitman – Hawthorne – Melville – Mark Twain – Henry James – 20th century – Post-War scene – Hemingway – Fitzgerald – Faulkner – Saul Bellow – American theatre – O’Neill – Miller – Tennessee Williams – Modern Poetry – Frost – Lowell – Ezra Pound – Plath – New Critics – Modernism.

Module 2

Poetry

Module 3

Drama

Module 4

Essay and Fiction

COURSE MATERIAL

Module 1

Reading list

1. Spiller, Robert E. *The Cycle of American Literature*. Macmillan.
2. Fisher, William J. Ed. *An Anthology of American Literature*. Vols. I and II.

Module 2

Core reading

American Literature: An Anthology (Published by Macmillan)

Poems:

1. Edgar Allan Poe: To Helen
2. Walt Whitman: I Hear America Singing
3. Emily Dickinson: Because I could not stop for Death
4. Robert Frost: Mending Wall
5. Wallace Stevens: The Emperor of Ice- Cream
6. Sylvia Plath: Tulips

Module 3

Core reading

Tennessee Williams: *A Street Car Named Desire*

Module 4

Core reading

American Literature: An Anthology

1. Essay:
Emerson: Manners
2. Fiction:
F.Scott Fitzgerald: *The Great Gatsby* (CUP)
3. Short Story:
O. Henry: Jimmy Valentine
(from *Fragrance of Fiction: A Collection of Short Stories* published by BlackSwan)

SEMESTER V

FIRST DEGREE PROGRAMME (CBCS System) ENGLISH LANGUAGE AND LITERATURE

OPEN COURSES

Open Course I - COMMUNICATIVE APPLICATIONS IN ENGLISH: EN 1551.1

No. of credits: 2

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

AIM

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

OBJECTIVES

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

1. use English for international communication.
2. engage in all kinds of communication activities – informal, formal/business related and academic.
3. perform well in language tests and competitive examinations.

COURSE OUTLINE

Module 1

Listening and Speaking: varieties of modern English – British, American, Indian – basic sounds – deviations in American and other varieties – syllable structure – stress – word – stress and sentence stress – intonation.

Verbal Communication: conversation – basic techniques – how to begin, interrupt, hesitate and end – how to express time, age, feelings and emotions – how to respond – using language in various contexts/situations – talking about oneself, others – describing persons, places, incidents, events and objects – attending an interview – addressing an audience – using audio-visual aids – making short speeches – comparing – group discussion.

Non-verbal Communication: body language : postures – orientation – eye contact – facial expression – dress – posture – self concept – self image – self-esteem – attitudes – values and perception.

Module 2

Reading and Writing

Skimming and scanning – fast reading – writing short messages – e mails – preparing notes and reports based on visuals, graphs and diagrams – letters – informal, formal/official/business related – preparing agenda, minutes – CV – Describing persons, places, incidents and events – writing ads – short argumentative essays

Words often confused and misused – synonyms – antonyms – idioms commonly used – corresponding American expressions.

Module 3

Writing for Specific Purposes

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

Module 4

Practical Sessions

Language Skills Test (Written)

Teachers could encourage the students at the following tasks:

1. Translation of short and simple passages – from Malayalam to English
2. Providing captions for photos and pictures
3. Symposium – presenting different aspects of a debatable topic.

COURSE MATERIAL

Reading list

1. Mukhopadhyay, Lina et al. *Polyskills: A Course in Communication Skills and Life Skills*. Foundation, 2012.
2. O’Conner, J. D. *Better English Pronunciation*. CUP.
3. Swan, Michael. *Practical English Usage*. OUP.
4. Driscoll, Liz. *Cambridge: Common Mistakes at Intermediate*. CUP.

