

# **UNIVERSITY OF KERALA**

## **DOUBLE MAIN PROGRAMMES**

**(2020 Admission onwards)**

**First Degree programmes**

**(CBCS System)**

**B.A English and Media Studies**

**(2020 Admission onwards)**

### B.A. Double Main English and Media Studies

	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
First Language	EN 1111.5	Language Course (English): Language Skills	5	3	80	20	100
Additional Language		Language Course 2	5	3	80	20	100
Main –I ENGLISH	CORE 1 ENM 1131	Introduction to Literary Studies I	3	3	80	20	100
	CORE 2 ENM 1132	Introduction to Literary Studies II	4	3	80	20	100
Main II MEDIA STUDIES Core	<b>CORE 1</b> ENM 1141	Fundamentals of Mass Communication	6	4	80	20	100
Foundation Course Media Studies	FOUNDATIO N COURSE ENM 1121	Basics of Informatics	2	2	80	20	100
First Language	EN 1211.5	Language Course (English): Writings on Contemporary Issues	5	3	80	20	100
Additional Language		Language Course 2	5	3	80	20	100
Main –I ENGLISH	FOUNDATIO N COURSE ENM 1221	Environmental Studies and Disaster Management	3	3	80	20	100
	CORE 3 ENM 1231	Popular Literature and Culture	2	2	80	20	100
	CORE 4 ENM 1232	Art and Literary Aesthetics	3	3	80	20	100
Main II MEDIA STUDIES	CORE 2 ENM 1241	Print Media Practices-I	4	4	80	20	100
	CORE 3 ENM 1242	Media History	3	3	80	20	100
First Language	EN 1311.5	Language Course (English): English for Career	5	3	80	20	100
Main –I ENGLISH	CORE 5 ENM 1331	British Literature	5	4	80	20	100

	CORE 6 ENM 1332	Evolution of the English Language	5	4	80	20	100
Main II MEDIA STUDIES	CORE 4 ENM1341	Print Media Practices– II	5	4	80	20	100
	CORE 5 ENM1342	Visual Media: Television and Cinema	5	4	80	20	100
First Language	EN 1411.5	Language Course (English): Readings in Literature	5	3	80	20	100
Main –I ENGLISH	CORE 7 ENM 1431	World Literatures	5	4	80	20	100
	CORE 8 ENM 1432	Narratives of Resistance	5	4	80	20	100
Main II MEDIA STUDIES	CORE 6 ENM1441	Theories and Research Methods of Mass Communication	5	4	80	20	100
	CORE 7 ENM1442	Public Relations and Advertising	5	4	80	20	100
Main –I ENGLISH	CORE 9 ENM 1531	Translation Studies	4	4	80	20	100
	CORE 10 ENM 1532	Criticism and Theory	5	4	80	20	100
	CORE 11 PROJECT ENM 1533	PROJECT	2	2	80	20	100
Main II MEDIA STUDIES	CORE 8 ENM 1541	Radio Broadcasting	4	4	80	20	100
	CORE 9 ENM1542	Media Laws and Ethics	4	4	80	20	100
	CORE 10 ENM1543	Digital Media – Basic Theories and Practice	3	3	80	20	100
OPEN COURSE BY MEDIA STUDIES	OPEN COURSE ENM 1551	Understanding Cinema	3	2	80	20	100
Main –I ENGLISH	CORE 12 ENM 1631	English for the Media	5	4	80	20	100
	CORE 13 ENM 1632	Linguistics and Structure of English Language	5	4	80	20	100
	CORE 14 ENM 1633	Creative Writing	4	3	80	20	100
Main II MEDIA STUDIES	CORE 11 ENM1641	Media and Society	4	4	80	20	100

	CORE 12 ENM1642	Mass Media Management (Internship Mandatory)	5	3	80	20	100
	CORE 13 ENM1643	PROJECT- Dissertation	2	2	80	20	100
TOTAL			150	120			3600

**BA Double Main – English and Media Studies**

**Language Courses**

Semester 1	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
First Language	EN 1111.5	Language Course (English): Language Skills	5	3	80	20	100
Additional Language		Language Course 2	5	3	80	20	100
Semester 2							
First Language	EN 1211.5	Language Course (English): Writings on Contemporary Issues	5	3	80	20	100
Additional Language		Language Course 2	5	3	80	20	100
Semester 3							
First Language	EN 1311.5	Language Course (English): English for Career	5	3	80	20	100
Semester 4							
First Language	EN 1411.5	Language Course (English): Readings in Literature	5	3	80	20	100
			30	18			600

**B.A Double Main – English and Media Studies**

**English Main I**

<b>Semester 1</b>	<b>Course Code</b>	<b>Name of the Course</b>	<b>Instructional Hours</b>	<b>Credits</b>	<b>ESA</b>	<b>CA</b>	<b>Total</b>
	CORE 1 ENM 1131	Introduction to Literary Studies I	3	3	80	20	100
	CORE 2 ENM 1132	Introduction to Literary Studies II	4	3	80	20	100
<b>Semester 2</b>	FOUNDATION COURSE ENM 1221	Environmental Studies and Disaster Management	3	3	80	20	100
	CORE 3 ENM 1231	Popular Literature and Culture	2	2	80	20	100
	CORE 4 ENM 1232	Art and Literary Aesthetics	3	3	80	20	100
<b>Semester 3</b>	CORE 5 ENM 1331	British Literature	5	4	80	20	100
	CORE 6 ENM 1332	Evolution of the English Language	5	4	80	20	100
<b>Semester 4</b>	CORE 7 ENM 1431	World Literatures	5	4	80	20	100
	CORE 8 ENM 1432	Narratives of Resistance	5	4	80	20	100
<b>Semester 5</b>	CORE 9 ENM 1531	Translation Studies	4	4	80	20	100
	CORE 10 ENM 1532	Criticism and Theory	5	4	80	20	100
	CORE 11 PROJECT ENM 1533	PROJECT	2	2	80	20	100
<b>Semester 6</b>	CORE 12 ENM 1631	English for the Media	5	4	80	20	100
	CORE 13 ENM 1632	Linguistics and Structure of English Language	5	4	80	20	100
	CORE 14 ENM 1633	Creative Writing	4	3	80	20	100
			<b>60</b>	<b>51</b>	<b>1500</b>		

### Media Studies Main II

<b>Semester 1</b>	CORE 1 ENM 1141	Fundamentals of Mass Communication	6	4	80	20	100
	FOUNDATIO N COURSE ENM 1121	Basics of Informatics	2	2	80	20	100
<b>Semester 2</b>	CORE 2 ENM 1241	Print Media Practices-I	4	4	80	20	100
	CORE 3 ENM 1242	Media History	3	3	80	20	100
<b>Semester 3</b>	CORE 4 ENM1341	Print Media Practices– II	5	4	80	20	100
	CORE 5 ENM1342	Visual Media: Television and Cinema	5	4	80	20	100
<b>Semester 4</b>	CORE 6 ENM1441	Theories and Research Methods of Mass Communication	5	4	80	20	100
	CORE 7 ENM1442	Public Relations and Advertising	5	4	80	20	100
<b>Semester 5</b>	CORE 8 ENM 1541	Radio Broadcasting	4	4	80	20	100
	CORE 9 ENM1542	Media Laws and Ethics	4	4	80	20	100
	CORE 10 ENM1543	Digital Media – Basic Theories and Practice	3	3	80	20	100
	OPEN COURSE ENM 1551	Understanding Cinema	3	2	80	20	100
<b>Semester 6</b>	CORE 11 ENM1641	Media and Society	4	4	80	20	100
	CORE 12 ENM1642	Mass Media Management (Internship Mandatory)	5	3	80	20	100
	CORE 13 ENM1643	PROJECT- Dissertation	2	2	80	20	100
			<b>60</b>	<b>51</b>			<b>1500</b>

## Semester I

	Course Code	Name of the Course	Instructional Hours	Credits	ES A	CA	Total
<b>First Language</b>	EN 1111.5	Language Course (English): Language Skills	5	3	80	20	100
<b>Additional Language</b>		Language Course 2	5	3	80	20	100
<b>Main –I ENGLISH</b>	CORE 1 ENM 1131	Introduction to Literary Studies I	3	3	80	20	100
	CORE 2 ENM 1132	Introduction to Literary Studies II	4	3	80	20	100
<b>Main II MEDIA STUDIES Core</b>	<b>CORE 1</b> ENM 1141	Fundamentals of Mass Communication	6	4	80	20	100
<b>Foundation Course by Media Studies</b>	FOUNDATIO N COURSE ENM 1121	Basics of Informatics	2	2	80	20	100
				<b>25</b>	<b>18</b>		<b>600</b>



## Semester II

	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
<b>First Language</b>	EN 1211.5	Language Course (English): Writings on Contemporary Issues	5	3	80	20	100
<b>Additional Language</b>		Language Course 2	5	3	80	20	100
<b>Main –I ENGLISH Semester 2</b>	FOUNDATIO N COURSE  ENM 1221	Environmental Studies and Disaster Management	3	3	80	20	100
	CORE 3 ENM 1231	Popular Literature and Culture	2	2	80	20	100
	CORE 4 ENM 1232	Art and Literary Aesthetics	3	3	80	20	100
<b>Main II MEDIA STUDIES</b>	<b>CORE 2</b>  ENM 1241	Print Media Practices-I	4	4	80	20	100
	<b>CORE 3</b>  ENM 1242	Media History	3	3	80	20	100
			<b>25</b>	<b>21</b>			<b>700</b>

### Semester III

	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
<b>First Language</b>	EN 1311.5	Language Course (English): English for Career	5	3	80	20	100
<b>Main –I ENGLISH</b>	CORE 5 ENM 1331	British Literature	5	4	80	20	100
	CORE 6 ENM 1332	Evolution of the English Language	5	4	80	20	100
<b>Main II MEDIA STUDIES</b>	<b>CORE 4</b> ENM1341	Print Media Practices– II	5	4	80	20	100
	<b>CORE 5</b> ENM1342	Visual Media: Television and Cinema	5	4	80	20	100
			<b>25</b>	<b>19</b>		<b>500</b>	

### Semester IV

	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
<b>First Language</b>	EN 1411.5	Language Course (English): Readings in Literature	5	3	80	20	100
<b>Main –I ENGLISH</b>	CORE 7 ENM 1431	World Literatures	5	4	80	20	100
	CORE 8 ENM 1432	Narratives of Resistance	5	4	80	20	100
<b>Main II MEDIA STUDIES</b>	<b>CORE 6</b> ENM1441	Theories and Research Methods of Mass Communication	5	4	80	20	100
	<b>CORE 7</b> ENM1442	Public Relations and Advertising	5	4	80	20	100
<b>TOTAL</b>			<b>25</b>	<b>19</b>		<b>500</b>	

### Semester V

	Course Code	Name of the Course	Instructional Hours	Credits	ESA	CA	Total
<b>Main –I ENGLISH Semester 5</b>	CORE 9 ENM 1531	Translation Studies	4	4	80	20	100
	CORE 10 ENM 1532	Criticism and Theory	5	4	80	20	100
	CORE 11 PROJECT ENM 1533	PROJECT	2	2	80	20	100
<b>Main II MEDIA STUDIES</b>	<b>CORE 8</b> ENM 1541	Radio Broadcasting	4	4	80	20	100
	<b>CORE 9</b> ENM1542	Media Laws and Ethics	4	4	80	20	100
	<b>CORE 10</b> ENM1543	Digital Media – Basic Theories and Practice	3	3	80	20	100
<b>OPEN COURSE BY MEDIA STUDIES</b>	<b>OPEN COURSE</b> ENM 1551	Understanding Cinema	3	2	80	20	100
<b>TOTAL</b>			<b>25</b>	<b>23</b>	<b>700</b>		

## Semester VI

	Course Code	Name of the Course	Instructional hrs	credits	ESA	CA	Total
<b>Main –I ENGLISH</b>	CORE 12 ENM 1631	English for the Media	5	4	80	20	100
	CORE 13 ENM 1632	Linguistics and Structure of English Language	5	4	80	20	100
	CORE 14 ENM 1633	Creative Writing	4	3	80	20	100
<b>Main II MEDIA STUDIES</b>	<b>CORE 11</b> ENM1641	Media and Society	4	4	80	20	100
	<b>CORE 12</b> ENM1642	Mass Media Management (Internship Mandatory)	5	3	80	20	100
	<b>CORE 13</b> ENM1643	PROJECT-Dissertation	2	2	80	20	100
<b>TOTAL</b>			<b>25</b>	<b>20</b>		<b>600</b>	

# **UNIVERSITY OF KERALA**

## **DOUBLE MAIN PROGRAMMES**

**(2020 Admission onwards)**

**First Degree programmes**

**(CBCS System)**

### **ENGLISH (MAIN I)**

**B.A English and Media Studies**

**(2020 Admission onwards)**

**FIRST DEGREE DOUBLE MAIN PROGRAMME (CBCS System)**

**English Main I**

### SEMESTERS I to VI - COURSE BREAKUP

Sem. No.	Course No.	Course Title	Instructional Hours	Credits
1	EN 1111.5	Language Course 1: Language Skills	5	3
1		Language Course 2: [Additional Language 1]	5	3
1	CORE 1 ENM 1131	Core Course 1: Introduction to Literary Studies I	3	3
1	CORE 2 ENM 1132	Core Course 2: Introduction to Literary Studies II	4	4
2	EN 1211.5	Language Course 3: Writings on Contemporary Issues	5	3
2		Language Course 4: [Additional Language 2]	5	3
2	ENM 1221	Foundation Course 2: Environmental Studies and Disaster Management	3	3
2	CORE 3 ENM 1231	Core Course 3: Popular Literature and Culture	2	2
2	CORE 4 ENM 1232	Core Course 4: Art and Literary Aesthetics	3	3
3	EN 1311.5	Language Course 5: English for Career	5	3
3	CORE 5 ENM 1331	Core Course 5: British Literature	5	4
3	CORE 6 ENM 1332	Core Course 6: Evolution of the English Language	5	4
4	EN 1411.5	Language Course 6: Readings in Literature	5	3
4	CORE 7 ENM 1431	Core Course 7: World Literatures	5	4
4	CORE 8 ENM 1432	Core Course 8: Narratives of Resistance	5	4
5	CORE 9 ENM 1531	Core Course 9: Translation Studies	4	4
5	CORE 10 ENM 1532	Core Course 10 : Criticism and Theory	5	4
5	CORE 11 ENM 1533	Project	2	2
6	CORE 12 ENM 1631	Core Course 12 : English for the Media	5	4
6	CORE 13 ENM 1632	Core Course 13 : Linguistics and Structure of English Language	5	4
6	CORE 14 ENM 1633	Core Course 14: Creative Writing	4	3

## Programme Outcome

- **PO 1:** Imbibe a comprehensive understanding of the two different streams of learning and their interdisciplinary nature that needs to be addressed and imbibed.
- **PO 2:** Gain a basic understanding of the realms of knowledge production specific to the two disciplines and the specific educational philosophy they cater to.
- **PO 3:** Understand the need to cross over disciplinary border lines to achieve a multidisciplinary perspective of knowledge production.
- **PO 4:** Imbibe a research oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.
- **PO 5:** Understand the importance of interdisciplinary learning to broaden the subject knowledge and enhance the skill development as per the global context and requirement
- **PO 6:** Imbibe the importance of a multidisciplinary approach to understand the nuances of literary expressions and vice versa.
- **PO 7:** Form an awareness of the multiplicities of socio-cultural realities that shape literary representations and to critique the inherent hegemony.
- **PO 8:** Address the requirements of the language use in a globalized context
- **PO 9:** Ensure the importance of language study in relation with the study of language and literature of the mother tongue
- **PO 10:** Acquire improved competence in translation and to view the same not only as a tool for cultural transmission but also as skill acquisition, esp. in the field of media and translation.
- **PO 11:** Comprehend the current modes of writings – that which encompasses the issues of power related to class, caste, race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness and responsibilities.
- **PO 12:** The competence to identify the literary voices of dissent from diverse parts of the globe and to reflect on the popular culture, literature and everyday resistance.
- **PO 13:** Gain the basic knowledge of research methodology and other areas related to the faculty of research.
- **PO 14:** Imbibe a research oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.
- **PO 15:** Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.



