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# UNION CHRISTIAN COLLEGE (AUTONOMOUS) ALUVA

Affiliated to Mahatma Gandhi University, Kottayam, India  
NAAC Accredited with A++ Grade in Vth cycle  
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## *DEPARTMENT OF ENGLISH*



## UG SYLLABUS 2025

# UNDERGRADUATE (HONOURS) PROGRAMMES {UCC UGP (HONOURS)}

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Adopted from THE MAHATMA GANDHI UNIVERSITY  
UNDER GRADUATE PROGRAMMES  
(HONOURS) SYLLABUS  
MGU-UGP (Honours)  
(2024 Admission Onwards)

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**UNDERGRADUATE PROGRAMMES  
(HONOURS) SYLLABUS  
MGU-UGP (Honours)  
(2024 Admission Onwards)**

**Faculty: Language and Literature  
BoS: English  
Programme: Bachelor of Arts  
(Honours) English**



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## **PREFACE**

With great enthusiasm and a strong sense of responsibility, we, the Board of Studies in English at Union Christian College, Aluva (Autonomous), present this preface to the meticulously crafted curriculum and syllabus, adopted from the Board of Studies in English, Mahatma Gandhi University, for the Four-Year Undergraduate Program (FYUGP) in English Language and Literature at our institution. We sincerely acknowledge and thank the Board of Studies in English, Mahatma Gandhi University, for the excellent syllabus they have developed.

The introduction of the Four-Year Undergraduate Program marks a significant transformation in the landscape of higher education in Kerala. The Department of Higher Education, Government of Kerala, led this progressive initiative, which was implemented from the academic year 2024–25. In alignment with this vision, Mahatma Gandhi University has undertaken a thorough and thoughtful curriculum design process, adhering closely to the directives laid down by the Department.

The Undergraduate Honours Programme in English Language & Literature is designed to provide students with a comprehensive understanding of the English language and its rich literary heritage. This programme aims to foster critical thinking, effective communication, and analytical skills, preparing students for a wide range of careers in fields such as literature, education, media, and more.

The Objectives of the Programme include developing a deep understanding of English language structures, literary theories, and critical approaches, analyzing and interpreting literary texts from various periods and genres, cultivating effective written and oral communication skills and fostering critical thinking, creativity, and intellectual curiosity.

The Programme Structure consists of core and elective courses that cover a broad range of topics, including English language and linguistics, British, American, and Indian literature, Literary theory and criticism, Creative writing and communication skills. The Learning Outcomes are so designed that upon completing this programme, students will be able to analyze and interpret complex literary texts, develop effective written and oral communication skills, think critically and creatively and apply literary theories and critical approaches to real-world issues.

This syllabus is designed to provide students with a rigorous and engaging academic experience, preparing them for successful careers and further studies in English Language &

Literature. In conclusion, we look forward with great anticipation to accompanying students on this enriching journey through the diverse realms of English Language and Literature. We hope this syllabus serves as a gateway to a transformative academic experience—laying a solid foundation for lifelong learning and meaningful contributions to the academic community.

Chairperson  
UG Board of Studies in English



**Members of UG Board of Studies &  
External Experts in English**

**BOARD OF STUDIES**

Sl.No	Name & Designation	Position
01	Dr. Sonia Chacko, Associate Professor & Head of the Department of English, Union Christian College, Aluva	Chairperson
02	Dr. Rekha Nair, Assistant Professor of English, Union Christian College, Aluva	Member
03	Dr. Cheri Jacob K., Associate Professor of English, Union Christian College, Aluva	Member
04	Ms. Sheenu Varghese, Assistant Professor of English, Union Christian College, Aluva	Member
05	Mr. Alwin Alexander, Assistant Professor of English, Union Christian College, Aluva	Member
06	Dr. Asha Baby Mathews, Assistant Professor of English, Union Christian College, Aluva	Member
07	Dr. Akhila Narayanan, Assistant Professor of English, Union Christian College, Aluva	Member
08	Dr. Anu S, Assistant Professor of English, Union Christian College, Aluva	Member
09	Dr. Muralikrishnan T.R. Professor of English, Sree Sankaracharya University of Sanskrit, Kalady	Subject Expert from outside MG University
10	Dr. Ajay S. Sekher, Associate Professor of English,, Sree Sankaracharya University of Sanskrit, Kalady	Subject Expert from outside MG University
11	Dr. Jyothimol P. Professor of English & Vice Principal, Baselius College, Kottayam	Subject Expert from within MG University
12	Mr. Deni Lal, Designer, The Week	Representative from Industry/ Corporate sector
13	Ms. Riya Joy, Senior Sub Editor, Online Columnist, Malayala Manorama, Kochi	Meritorious Alumnus
14	Ms. Chaithanya Elsa Achankunju, Assistant Professor of English, Mar Thoma College for Women, Perumbavoor	Expert from outside the Autonomous college

## Board of Studies & External Experts

Board of English (UG), Mahatma Gandhi University, Kottayam

SL. NO	NAME	POSITION
01	<b>Dr. Anjana Sankar S</b> Associate Professor (Rtd.) & Research Supervisor, Research & Post Graduate Department of English, Sree Sankara College, Kalady	<b>Chairperson</b>
02	<b>Sathyanarayanan.S</b> Associate Professor (Rtd) Department of English SAS SNDP Yogam College, Konni, Pathanamthitta	Member
03	<b>Dr. Renjith Joseph</b> Assistant Professor Department of English, Mar Thoma College, Kuttapuzha, Tiruvalla	Member
04	<b>Dr. Milon Franz</b> Professor & Research Supervisor, P.G Department of English and Research Centre St. Xavier's College for women, Aluva, 683101	Member
05	<b>Asish Martin Tom</b> Assistant Professor Department of English D B College, Thalayolaparambu, Pin 686605	Member
06	<b>M.S Somarajan</b> Associate Professor Department of English Govt. College Kottayam, Nattakom P.O. Kottayam, Pin 686013	Member
07	<b>Fathima Sullami</b> Assistant Professor Department of English MES College, Nedumkandam	Member
08	<b>Dr. Preethi Nair</b> Associate Professor & Research Supervisor P.G Department of English and Research Centre Sree Sankara College, Kalady	Member
09	<b>Paul Mathews</b> Assistant Professor Department of English Henry Baker College, Melukavu Melukavumattam P.O, Kottayam	Member