Reference

1. Jones, Daniel. *English Pronouncing Dictionary*, 17th Edn. CUP.

SEMESTER V

FIRST DEGREE PROGRAMME (CBCS System) ENGLISH LANGUAGE AND LITERATURE

OPEN COURSES

Open Course II - THEATRE STUDIES: EN 1551.2

No. of credits: 2

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

Aims:

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

Objectives:

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

COURSE OUTLINE

Module 1

Origin of Western theatre.

Origin of Drama – eminent Greek playwrights – Chorus and its evolution – miracle, morality and mystery plays – Aristotle's theory of drama – Elizabethan stage – Restoration theatre.

Module 2

Introduction to Indian theatre.

Bharata and Natya sastra - relevance – contributions of Bhasa and Kalidasa – dance drama – folk theatre - theatre in Kerala – Kathakali – Kutiyattam – recent trends in Indian theatre.

Module 3

Sub-genres.

Problem Play – trends in 20th century drama - Epic theatre – Absurd theatre – Postcolonial theatre.

Module 4

Praxis.

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

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

COURSE MATERIAL

References

Module 1

1. John Gassner and Edward Quinn. *The Reader's Encyclopedia of World Drama*. London: Methuen, 1975.
2. Harold Bloom Ed. *Greek Drama*. Philadelphia: Chelsea House.
3. Peter Womack. *English Renaissance Drama*. Oxford: Blackwell. 2006.

Module 2

1. P.Venugopalan Ed. *Kutiyattam Register "Kutiyattam"* Thiruvananthapuram: Margi, 2007. 21–34.
2. K.P.S. Menon. *A Dictionary of Kathakali*. Orient Blackswan.

Module 3

Martin Esslin. *The Theatre of the Absurd*, 3rd Ed. Britain: Penguin. 1980.

Module 4

General reference

Keir Alam. *The Semiotics of Theatre and Drama*. London, Methuen, 1980.

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

Core Course XI - WORLD CLASSICS: EN 1641

No. of credits: 4

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

AIMS

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

OBJECTIVES

On completion of the Course, the students should be able to

1. read and appreciate classical works.
2. evaluate classical texts critically.
3. place and assess their own culture and classics.

COURSE OUTLINE

Module 1

Classics – literary classics – definition – critical concepts – the emergence of classics – a brief survey of the classics - Greek and Roman: Homer – Virgil – Aeschylus – Sophocles – Euripides – Aristophanes – Nikos Kazantzakis. Italian: Dante – Boccaccio – Tasso – Ariosto - Machiavelli – Alberto Moravia. Sanskrit: Vyasa – Valmiki – Kalidasa – Sudraka – Bhasa – Shri Harsa – Jayadeva. German: Goethe – Hesse - Russian: Pushkin – Gogol – Dostoevsky – Tolstoy - Chekhov – Gorky – Pasternak – Solzhenitsyn.

Module 2

Poetry

Module 3

Drama

Module 4

Fiction

COURSE MATERIAL

Module 1

Reference

1. Beard, Mary, and John Henderson. *Classics; A Very Short Introduction*. Indian Edition, OUP, 2006.
2. Highet, G. *The Classical Tradition*. Oxford University Press, 1949.
3. Eliot, T.S. 'What is a Classic?'
4. Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.
5. Hadas, Moses. *Greek Drama*. Bantam Classics, 1983.
6. Abrams, M.H. *A Glossary of Literary Terms*.

Module 2**Core reading**

Kalidasa

: *Ritusamhara*. Canto One. Summer (From KALIDASA: THE LOOM OF TIME translated by Chandra Rajan, Penguin Books).