**SEMESTER I**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**  
**(2020 Admission onwards)**

**Core Course 1: ENM 1131 - Introduction to Literary Studies I**

**No. of Credits: 3**

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

**Aim** To introduce the world of literature

**Objectives:**

1. Introduce varied literary representations.
2. Familiarize students with the nature and characteristics of literature.
3. Discuss the nature and characteristics of literature.

**Course Outcome**

CO 1: Introduce varied literary representations.

CO 2: Familiarize students with the nature and characteristics of literature.

CO 3: Discuss the nature and characteristics of literature

CO 4: Introduce two key genres of literature, poetry and drama.

CO 5: Possess a foundational understanding of poetry and drama.

**COURSE OUTLINE**

**Module I Introduction**

Art form - Oral-Written- Narrative forms- Poetry- Prose- Literary Fiction- Novel- Novella- Short Story- Electronic Literature-Popular Literature- Graphic Novels

1. Swapna Gopinath: "What is Literature?"  
<https://freereads854632715.wordpress.com/2020/10/04/what-is-literature/>
2. Mario Klarer: Chapter 2, 'Major Genres in Textual Studies' Section on Poetry and Drama Pages (27-56) *An Introduction to Literary Studies*. Routledge, 1999.

## Module II Poetry- Forms

What is Poetry? Nature-Characteristics-Poetic Forms-Lyric-Epic-Elegy-Ballad-Ode-Sonnet-Dramatic Monologue-Narrative Poems-Pastoral-Free Verse-Blank Verse -Haiku - Performance Poetry-Graphic Poetry

1. Edgar Allen Poe: “Annabel Lee”  
<https://www.poetryfoundation.org/poems/44885/annabel-lee>
2. P.B Shelley: “To a Skylark”  
<https://www.poetryfoundation.org/poems/45146/to-a-skylark>
3. W.H. Auden: “ Stop all the clocks, cut off the telephone”  
<https://web.cs.dal.ca/~johnston/poetry/stopclocks.html>
4. Edna St. Vincent Millay: “I, Being born a Woman and Distressed (Sonnet XLI)”  
<https://poets.org/poem/i-being-born-woman-and-distressed-sonnet-xli>
5. Kae Tempest: “The woman the boy became”  
<https://kaleidoscopetodd.tumblr.com/post/108439629368/the-woman-the-boy-became>  
<https://www.youtube.com/watch?v=YS7vPjsMsJw>
6. Matsuo Basho: “The Old Pond”  
<https://www.poemhunter.com/poem/the-old-pond/>

## Module III- Glimpses of World Poetry

1. Khalil Gibran: “On Children”  
<https://poets.org/poem/children-1>
2. Pablo Neruda: “Tonight I Can Write the Saddest Lines”  
<https://www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/>
3. Mary Elizabeth Frye: “Do not stand at my grave and weep”  
<https://www.poemhunter.com/poem/do-not-stand-at-my-grave-and-weep/>
4. Gabriel Okara: “You Laughed and Laughed and Laughed”  
<https://theafricanbookreview.com/2014/05/09/you-laughed-and-laughed-and-laughed-gabriel-okara/>
5. WislawaSzymborska: “Possibilities”  
<https://www.poemhunter.com/poem/possibilities-21/>
6. Amrita Pritam: “I will meet you yet again”  
<http://www.littlemag.com/ghosts/amritapritam.html>

## Module IV Drama

What is Drama? Nature-Characteristics-Tragedy-Comedy-Tragicomedy-One Act Plays-Melodrama-Opera-Pantomime-Mime-Ballet

1. Cedric Mount : *The Never Never Nest*  
[https://kupdf.net/download/never-never-nest-one-act-play\\_5bda8f69e2b6f5b855bfbbc6\\_pdf](https://kupdf.net/download/never-never-nest-one-act-play_5bda8f69e2b6f5b855bfbbc6_pdf)
2. SajithaMadathil: *Matsyagandhi*  
*Golden Threshold: An Anthology of One Act Plays and Stories*. Orient Blackswan, 2013.

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

### Recommended Reading

- Barnet, Sylvan. *Types of Drama Plays and Context*. Longman, 2001.
- Brillenburger, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.
- Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020
- Casey, Maryrose. *Creating Space Contemporary Indigenous Theatre*. Brisbane, University of Queensland Press, 2004
- Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016
- Damrosch, David. *What is World Literature?* Princeton University Press, 2018
- De, Souza, Eunice. Ed. *These my Words The Penguin Book of Indian Poetry*. Penguin Books, 2012.
- Fischer-Lichte, Erika, *History of Drama and Theatre*, Routledge, 2002.
- Frow, John. *Genre*. UK, Taylor and Francis, 2013.
- Greene, Roland, Stephen Cushman and Clare Cavanagh. *The Princeton Encyclopedia of Poetry and Poetics*, Fourth Edition. Princeton, Princeton University Press, 2012.
- Harper, Michael, S, Antony Walton. *The Vintage book of African American Poetry*  
New York, Knopf Doubleday Publishing Group, 2012.
- Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.
- Hosein, Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015.
- Ibsen, Henric, *A Doll's House*. Outlook Verlag, 2018.
- Klarer, Mario. *An Introduction to Literary Studies*. UK, Taylor and Francis, 2005.
- Lal, Ananda, *Theatres of India A Concise Companion*. Oxford University Press, 2009.
- Mason, Bim. *Street Theatre and other Outdoor Performance*, Routledge, 1992.
- McClatchy, J.D. *The Vintage Book of Contemporary World Poetry*. New York, Vintage Books, 1996.
- McClatchy, J.D. *The Vintage Book of Contemporary American Poetry*. New York, Vintage Books, 2009.

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

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

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

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

### **e-resources**

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

<https://www.youtube.com/watch?v=yn2HdrAh-fA> (Video of *Never Never Nest*)

<https://www.youtube.com/watch?v=uCYFQvGdvpo&list=PLw835AzeS24O8LphQisApUyAPpNAG49e&index=14> (Video of *Matsyagandhi*)

<https://pabloneruda.net/#>

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

[https://www.poetryfoundation.org/poems/browse#page=1&sort\\_by=recently\\_added](https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added)

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

<https://www.poetryinternational.org/pi/home>

<https://www.pitt.edu/~dash/folktexts.html>

[https://www.gutenberg.org/ebooks/search/?query=poetry&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=Drama&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=Drama&submit_search=Go%21)  
[https://www.gutenberg.org/ebooks/search/?query=theatre&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=theatre&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21)

**SEMESTER I**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 2: ENM 1132 – Introduction to Literary Studies II**

**No. of Credits: 3**

**No. of Instructional hours: 4 per week (Total 72 Hours)**

**Aim** Introduce the world of Literature, especially, Fiction and Non-Fiction

**Objectives**

1. An awareness of diverse literary representations from different time and space
2. Possess a foundational understanding of fiction and non-fiction.
3. Provide an awareness of genre, with emphasis on forms of short fiction, fiction and non-fiction.

**Course Outcome**

CO 1: Cultivate a taste for the literary among students

CO 2: Familiarize students with the nature and characteristics of different genres of literature.

CO 3: Introduce two key genres of literature- fiction and non-fiction.

CO 4: Imbibe the representational possibilities of the respective genres.

CO 5: Instil a creative aptitude

**COURSE OUTLINE**

**Module I Short Story**

What is a short story? History-Characteristics.

1. Rabindranath Tagore: “Kabuliwala”  
<http://theanonymouswriter.com/wp-content/uploads/2015/07/Kabuliwala-by-Rabindranath-Tagore.pdf>
2. Hans Christian Anderson: “The Nightingale”  
<https://www.gutenberg.org/files/27200/27200-h/27200-h.htm#nighting>
3. Fyodor Dostoyevsky: “An Honest Thief”

4. [https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN\\_HONEST\\_THIEF](https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN_HONEST_THIEF)
4. O Henry : “The Ransom of Red Chief”  
<https://www.gutenberg.org/files/1595/1595-h/1595-h.htm#8>
5. Katherine Mansfield: “The Garden Party”  
<https://www.gutenberg.org/files/1429/1429-h/1429-h.htm>
6. Jamaica Kincaid: “Girl”  
<https://erhsnyc.org/ourpages/auto/2016/3/14/36191544/Girl%20by%20Jamaica%20Kincaid.pdf>
7. Cynthia Ozick: “The Shawl”  
<https://www.newyorker.com/magazine/1980/05/26/the-shawl>
8. Bram Stoker: “Dracula’s Guest”  
<https://www.gutenberg.org/files/10150/10150-h/10150-h.htm>

## Module II Novella

History- Characteristics.

1. John Steinbeck : *The Pearl*  
<https://www.ptbeach.com/cms/lib02/NJ01000839/Centricity/Domain/211/The-Pearl-John-Steinbeck.pdf>
2. Antoine de Saint-Exupery: *Little Prince*  
[https://verse.aasemoon.com/images/f/f5/The\\_Little\\_Prince.pdf](https://verse.aasemoon.com/images/f/f5/The_Little_Prince.pdf)

## Module III Novel

History- Characteristics-Types

1. Bibhutibhushan Bandhyopadhyay: *Pather Panchali*

## Module IV Non-Fiction

History-Characteristics-Type

1. Ramachandra Guha: “The Cities that Shaped Gandhi, the Cities that Gandhi Shaped”  
<http://ramachandraguha.in/archives/the-cities-that-shaped-gandhi-the-cities-that-gandhi-shaped-hindustan-times.html>
2. Margaret Atwood: “Attitude” (Speech, 1983)  
<http://www.humanity.org/voices/commencements/margaret-atwood-university-toronto-speech-1983>
3. Yuval Noah Harari: “A Day in the Life of Adam and Eve” from *Sapiens: A Brief History of Humankind*

## Recommended Reading

- Anjaria, Ulka. *A History of Indian Novel in English*, New York, Cambridge University Press, 2015.
- Bandopadhyay, Bibhutibhushan. *Pather Panchali*. Penguin Random House India Private Limited. 2019.
- Casserto, Leonrd and Benjamin Reiss. *The Cambridge History of American Novel*. Cambridge University Press, 2011
- GeirFarner. *Literary Fiction*. Bloomsburry. 2014
- Machiavelli, Niccolo. *The Prince*. Dante University Press, 2003.
- Moretti, Franco. *Atlas of the European Novel 1800-1900*. London, Verso, 1998.
- Noah Harari, Yuval. *Sapiens: A Brief History of Humankind* 2014
- , Yuval, *Homo Deus: A Brief History of Tomorrow* 2016
- Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. CUP. 2016.
- Roy, Rituparna. *SouthAsianPartition Fiction in English, From Khushwant Singh to Amitav Ghosh*. Amsterdam UP. 2010.
- Saunders Smith, Gail. *Non-Fiction Text Structures for better Comprehension and Response*. Gainesville, Maupin House, 2009.
- Schwarz, Daniel R. *Reading the Modern European Novel Since 1900*. Wiley Blackwell 2018.
- Steinbeck, John. *The Pearl*. Penguin, 1992.
- Tickell, Alex. *South-Asian Fiction in English, Contemporary Transformations*. UK, Palgrave Macmillan, 2016.

## e-resources

- <https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/>
- <https://www.thebalancecareers.com/the-man-booker-prize-winners-1968-to-present-2799885>
- <https://www.abebooks.com/books/50-essential-non-fiction-books/index.shtml>
- <https://www.theguardian.com/books/series/100-best-nonfiction-books-of-all-time>
- [https://www.gutenberg.org/ebooks/search/?query=novels&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21)
- [https://www.gutenberg.org/ebooks/search/?query=short+stories&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21)
- <https://encyclopedia.usmmm.org/content/en/project/the-holocaust-a-learning-site-for-students>
- <https://www.holocaust.com.au/resources/websites/>
- <https://www.history.com/topics/world-war-ii/the-holocaust>
- <http://margaretatwood.ca/>

<https://dostoevsky.org/>

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

<http://ramachandraguha.in/>

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



**SEMESTER II**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Foundation Course 2: EML 1221 – Environmental Studies and Disaster Management**

**No. of Credits: 3**

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

**Aim:** Engage with a wide range of issues in environmental studies and disaster management and acquire a set of values for environmental protection and conservation

**Objectives:**

1. The learners recognize the ecological basis for regional and global environmental issues
2. Manage natural disasters and other emergency situations
3. Develop a critical vocabulary related to environmental studies and disaster management

**Course Outcome:**

- CO 1: Understand environmental crises and disaster management situations
- CO 2: Take lead in spreading environmental values and creating awareness among the public
- CO 3: Understand local environmental issues better
- CO 4: Respond in a better way to a natural calamity or disaster
- CO 5: Articulate environmental concerns using appropriate vocabulary

**Course Description**

**Module 1**

***Understanding the Environment***

**Introduction:** Environment-its importance-types of ecosystems

- “Chief Seattle’s Speech”
- “The Religion of Forest” (An Essay by Rabindranath Tagore)
- “Trophic Cascade” (A poem by Camille T. Dungy)

**A Glossary of relevant key concepts with examples**

### **Comprehension Questions**

#### **Module 2**

##### ***Resources and their Conservation***

**Introduction:** Natural Resources-biodiversity- conservation

- An extract from *The Silent Spring*(A book by Rachel Carson)
- *On Killing a Tree* (A poem by Gieve Patel)
- *The Inheritors of the Earth* (A translation of Short Story by Vaikom Muhammed Basheer)

**A Glossary of related Key Concepts with examples**

### **Comprehension Questions**

#### **Module 3**

##### ***Environmental Pollution***

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

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

**A Glossary of Related Key Concepts with examples**

### **Comprehension Questions**

#### **Module 4**

##### ***Disaster Management***

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

- An introductory essay on Disaster Management
- *The Truth about the Floods* (A poem by Nissim Ezekiel)
- An extract from Chapter 1 of *Patna Blues* by Abdullah Khan (Juggernaut Books)
- A newsletter on Bhopal Gas Tragedy
- Laboratory safety manual
- ‘Relief Standard Operating Procedure for Natural & Man-made disaster,’ an essay.

**A Glossary of related Key Concepts with interesting examples**

**Comprehension Questions**

**Project report (10 Marks)**

**Students are expected to prepare a project report based on any one of the activities suggested below. General guidelines will be provided for preparing the Project Report.**

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

**Model Question Paper**

**No questions should be asked from Additional/ Suggested Reading**

Total marks: 80

Time: 3 hours

**Part One**

10 questions to be answered, each in a word or sentence.(10 x 1=10marks)

**Part Two**

Eight questions to be answered from a total of 12 and to be written in not more than 50 words. (8 x 2= 16marks)

**Part Three**

Six questions to be answered from a total of 9 and to be written in around 100 words. (6 x 4 = 24marks)

**Part Four**

Two questions to be answered out of four and to be written in not less than 300 words. (2 x 15= 30marks)

## **Text Book Prescribed:**

### **Ecoscapes**

Edited by Dr Kishore Ram, Assistant Professor, Department of English, N.S.S College, Kottiyam, Dr Gireesh J., Assistant Professor, Department of English, Govt. B.J.M College, Chavara, Kollam, Dr. Ranjith Krishnan K.R., Assistant Professor, Department of English, N.S.S College, Kottiyam and Dr Deepa Prasad L. Assistant Professor, Research Centre and Department of English, University College, Thiruvananthapuram

### **Publishers: Emerald**

### **Suggested Reading**

1. Bharucha, Erach. *The Biodiversity of India*. Mapin Publishing Pvt. Ltd. Ahmedabad, 2003.
2. Brunner, R C. *Hazardous Waste Incineration*. McGraw Hill Inc, 1989.
3. Clark, R S. *Marine Pollution*. Clarendon Press, Oxford, 2008.
4. Cunningham, W P. *Environmental Encyclopaedia*. Jaico Publishing House, Mumbai, 2001.
5. Hawkins, R. E. *Encyclopedia of Indian Natural History*, Bombay Natural History Society, Bombay, 2005.
6. Heywood V.H. and Watson RT, *Global Biodiversity Assessment*. Cambridge University Press. 1995.
7. Jadhav H and Bhosale V.M. *Environmental Protection and Laws*. Himalaya Publishing House, Delhi, 1995.
8. Odum EP. *Fundamentals of Ecology*. WB Saunders Co. USA, 1971.
9. Bumgarner, Jeffrey B. *Emergency Management: A Reference Handbook*. ABC-Clio, 2008.
10. Birkland, Thomas A. *Lessons of Disaster: Policy Change after Catastrophic Events*. Georgetown UP, 2006.
11. Cahill, Kevin M. *Emergency Relief Operations*. Fordham UP, 2003.