10	<b>Indu Peter</b> Assistant Professor, Department of English Kuriakose Elias College, Mannanam, Kottayam	Member
11	<b>Dr. George Sebastian</b> Assistant Professor & Research Supervisor P.G Department of English and Research Centre Newman College, Thodupuzha 685585	Member
12	<b>Dr. K. M. Krishnan</b> Professor and Former Director, School of Letters M.G. University,	External Expert
13	<b>Dr. Lal C. A.</b> Professor, Institute of English, University of Kerala	External Expert



Name of the Major: **English**  
**Syllabus Index**  
**Semester 1**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC1DSCENG100	Literary Genres: Poetry, Fiction and Folk Tales	DSC A	4	5	3	0	2	
UC1MDCENG100	Folk Tales and Songs from India	MDC	3	4	2	0	2	
UC1MDCENG101	Narratives of Humour	MDC	3	4	2	0	2	
UC1MDCENG102	Content Writing	MDC	3	4	2	0	2	
UC1AECENG101	English for Arts and Humanities Part I	AEC	3	3	3	0	0	
UC1AECENG100	English for Science Part I	AEC	3	3	3	0	0	
UC1AECENG102	English for Commerce Part I	AEC	3	3	3	0	0	

**Semester: 2**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC2DSCENG100	Literary Genres: Prose, Drama, Film	DSC A	4	5	3	0	2	
UC2MDCENG100	Narratives of Love and Friendship	MDC	3	4	2	0	2	
UC2MDCENG101	Sports Literature and Cinema	MDC	3	4	2	0	2	
UC2MDCENG102	Fundamentals of Advertising and Public Relations	MDC	3	4	2	0	2	
UC2AECENG101	English for Arts and Humanities Part II	AEC	3	3	3	0	0	
UC2AECENG100	English for Science Part II	AEC	3	3	3	0	0	
UC2AECENG102	English for Commerce Part II	AEC	3	3	3	0	0	

## Semester: 3

Course Code	Title of the Course	Type of the Course  DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC3DSCENG200	An Introduction to Phonetics	DSC A	4	4	4	0	0	
UC3DSCENG201	Appreciating Poetry	DSC A	4	5	3	0	2	
UC3DSEENG200	Introduction to Film Studies (Specialisation for Film studies)	DSE	4	5	3	0	2	
UC3DSEENG201	Reading Culture: Food, Travel and Music (Specialisation for Cultural studies)	Choose any one	4	5	3	0	2	
UC3DSEENG202	Introduction to Media Studies (Specialisation for Media studies)		4	5	3	0	2	
UC3DSCENG202	Detective Fiction (Minor for Others)	DSC B	4	5	3	0	2	
UC3MDCENG200	Literature and Kerala Renaissance	MDC	3	3	3	0	0	
UC3VACENG200	Literature and Gender	VAC	3	3	3	0	0	
UC3VACENG201	Literature, Technology and AI	VAC	3	3	3	0	0	

**Semester: 4**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC4DSCENG200	Indian Writing in English	DSC A	4	4	4	0	0	
UC4DSCENG201	Reading Prose and Fiction	DSC A	4	5	3	0	2	
UC4DSEENG200	Reading Malayalam Cinema (Specialisation for Film studies)	DSE Choose any One	4	5	3	0	2	
UC4DSEENG201	Reading Culture: Comics, Cartoons and Fairy Tales. (Specialisation for Cultural studies)		4	5	3	0	2	
UC4DSEENG202	Dynamics of Radio Jockeying, Anchoring and Interviewing (Specialisation for Media studies)		4	5	3	0	2	
UC4DSCENG202	War Narratives (Minor for Others)	DSC C	4	5	3	0	2	
UC4SECENG200	English for International Careers	SEC	3	3	3	0	0	
UC4SECENG201	English for Professional Purposes	SEC	3	3	3	0	0	
UC4SECENG202	English for Financial Sector	SEC	3	3	3	0	0	
UC4VACENG200	Literature and Environment	VAC	3	3	3	0	0	
UC4VACENG201	Literature and Law	VAC	3	3	3	0	0	
UC4INTENG200	Internship		2					

## Semester: 5

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week				
					L	T	P	O	
UC5DSCENG300	American Literature	DSC A	4	5	3	0	2		
UC5DSCENG301	An Introduction to Literary Criticism	DSC A	4	4	4	0	0		
UC5DSCENG302	Reading Shakespeare	DSC A	4	4	4	0	0		
UC5DSEENG300	Film Adaptation (Specialisation for Film studies)	DS E  Choose one course each from any two baskets	4	4	4	0	0		
UC5DSEENG301	Postcolonial Literatures		4	4	4	0	0		
UC5DSEENG302	Literature and Ecology		4	4	4	0	0		
UC5DSEENG303	Reading Culture: Literature and Fine Arts (Specialisation for Cultural studies)		DS E	4	4	4	0	0	
UC5DSEENG304	Literature from the Margins		4	4	4	0	0		
UC5DSEENG305	Linguistics		4	4	4	0	0		
UC5DSEENG306	Writing for the Media (Specialisation for Media studies)		DS E	4	4	4	0	0	
UC5DSEENG307	Partition Literature		4	4	4	0	0		
UC5DSEENG308	African Literatures	4	4	4	0	0			
UC5SECENG300	Critical Thinking and Academic Writing	SEC	3	4	2	0	2		

## Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC6DSCENG300	Exploring Gender	DSC A	4	4	4	0	0	
UC6DSEENG300	Art of Script Writing (Specialisation for Film studies)	DSE Choose any one	4	5	3	0	2	
UC6DSEENG301	Theatre Studies		4	5	3	0	2	
UC6DSEENG302	Medical Humanities		4	5	3	0	2	
UC6DSEENG303	English Language Teaching		4	5	3	0	2	
UC6DSEENG304	Cultural Studies (Specialisation for Cultural studies)	DSE Choose any one	4	4	4	0	0	
UC6DSEENG305	Indigenous Literature		4	4	4	0	0	
UC6DSEENG306	Critical Approaches to Literature		4	4	4	0	0	
UC6DSEENG307	Reporting and Editing for the Media (Specialisation for Media studies)		DSE Choose any one	4	5	3	0	2
UC6DSEENG308	Reading Graphic Narratives	4		5	3	0	2	
UC6DSEENG309	Subaltern Voices	4		5	3	0	2	
UC6SECENG300	Creative Writing in English	SEC	3	4	2	0	2	
UC6VACENG300	Literature and Human Rights	VAC	3	3	3	0	0	

### Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC7DCCENG400	Critical Disability Studies	DCC	4	5	3	0	2	
UC7DCCENG401	Memory and Trauma Studies	DCC	4	4	4	0	0	
UC7DCCENG402	Posthuman Studies	DCC	4	4	4	0	0	
UC7DCEENG400	British Literature till the Romantic Period	DCE	4	4	4	0	0	
UC7DCEENG401	The Nineteenth Century Literature	DCE	4	4	4	0	0	
UC7DCEENG402	Modernism and After	DCE	4	4	4	0	0	

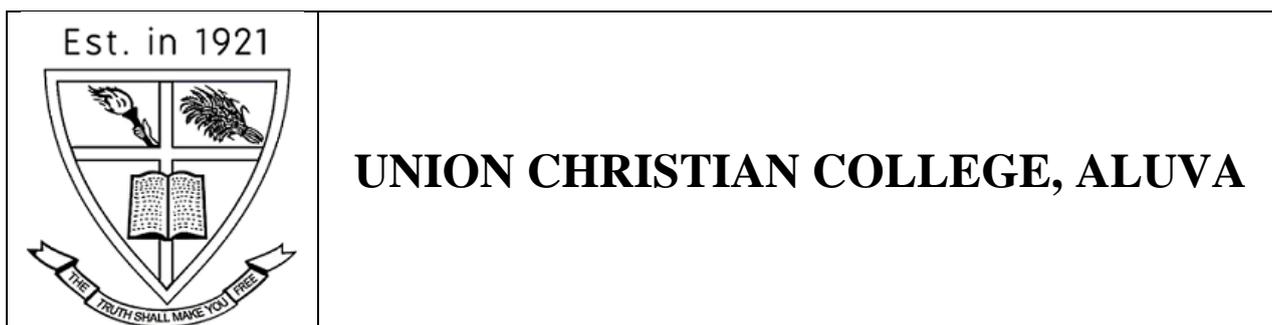
### Semester: 8

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
UC8DCCENG400	Literary Theory	DCC	4	5	3	0	2	
UC8DCCENG401	Foundations of Research	DCC	4	5	3	0	2	
UC8DCEENG400	New Trends in Literature	DCE	4	5	3	0	2	
UC8DCEENG401	Shakespearean Echoes: Transforming Words to Worlds	DCE	4	5	3	0	2	
UC8DCEENG402	Life Narratives	DCE	4	5	3	0	2	
UC8PRJENG400	Project	PRJ	12					

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# Semester I





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Literary Genres: Poetry, Fiction and Folktales</b>					
<b>Type of Course</b>	MAJOR					
<b>Course Code</b>	<b>UC1DSCENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course intends to familiarise students with two major genres (poetry and fiction) of English literature, along with its structural and thematic features. The emphasis is on how language transforms into literature.					
<b>Semester</b>	1	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify different poetic and narrative devices	K	1,4
2	Understand the literary concepts like theme, character and setting.	U	7
3	Understand various Indian and world Oral Cultures	U	7
4	Illustrate students with the nature and characteristics of literature	U	10
5	Understand two key genres of literature, poetry and fiction.	U	2
6	Understand the sociocultural context of the prescribed texts	U	1,6

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	Song 35 (Gitanjali): Rabindranath Tagore <a href="https://www.poetryfoundation.org/poems/45668/gitanjali-35">https://www.poetryfoundation.org/poems/45668/gitanjali-35</a>	2	1,2,6
	1.2	Luck: The Red Poppy <a href="https://www.poetryfoundation.org/poems/45668/gitanjali-35">https://www.poetryfoundation.org/poems/45668/gitanjali-35</a>	2	1,2,6
	1.3	Fady Joudah : Mimesis <a href="https://www.poetryfoundation.org/poems/56351/mimesis">https://www.poetryfoundation.org/poems/56351/mimesis</a>	2	1,2
	1.4	John Lennon: Imagine <a href="https://www.azlyrics.com/lyrics/john_lennon/imagine.html">https://www.azlyrics.com/lyrics/john_lennon/imagine.html</a>	2	1,2
	1.5	Aleena Akashamittayi: My English <a href="https://www.facebook.com/100006845449170/videos/330902809411905/">https://www.facebook.com/100006845449170/videos/330902809411905/</a>	2	1,2,6
	1.6 Practicum	Mario Klarer: Chapter 2, An Introduction to Literary Studies- Major Genres in Literary Studies, Section on Poetry, Pages (27- 56). Third Edition, Routledge, 2011). <i>(The students are expected to attempt a review of any one of the poems prescribed.)</i>	5	1,2,6
2	2.1	William Shakespeare: Sonnet 29 <a href="https://www.poetryfoundation.org/poems/45090/sonnet-29-when-in-disgrace-with-fortune-and-mens-eyes">https://www.poetryfoundation.org/poems/45090/sonnet-29-when-in-disgrace-with-fortune-and-mens-eyes</a>	2	1
	2.2	Edgar Allan Poe: Annabel Lee <a href="https://www.poetryfoundation.org/poems/44885/annabel-lee">https://www.poetryfoundation.org/poems/44885/annabel-lee</a>	2	1,2
	2.3	John Keats: To Autumn	3	1,2
	2.4	Walter Scot: Lochinvar	3	1,2
	2.5 Practicum	B Prasad: <i>A Background to the Study of English Literature</i> , Section I Poetry, Chapter 1 (Subjective and Objective Poetry) Pg. 1-5, Chapter 2 (Poetical Types) Pages. 5-38, Chapter 3 (Stanza Forms) Pg. 39-47. <i>(The students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features.)</i>	5	1,2
	3.1	After Twenty Years: O Henry	3	2,4,5,6
	3.2	The Sacrificial Egg: Chinua Achebe	4	2,4,5,6
	3.3	The Necklace: Guy de Maupassant	4	2,4,5,6
	3.4	Happy Prince: Oscar Wilde	4	2,4,5,6