Module 3**Core reading**

Sophocles

: *Antigone* (Cambridge University)

Module 4**Core reading**

1. Tolstoy

: *The Death of Ivan Ilyich* (Penguin Classics)

2. Kazantzakis

: *Zorba the Greek* (Penguin Classics)

SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)
B.A. ENGLISH LANGUAGE AND LITERATURE
Core Course XII

20th CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION: EN 1642

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

No. of Credits: 4

Aims:

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

Objective: On completion of the course, the students should be able to

1. Discern the richness of twentieth century Malayalam writing
2. Discern the distinctiveness of twentieth century Malayalam writing
3. Discuss the salient features of the works of major twentieth century Malayalam writers
4. Analyse and appreciate twentieth century Malayalam writing

COURSE OUTLINE

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

COURSE MATERIAL

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

Malayalam Literature ‘After Independence’ - The modern age – characteristics – rise of the Malayalam novel – the Romantics in Malayalam poetry – major poets – rise of drama – novel and the short story in the 20th century – Malayalam literature after independence – poetry – fiction – drama.

Reference Text:

A Short History of Malayalam Literature - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006.

[available on: www.suvarnakeralam.kerala.gov.in/book.pdf]

Module 2: Malayalam Poetry in the twentieth century.

The modern age – characteristics – the Romantics in Malayalam poetry – second generation of romantics and the early 20th century – modernist phase in Malayalam poetry – O.N.V. Kurup, Vyloppilli Sreedhara Menon, Ayyappa Paniker, Sugathakumari, Kadammanitta Ramakrishnan, Balamani Amma, Vishnu Narayanan Namboodiri, D. Vinayachandran, Sachidanandan, Balachandran Chullikad, etc.

Detailed study of the following poems:

- | | |
|--------------------------------|---------------------------------|
| 1. ONV Kurup | : “A Requiem to Mother Earth” |
| 2. Balachandran Chullikkad | : “Where is John?” |
| 3. Vishnu Narayanan Namboodiri | : “The Autograph Tree” |
| 4. Sugatha Kumari | : “The Temple Bell” |
| 5. K. Satchidanandan | : “How to go to the Tao Temple” |
| 6. Nalapat Balamani Amma | : “The Story of the Axe” |
| 7. Vyloppilli Sreedhara Menon | : “The Son of Sahyan” |
| 8. K. Ayyappa Paniker | : “Lay of the Anklet” |
| 9. D. Vinayachandran | : “Advent” |

Core Text:

In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction. OUP, 2012.

Module 3: Malayalam Fiction in the twentieth century.

Malayalam fiction in translation – socio-educational influences – conditions favouring birth of Malayalam novel – Appu Nedungadi and Chandu Menon – translation of *Indulekha* - modernity in Malayalam fiction - late forties: works of M.T. Vasudevan Nair, Malayattoor Ramakrishnan – development into the present - O.V. Vijayan, M. Mukundan, etc - characteristics of their fiction.

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

Non-detailed study:

(a) Novels:

- Malayattoor Ramakrishna : *Roots* (Novel), Tr. V. Abdulla, Orient Blackswan, 2009.
- M. T. Vasudevan Nair : *Mist*. Orient Longman.

(b) Short stories:

- | | |
|--------------------------------|--|
| 1. Thakazhi Sivasankara Pillai | : “In the Flood” |
| 2. Vaikom Muhammed Basheer | : “The World Renowned Nose” |
| 3. T. Padmanabhan | : “The Girl Who Spreads Light” |
| 4. Paul Zacharia | : “The Last Show” |
| 5. Lalithambika Antharjanam | : “Wooden Cradles” |
| 6. C. Ayyappan | : “Spectral Speech” |
| 7. Gracy | : “Orotha and the Ghosts” |
| 8. Ashita | : “In the Moonlit Land” |
| 9. Chandramati | : “The (Postmodern) Story of Jyoti Vishwanath” |
| 10. K.R. Meera | : “The Vein of Memory” |

Core Text:

In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction. OUP, 2012.

Recommended reading:

Introduction to *Ten Women Writers of Kerala*. Sreedevi K. Nair (ed)
pages x – xx. [for ‘Modern women short story writers’]

Module 4: Malayalam Drama in the twentieth century.

Malayalam drama - post Independence period – influence of N. Krishna Pillai - N.N. Pillai, K.T. Mohamed
- Kavalam Narayana Panikker, G. Sankara Pillai - C.N Sreekantan Nair’s *Kanchanasita* - experimental
works of Narendra Prasad - P.K. Venukuttan Nair.