**SEMESTER II**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 3: ENM 1231 – Popular Literature and Culture**

**No. of Credits: 2**

**No. of Instructional hours: 2 per week (Total 36 Hours)**

**Aim** To broaden the idea of literature and the concept of texts

**Objectives**

1. Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.
2. Encourage the student to think critically about popular literature
3. Help distinguish between artistic literature and popular literature

**Course Outcome**

- CO 1: Encourage the learners to think critically about popular literature
- CO 2: Understand the categories of the “popular” and the “canonical”
- CO 3: Identify the conventions, formulas, themes and styles of popular genres such as fairy tales, detective fiction, science fiction, fantasy, children’s literature, and comics.
- CO 4: Assessment of the literary and cultural value of popular texts
- CO 5: Sensitize the learners to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.

**COURSE OUTLINE**

**Module I: Popular Literature and Culture – a brief overview**

Popular literature– ‘literature of the people’- origins and development– characteristic features-various literary genres and subgenres of popular literature - folk tales, fairy tales, ballads, romances, periodicals, detective fiction, sci-fi, fantasy, horror, children’s literature, cartoon/comic strips, comics, chick lit, best sellers, magazines, graphic novels, creative non-fiction- memoirs-social media posts-blog posts

Popular culture- entertainment value- dance-music- art- television shows

***Suggested texts for reference***

1. Video lecture on “What is Popular Literature?” <https://youtu.be/tHra0zBJIWA>

2. Tim Delany's article "Pop Culture: An Overview," published in *Philosophy Now*, issue 64, 2007. [https://philosophynow.org/issues/64/Pop\\_Culture\\_An\\_Overview](https://philosophynow.org/issues/64/Pop_Culture_An_Overview)

### **Module II: Short fiction and Verse**

1. "The Shoes That Were Danced to Pieces" by Jacob and Wilhelm Grimm (fairy tale)

<https://www.pitt.edu/~dash/grimm133.html>

2. Bob Dylan – "Blowin' in the Wind" (song) <http://www.bobdylan.com/songs/blowin-wind/>  
(verses) <https://youtu.be/G58XWF6B3AA> (song)

### **Module III: Novels**

1. Anuja Chauhan – *The Zoya Factor* (Westland, 2016)

2. J.K. Rowling – *Harry Potter and the Philosopher's Stone* (Bloomsbury 1997)

### **Module IV: Creative non-fiction**

1. "Asian Pears and Red Azaleas", by Gwen Francis-Williams

<https://www.hippocampusmagazine.com/2016/09/asian-pears-and-red-azaleas-by-gwen-francis-williams/>

### **Recommended Reading**

Fiske, John. *Understanding Popular Culture*. Routledge, 1989.

<https://b-ok.asia/book/2325886/beeceba/?wrongHash>

Inge, M. Thomas *Comics as Culture*. UP Mississippi 1990

Sabin, Roger *Comics, Comix and Graphic Novels* London: Phaidon Press, 1996

<https://www.britannica.com/art/popular-literature>

<https://literariness.org/>

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**(2020 Admission onwards)**

**Core Course 4: ENM 1232 - Art and Literary Aesthetics**

**No. of Credits: 3**

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

**Aim** Introduce the multidisciplinary of Art and Literary Studies

**Objectives:**

1. Gain an understanding of various movements in art history and how they relate to literature
2. Engage with works of art that directly refer to literary works and also draw inspiration from art
3. Recognize how all forms of art are part of a continuum.

**Course Outcome**

CO 1: engage with literature in a broader, educated perspective.

CO 2: think with greater originality and independence about the complex interrelationship between different art forms.

CO 3: engage sensitively and intelligently with new readings of literature.

CO 4: develop an understanding of the co-relation between literature, film, music and painting and encourages ways of reading and seeing which deliver insights into literary texts.

CO 5: initiate students to implement the multidisciplinary scope of art and literary studies.

**Course Outline**

**[Instruction to the Teachers:** This course is designed to draw out the relationships between art movements and literature. In the first two modules, the texts/pieces have been chosen to be representative of the various time periods in which these movements originated, so a comparative study of both the paintings, films and the literary works is recommended. The

third module discusses music as literary text and the various ways in which this is manifested.]

## Module I

### Literature and Visual Arts - I

1. **Essay:** Herbert Read – extract from *The Meaning of Art* (17-48) Pelican Books, 1959. (<https://plunderingtroops.files.wordpress.com/2012/05/herbert-read-the-meaning-of-art.pdf>)
2. **Romanticism:**
  - Delacroix – Liberty Leading the People (painting)  
<https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/enlightenment-revolution/a/delacroix-liberty-leading>
  - Coleridge – “Destruction of the Bastille” (poem)  
<http://triggs.djvu.org/djvu-editions.com/COLERIDGE/POEMS/Download.pdf>
3. **Pre-Raphaelite Movement:**
  - D.G. Rossetti – Proserpine (painting)  
<https://www.khanacademy.org/humanities/becoming-modern/victorian-art-architecture/pre-raphaelites/a/rossetti-proserpine>
  - D.G. Rossetti – “Proserpine” (poem)  
<http://www.victorianweb.org/painting/dgr/drawings/5.html>
4. **Post-Impressionism**
  - Amrita Sher-gil – Ancient Story Teller (painting)  
[https://www.indiapicks.com/Indianart/Main/Amrita\\_Gallery.htm](https://www.indiapicks.com/Indianart/Main/Amrita_Gallery.htm)
  - Virginia Woolf – *The Waves* (novel)  
<http://gutenberg.net.au/ebooks02/0201091h.html>

## Module II

### Literature and Visual Arts - II

1. **Expressionism**
  - Munch - The Scream / Kahlo – Self Portrait with Thorn (paintings)  
[https://www.pinterest.de/pin/525162006534163564/?nic\\_v2=1a2KHhnuH](https://www.pinterest.de/pin/525162006534163564/?nic_v2=1a2KHhnuH)
  - *The Cabinet of Dr Caligari*. Directed by Robert Wiene and performances by Werner Krauss, director’s cut, Decca-Bioscop, 1920.  
<https://www.youtube.com/watch?v=IP0KB2XC29o>
2. **Cubism/Surrealism:**
  - Picasso - Guernica (painting)  
<https://www.pablopicasso.org/images/paintings/guernica3.jpg>



- Max Weber- “Eye Moment” (poem)  
<https://heiup.uniheidelberg.de/journals/index.php/transcultural/article/view/23509/17361> (From the online article- “The Reception of Max Weber’s Cubist Poems (1914) in Taishō Japan”)
- AiméCésaire – “The Woman and the Flame” (poem)  
<https://poets.org/poem/woman-and-flame>
- Salvador Dali, Walt Disney Pictures – *Destino* (short film)  
[https://www.youtube.com/watch?v=y\\_TlaxmOKqs](https://www.youtube.com/watch?v=y_TlaxmOKqs)

### 3. Postmodernism

- Banksy - Love is in the Air (Flower Thrower)  
<https://hexagongallery.com/catalog/artist/banksy/love-is-in-the-air/>
- Katsuhiro Otomo – *Akira* (film)  
<https://m.youtube.com/watch?v=hcZ3Id6Wz5k>

## Module III

### Literature, Music and Performing Arts

1. **Essay:** T. M.Krishna – “A Culture that Dominates is No Culture At All” (Ramon Magsaysay Address)  
<https://thewire.in/rights/tm-krishna-magsaysay-award-speech>  
<https://www.youtube.com/watch?v=IfR3OddYVBY>
2. **Poetry and Music: poems put to music:**
  - Text: “The Lady of Shalott” (poem Tennyson)  
<https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832>
  - “The Lady of Shalott” (pop music LoreenaMcKennit)  
<https://www.youtube.com/watch?v=80-kp6RD194>
3. **Music as Resistance**
  - Billie Holiday – “Strange Fruit” (Jazz, Harlem Renaissance)  
<https://www.youtube.com/watch?v=Web007rzSOI>
  - Langston Hughes- “Harlem” (Harlem Renaissance)  
<https://www.poetryfoundation.org/poems/46548/harlem>
4. **Music as Text:**
  - “The 1975 – 1975” (Greta Thunberg’s speeches on the climate crisis set to music)  
<https://www.youtube.com/watch?v=4fwEG8XK1uU>

- Lin Manuel Miranda – “My Shot” (from Hamilton) (From a Broadway musical about the American founding fathers in rap form)  
[https://www.youtube.com/watch?v=Ic7NqP\\_YGlg](https://www.youtube.com/watch?v=Ic7NqP_YGlg)

## 5. Music in Fiction and Drama:

- “Do You Hear the People Sing” (from *Les Miserables*)  
<https://www.youtube.com/watch?v=K5PzJhU8iI0>
- “The Willow Song” from *Othello*  
<https://www.youtube.com/watch?v=7RDAM14EPfs>

## 6. Music, Dance, Literature

- Isadora Duncan – “The Dancer of the Future” (essay)  
<https://mccc.edu/pdf/vpa228/the%20dancer%20of%20the%20future%20-%20duncan.pdf>

## Recommended Reading

### e-resources

Astor, Dave. Music in Literature. 2 Apr. 2013. [www.huffpost.com/entry/music-in-literature\\_b\\_2590404](http://www.huffpost.com/entry/music-in-literature_b_2590404) .

Benjamin, Elizabeth and Sophie Corser. “INTRODUCTION Literature and Art: Conversations and Collaborations” *MHRA Working Papers in the Humanities*, 9 (2015)  
<http://www.mhra.org.uk/pdf/wph-9-1.pdf>

Berger, John. *Ways of Seeing*. Penguin 1972. <http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-5.7.pdf>

Eugene O’Neill – *The Hairy Ape* (play)

<https://www.gutenberg.org/files/4015/4015-h/4015-h.htm>

Fornäs, Johan. “The Words of Music”, *Popular Music and Society*, (26), 1. 2003. 37-51  
<https://core.ac.uk/download/pdf/192601065.pdf>

Kafka – “Metamorphosis (novella)”

<https://www.planetebook.com/free-ebooks/the-metamorphosis.pdf>

Pater, Walter. *The Renaissance: Studies in Art and Poetry*. London: Macmillan, and Co, 1910. <http://www.gutenberg.org/files/2398/2398-h/2398-h.htm>

Syjuco, Miguel. “Art and literature are vital to democracy - here’s why” *Agenda World Economic Forum* May 2017. <https://www.weforum.org/agenda/2017/05/literature-and-creative-writing-are-vital-to-democracy-here-s-why/>

All About the Hamiltons. <https://www.newyorker.com/magazine/2015/02/09/hamiltons>

**SEMESTER III**  
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**(2020 Admission onwards)**

**Core Course 5: ENM 1331 - British Literature**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

**Aim** Introduce students to British literature

**Objectives**

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

**Course Outcome**

CO 1: Comprehend the origins of English literature

CO 2: Understand the specific features of the particular periods

CO 3: Understand themes, structure and style adopted by early British writers

CO 4: Gain knowledge of growth and development of British Literature in relation to the historical developments

CO 5: Understand how writers use language and creativity to capture human experience through different literary forms

**Module I: Old English Literature**

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

1. General Prologue, *The Canterbury Tales*– Introduction- Lines 1-31
2. Deor's Lament

<http://www.thehypertexts.com/Deor's%20Lament%20Translation.htm>

## Module II: Elizabethan Age

Gorboduc—Ralph Roister Doister—Tottel's Miscellany—University Wits—Sidney, Spenser, Kyd, Marlowe—Bacon—Ben Jonson- Elizabethan Theatre—Opening of Globe Theatre—Authorized version of The Bible—Beaumont and Fletcher—Webster—Donne and Metaphysical Poetry

1. Spenser- “Sonnet 30” (from *Amoretti*)  
[www.poetryfoundation.org](http://www.poetryfoundation.org)
2. Extract from *Dr Faustus*- Apostrophe to Helen  
<https://www.gutenberg.org/files/779/779-h/779-h.htm>
3. Bacon’s essay - Of Studies  
<http://www.authorama.com/essays-of-francis-bacon-50.html>
4. Isabella Whitney: “A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers”  
<https://www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-cont>
5. Death, Be not Proud (Holy Sonnet 10) - John Donne  
<https://www.poetryfoundation.org/poems/44107/holy-sonnets-death-be-not-proud>
6. Shakespeare: *Romeo and Juliet*  
<http://shakespeare.mit.edu>

## Module III: Puritan Age and Restoration Age

Milton—Bunyan—Civil War—Closing of Theatre—Cromwell—End of Commonwealth—Restoration of Monarchy—Opening of Theatres—Wycherley, Congreve, Etheridge—Glorious Revolution— Age of prose and reason— Critical/literary essay – Sentimental Comedy – anti-sentimental comedy –heroic drama - Neoclassical poetry- Transitional Poets – Periodical essay – Rise of the English novel – Fielding, Richardson, Sterne and Smollett

1. John Milton- Extract from Book 9 (Paradise Lost) - The Fall of Man – Lines 850-1055  
<https://rpo.library.utoronto.ca/poems/paradise-lost-book-ix>
2. John Dryden- “A Song for St. Cecilia's Day, 1687”  
<https://www.poetryfoundation.org/poems/44185/a-song-for-st-ceciliass-day-1687>
3. William Congreve- Proviso scene (Act 4, Scene 5) from *The Way of the World*  
<https://www.gutenberg.org/files/1292/1292-h/1292-h.htm>
4. Robert Burns--A Red, Red Rose  
<https://www.poetryfoundation.org/poems/43812/a-red-red-rose>
5. Elizabeth Carter: “Written Extempore on the Sea Shore”  
<https://www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml>

6. Richard Steele – “The Spectator Club”  
(<https://www.bartleby.com/27/7.html>)

#### **Module IV: Romantic Age and Victorian Age**

French Revolution – Romantic Revival – first and younger generations of Romantics -  
Lyrical Ballads – familiar/personal essay – Lamb, Hazlitt, De Quincey - fiction in the  
Romantic age– Walter Scott, Jane Austen- Victorian poets – Pre-Raphaelite Poetry -  
Victorian prose writers – Victorian compromise - Victorian novelists – Women novelists

1. William Blake – “The Chimney Sweeper”  
<https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young>
2. William Wordsworth – “Composed Upon Westminster Bridge”  
<https://www.poetryfoundation.org/poems/45514/composed-upon-westminster-bridge-september-3-1802>
3. John Keats – “To Autumn”  
<https://www.poetryfoundation.org/poems/44484/to-autumn>
4. Charles Lamb – “Dream Children, a Reverie”  
[http://essays.quotidiana.org/lamb/dream\\_children\\_a\\_reverie/](http://essays.quotidiana.org/lamb/dream_children_a_reverie/)
5. Jane Austen – *Pride and Prejudice*  
<https://www.gutenberg.org/files/1342/1342-h/1342-h.htm>
6. Elizabeth Barrett Browning – “If thou must love me...” (Sonnet 14)  
<https://www.poetryfoundation.org/poems/45992/to-her-sister-mistress-a-b>
7. Matthew Arnold-- “Dover Beach”  
<https://www.poetryfoundation.org/poems/43588/dover-beach>
8. Charles Dickens – “The Haunted House”  
<https://www.dickens-online.info/the-haunted-house.html>

#### **Recommended Reading**

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

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics*. Routledge, 1996.

Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

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

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

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

Chaucer, Geoffrey. *The Canterbury Tales*. Trans. Neville Coghill. Penguin, 2003.

Christopher Ricks, ed., *English Poetry and Prose 1540-1674*. Sphere, 1986.

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

Laurel Amtower, *Engaging Words: The Culture of Reading in the Later Middle Ages*. Macmillan, 2002.

McLane, M. *The Cambridge Companion to British Romantic Poetry*. J Chandler, Ed. Cambridge: Cambridge U P, 2008.

Myers F W H and A C Bradley. *The Complete Works of William Wordsworth*. Imagination Books. 2018.

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003

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

Radhakumari, K. *A Concise History of English Literature and Language*. New Delhi: Primus, 2013.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

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

#### **e-resources**

[Literariness.org](http://Literariness.org)

<https://ebookcentral.proquest.com/>

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

[https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=chaucer&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21)

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

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

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

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

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

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

[http://www.dartmouth.edu/~milton/reading\\_room/contents/text.shtml](http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml)

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

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

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

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

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

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

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

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

[https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21)

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

**SEMESTER III**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 6: ENM 1332 - Evolution of the English Language**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

**Aim** Study the historical development of the English Language to the present

**Objectives**

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

**Course Outcome**

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

CO 2: Well aware of the historical paradigm shifts in the history of English Language

CO 3: Imbibe the plural socio cultural factors that went in to the shaping of the English Language.

CO 4: Place English language in a global context.

CO 5: Recognize the politics of many 'Englishes'

**COURSE OUTLINE**

**Module I**

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

**Module II**

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



### **Module III**

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

### **Module IV:**

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

### **Recommended Reading**

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

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

Baugh, Albert C, Thomas Cable. *A History of the English Language*. Taylor and Francis, 1993.

Crystal, David. *The Stories of English*.Penguin, 2005.

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

### **e-resources**

“English language” <https://www.britannica.com/topic/English-language>

“The History of English” <https://www.thehistoryofenglish.com/index.html>

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

“History of the English Language”  
[https://en.wikipedia.org/wiki/History\\_of\\_the\\_English\\_language](https://en.wikipedia.org/wiki/History_of_the_English_language)

“History of English” <https://www.englishclub.com/history-of-english/>

**SEMESTER IV**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**  
**(2020 Admission onwards)**  
**Core Course 7: ENM 1431 –World Literatures**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

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

**Objectives**

1. To expand the student's knowledge of new genres in the area
2. To help students contextualise the contemporary English studies
3. To trace the concerns literatures across the world in the late 20th century to a digital 21<sup>st</sup> Century

**Course Outcome**

CO 1: Learners are introduced to varied socio-cultural and political experiences and expressions

CO 2: Learners get acquainted with varied socio-cultural and political experiences and expressions.

CO 3: Gain a theoretical grounding to read literatures in English from different regions and accept the fact that world literature is literature that gains in translation.

CO 4: Learn to avoid homogenising cultures and languages and protect the diversity of languages and cultures present in literary works.

CO 5: Recognise that world literature has a readership and an impact beyond its original language and cultural area.

**COURSE OUTLINE:**

**Module I: Poetry**

1. Vikram Seth- "The Tale of Melon City" <https://genius.com/Vikram-seth-the-tale-of-melon-city-annotated>

2. Mahmoud Darwish- "To Our Land"  
<https://www.poetryfoundation.org/poems/52554/to-our-land-56d2311d9f3ad>
3. Rigoberto González- "Other Fugitives And Other Strangers"  
<https://www.poetryfoundation.org/poems/51573/other-fugitives-and-other-strangers>
4. Simon Armitage- "Chainsaw Versus the Pampas Grass"  
<https://genius.com/Simon-armitage-chainsaw-versus-the-pampas-grass-annotated>
5. Yahuda Amichai- "And We Shall Not Get Excited"  
[https://www.poemhunter.com/i/ebooks/pdf/yehuda\\_amichai\\_2004\\_9.pdf](https://www.poemhunter.com/i/ebooks/pdf/yehuda_amichai_2004_9.pdf)
6. Jerome Sala- What is a Corporation?  
<https://nyq.org/books/preview/9781630450434.pdf>

## Module II: Fiction

1. Naguib Mahfouz- *Midaq Alley* (1947)  
[https://faculty.sfsu.edu/sites/default/files/faculty\\_files/1203/Class/115pdf/Mahfouz%20C%20Naguib%20-%20Midaq%20Alley-1.pdf](https://faculty.sfsu.edu/sites/default/files/faculty_files/1203/Class/115pdf/Mahfouz%20C%20Naguib%20-%20Midaq%20Alley-1.pdf)
2. Kazuo Ishiguro. *Never Let Me Go*.  
Ishiguro, Kazuo. *Never Let Me Go*. Faber, 2006.
3. Jokha Alharthi- *Celestial Bodies* (2010). Jokha Alharthi. *Celestial Bodies*. Marilyn Booth, Tr. Catapult, 2019.

## Module III: Drama

1. Mary Zimmerman - *Metamorphoses* (1996)  
Zimmerman, Mary. *Metamorphoses*. North Western University Press. 1996.
2. Nilo Cruz- *Anna in the Tropics* (1996)  
<https://www.york.cuny.edu/Members/tamrhein/Anna%20Script%20and%20Notes.pdf/@@download/file/Anna%20Script%20and%20Notes.pdf>

## Module IV: Hybrid Texts

1. Orijit Sen- *The River of Stories* (1994)  
<https://archive.org/details/TheRiverOfStoriesPart1OrijitSen/page/n9/mode/2up>
2. Samhita Arni & Moyna Chit. *Sita's Ramayana*. Tara Books, 2011.
3. Bhanu Kapil. *Ban en Banlieue*. Night Boat Books, 2015.

## Recommended Reading

- Boruszko, Graciela, and Steven Tötösy de Zepetnek, eds. "New Work about World Literatures". Special Issue. CLCWeb: *Comparative Literature and Culture* 15.6. 2013.
- Casanova, Pascale. *The World Republic of Letters*. Tr. M. B. DeBevoise. Cambridge: Harvard UP, 2004.
- Damrosch, David. *How to Read World Literature*. London: Blackwell, 2009.
- Damrosch, David. *What Is World Literature?* Princeton: Princeton University Press, 2003.
- Damrosch, David, April Alliston, Marshall Brown, Page duBois, Sabry Hafez, Ursula K. Heise, Djelal Kadir, David L. Pike, Sheldon Pollock, Bruce Robbins, Haruo Shirane, Jane Tylus, and Pauline Yu, eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 2009. 6 Vols.
- Davis, Paul, John F. Crawford, Gary Harrison, David M. Johnson, and Patricia Clark Smith, eds. *The Bedford Anthology of World Literature*. New York: Bedford/St. Martin's, 2004. 6 Vols.
- D'haen, Theo. *The Routledge Concise History of World Literature*. London: Routledge, 2011.
- D'haen, Theo, David Damrosch, and Djelal Kadir, eds. *The Routledge Companion to World Literature*. London: Routledge, 2011.
- D'haen, Theo, César Domínguez, and Mads Rosendahl Thomsen, eds. *World Literature: A Reader*. London: Routledge, 2012.
- Domínguez, César. "Gualterio Escoto: A Writer across World-Literatures". *Translation and World Literature*. Ed. Susan Bassnett. London: Routledge, 2019. 75-91.
- Hashmi, Alamgir. *The Commonwealth, Comparative Literature, and the World*. Islamabad: Indus Books, 1988.
- Juvan, Marko, ed. "World Literatures from the Nineteenth to the Twenty-first Century". Special Issue CLCWeb: *Comparative Literature and Culture* 15.5 (2013)
- Juvan, Marko. *Worlding a Peripheral Literature*. Singapore: Palgrave Macmillan, 2019. doi:10.1007/978-981-32-9405-9.
- Lawall, Sarah, ed. *Reading World Literature: Theory, History, Practice*. Austin: University of Texas Press, 1994.
- Pizer, John. *The Idea of World Literature: History and Pedagogical Practice*. Baton Rouge: Louisiana State University Press, 2006.
- Prendergast, Christopher, ed. *Debating World Literature*. London: Verso, 2004.

Puchner, Martin, Suzanne Conklin Akbari, Wiebke Denecke, Vinay Dharwadkar, Barbara Fuchs, Caroline Levine, Sarah Lawall, Pericles Lewis, and Emily Wilson, eds. *The Norton Anthology of World Literature*. New York: W. W. Norton, 2012. 6 Vols.

Rothenberg, Jerome, and Pierre Joris, eds. *Poems for the Millennium: A Global Anthology*. Berkeley: University of California Press, 1998. 2 Vols.

Sturm-Trigonakis, Elke. *Comparative Cultural Studies and the New Weltliteratur*. West Lafayette: Purdue University Press, 2013.

Tanoukhi, Nirvana. "The Scale of World Literature". *New Literary History* 39.3 (2008).

Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.

**SEMESTER IV**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**  
**(2020 Admission onwards)**

**Core Course 8: ENM 1432 – Narratives of Resistance**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

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

**Objectives**

1. Help form an informed opinion of the ways that discourses of resistance are framed.
2. Gain insights into the language of resistance resonating in all forms of creative expression.
3. Understand narratives of resistance as a subset of literary output of socio-political activity involved in a struggle against dominant ideologies.

**Course Outcome**

CO 1: Be able to identify themes of resistance in different forms and genres of literature.

CO 2: Have a sense of the various kinds of injustice related to race, ethnicity and gender prevalent in society.

CO 3: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.

CO 4: Understand the inter connection between various genres in manifesting resistance

CO 5: How resistance is an undeniable presence in the everyday narratives of literary and other artistic expressions.

**Course Outline**

**Module 1 Principles**

Introduction to historical evolution of Resistance through the ages – Forms of Resistance– Nature and Function of Resistance -Totalitarianism –Various genres as a form of protest – written and performance – reading identities, nationalities, citizenships, subalternities, sexualities, disabilities – War - Dissent –Temple Entry Proclamation – Anti-Apartheid

Movement- Mothers of Plaza de Mayo – Ganda Filipinas – Pride March – Panchami Land Rights

### Core Reading:

1. Harlow, Barbara. “The Theoretical Historical Context”.(Chapter 1).*Resistance Literature*. New York, Methuen, 1987.
2. K K Kochu. “Writing the History of Kerala: Seeking A Dalit Space”. K Satyanararyana, Susie J Tharu. *No Alphabet in Sight*. New Delhi: Penguin, 2011.
3. Dr. B R Ambedkar. “Buddhism and the Future of his Religion”. Section II.  
<https://velivada.com/2015/05/31/buddha-and-future-of-his-religion-dr-b-r-ambedkar/>

## Module II People

### Core Reading:

1. Sally Morgan. *My Place*. Hachette: Brown Book Group, 1982.
2. *TaareZameen Par*. Directed by Amol Gupte, performances by Aamir Khan, Darsheel Safary, director’s cut, Aamir Khan Productions, 2007.  
<https://www.youtube.com/watch?v=EMgg80F2KYg&t=1355s>
3. Rangarajan, Swarnalatha and Sreejith Varma Jothibai Pariyadath. Tr. *Mayilamma: The Life of a Tribal Eco-Warrior*. Hyderabad: Orient Blackswan, 2018. Chapter 13. “Protest: The First Year”. Pages 55 – 59.
4. Lalnunsanga Ralte. “Names”. <https://www.lyrikline.org/en/poems/names-12233>  
Y.B. Satyanararyana. *My Father Balliah*. Noida: Harper Collins, 2011.

## Module III Places

### Core Reading:

1. Adrienne Rich- “What Kind of Times Are These”.  
<https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these>
2. Mahmoud Darwish- “ID Card”. <https://www.poemhunter.com/poem/identity-card/>
3. Sharafat Ali. <http://www.wandemag.com/sharafat-ali-symbols-of-resistance-photo-essay/>
4. Elana Bell- “Letter to Arafat”. <https://poets.org/poem/letter-arafat>
5. Beygairat Brigade. “Alooanday”. <https://www.youtube.com/watch?v=ZEpnwCPgH7g>
6. Siddhartha Sarma. *Year of the Weeds*. Chennai: Duckbill, 2018.  
<https://www.amazon.in/Year-Weeds-Siddhartha-Sarma/dp/9387103110>

## Module IV Practices

### Core Reading:

1. Meena Kandasamy- “Becoming a Brahmin”  
<https://www.poemhunter.com/poem/becoming-a-brahmin/>
2. Denise Levertov- “Making Peace”.  
<https://www.poetryfoundation.org/poems/53900/making-peace>
3. Arya Krishnan R- Sweet Maria Monument.  
<https://www.youtube.com/watch?v=lK79akItgwY>  
<https://universes.art/en/kochi-muziris-biennale/2019/photos/aryakrishnan>

4. *OzhivuDivasathe Kali*. Directed by Sanal Kumar Sasidharan, performances by NishtarSaith, BaijuNetto, director's cut, Niv Art Movies, 2015.  
<https://www.youtube.com/watch?v=OqllqX2DDA>
5. Assange, Julian- "Conspiracy as Governance." *State and Terrorist Conspiracies*. 7-12 <https://cryptome.org/0002/ja-conspiracies.pdf>
6. Louis Armstrong. "What a Wonderful World".  
<https://www.youtube.com/watch?v=MSS8HtWFEaA>
7. SaiKiran. "Stand Up Comedy"  
<https://www.youtube.com/watch?v=aTUIGWJinX0s://www.youtube.com/watch?v=OqllqX2DDA>

## Recommended Reading

### e-resources

Allen Ginsberg's "Kaddish". <https://www.poetryfoundation.org/poems/49313/kaddish>

*Battleship Potemkin*. Directed by Sergei Eisenstein, performances by Members of the crew of the Potemkin, director's cut, Mosfilm, 1925.

<https://www.youtube.com/watch?v=2986SLGCgeE&t=1043s>

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

J Devika. "Imagining Women's Social Space in Early Modern Keralam". [https://www.researchgate.net/publication/5127065\\_Imagining\\_women's\\_social\\_space\\_in\\_early\\_modern\\_Keralam/link/545cebc0cf27487b44d447f/download](https://www.researchgate.net/publication/5127065_Imagining_women's_social_space_in_early_modern_Keralam/link/545cebc0cf27487b44d447f/download)

John Steinbeck. *Of Mice and*

*Men*. <http://giove.isti.cnr.it/demo/eread/Libri/sad/OfMiceAndMen.pdf>

Maya Angelou. "Still I Rise". <https://www.poetryfoundation.org/poems/46446/still-i-rise>

Mark Haddon. *The Curious Incident of the Dog in the Night-time*.

<http://www.metropolitancollege.com/curious.pdf>

Uday Chandra. *Rethinking Subaltern*

*Resistance* <file:///C:/Users/user/Downloads/Introduction-RethinkingSubalternResistance.pdf>



**SEMESTER V**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**  
**(2020 Admission onwards)**

**Core Course 9: ENM 1531 –Translation Studies**

**No. of Credits: 4**

**No. of Instructional hours: 4 per week (Total 72 Hours)**

**Aim** Familiarize the students with the basics and nuances of translation

**Objectives**

1. Introduce Translation Studies as an academic interdiscipline.
2. Help them understand the theory and practice of translation.
3. Equip the learners to be well informed in the uniqueness of language structures.