3	3.5 Practicum	Mario Klarer: <i>An Introduction to Literary Studies</i> . Chapter 2, Major genres in literary studies, Section 1, Fiction Pages. (9 to 36) Third Edition, Routledge, 2011). (The students are expected to attempt a review of a story of their own choice)	15	2.,4,5,6
4	4.1	A Story and a Song - (A K Ramanujan, <i>A Flowering Tree and Other Oral Tales from India</i> )	3	2,3,4,5
	4.2	A Buffalo without Bones: (A K Ramanujan, <i>A Flowering Tree and Other Oral Tales from India</i> )	3	2,3,4,5
	4.3	Dauntless Little John: (Italo Calvino, <i>Italian Folktales</i> )	2	2,3,4,5
	4.4	The Ape, Snake and the Lion <a href="https://www.worldoftales.com/African_folktales/African_Folktale_44.html#a">https://www.worldoftales.com/African_folktales/African_Folktale_44.html#a</a>	2	2,3,4,5
	4.5 Practicum	Maria Tatar: "Why Fairy Tales Matter: The Performative and the Transformative." <a href="https://www.jstor.org/stable/25735284">https://www.jstor.org/stable/25735284</a>	5	2,3,4
5		Teacher Specific Component		

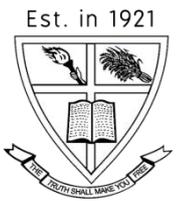
Teaching and Learning Approach	<b>Classroom Procedure (Mode of transaction)</b> <b>Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.</b>																															
Assessment Types	<b>MODE OF ASSESSMENT</b>																															
	A. Continuous Comprehensive Assessment (CCA – 30 Marks)																															
	<table border="1"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Viva</td></tr> <tr><td>Seminar</td></tr> <tr><td>Total</td></tr> </table>				Particulars	Class test	Viva	Seminar	Total																							
Particulars																																
Class test																																
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Total																																
	B. Semester End Examination - 70 marks, duration - 2hrs																															
	<table border="1"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>70</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
Descriptive Type	Word Limit	Number of Questions to be added	Marks																													
Essays	300 words	1 out of 2	1 x 15 = 15																													
Short Essay	150 words	5 out of 8	5 x 5 = 25																													
Short Answer	50 words	5 out of 8	5 x 2 = 10																													
Objective type	NA	10 out of 12	1 x 10 = 10																													
MCQ	NA	10	1 x 10 = 10																													
Total Marks			70																													

## References Core Texts

- 1) Calvino, Italo. *Italian Folk Tales* (Translated by George Martin). Pantheon Books, 1956  
<http://www.jstor.org/stable/25735284>. Accessed 28 Feb. 2024.
- 2) Klarer, Mario. *An Introduction to Literary Studies*. Third Edition, Routledge, 2011.
- 3) Prasad, B. *A Background to the Study of English Literature*. Revised Edition, Trinity Press, 2018.
- 4) Ramanujan, A, K. *A Flowering Tree and Other Folk Tales from India*. University of California Press. Los Angeles, 1997
- 5) Tatar, Maria. "Why Fairy Tales Matter: The Performative and the Transformative." *Western Folklore*, vol. 69, no. 1, 2010, pp. 55–64. JSTOR,.

## SUGGESTED READINGS

- 1) Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 1983
- 2) Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
- 3) Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- 4) Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level*
- 5) Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
- 6) Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007
- 7) Lubbock, Percy. *Craft of Fiction*. Penguin 2017.
- 8) Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton&Co Inc, 2014.
- 9) Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000.

 <p>Est. in 1921</p>	<h1>UNION CHRISTIAN COLLEGE, ALUVA</h1>					
<b>Programme</b>						
<b>Course Name</b>	<b>Folk Tales and Songs from India</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>UC1MDCENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This multidisciplinary course provides a comprehensive idea of folktales and songs from India. The course elucidates the interconnectedness of culture, societal structure, geography, history of the land, and literature					
<b>Semester</b>	1	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		2	0	1	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

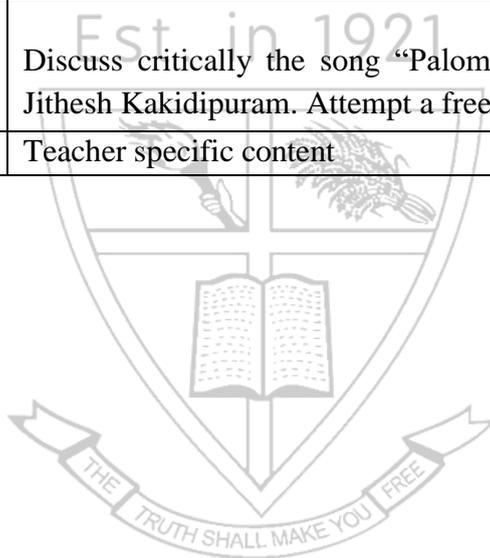
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the essential concepts and features of folk songs	U	3,7
2	Understand the nature and the types of tales that are mainly transmitted orally	U	3,7
3	Analyse the cultural patterns available in folk songs	An	1,6,7
4	Analyse the thematic intricacies expressed in folk tales	An	1,3,7
5	Understand the cultural untranslatability of folk	U	4,1
6	Analyse the present status of folk and the need to preserve tales and songs of Kerala	An	1,9,7

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Essays</b>	1.1	“A General Survey of Indian Folk Tales” by K. D. Upadhyaya 181-187	4	1,2,3
	1.2	“The Unsung Sing” - Smitha Tewari Jassal 7-13	3	1,2,3
	1.3	Practicum: Introduction from <i>Painted Words</i> – G. N Devy ix-xvi	8	1,2,3
<b>2</b> <b>Folk Tales</b>	2.1	“Valiant Vicky, the Brave Weaver” - ( <i>Tales of the Punjab</i> 80-88)	3	4, 6
	2.2	“A Flowering tree” - ( <i>A Flowering Tree and other Oral Tales. from India</i> )	3	4, 6
	2.3	Tell it to the Walls ( <i>Folktales from India</i> 3)	2	4, 6
	2.4	The Tiger’s Adopted Son ( <i>Folktales from India</i> 136-7)	2	4, 6
	2.5	Prince Sabar ( <i>Folktales from India</i> 159)	2	4, 6
	2.6	Bopulachai ( <i>Folktales from India</i> )	3	4, 6
	2.7 Practicum	The legend of the Dhorawat tank ( <i>Folktales from Northern India</i> 13)	2	4, 6
	2.8 Practicum	Akbar’s Riddle ( <i>Folktales from Northern India</i> 369)	2	4, 6
	2.9 Practicum	Othenan in the Tomb ( <i>Folktales of Kerala</i> 81-83)	4	4, 6
	2.10 Practicum	Kayamkulam Kochunni ( <i>Folktales of Kerala</i> 89-90)	3	4, 6
	2.11 Practicum	Naranathu Bhranthan ( <i>Folktales of Kerala</i> 105-107)	4	4, 6
	3.1	From <i>Painted Words</i> Garhwali Songs (135-137)	2	5,6
	3.2	From <i>Painted Words</i> Chattisgarhi Songs 1,2,3 (138)	1	5,6
	3.3	From <i>Painted Words</i> A Munda Song (153)	1	5,6