Core text: [Detailed study]:

C.N. Sreekantan Nair

: *Kanchana Sita*. [*In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction.* OUP, 2012]

Note to the teachers:

Modules 2 – 4: Students may be given sufficient background information about the authors/genre from the recommended books. However questions will be asked only from the prescribed poems, fiction and drama as per the syllabus.

SEMESTER VI

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

B.A. ENGLISH LANGUAGE AND LITERATURE

Core Course XIII

ENGLISH FOR THE MEDIA: EN 1643

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

No. of Credits: 4

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

OBJECTIVES: On completion of the Course, the students should be able to

1. explain the nature and scope of the communication media
2. write headlines and articles for newspapers and magazines and design their content
3. produce and present scripts and programmes for Radio and TV
4. design and write webs, blogs and advertisements

COURSE OUTLINE

Module 1: Communication Media: An Introduction - Main-stream media – print – broadcast - visual media – new/digital media – power and vulnerability of each – media convergence.

Print Media – Newspapers and Magazines - Newspapers – writing headlines – analyzing articles - practising interview skills - planning and writing news, articles, features, travelogues, snippets, reviews and editorials – understanding bias in texts – writing introductions and conclusions.

Magazines – composing covers – planning the content – giving instructions for a photo shoot – planning and writing a true-life story.

Module 2: Broadcast and visual Media – Radio, TV and Film.

Radio – the language of presenters – the language of production – planning a news list – giving post-production feedback – giving instructions - script writing.

TV - the language of production – organizing a filming schedule – vocabulary of filming procedures and equipment – vocabulary of editing a documentary – script writing.

Film – writing a screenplay – technical vocabulary of filming – organizing a shoot – writing a film review.

Module 3: Digital/New Media.

Briefing a website designer - E- writing - planning and writing a blog - creating a podcast - technical vocabulary of websites – technical writing

Module 4: Advertising.

Selling services to a potential client – language of slogans – creating a print ad - a screen ad - technical vocabulary - presenting a finished ad.

COURSE MATERIAL**Modules 1 - 4**

Core reading: Ceramella, Nick and Elizabeth Lee. *Cambridge English for the Media*, CUP, 2008.

Further reading

1. Marsen, Sky. *Communication Studies*. Indian Reprint. Palgrave Macmillan, 2009.
2. Bruhn Jensen, Klaus, Ed. *A Handbook of Media and Communication Research*. Indian Reprint. Routledge, 2005.
3. Bonima, Andrew and Ken C Pohalman, *Writing for New Media*.
4. Stein, M.L., Susan F. Paterno, R. Christopher, Burnett. *News Writer's Hand book: An Introduction to Journalism*. Second Ed. Black Well, 2006.
5. Kaushik, Sharda, *Script to Screen: An Introduction to TV Journalism*. Macmillan, 2003.
6. Booher, Dianna. *E- Writing: 21st Century Tools for Effective Communication*. Macmillan, 2008.

SEMESTER VI

FIRST DEGREE PROGRAMME (CBCS System)

Common for

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

WOMEN'S WRITING

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

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

Aims:

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

Objectives: On completion of the course, the students should be able to

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

COURSE OUTLINE

Module 1: Essays

Module 2: Poetry

Module 3: Short Fiction

Module 4: Drama

COURSE MATERIAL

Module 1: Essays [Detailed study]

1. Virginia Woolf: "Shakespeare and his Sister" (Excerpt from *A Room of One's Own*)
2. Alice Walker: "In Search of our Mothers' Gardens" (From *In Search of Our Mother's Gardens*)
3. Jasbir Jain: Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women's writing. (From *Writing Women Across Cultures*)

Module 2: Poetry. [Detailed study]