**Course Outcome**

- CO 1: Recognise the art involved in translation.
- CO 2: Get well versed in the uniqueness of language structures.
- CO 3: Learners take up translation as a profession.
- CO 4: Procure and improve language and vocabulary skills
- CO 5: Undertake an independent Translation Project.

**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 II: Key Concepts**

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

**Module III: Case Studies**

1. Analysis of a translated Text:
  - a. From Malayalam to English

- I. A story
- ii. A poem
- b. From English to Malayalam
  - i. A story
  - ii. Problems of translations

#### **Module IV: 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**

Harishankar, V. Bharathi, Mini Krishnan and G.S. Jayasree. *Word Worlds: Translation and Communication*. OUP, 2013.

#### **Recommended Reading**

Abdulla, V. and R.E.Asher, Ed. *Wind Flowers*, New Delhi: Penguin, 2004.

Ashly, C.N. O. *Henriyude Theranjedutha Kathakal*. Papion, Kozhikode.

Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

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

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

Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

‘Vanampadiyodu’ by Vyloppilly Sreedhara Menon. (Translation of Keats’ Ode to a Nightingale)

#### **e-resources**

<https://www.uniassignment.com/essay-samples/english-language/what-is-translation-and-translation-studies-english-language-essay.php> (What is Translation Studies)

<http://dcac.du.ac.in/documents/E-Resource/2020/Metrial/420RatikaAnand1.pdf> (Notes on Translation)

[http://amsacta.unibo.it/2393/1/Manfredi\\_2008\\_Monografia.pdf](http://amsacta.unibo.it/2393/1/Manfredi_2008_Monografia.pdf) (Translation theory)

**SEMESTER V**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 10: EN 1532 – Criticism and Theory**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

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

**Objectives**

1. Give the students a historical overview of the critical practices from classical period to the present.
2. Introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.
4. Trace the development of critical practices from ancient to the present.
5. Explain the critical concepts that emerged in different periods, places and historical milieus

**Course Outcome**

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

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

CO 3: Show an appreciation of the relevance and value of multidisciplinary theoretical models in literary study.

CO 4: Demonstrate an understanding of important theoretical methodologies and develop an aptitude for critical analysis of literary works.

CO 5: Gain a critical and pluralistic understanding and perspective of life

## **COURSE OUTLINE**

### **Module I**

#### **Western Critical Thought**

**1. Classical:**

Plato: Mimesis and the critique of poetry

Aristotle: Tragedy

Longinus: The Sublime

**2. Neo Classical:**

Dryden: Defence of Poetry

**3. Romantic:**

William Wordsworth: Definition of poetry

S.T. Coleridge: Fancy and Imagination

**4. Victorian:**

Matthew Arnold: Function of poetry, Touchstone method

**5. Modernism:**

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

### **Module II**

#### **Indian Aesthetics**

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

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

## Module III

### A Brief Introduction to Critical Theory

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

## Module IV

### Practical Criticism

Literary forms and devices.

Criticism of an Unseen Passage (Prose OR Poetry) using any of the theories prescribed.

### Recommended Reading

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

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

Das, B and J M Mohanty. *Literary Criticism: A Reading*. OUP, 1997.

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

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

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

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

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

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

## e-resources

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

Classical Criticism

[https://www.academia.edu/35408906/CLASSICAL\\_CRITICISM\\_A\\_CRITICAL\\_ENQUIRY](https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY)

From Plato to the Present

[http://elibrary.bsu.az/books\\_400/N\\_33.pdf](http://elibrary.bsu.az/books_400/N_33.pdf)

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

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

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

Classical and Neo classical criticism

[https://ddceutkal.ac.in/Syllabus/MA\\_English/Paper\\_02.pdf](https://ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf)

Dr Johnson as a Critic

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

Romantic Criticism [https://ddceutkal.ac.in/Syllabus/MA\\_English/Paper\\_07.pdf](https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf)

Romantic Criticism

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

Wordsworth's theory of poetry

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20APER%209%20WORDSWORTH\\_S\\_THEORY\\_OF\\_POETRY\\_IN\\_THE\\_LYR.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20APER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20APER%209%20Coleridges\\_Biographia\\_Literaria\\_1817.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20APER%209%20Coleridges_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic <https://www.lsj.org/literature/essays/arnold>

Arnold and High culture <https://sites.udel.edu/britlitwiki/matthew-arnold/>

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

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

A Student's Handbook of Indian Aesthetics

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

Rasa Theory

[https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi\\_Rasa\\_Theory.pdf](https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf)

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

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

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

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

Literary Theory [http://ekldata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory\\_an-overview.pdf](http://ekldata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf)

Literary Theory [http://elibrary.bsu.az/books\\_400/N\\_92.pdf](http://elibrary.bsu.az/books_400/N_92.pdf)

Literary theory [https://mthoyibi.files.wordpress.com/2011/05/literary-theory\\_an-introduction\\_terry-eagleton.pdf](https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf)

Practical criticism

[https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching\\_practical\\_criticism.pdf](https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf)

Practical criticism <http://egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf>

<https://iep.utm.edu/literary/> (What is Literary Theory)

<https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/> (Literary Criticism)

[http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An\\_Introduction\\_to\\_Literature\\_Criticism\\_and\\_Theory.pdf](http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf) (Introduction to Literary Theory and Criticism)

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

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

[https://www.slideshare.net/m\\_b2011/comparative-aesthetics](https://www.slideshare.net/m_b2011/comparative-aesthetics) (Comparison between Indian and Western Aesthetics)

**SEMESTER V**  
**FIRST DEGREE PROGRAMME (CBCS System)**

**Common guidelines for Project/Dissertation**

**B.A. ENGLISH AND MEDIA STUDIES**  
**(2020 Admission onwards)**

**Core 11: ENM 1533                      Project/Dissertation**

**No. of Credits: 2**

**No. of Instructional hours: 2 per week (Total 36 Hours)**

**Maximum Marks: 100**

**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 FIFTH 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 FIFTH semester for the Project/Dissertation [i.e., 2 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 FIFTH 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 5] 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.

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- 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 - 10 pages

Chapter Three: Conclusion - 8 pages.

Works Cited

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

### **C. Specific guidelines for preparation of Project:**

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

### **D. Selection of Topics:**

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

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].

7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, ChakyarKoothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

#### **E. Details of Course Contents:**

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

- (a) Selecting a Topic
- (b) Compiling a Working Bibliography
- (c) Writing Drafts
- (d) Plagiarism and Academic Integrity
- (e) Mechanics of Writing
- (f) Methods of quoting texts:
- (g) Format of the Research Paper

Reference text: *M.L.A. Handbook* 8th Edition.

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

**SEMESTER VI**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 11: ENM 1631 – English for the Media**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

**Aim** Introduce the essential requirements of writing for the media.

**Objectives**

1. Familiarise the learners with the process of writing for the media.
  2. Make them familiar with the specific use of English in the field of media.
  3. Generate interest in various aspects of media and thereby equip them with the basic writing skills required for the same.

**Course Outcome**

CO 1: Familiarize students with the process of writing for the media

CO 2: Make them familiar the specific use of English in the field of media

CO 3: Generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

CO 4: Enable the students to take up jobs in the media industry- both in the print, broadcast and the new media.

CO 5: Promote their writings with the help of the new media

**Module I: Writing for the print media**

Newspaper: Writing headlines – Analysing newspaper articles- Practising interview skills – Planning and writing a newspaper article

Magazine: Composing magazine covers –Planning the contents of a magazine – Giving instructions for a photo shoot –Planning and writing a true life story.

**Module II: Writing for Radio, Television and Film**

Radio: Understanding the language of radio presenters – Understanding the production process – Planning a newlist – Giving post production feedback.

Television: Understanding the pre-production process –Organising a filming schedule –Filming on location –Editing a TV documentary

Film: Writing a screenplay –Pitching successfully –Organising a shoot –Writing a film review.

### **Module III: Writing for advertisements**

Advertisement : Creating a print advert –Creating a screen advert –Presenting a finished advert- Analysing market trends – Setting up a marketing communication strategy – Organising the relaunch of a product – Evaluating the success of a relaunch.

### **Module IV: Writing for the New Media**

New Media: Briefing a website designer –Analysing problems and providing solutions – Planning and writing a blog – Creating a podcast- Vlogs – Graphic novel.

**[It is suggested for students to follow the different styles of reporting in various media and to familiarize themselves with the emerging trends in the new media]**

#### **Core Reading:**

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

#### **Recommended Reading**

Raman, Usha. *Writing for the Media*. OUP, 2009.

Ryan, Michael and James W Tankard. *Writing for Print and Digital Media*. McGraw-Hill, 2005.

Allen, Victoria, Karl Davis et al. *Cambridge Technicals Level 3 Digital Media*. Hodder, 2016.

Hayward, Susan. *Cinema studies: The Key Concepts*. Routledge, 1996.

Ogilvy, David. *Ogilvy on Advertising*. Welbeck. 2007.

Ouellette, Laurie. *The Media Studies Reader*. Routledge, 2012.

Manovich, Lev. *The Language of New Media*. Cambridge: MIT P, 2002.

Axford, Barrie and Richard Huggins. *New Media and Politics*. Sage, 2001.

Parthasarathy, Rangaswami. *Here is the News! Reporting for the Media*. Sterling Publications. 1998.

#### **e-resources**

[https://www.google.co.in/books/edition/Designing\\_New\\_Media/](https://www.google.co.in/books/edition/Designing_New_Media/)

[https://www.google.co.in/books/edition/AS\\_Media\\_Studies](https://www.google.co.in/books/edition/AS_Media_Studies)

[https://www.google.co.in/books/edition/Social\\_Media\\_and\\_Democracy](https://www.google.co.in/books/edition/Social_Media_and_Democracy)

[https://www.google.co.in/books/edition/Writing\\_Feature\\_Articles](https://www.google.co.in/books/edition/Writing_Feature_Articles)

[https://www.google.co.in/books/edition/Writing\\_Space](https://www.google.co.in/books/edition/Writing_Space)

<http://downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf>

<https://indiegroundfilms.files.wordpress.com/2014/01/titanic-numbered.pdf>

<https://podcasts.google.com/>

**SEMESTER VI**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**  
**(2020 Admission onwards)**

**Core Course 12: ENM 1632 – Linguistics and Structure of the English Language**

**No. of Credits: 4**

**No. of Instructional hours: 5 per week (Total 90 Hours)**

**Aim** Understand the language structure of the English Language

**Objectives**

1. Give the learners a preliminary idea regarding the nature, function and scope of languages, in general.
2. Sensitize them to the specificities of the oral and written dimensions of English.
3. Appreciate Linguistics as a branch of learning with its own defined material and methodology.
4. Explain the verbal, grammatical, and phonetic inputs that constitute a proper study of the English language.

**Course Outcome**

CO 1: Understand the phonological and grammatical structure of English Language

CO 2: Be able to analyse actual speech in terms of the principle of linguistics

CO 3: Improve the accent and pronunciation of the language

CO 4: Introduce the students to internationally accepted forms of speech and writing  
English

CO 5: Explore the ancient linguistic tradition of India.

**COURSE OUTLINE**

**Module I: Linguistics**

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

Varieties of Language – Dialect, Register, Pidgin and Creole.

Significance of Received Pronunciation (RP)

## **Module II: Phonetics and Phonology**

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

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

Phonology – Phonemes – Allophones and their distribution

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

Transcription (sentences and passages) – IPA

## **Module III: Morphology and Syntax**

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

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

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

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

## **Module IV: Linguistics in Ancient India**

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

Influence on Modern Linguistics

### **Texts for Reference:**

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

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. Oxford: OUP, 1995. Print.

Davidappleyard.com/English/pronunciation.htm. Web

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

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

Kapoor, Kapil. *Language Linguistics and Literature: The Indian Perspective*. Academic Foundation, 1994.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge, CUP, 1989. Print.



Marks, Jonathan. *English Pronunciation in Use: Elementary*. Cambridge, CUP, 2008. Print.

Rani, D. Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010. Print.

T. Eastwood, John. *Oxford Guide to English Grammar*. New Delhi: OUP, 1994. Print.

Trask, R. L. *Key Concepts in Language and Linguistics*. London, Routledge, 2004. Print.

**SEMESTER VI**  
**FIRST DEGREE DOUBLE MAIN PROGRAMME IN**  
**B.A ENGLISH AND MEDIA STUDIES (CBCS SYSTEM)**

**(2020 Admission onwards)**

**Core Course 14: ENM 1633 – Creative Writing**

**No. of Credits: 3**

**No. of Instructional hours: 4 per week (Total 72 Hours)**

**Aim** Generate interest and prompt creativity.

**Objectives**

1. Recognise the elements needed to give expression to their creativity.
2. Encourage students to use these self-recognized elements to develop their creative writing talent.
3. Sensitize them to the fact that creative writing has gone beyond the traditional genres in today's world and includes many new forms that have grown with the media and social media boom, thereby blurring the boundaries between "creative" and "functional" writing.

**Course Outcome**

CO 1: Create a body of original creative works which exhibit basic elements of literary writing.

CO 2: Generate the ability to apply the creative as well as critical approaches to the reading and writing of literary genres.

CO 3: Critique and support the creative writing of peers in a guided workshop environment.

CO 4: Engage in literary output by identifying, analyzing and expressing socially sensitive and personally abstract themes and ideas.

CO 5: Gain expertise in providing critical readings of works of literary expressions.

**COURSE OUTLINE**

**Module I: Art and Craft of Writing**

- Introduction  
Creative Writing definition – Measuring Creativity – Inspiration and Agency – Creativity and Resistance – Imagination – Importance of Reading
- The Art and Craft of Writing

Tropes and Figures – Style and Register – Formal/Informal Usage – Varieties of English – Language and Gender – Word Power – Grammar and Word Order – Tense and Time

## **Module II: Creative Writing across Genres**

- Poetry

Definition – Beginning to write poems – Shape, Form, Technique – Rhyme and Reason – Fixed forms and Free Verse – Modes of Poetry (Lyrical, Narrative, and Dramatic) – Voices – Indian English poets/works – Problems with writing poetry – Beginning to write

Individual Creative Activity

Poems

- Fiction

Fiction – Literary and Popular Fiction – Short Story – Analysis of a short story – A Conversation with a creative writer – Beginning to write

Individual Creative Activity

Short Stories

- Drama

Concepts and characterization of drama – Verbal/non-verbal elements – Different styles of contemporary theatre in Indian English – Developing a situation – Creating a sequence of events – Transforming it into a scene for a play

Individual Creative Activity

One Act Play

- Writing for Children

Children's literature – writing verse – fiction – scripting for children's theatre

Individual Creative Activity

Poems/Short Stories/Plays for children

## **Module III: Creative Writing in Other Forms**

Reviews

Book reviews, Film reviews

Travel Writing

Travelogues

Life Writings

Memoirs, Diary Entry, Biography, Autobiography

## Blogs

Personal/Social/Cultural/Instagram poem/blogs

## Creative Writing in Commercial Sphere

Forms

Advertisements, Tourist brochure, Recipe Writing

## Individual Creative Activity

Book/film reviews, Travelogues, Memoirs, Diary Entry, Biography (Max. 300 words), Autobiography (Max. 300 words), Personal/Social/Cultural/Instagram poems/blogs

## Course Material

### Modules I & II

*Creative Writing: A Beginner's Manual* by Dev, Anjana Neira et al. Pearson Longman, 2009.