3 <b>Folk Songs</b>	3.4	<p>“As a Trans-Woman Oppari singer, Women relate to when I sing their grievances: In Conversation with M Chandra” Interview by Priyadarshini Panchapakesan, Sahapedia, September 2021.  <a href="https://map.sahapedia.org/article/As-a-Trans-Woman-Oppari-Singer-Women-Relate-to-Me-When-I-Sing-Their-Grievances:-In-Conversation-with-M.-Chandra/11060">https://map.sahapedia.org/article/As-a-Trans-Woman-Oppari-Singer-Women-Relate-to-Me-When-I-Sing-Their-Grievances:-In-Conversation-with-M.-Chandra/11060</a></p>	4	5,6
	3.5 Practicum	<p>“In Conversation with C J Kuttapan: On Pakkanar kali and Mudiyyattam.” Interview by Ajith Kumar AS, Sahapedia, 30 August 2019  <a href="https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiyyattam">https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiyyattam</a></p>	4	5,6
	3.6 Practicum	<p>Discuss critically the song “Palom Palom” by Jithesh Kakidipuram. Attempt a free translation.</p>	3	5,6
4		Teacher specific content		



<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecturing, Discussion, Presentation,																												
<b>Assessment Types</b> <b>MODE OF ASSESSMENT</b>																													
<b>A. Continuous Comprehensive Assessment (CCA – 25 Marks)</b>																													
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### References

1. Crook, William. *Folktales from Northern India*. ABC Clio, 2002
2. Devy, G. N . *Painted Words: An Anthology of Tribal Literature*. Penguin Books India, 2002.
3. Grover, Charles E. *The Folk-Songs of Southern India*. Higginbotham, 1871. Jacob, K. . *Folktales of Kerala*. Sterling Publishers, 1979
4. Jassal, Smitha Tewari . *Unearthing Gender: Folksongs of Northern India*. Duke University Press, 2012.
5. Ramanujan, A K. Ed. *Folktales from India: A Selection of Oral Tales from Twenty Two Languages*. Pantheon, 1991.
6. *A Flowering Tree and other Oral Tales. from India*.
7. Penguin, 2000. Steel, Flora Annie . *Tales of the Punjab*. Macmillan, 1917.
8. Upadhyaya, K. D. “A General Survey of Indian Folk Tales” *Midwest Folklore* Vol. 10, No. 4 (Winter, 1960-1961) 181-196

						
<b>Programme</b>						
<b>Course Name</b>	<b>Narratives of Humour</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>UC1MDCENG101</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course explores the narrative techniques and cultural contexts of humour in literature. Students will examine various genres and forms of humour, from classical satire to modern comedic fiction, to understand how humour is constructed and its impact on readers and society.					
<b>Semester</b>	1	Credits	3			
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		2	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and analyse the fundamental elements of humour in literature.	U	3,7
2	Identify and compare different types of humour across various literary genres and historical periods.	U	3,7
3	Critically evaluate the social, cultural, and political functions of humour in literature.	An	1,6,7
4	Develop skills in writing and presenting humorous narratives.	An	1,3,7
5	Enhance appreciation for the diversity and complexity of humorous texts.	U	4,1

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

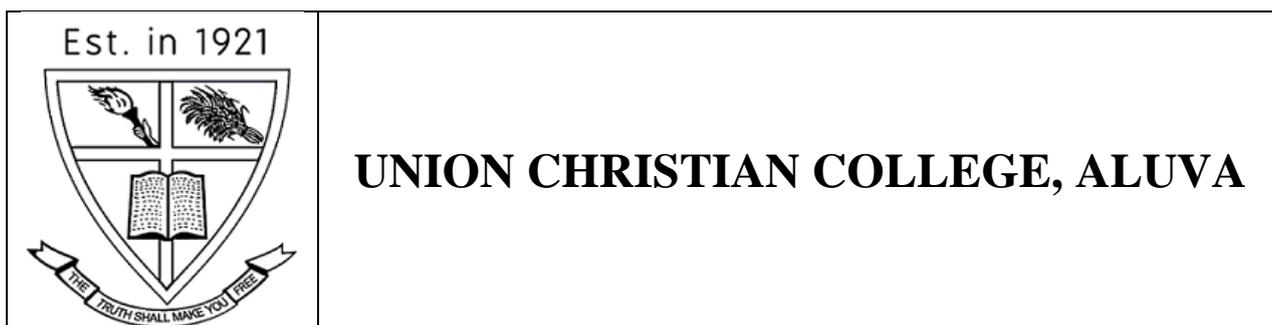
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Essays/Poems and Short Stories	1.1	“Understanding Humour”. and The Ingredients of a Good humour Story” William Webb	3	1,2,3
	1.2	“The Emperor's New Clothes”. Hans Christian Andersen	2	1,2,3
	1.3	“Goodbye Party For Miss Pushpa T.S”. Nissim Ezekiel	2	1,2,3
	1.4 Practicum	"The Secret Life of Walter Mitty". James Thurber	5	1,2,3
	1.5 Practicum	“Macavity: The Mystery Cat” by T. S. Eliot	3	1,2,3
2 Novel and Play	2.1	<i>Three Men in a Boat</i> ( 1889) by Jerome K Jerome	15	4.6
	2.2 Practicum	<i>The Bear</i> ( 1888) by Anton Chekhov	15	4.6
3 Films/ Cartoons/ web series	3.1	<i>Modern Times</i> ( 1936) Directed by Charlie Chaplin	3	5,6
	3.2	<i>Ratatouille</i> ( 2007 ) directed by Brad Bird and Jan Pinkava	2	5,6
	3.3	<i>Bruce Almighty</i> ((2003) directed by Tom Shadyac	3	5,6
	3.4 Practicum	<i>The Proposal</i> ( 2009) directed by Anne Fletcher	3	5,6
	3.5 Practicum	Dark Skin & Getting Married   Stand Up Comedy by Saikiran <a href="https://www.youtube.com/watch?v=aTUiGWJinX0">https://www.youtube.com/watch?v=aTUiGWJinX0</a> “ One Wedding and a Funeral” Mr. Bean Episode <a href="https://www.youtube.com/watch?v=yGqP54lv9q4">https://www.youtube.com/watch?v=yGqP54lv9q4</a>	1	5,6
	3.6 Practicum	The Big Bang Theory - season 1 Episodes 1- 3	3	5,6
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecturing, Discussion, Presentation,																																		
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p><b>B. Semester End Examination</b></p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="518 593 831 745"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Viva</td></tr> </table> <table border="1" data-bbox="411 806 1444 1142"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 = 10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x 1 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x 1 = 5</td> </tr> <tr> <td colspan="3" style="text-align: center;"><b>Total Marks</b></td> <td style="text-align: center;"><b>50</b></td> </tr> </tbody> </table>			Particulars	Class test	Assignment	Viva	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x 1 = 10	MCQ	NA	5	5 x 1 = 5	<b>Total Marks</b>			<b>50</b>
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1. Andersen, Hans Christian. *The Emperor's New Clothes*. Createspace Independent Publishing Platform, 2018.
2. Chan, Yu-Chen, "Neural Correlates of Sex/Gender Differences in Humor Processing for Different Joke Types," *Frontiers in Psychology* 7 (2016) 1-18.
3. Carroll, Noël, *Humor: A Very Short Introduction*. Oxford: Oxford University Press, 2014..
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5. Critchley, Simon, *On Humour* London: Routledge, 2002.
6. Farnsworth, Stephen J. and S. Robert Lichter, *Late Night with Trump: Political Humor and the American Presidency*. London: Routledge, 2020.
7. Hokenson, Jan Walsh, *The Idea of Comedy: A Critique*. Madison and Teaneck: Fairleigh Dickinson University Press, 2006.
8. Web, William. *The Slacker's Guide to Humor Writing: Discovering the Art of Laughter*. Ridiculously Simple Books.