- | | |
|-------------------------------|----------------------------|
| 1. Elizabeth Barrett Browning | : “A Musical Instrument” |
| 2. Marianne Moore | : “Poetry” |
| 3. Adrienne Rich | : “Aunt Jennifer’s Tigers” |
| 4. Sylvia Plath | : “Lady Lazarus” |
| 5. Margaret Atwood | : “Spelling” |
| 6. Kishwar Naheed | : “I am not That Woman” |
| 7. Suniti NamJoshi | : “The Grass Blade” |
| 8. Nikki Giovanni | : “Woman” |

Module 3: Short Fiction [Non-detailed study]

- | | |
|------------------------|-------------------------------|
| 1. Katherine Mansfield | : “The Fly” |
| 2. Shashi Deshpande | : “A Wall is Safer” |
| 3. Sara Joseph | : “Inside Every Woman Writer” |
| 4. Amy Tan | : “Rules of the Game” |

Module 4: Drama [Non-detailed study]

- | | |
|------------------|-------------------------|
| 1. Sheila Walsh | : “Molly and James” |
| 2. Mamta G Sagar | : “The Swing of Desire” |

Core text:**Modules 1 – 4:**

Dr Sobhana Kurien, ed. *Breaking the Silence: An Anthology of Women’s Literature*. ANE Books.

Books for reference:

- Beauvoir, Simone de. *The Second Sex*. UK: Hammond Worth, 1972.
 Davis, Angela. *Women, Race and Class*. New York: Random, 1981.
 Devi, Mahasweta. *Breast Stories*. Calcutta: Seagull, 1998.
 Gilbert, Sandra and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale UP, 1978.
 Goodman, Lisbeth ed. *Literature and Gender*. New York: Routeledge, 1996.
 Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routeledge.
 Humm, Maggie ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.
 Jain, Jasbir ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat, 2005
 Millett, Kate. *Sexual Politics*. New York: Equinox-Avon, 1971.
 Rich, Adrienne. *Of Woman Born*. New York: Norton.
 Roudiex, Leos S. ed. *Desire in Language*. New York: Columbia UP, 1975.
 Showalter, Elaine. *A Literature of their Own*.
 Spacks, Patricia Mayor. *The Female Imagination*. New York: Avon, 1976.
 Tharu, Susie and K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991.
 Walker, Alice. *In Search of our Mothes’ Gardens*. New York: Harcourt Brace Jovanovich, 1983.
 Woolf, Virginia. *A Room of One’s Own*. London: Hogarth, 1929.

SYLLABI FOR ELECTIVE COURSES - SEMESTER VI

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

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course – TRANSLATION STUDIES: EN 1661.1

No. of credits: 2

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

AIMS

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

OBJECTIVE

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

1. explain the concepts and theories of translation.
2. undertake various translation works.
3. find employment as translators.

COURSE OUTLINE

Module 1: Fundamentals of translation

Definitions – a brief history of translation in Malayalam – Theories of translation – linguistic – literary – cultural – communicative – Types of translation – Literary – Non-Literary – Technology aided translation.

Module 2: Key Concepts

Source language – Target language – Afterlife – Linguistic and cultural systems – faithfulness – confusions – equivalence

Module 3: Case Studies

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

Module 4: Translation practice

- a. Non – Literary (Equivalent technical terms – idioms, phrases, proverbs in English and Malayalam – Translation of sentences and passages from English to Malayalam and vice-versa)
- b. Literary (Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

COURSE MATERIAL**Modules 1 - 4****Core reading**

Word Worlds (Oxford University Press)

Further reading

1. Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.
2. Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.
3. Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
4. Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
5. Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
6. Abdulla, V. and R.E. Asher, Ed. *Wind Flowers*. New Delhi: Penguin, 2004.
7. *O. Hendriyude Theranjedutha Kathakal* tr. by C N Ashly. Papion, Kozhikodu.
8. '*Vanampadiyodu*' by Vyloppilly Sreedhara Menon. (Translation of Keats' Ode to a Nightingale)