### Reference

### Modules III

### Book Review

[www.writingcenter.unc.edu/tips-and-tools/book-reviews/](http://www.writingcenter.unc.edu/tips-and-tools/book-reviews/)

[www.writingcenter.unc.edu/esl/resources/writing-critique/](http://www.writingcenter.unc.edu/esl/resources/writing-critique/)

### Film Review

[www.wikihow.com](http://www.wikihow.com)

“How to Write a Movie Review (With Sample Reviews)”

### Travelogues

www.researchgate.net/publication/274640565\_TRAVELOGUES\_AN\_INNOVATIVE\_AND CREATIVE\_GENRE\_OF\_LITERATURE

[www.academichelp.net/create-writing/write-travelogue.html](http://www.academichelp.net/create-writing/write-travelogue.html)

### Memoir

[www.selfpublishingschool.com/how\\_to\\_write\\_a\\_memoir/](http://www.selfpublishingschool.com/how_to_write_a_memoir/)

“How to Fast Draft Your Memoir with Rachael Herron”

[www.youtube.com](http://www.youtube.com)

### Diary Entry

[www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/](http://www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/)

### Biography

[www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/](http://www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/)

Autobiography

[www.theclassroom.com/write-autobiography-university-4581.html/](http://www.theclassroom.com/write-autobiography-university-4581.html/)

“How to Write an Autobiography: The Ultimate Guide with Pro Tips”

[www.essaypro.com/blog/autobiography](http://www.essaypro.com/blog/autobiography)

Blogs

“How to Write a Blog Post: A Step-by-Step Guide”

blog.hubspot.com

[www.wordstream.com>blog>2015/02/09>how-to-write-a-blog-post](http://www.wordstream.com>blog>2015/02/09>how-to-write-a-blog-post)

Instagram Poems/Blogs

[www.writersxp.com>how-to-become-an-instagram-poet](http://www.writersxp.com>how-to-become-an-instagram-poet)

[www.business2community.com>instagram>14-blogging...>02308043](http://www.business2community.com>instagram>14-blogging...>02308043)

Advertisements

“Creativity in Advertising-Harvard Business Review by Werner Reinartz and Peter Saffert

[www.hbr.org>2013/06>creativity-in-advertising-when-it-w.../](http://www.hbr.org>2013/06>creativity-in-advertising-when-it-w.../)

Tourist Brochure

[www.library.uncg.edu>nclitmap>TravelBrochureInclusion](http://www.library.uncg.edu>nclitmap>TravelBrochureInclusion)

[www.wikihow.com>...>ArtMedia>Brochures>](http://www.wikihow.com>...>ArtMedia>Brochures>)

Recipe Writing

[www.sharonpalmer.com>rules-for-good-recipe-writing](http://www.sharonpalmer.com>rules-for-good-recipe-writing)

[www.thekitchn.com>how-to-write-a-recipe-58522](http://www.thekitchn.com>how-to-write-a-recipe-58522)

“How to write a recipe” by Jessica Focht 1 Nov. 2019

[www.grammarly.com/blog/how-to-recipe/](http://www.grammarly.com/blog/how-to-recipe/)

Reviews - Commercial

Product

[www.impactbnd.com/blog/how-to-write-product-reviews/](http://www.impactbnd.com/blog/how-to-write-product-reviews/)

## **General Reference**

Abrams, M. H., Geoffrey Galt Harpham. A Glossary of Literary Terms Eleventh Edition. Cengage Learning

Cheney, Theodore A. Rees. Writing Creative Nonfiction: Fiction Techniques for Crafting Great Non-Fiction Writing and Journalism. Ten Speed Press

Cuddon, J. A., Dictionary of Literary Terms & Literary Theory. Penguin.

Earnshaw, Steven. Ed. The Handbook of Creative Writing. Edinburgh University Press.

Mills, Paul. The Routledge Creating Writing Coursebook. Routledge.

Morley, David. The Cambridge Introduction to Creative Writing. Cambridge University Press.

Prasad B. A Background to the Study of English Literature. Macmillan

Roney, Lisa. Serious Daring: Creative Writing in Four Genres. Oxford University Press.

Zinsser, William. On Writing Well: The Classic Guide to Writing Non-Fiction. HarperCollins.

[https://www.scribendi.com/advice/best\\_book\\_blogs\\_2015.en.html](https://www.scribendi.com/advice/best_book_blogs_2015.en.html)

**Note: How to implement this course**

Students should be exposed to the above as far as possible in the classroom sessions. Since there are many forms listed, group work and division of work along with self-teaching activities may be resorted to. Keeping this in view, certain items in the syllabus have been listed for individual/team writing. Writing workshops should also be conducted.

**DOUBLE MAIN PROGRAMMES**  
**(2020 Admission onwards)**

**First Degree programmes**  
**(CBCS System)**

**MEDIA STUDIES (MAIN II)**

**B.A English and Media Studies**  
**(2020 Admission onwards)**

## **Double Main –Media Studies (Code- ENM)**

### **Vision**

Media Studies programme intends to create both academic perspectives and skill based knowledge among students. The course components are chronologically arranged to direct the learners into different aspects of Media- i) to practice Journalism ii) to evaluate the Journalism practices. A comprehensive method is adopted to incorporate practical assignments and theoretical engagements as well. The Innovative Trends and Industrial Standards together with a dissecting capacity are expected to orient the learners in creatively and critically engaging the Media environment. Syllabus is conceived, planned and structured in the Outcome Based Education (OBE) pattern.

### **Assessment Pattern**

It is formulated that 20% of assessment can be made as internal and 80% on the basis of external evaluation methods or revisions as insisted by University according to its regulations.

### **Delivery of course content- Instructions**

All the courses under this syllabus need to be taught only by a faculty who has a PG degree in Mass Communication and Journalism (MCJ/MA) with necessary qualifications like NET as prescribed by UGC guidelines.

### **Eligibility for Admission to the programme**

Total marks in Higher Secondary + Marks scored by the candidate for Journalism.

### **Programme Outcomes – Media Studies**

- **PO1- To identify and plan strategies for effective communication**
- **PO2 - To report and edit news events**
- **PO3- To build sociological outlook to the media practices**
- **PO4- To script and produce for broadcasting**
- **PO5- To map and document the historical turns in Media**
- **PO6- To inculcate research inquiries in media and formulate Methodological framework**



<b>Course Structure – General</b>		
Semester 1	CORE	6 Hours – 4 credits
	Foundation Course offered by Media Studies ( Basics of Informatics)	2 Hours- 2 credits
Semester 2 CORE		7 Hours - 7 credits
Semester 3	CORE	10Hours- 8credits
Semester 4	CORE	10Hours- 8 credits
Semester 5	CORE	11Hours- 11 credits
	Open Course offered by Media Studies (Understanding Cinema)	3Hours- 2 credits
Semester 6	CORE	11Hours- 9 credits
<p align="center"><b>MEDIA STUDIES - CORE : 55 HOURS – 47 CREDITS</b></p> <p align="center">+</p> <p align="center"><b>FOUNDATION COURSE- BASICS OF INFORMATICS: 2 HOURS - 2 CREDITS</b></p> <p align="center">+</p> <p align="center"><b>OPEN COURSE OFFERED –UNDERSTANDING CINEMA-3 HOURS-2 CREDITS</b></p> <p align="center"><b>TOTAL – 60 HOURS – 51 CREDITS</b></p> <p><b>Number of Core Courses – 13, Number of Foundation course -1 , Number of Open course-1</b></p>		

## Semester wise Specific Course Structure

Semester 1			
	Course Title	Hours	Credits
<b>CORE 1</b> ENM 1141	Fundamentals of Mass Communication	6	4
<b>FOUNDATION COURSE</b> <b>(BY MEDIA STUDIES)</b> ENM 1121	Basics of Informatics  (FOUNDATION COURSE)	2	2
<b>Media Studies (Sem 1)Core – 6 Hours; Credits – 4</b>  <b>Foundation course – 2 Hours; Credits -2</b>  <b>Total – 8 hours; Credits – 6</b>			

Semester 2			
<b>CORE 2</b> ENM 1241	Print Media Practices-I	4	4
<b>CORE 3</b> ENM 1242	MediaHistory	3	3
<b>Media Studies (Sem 2)– 7 Hours; Credits– 7</b>			

Semester 3			
<b>CORE 4</b> ENM1341	Print Media Practices– II	5	4
<b>CORE 5</b> ENM1342	Visual Media: Television and Cinema	5	4
<b>Media Studies (Sem 3)– 10 Hours; Credits – 8</b>			

<b>Semester 4</b>			
<b>CORE 6</b> ENM1441	Theories and Research Methods of Mass Communication	5	4
<b>CORE 7</b> ENM1442	Public Relations and Advertising	5	4
<b>Media Studies(Sem 4) – 10 Hours; Credits – 8</b>			

<b>Semester 5</b>			
<b>CORE 8</b> ENM 1541	Radio Broadcasting	4	4
<b>CORE 9</b> ENM1542	Media Laws and Ethics	4	4
<b>CORE 10</b> ENM1543	Digital Media – Basic Theories and Practice	3	3
<b>OPEN COURSE BY MEDIA STUDIES</b> ENM 1551	Understanding Cinema  (OPEN COURSE)	3	2
<b>Media Studies (Sem 5) – 11 Hours; Credits – 11</b>			
<b>Open Course – 3 Hours; Credits -2</b>			
<b>Total – 14 hours; Credits – 13</b>			

<b>Semester 6</b>			
<b>CORE 11</b> ENM1641	Media and Society	4	4
<b>CORE 12</b> ENM1642	Media Management (Internship Mandatory)	5	3
<b>CORE 13</b> ENM1643	Dissertation	2	2
<b>Media Studies (Sem 6)–11Hours; Credits–9</b>			

**TOTAL – 60 HOURS – 51 CREDITS**

**CORE -55 HOURS – 47 CREDITS**

**FOUNDATION – 2 HOURS- 2 CREDITS**

**OPEN – 3 HOURS – 2 CREDITS**

**Number of Core Courses – 13**

**Number of Foundation Course- 1**

**Number of Open Course - 1**

## SEMESTER 1

### FUNDAMENTALS OF MASS COMMUNICATION | ENM 1141

HOURS: 6 | CREDIT: 4

Course Outcomes	
CO1	To understand the foundational principles of Mass Communication
CO2	To know the functions of various mass media forms
CO3	To learn the models of communication
CO4	To acquire knowledge on evolution of communication technology

### COURSE CONTENT

**Module 1 What is communication?**–Definitions–evolution of human communication–elements and process of communication – types of communication intrapersonal, interpersonal, group and mass communication– Classifications as Verbal and Nonverbal- communication barriers– 7c’s of communication

**Module 2 Characteristics, functions and elements of mass communication**–types of mass media print, radio, film, TV, internet–a comparison of the scope and limitations of print and broadcast media, online media and its potential – Media convergence

**Module 3 Models of communication** –Rhetoric model–Shannon & Weaver model–SMCR model Lasswell’s model– Schramm’s model–Circular model–Dance model–New Comb’s model–Gerbner’s model

**Module 4 Growth of communication technology:** Print- Radio- Television and Digital- Community Media and local empowerment- Media institutions: Local, Regional, National and Global levels

**Assignment:** Identify stories appeared in print/television on the themes development, arts and culture, sports, financial matters, law and order, health etc. for a period of one month. Choose one topic and prepare an analysis on how this issue has been presented by the media.

#### Books for Reference

1. Kumar, Keval J. (2010), Mass Communication in India, New Delhi, Jaico Publishers
2. Hasan, Seema (2010), Mass Communication: Principles and Concepts, New Delhi, CBS Publishers
3. Fiske, John (1996), Introduction to Mass Communication Studies, London, Routledge
4. McQuail, Dennis (2000), Mass Communication Theory: An Introduction, London, Sage
5. Baran, Stanley J. & Dennis K. Davis (2006), New Delhi, Cengage Learning India
6. Vivian, John (2013), The Media of Mass Communication, New Delhi, PHI Learning
7. Vilanilam, J.V. (2003), Growth and Development of Mass Communication in India, New Delhi, NBT

**HOURS: 2 | CREDIT:2**

Course Outcomes	
<b>CO1</b>	To locate the history of IT in Indian perspective
<b>CO2</b>	To explain the process and practice of Information flow
<b>CO3</b>	To practice a learning management system
<b>CO4</b>	To review the ethics of social media interventions

**COURSE CONTENT**

**MODULE I** History of Computers and Idea of Computing , Variety of computers, Basic functions, operational tools and patterns of Computers, Influence of Information Technology in Communication, Education and Entertainment, Information Superhighway

**MODULE II** Information processing, Mediation of Technology, Alterations and Directions of Information, Cybernetics, Interactivity-Spontaneity-Continuity, Gate keeping in IT.

**MODULE III** Private and Public Operating systems- Free software- software licenses – Richard Stallman, Copy right and Copy left, Information resources, Online Library systems, INFLIBNET, OS Applications, Word, PowerPoint, Excel, Page Maker, In Design

**Module IV** Virtual Reality, Privacy and Piracy issues, Censorship and Ban, Digital Divide, Hyper textuality, Global Village, Learning Management Systems, MOOC platforms- Video Conferencing Apps, E learning Practices- ethics and concerns, Social Networking, Vlog

**Assignment:**

1. Write a report on any Video Conferencing App or Review the E learning facilities available in Indian education system.

**Books for reference**

1. Alexis and Mathew Leon. Fundamentals of Information Technology. Leon Vikas
2. Beekman, George and Eugene Rathswohl. Computer Confluence. Pearson Education.
3. Marshall Poe, History of Communications: Media and Society from the Evolution of Speech to the Internet. Cambridge University
4. McLuhan Marshall ,Understanding Media –The Extensions of Man. New York: McGraw-Hill,1964
5. Norton, Peter. Introduction to Computers. Indian Ed.2. Evans, Alan, Kendal Martin et al Technology in Action. Pearson Prentice Hall, 2009.

6. Norton, Peter. Introduction to Computers. Indian Ed
7. Rajaraman, V. Introduction to Information Technology. Prentice Hall.
8. Ramesh Srinivasan, Whose Global Village? Rethinking How Technology Shapes Our World  
SAGE Publications, 2017

## SEMESTER 2

### PRINT MEDIA PRACTICES – I | ENM 1241

HOURS: 4 | CREDIT: 4

Course Outcomes	
<b>CO1</b>	To train students to identify news
<b>CO2</b>	To familiarise news rooms operations and print media practices
<b>CO3</b>	To write news reports
<b>CO4</b>	To identify news elements in events and social practices

#### COURSE CONTENT

**Module 1** What is news? News values, basics of reporting, newsgathering techniques. Types of news, news and views, news sources, source confidentiality, news conference, meet the press, functioning of news agencies.

**Module 2** Organizational structure of a newspaper, functioning of news bureau, reporter's duties and responsibilities, news planning, covering of events. News writing styles: inverted, hourglass, narrative. Structure of news report: intro, body and conclusion. 5Ws and 1H, writing headlines, principles of reporting: accuracy, objectivity, attribution, fairness.

**Module 3** Reporting politics, business, sports, disasters, crime, court, civic issues, science & technology, environment, developmental issues etc. Beat reporting, specialisations, reporter as a researcher and investigator, sting operation, solutions based reporting. Handling press releases, social media posts.

**Module 4** Specialised forms of reporting: features, profiles, interviews, in-depth analysis, investigative reporting, curtain raisers, running stories, citizen reporting. Major challenges and issues of reporting, code of ethics for journalists, menace of fake news, fact checking sites, news credibility.