<b>Programme</b>						
<b>Course Name</b>	<b>Content Writing</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>UC1MDCENG102</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	A foundation course covering all aspects of content creation, from the fundamentals of writing to specialized digital and promotional communication, enhanced with practical exercises for real-world application					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

Co. No	Expected Course Outcome	Learning Domains *	PO No
1	Understand the role and importance of content writing in today's digital landscape.	U	1, 2
2	Illustrate different types of content and the platforms they are suited for.	U	1, 2
3	Apply content development principles from conceptualization to formatting while enhancing quality through editing and proofreading	A	1, 2, 4
4	Create engaging and purpose-driven content for social media platforms, websites, e-commerce and blogs.	C	1, 2, 3, 4
5	Make use of techniques for creating SEO-friendly content and promoting it effectively.	A	1, 2, 3
6	Understand the ethical guidelines and plagiarism laws to ensure integrity in content creation.	U	8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>Module 1: Introduction to Content Writing</b>	<b>1.1</b>	Definition – Scope –Difference between 3Cs: Content writing, Content marketing, Copywriting	2	1, 2
	<b>1.2</b>	Content Writing Roles: Technical writer- Copy writer- Content marketing writer- Scriptwriter- Social media	3	1,2
	<b>1.3 Practicum</b>	Content creation process: Conceptualising- Researching- Planning- Writing - Editing and	10	3
<b>2 Specialized Content Creation: Digital, Business, and Promotional Communication</b>	<b>2.1</b>	Digital Content Creation: Website - Blog posts and articles - E-commerce content - Evergreen content – Listicles, etc.	8	4,5
	<b>2.2</b>	Business and Technical Communication: Professional Emails - Technical writing - Public relations writing - Business proposals -Others	8	4, 5
	<b>2.3 Practicum</b>	Marketing and Promotional Communication: Copywriting - Lead magnets - Landing pages, etc. - Social Media Content Creation: Platforms overview - Design tools - Hashtags - Captions - etc.	14	4, 5
<b>3 Ethical and Technical Aspects of Digital Content Creation</b>	<b>3.1</b>	Plagiarism - How to write plagiarism-free content- Laws in content writing	3	6
	<b>3.2</b>	Content promotion - Writing SEO-friendly content – Keywords and keyword search	6	5
	<b>3.3 Practicum</b>	Using advanced AI Tools for Content Writing	6	4, 6
<b>4 Teacher Specific Content</b>		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Presentations, Discussions, workshops, etc.			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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3. Robinson, Joseph. *Content Writing Step-by-Step: Learn How to Write Content That Converts and Become a Successful Entertainer of Online Audiences*. 2020.
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<b>Programme</b>						
<b>Course Name</b>	<b>English for Arts and Humanities Part I</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>UC1AECENG101</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Arts and Humanities students to further develop their reading and writing skills. It enhances competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic communication skills for everyday use	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes	A	8,10
4	Identify the literary devices employed in a poem, short story, essays	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