SEMESTER VI

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

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course - COPY-EDITING: EN 1661.2

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

No. of Credits: 2

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

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

COURSE OUTLINE

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

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

Module 3: The problem of style - the concept of in-house-style – inhouse style manuals - the question of grammar – abbreviations – concord – nouns -proper nouns— punctuation—spelling—ambiguity—dates - money— measurements—a brief understanding of the make -up of a standard book—preliminary pages— indexing a book— bibliographical references—special books like scientific and technological books On-screen copy editing—definition—scope—different types—technical issues involved—legal and safety concerns—software tools

Module 4

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

COURSE MATERIAL

Reading List

1. *Chicago Manual of Style*, 15th Edition of *Manual of Style*. University of Chicago, 2003.
2. Greenbaum, Sidney and Janet Whitcut, Longman *Guide to English Usage*. Harmondsworth: Penguin, 1996.
3. Huddleston, R and Geoffrey K. Pulia, *A Student's Introduction to English Grammar*. CUP, 2005.
4. New Hart's Rules; *The Handbook of Style for Writers and Editors*. Oxford University Press, 2005.
5. *New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word*. Oxford University Press, 2005.
6. Turtoa, ND and Heaton, JB. *Dictionary of Common Errors*. Longman, 1998.
7. Suttcliffe, Andrea J, Ed., *The New York Public Library Writer's Guide to Style and Usage*. Macmillan, 2000.

Reference: Butcher, Judith, et al. *Butcher's Copy-editing*, Fourth Edition. New Delhi: CUP, 2007.

SEMESTER VI

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

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course - CREATIVE WRITING: EN 1661.3

No. of credits: 2

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

AIMS

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

OBJECTIVES

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

COURSE OUTLINE

Module 1

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

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

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

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

Module 2

Short Story - introduction: Characteristic features of short stories in general – plot construction, characterization, narration, local colour, atmosphere and title.

Short story appreciation: critical appreciation of the given stories and their authors - emphasis on theme, structure, style, images and dialogue.

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

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

Module 3

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

Required reading:

- Lewis Carroll – *Alice in Wonderland* [Abridged version]
- C.S. Lewis - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.
- Khyrunnisa A – *Howzzat Butterfingers!* Puffin Books, 2010.

(b) **Science Fiction:** Characteristic features – characterization - plot construction – setting – title - impact on films – representative examples: R.L.Stevenson: *Dr. Jekyll and Mr. Hyde*, H.G. Wells: *Time Machine*, Jules Verne: *20,000 Leagues Under the Sea*.

Module 4

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

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

COURSE MATERIAL

Books for general reference

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition.
2. Prasad, B. *A Background to the Study of English Literature*. Macmillan.
3. Bernays, Anne and Pamela Painter. *What If?: Writing Exercises for Fiction Writers*. William Morrow & Company, Nov 1991.

PROJECT/DISSERTATION

UNIVERSITY OF KERALA

SEMESTER VI

FIRST DEGREE PROGRAMME (CBCS System)

Common guidelines for Project/Dissertation

B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645

Total Instructional hours: 3/week

Credits: 4

**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE
ENGLISH: CG 1674**

Total Instructional hours: 3/week

Credits: 4

A. Guidelines for Teachers:

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

10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

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

Chapter One

Introduction

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

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.

4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

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

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal *Txtng: the GR8 Dbt.* OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

- (1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:
- (a) Selecting a Topic: pages 6–7.
 - (b) Compiling a Working Bibliography: pages 31-33.
 - (c) Writing Drafts: pages 46-49.
 - (d) Plagiarism and Academic Integrity: pages 51-61.
 - (e) Mechanics of Writing: pages [Spelling & Punctuation]: pages 63-78.
 - (f) Methods of quoting texts: pages 92 – 101.
 - (g) Format of the Research Paper: pages 115-121.

Reference text: *M.L.A. Handbook* 7th edition.

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