**Assignment:** Each student shall submit any two of the following assignments:

- a) 600 words news report
- b) 600 words feature
- c) 600 words crime report

- d) 600 words profile of a person from the campus/immediate locality
- e) 600 words report based on an interview

**Books for reference**

1. Reporting for the Media: Fedler, Fred, John R. Bender, Lucinda Davenport & Michael W. Drager
2. Writing for the Mass Media: James Glen Stovall
3. Writing and Reporting News: Carole Rich
4. The Newspapers Handbook: Richard Keeble,
5. News Writing: From Lead to30: William Metz,
6. Writing for the Media: P.P.Shaju
7. Working with Words: A Concise Handbook for Media Writers and Editors, Brian Brooks & James L. Pinson

**MEDIA HISTORY | ENM 1242**

**HOURS: 3 | CREDIT: 3**

<b>Course Outcomes</b>	
<b>CO1</b>	To review the historical conditions of Media
<b>CO2</b>	To track the media institutional practices
<b>CO3</b>	To differentiate the conceptual frameworks of different phases
<b>CO4</b>	To evaluate the role of media in the Social history

**COURSE CONTENT**

**Module I** Evolution and growth of Journalism – ActaDiurna, Establishment of printing press, Press in Europe andUSA- Penny Press, Yellow journalism, Sensationalism; Origin & Growth of Journalism in India- Milestones in the history of printing and Indian print media- Hickey’s Gazette, missionaries and Indian journalism-Hermann Gundert, Benchamin Bailey, growth of language press; Media in Colonial Period- Media and Freedom struggle- Brief idea of Modernity and Media.

**Module II** Media in Post-Independent Period- Age of renaissance- Press Commission, Press Council of India, Evolution of Indian News agencies, Attempts to curtail press freedom, Media during emergency, Media after LPG policies- proliferation of private news channels, Political Economy of Media- FM radio, Media in the new millennium – challenges, strengths and shortcomings of print media- Resistances and agitations against censorship- History of Dissent in Media.

**Module III** Growth of Malayalam journalism - Rajyasamacharam, Paschimodayam, JnanaNikshepam, Paschimatharaka, Sandishtavadi, SatyanadaKahalam, Deepika, Keralamithram, Kerala Patrika, Malayali, Vivekodayam, Mithavadi, MalayalaManorama, Kerala Kaumudi, Swadeshabhimani, Kesari, Sahodaran, Al-Ameen; Journalism for freedom struggle- Mathrubhumi,



Deenabhandu, Lokamanyan; Newspapers as political mouthpieces- Regional Media Practices in Kerala- The working pattern and content of regional media.

**Module IV** Prominent Figures in Journalism -Mahatma Gandhi,RajaRammohunRoy,Pothen Joseph, KuldipNayar&B.G.Varghese, R Sankar, C P Ramachandran, ChengulthKunjiramaMenon, Swadesabhimani Ramakrishna Pillai, VakkomMoulavi, SahodaranAyyappan, KesariBalakrishnaPillai, Mohammed AbdurRahiman Sahib.

**Assignments: One among the following options**

1. Prepare a case study on social history of earlier media movements (Select a media institution and prepare the evolution and growth of the same)
2. Find out the early and current publications in English or Malayalam exclusively for literature. (It is recommended that the regional media practices and their media environment should be prominently mapped)

**Books for Reference**

1. Parthasarathy, R, Journalism in IndiaSterling.
2. Krishna Murthy, Dr NIndian journalism
3. Natarajan,J History of Indian journalism
4. Raghavan, G N S The press in India
5. Robin Jeffrey, India’s newspaper revolution
6. Robin Jeffrey, Media and Modernity: Communications, Women, and the State in India
7. VirbalaAggarwal (2012 )Handbook of Journalism and Mass Communication
8. G.S.C. Raguavan ( 1995)) Press in India: New History
9. Raghavan, PuthupallyKeralapathrapravarthanacharithram
10. Thomas, M VBharathiyaPathracharithramBhasha Institute
11. Kumar, Keval J Mass Communication in India,Jaico
12. Barns, MargaritaThe Indian PressGeorge Allen &Unwin
13. Bhargava, Motilal The role of the press in the freedom movement Reliance

**SEMESTER 3**

**PRINT MEDIA PRACTICES – II | ENM1341**

**HOURS: 5 | CREDIT: 4**

Course Outcomes	
<b>CO1</b>	To familiarize the basics of news editing
<b>CO2</b>	To train students in verbal and factual accuracy
<b>CO3</b>	To initiate students to write effective and meaningful headlines
<b>CO4</b>	To coordinate and rehash news packages

**COURSE CONTENT**

**Module 1** What is editing? Organization of a news desk, role and responsibilities of chief editor, news editor, chief subeditor, sub-editor. Planning and preparation by the editorial team.

**Module 2** Newsroom operations, copy tasting, news processing. Editing for clarity, accuracy, objectivity, fairness, consistency, legal propriety. Handling reporter’s copies and news agency copies, press releases. Translating reports, adhering to stylebook.

**Module 3** Headline writing, functions of headlines, principles of writing headlines, trends in headline writing, types of headlines: banner, skyline, kicker, deck, strapline, feature heads etc.. Visual quality of newspaper, pictures, captions, cut lines, blurbs, info-graphics. Editing for online media, difference between editing for print media and online editing.

**Module 4** Picture editing, basic techniques of picture editing. Newspaper formats: broadsheet, tabloid, berliner. Page design and layout, principles of page design, types of layout, pagination, pagination software.

**Assignment:** Team comprising not more than five students shall submit four page (A3) Laboratory journal to the department as part of the internal assessment/continuous evaluation. The journal should have reports, features, editorial, profiles, photos etc based on your campus/immediate locality. Assessment shall also be based on editing, headlines and designing. It is recommended to prepare the Journal either as a soft copy or hardcopy.

**Books for reference**

1. The Art of Editing :Brian Brooks, Flyod K Baskette and Jack Scissors
2. News Editing: Bruce Westly
3. Working with Words: Brian Brooks
4. Headline Writing : Sunil Saxena
5. Fundamentals of Editing and Reporting: AmbrishSaxena
6. Writing as Craft and Magic: Carl Sessions Stepp
7. Sub editing for Journalists: Wynford Hicks

**VISUAL MEDIA: TELEVISION AND CINEMA | ENM 1342**

**HOURS: 5 | CREDIT:4**

<b>Course Outcomes</b>	
<b>CO1</b>	To learn the aesthetics and principles of visual compositions
<b>CO2</b>	To study the visual language and basics of sound design for visuals
<b>CO3</b>	To Explain film movements and the history of world cinema
<b>CO4</b>	To review the global cinema in its socio-cultural context

## COURSE CONTENT

### Module 1

Visual Language: Principles of framing and composition- Frame- Shot- Scene- Sequence- Aspect Ratio- Types of shots- Camera Angles: Bird's eye view- High angle- Eye level- Worm's eye view- Camera movements: Pan, Tilt, Dutch Angle- Track in/out- Crab dolly etc., Zoom in/out- Objective and Subjective camera- PoV- Sound elements in an AV production (Natural Sound, SFX, BGM, Voice Over)- Dubbing- Sync sound- Types of Microphones- Basics of sound design

### Module 2

Camera operation Basics: White Balance- Recording- Storage- Camera support systems- Lighting: Three point lighting- Indoor and Outdoor lighting- Types of lights- Intensity- colour temperature - editing principles – functions – transition devices – linear and nonlinear editing – online and off line editing –editing in the digital era – computer graphics and basic animation techniques- Basics of TV News reporting- Writing to pictures- Making of a news package- Run order- TV news anchoring- News production basics

### Module 3

Evolution of cinema–Silent era (Lumiere Brothers, Edwin S Porter- George Meleis- D W Griffith- Charlie Chaplin)- Talkies- Soviet Cinema (Montage theory: Kuleshov, Eisenstein- Vertov- Pudovkin) – German Cinema(Expressionism: Robert Weine, Fritz Lang, F W Murnau)- Propaganda (LeniReifenstahl)- Italian Cinema (Neo realism: Luchino Visconti, Vittorio De Sica, Roberto Rossellini) – French Cinema ( New wave: Godars, Truffaut, Alain Resnais) –Andre Bazin- Cahiers du cinema- Japanese Cinema (Akira Kurosawa/ Imamura) – Cinema Verite - Avant Garde

### Module 4

Brief history of Indian Cinema – Major Directors: Ray-Ghatak- Benegal-MrinalSen-Aravindan- Adoor- John Abraham- P.N. Menon- K.G.George- GirishKasaravalli – Film as the Director's art- Film aesthetics: Misc-en-scene- visual and sound- Brief History of Malayalam Cinema- Contemporary trends in cinema- Fandom- Collectives- Stages of film production

### Reference

- Hasan, Seema (2010), Mass Communication: Principles and Concepts, New Delhi, CBS Publishers
- Ralph Donald and Thomas Spann, Fundamentals of Television Production
- VasukiBelavadi, Video Production

- Ted White, Broadcast News Writing, Reporting & Producing
- Browzzard and Holgate, Broadcast News
- Andrew Dixx(2005),BeginningFilmStudies,NewDelhi,Viva
- ErikBarnow&S.KrishnaSwamy(1963),TheIndianFilm,NewYork,ColumbiaUniversit  
yPress
- Nathan Abrams, Ian Bell, Jan Udris, Studying Film
- David K. Irving and Peter W. Rea, Producing and Directing Short Film and  
Video
- James Monaco, How to Read a Film
- Tom Holden, Film Making
- Susan Hayward, Key Concepts in Cinema Studies

**Mandatory Practical work:**

All students either individually or in groups are expected to submit a 5 minute news magazine or 1 minute PSA or 2 minute short fiction on assigned themes as per the directions of the course co-ordinator.

A film review of the films directed by any directors mentioned in the syllabus.

**SEMESTER 4**

**THEORIES AND RESEARCH METHODS OF MASS COMMUNICATION | ENM 1441**

**HOURS: 5 | CREDIT:4**

<b>Course Outcomes</b>	
<b>CO1</b>	To understand key theories, theoreticians and schools of thought in communication
<b>CO2</b>	To apply proper theoretical framework in communication and media studies
<b>CO3</b>	To inculcate the perspectives of media content in different contexts
<b>CO4</b>	To develop basic research and analytical skills

**COURSE CONTENT**

**Module 1** Origin of communication studies – communication studies as social science – psychological perspectives of communication – technological perspectives of communication – concepts of non-verbal communication – attitudinal change through communication – communication and language – the basics of semiotics.

**Module 2** Theories of media uses and effects -- uses and gratifications theory, social learning theory, play theory, dependency theory, agenda-setting theory, spiral of silence theory, and cultivation

analysis, stimulus response theory, perspectives of individual differences, flow theories of communication; one-step, two-step and multi-step flow -- gate keeping – Rogers’ theory of diffusion of innovation.

**Module 3** Media-audience interaction- social categories and social relations – the public and the public opinion –public sphere –persuasion and propaganda - McLuhan’s interpretation of mass media – normative theories of the press/media

**Module 4** Research as a way of knowing – Academic Writing- Formulating hypothesis- methods of knowing: quantitative and qualitative -- concepts and constructs -- variables and indicators –sampling methods -- methods for quantitative studies: surveys and content analysis -- methods of qualitative studies: interviews, focus group discussions, and case studies- Media Ethnography

**Assignment:** Each student shall present a seminar paper on a theory from the syllabus delineating its main assumptions, main lines of criticisms and its real-life applications. The presentation must be done making use of PPT slides and should submit the paper for valuation.

**Books for reference**

1. Fiske, John: Introduction to Mass Communication Studies.
2. De Fleur, Melvin L. and Ball-Rokeach, Sandra J.: Theories of Mass Communication.
3. Baran, Stanley J., & Davis, Dennis. K.: Mass Communication Theory. Foundations, Ferment, and Future.
4. McQuail, Denis: Mass Communication Theory - An Introduction.
5. Wimmer, Roger D. and Dominic, Joseph R : Mass Media Research: An Introduction.
6. Kerlinger, Fred N.: Foundations of Behavioural Research.
7. Hasan, Seema: Mass Communication: Principles and Concepts
8. Narula, Sumit: Mass Communication: Theory and Practice McQuail, Denis and Windahl, Sven : Communication models for the study of mass communications.
9. Watson, James and Hill, Anne : Dictionary of Media and Communication Studies.

**PUBLIC RELATIONS AND ADVERTISING | ENM1442**

**HOURS: 5 | CREDIT: 4**

<b>Course Outcomes</b>	
CO1	To narrate the basic concepts of public relations, advertising, and corporate communication
CO2	To acquire skills required for PR and advertising professionals
CO3	To explain the role of the public relations in the corporate environment and describe the strategies, tactics, and techniques of public relations and corporate communications
CO4	To prepare newsletters and news releases

## COURSE CONTENT

**Module I Introduction to PR:** Definitions, origin and evolution of public relations - role and functions of PR - PR tools: external and internal publics - house journal - qualities of a PRO – publicity – propaganda – lobbying. PRSI and IPRA -- code of ethics for PR - PR Campaign, - Political PR – spin doctoring and image engineering- Press Information Bureau- Information Services as a PR operation- Information Service providing institutions and practices.

**Module II Advertising** – Definition - evolution of advertising - functions and effects of advertising - types of ads - structure and functions of advertising agencies - ASCI and DAVP - Ad. Campaign. Professional organizations and code of ethics.

**Module III Copywriting Practices** - Ad copy - elements of copy: illustration, slogan, display, text, logo and caption - copywriting for broadcast commercials - ad films - jingles and internet ads.

**Module IV Corporate communication** - Definition and scope of corporate communication – Key concepts: corporate personality, corporate identity, corporate image, corporate reputation and corporate brands –functions of corporate communication – corporate communication tools -- corporate social responsibility.

### Assignments:

1. Each student shall visit a private or public sector organization, and prepare a 4-page A4 size PR newsletter for the external audience and submit the same for valuation.

or

Each student shall produce an ad copy for print/electronic media for the promotion of a product suggested by the faculty and submit it for valuation.

2. Students in group should create a campaign for their college/institution on a theme assigned by the faculty.

or

Students in group should produce a one-minute PSA/Ad. Film/Pop-up

### Books for reference

1. Scott.M. Cutlip& Allen H.Center: *Effective Public Relations*.
2. Sam Black: *Practical Public Relations*
3. C.S. Rayadu& K.R. Balan: *Principles of Public Relations*
4. B.N.Ahuja& SS Chhabra: *Advertising & Public Relations*.
5. Otto Klepner: *Advertising Procedures*
6. Chunnawallaetal: *Advertising Theory and Practice*
7. J.V Vilanilam: *Advertising Basics*
8. Joseph Fernandez: *Corporate Communications A 21st Century Primer*.
9. Riel, C. B., &Fombrun, C. J: *Essentials of corporate communication: Implementing practices for effective reputation management*.
10. Belasen, A. T: *The theory and practice of corporate communication: A competing values perspective*.