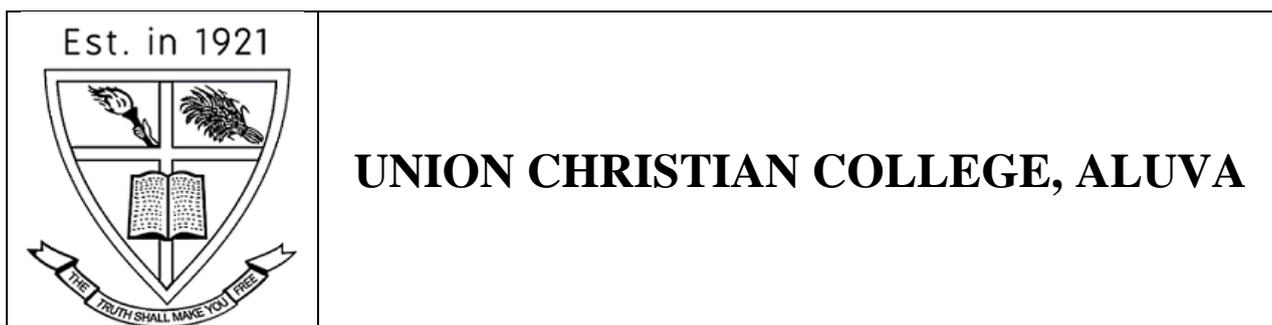
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	<b>Reading text:</b> “Of Travel” by Francis Bacon “Long Trip” by Langston Hughes “Six Phase of Transformative Travel” by Jaco J Hamma Relevant extracts on topics of interest related to the theme of travel, nature and Literature	4	1,3
	1.2	<b>Comprehension and Analysis-</b> Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	3,4,5
	1.3	<b>Vocabulary:</b> Related to the text	2	1
	1.4	<b>Grammar focus:</b> Concord, Sentence Types	3	2
	1.5	<b>Writing task:</b> Paragraph Writing, Writing Travel Blogs.	3	1,2
2	2.1	<b>Reading text:</b> “The Beauty Industry” by Aldous Huxley “How the Philosophy behind the Japanese art form of kintsugi can help us navigate failure” by Ella Tennant “Equipment” by Edgar Guest Relevant extracts on topics of life, victory and success.	4	5
	2.2	<b>Comprehension and Analysis-</b> Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1
	2.3	<b>Vocabulary:</b> Related to the text	2	4
	2.4	<b>Grammar focus:</b> Auxiliaries and adverbs, Appropriate use of tense forms	3	2
	2.5	<b>Writing task:</b> Writing E-mails, writing reflective journals	3	1,2
3	3.1	<b>Reading Text</b> “Are the Rich Happy” by Stephen Leacock “Desiderata” by Max Ehrmann “Moxon’s Master” by Ambrose Bierce Relevant extracts on humanity, progress etc.	4	5,1
	3.2	<b>Comprehension and Analysis-</b> Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1,5
	3.3	<b>Vocabulary:</b> Related to the text	2	5,2
	3.4	<b>Grammar focus:</b> Reported Speech; Simple, Compound and Complex sentences.	3	2
	3.5	<b>Writing task:</b> Taking and Writing Notes; Summarising	3	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>																																
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <p><b>B. Semester End Examination</b> Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="406 656 805 837"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Portfolio Assessment</td></tr> </table> <table border="1" data-bbox="406 920 1445 1261"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x1=10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x1=5</td> </tr> <tr> <td colspan="3"><b>Total Marks</b></td> <td><b>50</b></td> </tr> </tbody> </table>	Particulars	Class test	Assignment	Portfolio Assessment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x1=10	MCQ	NA	5	5 x1=5	<b>Total Marks</b>			<b>50</b>
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### References

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2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use. Upper-Intermediate*. CUP 2001.
3. Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:2005



<b>Programme</b>						
<b>Course Name</b>	<b>English for Science Part I</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>UC1AECENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips science students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic communication skills for everyday use	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes	A	8,10
4	Identify the literary devices employed in a poem, short story, essays	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT –**  
**Content for Classroom transaction (Units)**

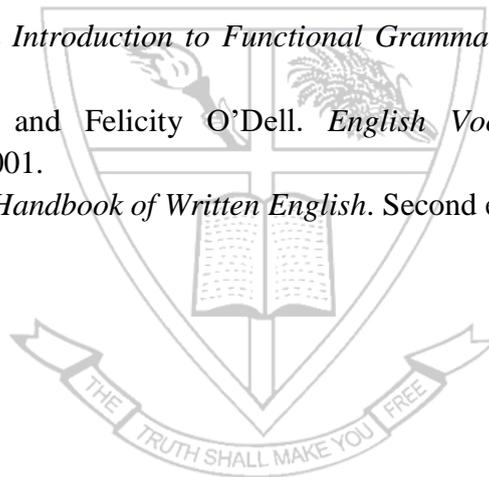
Module	Units	Course description	Hrs	CO No.
1	1.1	“The Homecoming” by Tagore “The Globe of Gold” by Bankim Chandra Chatterjee “An Astrologer's Day” by R. K. Narayan	4	1,3
	1.2	Comprehension and Analysis-	3	3,4,5
	1.3	Vocabulary Skills- Vocabulary related to the text	2	1
	1.4	Grammar Skills - Parts of Speech, Parts of a Sentence	3	2
	1.5	Writing Skills- Paragraph Writing. Writing conversations, blog writing	3	1,2
2	2.1	“The Soldier” by Rupert Brook “The Sent off” by Wilfred Owen “Mending Shoes” by E. V. Ramakrishnan	4	5
	2.2	Comprehension and Analysis-	3	1
	2.3	Vocabulary skills- Vocabulary related to the text	2	4
	2.4	Grammar Skills - Tenses, active and passive voice, reported speech	3	2
	2.5	Writing Skills- Descriptive Writing and Narrative Writing	3	1,2
3	3.1	Proposed texts: Excerpt from APJ Abdul Kalam’s <i>Wings of Fire</i> Biographies of G. D. Naidu and Vijay Bhatkar “Playing the English Gentleman” by M. K. Gandhi	4	5,1
	3.2	Comprehension and Analysis	3	1,5
	3.3	Vocabulary skills- Vocabulary related to the text.	2	5,2
	3.4	Grammar Skills- Simple, compound and complex sentences, concord	3	2
	3.5	Writing Skills- Note- Making, Summarising	3	1,2
4		Teacher Specific Content		

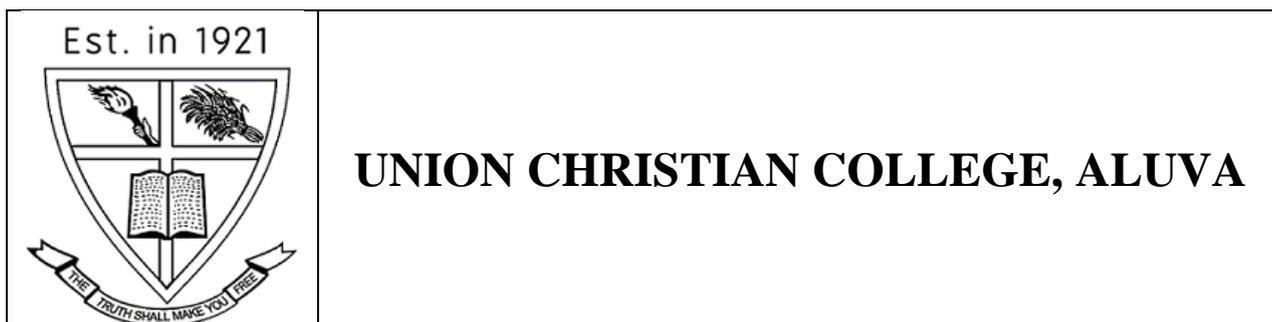
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA)</b>			
	Continuous Comprehensive Assessment (CCA – 25 Marks)			
	<b>B. Semester End Examination</b>			
	Written Examination – 50 marks, duration – 1.5hrs			
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	2 out of 4	2 x 5 =10
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	10 x 1 =10	
MCQ	NA	5	5 x1=5	
<b>Total Marks</b>			<b>50</b>	