## SEMESTER 5

### RADIO BROADCASTING | ENM1541

HOURS: 4 | CREDIT: 4

Course Outcomes	
CO1	To familiarize the production of various broadcasting formats
CO2	To sketch the process of Broadcasting operations and production
CO3	To prepare basic writings for Broadcasting production
CO4	To explain the recording process of Broadcasting

### COURSE CONTENT

**Module 1** Evolution of broadcasting in India; characteristics of Radio, Radio as a Broadcasting medium- scope and challenges; Frequency spectrum-AM-FM-shortwave-long wave, satellite radio-internet radio, Elements of audio communication-listening process-components of sound-frequency-pitch-amplitude-sound wave-wave length- Microphone positioning- ON mic, fade off, fade in, OFF mic- The elements of radio broadcasting- spoken words, music and sound effects, role of silence

**Module 2** Radio news-newsroom operation-news format-news writing-news presentation-structure of news bulletins

**Module 3** Writing for Radio programmes- radio talk, interview, discussion, documentaries, radio magazine, radio drama; OB- running commentary—characteristics of each format. Programme presentation- traditional VS new; RJ, the use of online and social media in programme production

Participatory radio- community radio, campus radio

**Module 4** Programme recording-various types of microphones-speakers-headphones-recording soft wares and conditions (Acoustics) - special effects-mixing and dubbing-sound format

#### Assignments:

1. Write a radio script, record in your voice, edit it and submit as a program
2. Record any program (music, interview, commentary or news with professional quality), edit and produce as an mp3 file / Produce a Radio drama
3. Select any AIR station and evaluate its contributions to the society

## Books for reference

1. McLeish, Robert(2001), Radio Production, London, Focal Press
2. VinodPavaralaandKanchanKMalik, Other Voices the struggle for community radio Sage
3. Michael Talbot, Sound Engineering Explained
4. Esta De Fossard. Writing and Producing Radio Dramas – (Sage Publications)
5. K. Tim Wulfeme,Radio-TV News Writing
6. Paul Chantler, Basics Radio Journalism
7. U.L.Baruah, This is All India Radio, New Delhi, Publications Division
8. Hausman, Carl Benoit, Philip and O’ Donnel, Lewis(2000),Modern Radio Production and Performance, London, Wadsworth Thomson Learning
9. Ted White, Broadcast News Writing, Reporting and Producing, London, Focal Press
10. Andrew Boyd. Broadcast Journalism, Techniques of Radio and Television News, 5th Edition
11. Chatterjee, P C Broadcasting in India Sage
12. Luthra, H K Indian broadcasting Publications Division
13. Masani, MehraBroadcasting and the peopleNational Book Trust
14. Thikkodiyan, AranguKanaathaNadan

**MEDIA LAWS AND ETHICS | ENM 1542**

**HOURS: 4 | CREDIT: 4**

Course Outcomes	
CO1	To explain and incorporate legal framework
CO2	To suit concepts of freedom of press and the constitution
CO3	To acquaint with judicial structure and role of fourth estate
CO4	To review contemporary verdicts related to Media

### COURSE CONTENT

**Module 1** Legal System in India Laws: Definition; Sources of Law: Custom; Precedent; Statute; Types of Laws: Criminal; Civil; TortRule of the Law- Constitution of India as Framework- Structure of the Indian Constitution-Preamble- Fundamental Rights- Duties, Directive principles of state policy, judicial review, Power to Amendment. Freedom of Speech & Expression and its Limit-the freedom of the press

**Module 2** History of Indian Media Laws- Evolutions of media laws in colonial period- Press, and Registration of Books Act, 1867, Telegraph Act, Official Secrets Act, 1923

Introduction to Indian Penal Code with reference to sedition, crime against women and



children; Publication of Objectionable Materials Drugs and magic remedies act: Defamation, Legal Procedure in Defamation-Contempt of Court act–Contempt of Legislature

Right to Privacy, Indecent Representation & laws dealing with obscenity- Right to Information

**Module3** Legislative & legal reporting- Privileges of Legislatives and Judiciary- Parliamentary Privileges-Contempt of Courts Act 1952 and its Amendments Parliamentary Proceedings Act, 1971. Legal Reporting Introduction to Civil Procedure Code; Introduction to Criminal Procedure Code and Arrest- Trial; Charge; Trials of Different Cases, Judgment, Appeal, Execution.

PrasarBharati 1990; Cable TV Regulation Act- Cyber laws in India-Information Technology Act, 2000.

**Module4** What is ethics -code of ethics–censorship/self-regulation– Codes of Professional Associations-Codes for Print media Press Council’s Norms of Journalistic Conduct- Broadcasting Media-

Working Journalists and other Newspaper Employees (Conditions of Service & Miscellaneous Provisions), Wage Boards; working journalist act

### **Assignments:**

1. Case study based on specific law or concepts mentioned in the syllabus
2. Analysis on freedom of press and its violations
3. Panel discussion or debate based on :
  - (i) Freedom of Press
  - (ii) Profit motive vs responsibility of media houses
  - (iii) Censorship

### **Book for reference**

1. K.D.Umrigar,MediaLaws
2. KundraS.,MedialawsandIndianConstitution
3. NareshRaoandSuparnaNaresh,MediaLaws:AnAppraisal
4. KaranSanders,EthicsandJournalism
5. ParanjyGuhaThakurtha(2012),MediaEthics:Truth,FairnessandObjectivity,NewDelhi,OUP
6. Das Basu, Durga (1986) Law of the Press in India, New Delhi: Prentice-Hall,
7. K. N. Harikumar (2006), Courts Legislatures Media Freedom, National Book Trust, India.

HOURS: 3 | CREDIT: 3

Course Outcomes	
CO1	To explain the emerging modes of journalism and content production practices in digital platform
CO2	To familiarize the working pattern of digitality in the Social
CO3	To assess the suitability of hardware, software including open source solutions and applications of computer technologies and web page design
CO4	To map the data journalism trends

**COURSE CONTENT**

**Module 1**

Communication revolution and new media – Internet as a mass medium - its potential and limitations -networked society—hyper-textuality—interactivity– convergence– search engines - blogs–news portals–social networking sites–e-governance

**Module 2**

Fundamentals of computer technology–hardware & software– propriety and open source solutions– web page design basics-HTML and CSS.

**Module3**

Journalism and new media - e-newspapers, online newspapers and internet editions of other mass media– Types of content in digital media. Page make-up and software solutions– InDesign and Quark Express–Broadcasting solutions– ENPS &INews

**Module 4**

Writing for the Web and Blog- Visual content for digital platform- Vlog- Advanced tools for digital platforms- Digital media news rooms, technologies –Innovations of MOJO exercises in Media- Basic idea of Data Journalism-News algorithm and news stories with data.

**Assignments: (One of the three is compulsory)**

1. Create a Blog, Vlog in Instagram / YouTube/Twitter / LinkedIn and upload your original content
2. Design an UI for an App or website
3. Technical writing exercises

**Books for reference**

1. D Sharma – Introduction of IT
2. Andrew Dewdney, Peter Ride – The new media handbook
3. Mike Ward - Journalism online
4. Tapas Ray – Online journalism, Cambridge University Press, London
5. Brian Winston - Media, technology and society
6. Kevin Kawamoto (Ed) - Introduction to digital journalism: Emerging media and the changing horizons of journalism. Rowman and Littlefield Publishers

## OPEN COURSE OFFERED BY MEDIA STUDIES

UNDERSTANDING CINEMA | ENM 1551

HOURS: 3 | CREDIT: 2

<b>Course Outcomes</b>	
CO1	To map the evolution cinema and its origin
CO2	To explain cinema language and its visual components
CO3	To review the global cinema in its socio-cultural context
CO4	To identify Cinema as a medium of Communication

### COURSE CONTENT

**Module 1** Evolution of cinema-origin of cinema; major landmarks in the history of cinema and the evolution of film language and grammar-Cinema as a distinctive visual narrative art form- Rise of the American film industry/studios- Advent of sound

**Module 2** Basics of cinematography-elements of composition; Image size; camera and subject movements; Creative use of light and colour. Basics of sound-use of sound, speech, music and effects; Dubbing.

Basics of film editing—the Principles of editing-Continuity in Editing and its functions- Evolution of montage theory- Editing styles.

**Module 3** Indian cinema—brief history Pre Independence- Post Independence- Indian Cinema after 1990s- Regional Language Cinema- Popular Cinema-Masters of Indian cinema—Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, John Abraham

Malayalam cinema – brief history of Malayalam cinema, adaptation of Malayalam literary works Film society movement- Film festivals- Idea of Fandom.

**Module 4** Cinema at the Present- Cinema in the Regions- Asian Cinema, African

Cinema, Latin American cinema, European Cinema-Digital technology and cinema- New distribution methods.

### **Assignment**

1. Critically analyse major film movements globally.
2. Write the review of a Film

### **Books for reference**

AndrewDix (2005),BeginningFilmStudies,NewDelhi,Viva

GeraldMast (1985),AShortHistoryoftheMovies,Oxford,OUP

ArthurAsaBerger(1998),SeeingisBelieving:AnIntroductiontoVisualCommunication,NewYork, Mayfield

RudolfArnheim(1957),FilmasArt,LosAngeles,UniversityofCaliforniaPress

SusanHayward(2005),CinemaStudies:KeyConcepts,London,Routledge

BillNichols(1976),MoviesandMethods,LosAngeles,UniversityofCaliforniaPress

JosephV.Mascelli(1965),TheFiveC'sofCinematography,LosAngeles,SilmanJamesPress

BruceMamer,FilmProductionTechnique,NewYork,ThomasWadsworth

BernardF.Dick(1978),AnatomyofFilms,NewYork,St.Martin'sPress

LouisG.(2004),UnderstandingMovies,NewYork,Simon&SchusterCo.

Badwen,Liz-Anne(1976),OxfordCompaniontoFilm,NewYork,OUP

PaulRotha&RichardGriffith(1960),FilmTillNow,NewYork,T-Wayne

GeraldMast(1979),TheComicMind:ComedyandtheMovies,Chicago,UniversityofChicago Press

SiegfriedKracauer(1959),FromCaligaritoHitler,NewYork,Noonday

JayLeyda(1960),Kino:HistoryoftheRussianandSovietFilm,NewYork,MacMillan

AndreBazin(1971),WhatisCinema(2Volumes),LosAngeles,UniversityofCaliforniaPress

ErikBarnow&S.KrishnaSwamy(1963),TheIndianFilm,NewYork,ColumbiaUniversityPress

## SEMESTER 6

MEDIA AND SOCIETY | ENM 1641

HOURS:4| CREDIT: 4

Course Outcomes	
CO1	To explain the issues pertaining in mass media practices
CO2	To familiarize the operational framework of institutions and societal interaction of mass media
CO3	To review and write the movements of digital media and social change along with the relevance of digital divide
CO4	To locate the technological connect of Media and Society

### COURSE CONTENT

**Module 1** Definitions and differentiation of basics concepts related to media-Data, Information, Communication, Mediation  
Composition of Media: Institution, Language, Technology, Industry - Media as an institution of Society–Functions and Effects of media–reflection of society- window to society-construction of reality.

**Module 2** Media and Democracy- Freedom of media- Relation of media with the State – Legislative, Executive and Judiciary- Media and civil society- Media as Fourth Estate- Power of Media and accountability of Media.

Media and India society - Media in India- Politics and Media- State, Civil Society, and Media Economy and Media- Media Ownership-Media Audience-Media Public Sphere

**Module 3** Media and Culture: Concept of Culture-Popular culture, Mass culture, High culture/low culture, Counterculture-Globalization—cultural imperialism–hegemony—identity

Media Representation Representations in Media- Social composition in Indian Media institution – Dimensions of representations in media –Case studies representation of Religions, Gender Class, and Caste aspects in Indian Citizenship

**Module 4** Media Technologies: Digital media and Society: -Differentiate Analog and Digital- Concept of digital technology- Language of Digital Media-Interactivity, Hyperlink, Virtual- Digital mediaand social change, digital divide- Digital media technology in Production- -Distribution- Reception- Media and technologicaldeterminism.

#### **Assignments:**

1. Write a report on the contribution of mass media to the well-being of the society
2. Discuss the relation and change in relations between mass media and other social institutions in India.
3. Discuss the issue of media representations
4. Discuss the role of digital technology in bringing structural change in Indian Social setting

#### **Books for Reference**

1. Callinicos, A, (2013), Social Theory, Cambridge: Polity.
2. Durkheim, E., Lukes, S. and Halls, W., 1938. The Rules Of Sociological Method. 8th ed. Michigan: Free Press.
3. ElihuKatz,Massmediaandsocial change
4. Habermas, J. (1989), The Structural Transformation Of The Public Sphere, Cambridge, Mass.: MIT Press.
5. John Hartley, Communication Cultural and Media Studies
6. RatneshDwivedi (2013),Mass Media and Communication in Global Scenario,Kalpaz Publication
7. Maya Ranganathan(2010),Indian Media in a Globalized World, NewDelhi, Sage
8. Pamela Philipose (2018) Media's Shifting Terrain: Five years that transformed the way India Communicates , Orient BlackswanPvt.Ltd.
9. Lion König (2016) Cultural Citizenship in India: Politics, Power, and Media, New Delhi, Oxford University Press, India
10. Kohli-KhandekarVanita (2003)The Indian Media Business, SAGE Publications India Pvt Ltd
11. Ramesh Srinivasan (2017) Whose Global Village? Rethinking How Technology Shapes Our World SAGE Publications Ltd.
12. Marshall Poe (2010) History of Communications: Media and Society from the Evolution of Speech to the Internet. Cambridge University Press
13. McLuhan Marshall ,Understanding Media –The Extensions of Man. New York: McGraw-Hill,1964

HOURS: 5 | CREDIT: 3

Course Outcomes	
CO1	To familiarize with modern management concepts
CO2	To apply the managerial aspects and functions of mass media organizations
CO3	To acquaint with business challenges and to tackle them in media organizations.
CO4	To understand the legal and institutional framework of media organisations
	<b>Internship- Mandatory</b>

**COURSE CONTENT**

**Module1** Evolution of Management Concepts- Classical theorists: Charles Babbage, Frederick Winslow Taylor, Henry Fayol- Behavioral Management Theorists: Mary Parker Follet, Chester Barnard, Elton Mayo, Max Weber, Abraham Maslow- Principles of management– Management Functions: Planning, organizing, Directing, and Controlling - Media in a free market economy

**Module2** Types of Media Ownership- Sole proprietorship, partnership, private and public limited companies- Various departments of media organisations- Editorial, Mechanical, Circulation Personnel(HR) and Marketing: Functions and synergy

**Module 3** Registration and publication of newspaper – Institutions: Registrar of Newspapers of India, Press Council of India. Licensing of TV channels- Rules and regulations – FM Radio licensing- News agencies – Management of public broadcasters in India

**Module 4** Promotion of media brands- Research and strategies- 3 M’s :- Men, Money and Material - Reports of press commissions in India – enquiry committee on small newspapers – Varghese committee – KuldipNayar committee – PrasarBharti

**Internship- Mandatory**

It is mandatory to have two weeks Internship as part of the course. Media institutions or options like Public institutions, Local Self Govt Departments, NGO’s may be selected for internship specifically pointing out a connect with the Communication/Media aspects of the institution. The report of the internship , should focus on the following criteria:

**Assignment Criteria for Internship report-**

1. Sketch the organizational structure --Hierarchical chart of the organization/ Institution.

2. Prepare a report identifying the Communication/Journalistic components of the institution.

**Books for reference**

1. Track N.Sindhawani, Newspaper Economics and Management
2. L.W. Rucker&Williams, Newspaper OrganisationandManagement
3. Thomson F. Barnhart, Weekly Newspaper
4. ArunBhattacharya, Indian Press from Profession to Industry
5. Orlik, PeterB.(1995),The Electronic Media, Massachusetts, Allynand Bacon
6. Chaturvedi B K , Media Management

**PROJECT-DISSERTATION100 Marks** | ENM1643

**HOURS: 2 | CREDIT:2**

**During the final semester, students shall complete a research project as mandatory.**

Course Outcomes	
CO1	To identify a research inquiry which is specific and workable
CO2	To formulate research design
CO3	To prepare and adopt suitable methods for research
Co4	To practice academic writing in the area of Media research

Students shall have to prepare a dissertation work on themes of Media. It has to start with an abstract. Chapter 1- Introduction, Chapter 2- Review of Literature, Chapter 3- Methodology, Chapter 4- Interpretation and Analysis, Chapter 5- Conclusion and Recommendations. Proper bibliography, annexures are to be added after the Chapter 5. Bibliography should follow APA style sheet. The supervision of a faculty member is compulsory. Evaluation is based on a dissertation of approximately 30-40 pages. Times New Roman font with 12 point size text is recommended with Main Titles in 32 points bold and subtitles in 18 point bold font. Further guidelines in addition to it may be suggested by supervisors if necessary.

**Evaluation of Project**

Dissertation also follows the regulation of 80: 20 ratio  
(External evaluation and internal evaluation respectively)

1. Significance/ Scope and title
2. Methodology and theoretical framework
3. Research design
4. Viva-Voce

are the essential components that are to be taken into account.