### References

1. Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use*. Upper-Intermediate. CUP 2001.
3. Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:200





<b>Programme</b>						
<b>Course Name</b>	<b>English for Commerce Part I</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>UC1AECENG102</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Commerce students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situation.					
<b>Semester</b>	1	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic reading and writing skills for everyday use	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes	A	8,10
4	Identify the literary devices employed in a poem, short story, essays	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT –  
Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	1. “Go Kiss the World” –Subrato Bagachi 2. The Three Questions -Leo Tolstoy 3. “If” – Rudyard Kipling	6	1,3,4
	1.2	Comprehension and Analysis of the texts	1	3,4,5
	1.3	Vocabulary Skills	2	1,2
	1.4	Grammar Skills -Parts of a Sentence,Punctuation, Parts of Speech,If Clauses.	3	2
	1.5	Writing Skills- Paragraph Writing. Essay writing, Diary writing.	3	1,2
2	2.1	1.“ I Plead that You Read”- Shashi Tharoor 2. “Phenomenal Woman”-Maya Angelou 3. “Rampelstiltskin”-James Finn Garne	6	1,3,4
	2.2	Comprehension and Analysis of the texts	1	3,4,5
	2.3	Vocabulary skills	2	1,2
	2.4	Grammar Skills - Tenses,Active and Passive voice,Reported Speech	3	2
	2.5	Writing Skills- Writing conversations,Blog writing	3	1,2
3	3.1	1. “Unlock Your own Creativity” – Roger Von Oech 2. “Barter” – Sara Teasdale 3. The Verger – Somerset Maugham	6	1,3,4
	3.2	Comprehension and Analysis of the texts	1	3,4,5
	3.3	Vocabulary skills	2	1,2
	3.4	Grammar Skills- Concord, Relative clauses, Complex,compound and simple sentences, Comparatives and Superlatives.	3	2
	3.5	Writing Skills-Letter writing, Note- Making, Summarising	3	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>Lecture</li> <li>Classroom discussions and presentation</li> <li>Hands-on training</li> </ul>																																				
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <table border="1" data-bbox="352 613 754 766"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Assignments</td></tr> <tr><td>Portfolio Assessment</td></tr> </table> <p><b>B. Semester End Examination</b>  Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="352 954 1396 1397"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x 1=10</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x 1 =5</td> </tr> <tr> <td></td> <td></td> <td><b>Total Marks</b></td> <td><b>50</b></td> </tr> </tbody> </table>	Particulars	Class tests	Assignments	Portfolio Assessment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x 1=10					MCQ	NA	5	5 x 1 =5			<b>Total Marks</b>	<b>50</b>
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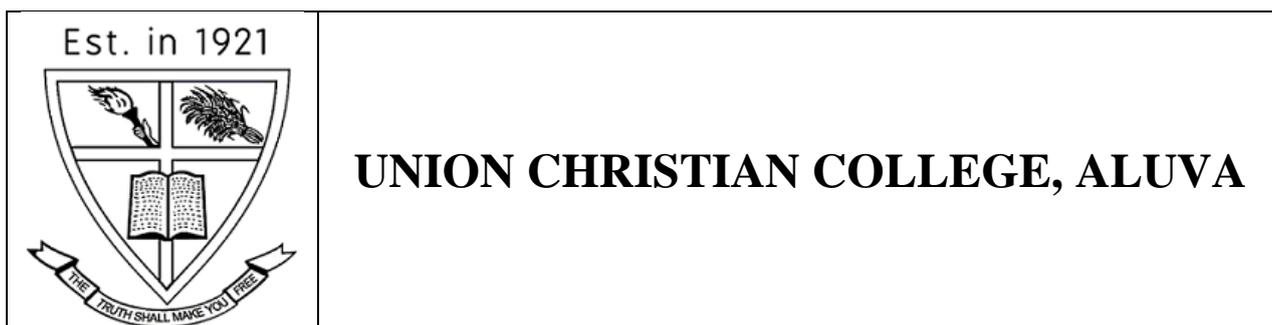
**ReferencesNT**

- Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985
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- Taylor, John G. *The Handbook of Written English. Second edition*. Oxford:2005

Est. in 1921

# Semester II





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Literary Genres: Prose, Drama and Film</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	<b>UC2DSCENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course intends to familiarise students with three important genres of literature, namely Prose, Drama and Film. The thrust is on structural devices as well as thematic devices. Moreover, dynamics between form, content and context is also emphasised.					
<b>Semester</b>	2	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the key features of drama, film and essay.	U	2,4
2	List concepts like theme, character and setting.	R	1,4,7
3	Analyse the various issues highlighted in the essays, drama and films.	An	8
4	Illustrate students with the nature and characteristics of literature	E	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
	1.1	GK Chesterton: On Running After One's Hat	3	1,3,4
	1.2	George Orwell: A Hanging <a href="https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/">https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/</a>	4	1,3,4

1	1.3	Amanda Michael Poulou: Divided times: how literature teaches us to understand the 'the other' <a href="#">Divided times: how literature teaches us to understand 'the other'   Books   The Guardian</a>	3	1,3,4
	1.4 Practicum	B Prasad: <i>A Background to the Study of English Literature</i> Section III, Chapter 1 The Essay (183-192)	5	1,2,3,4
2	2.1	B Prasad: <i>A Background to the Study of English Literature, Section II</i> , Chapter 1 The Dramatic Art (106-110), Chapter II Dramatic Types (111-133), Chapter III Dramatic Devices (134-139)	10	1,2,3,4
	2.2 Practicum	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011). Drama Pg. (58 to 72)	5	1,2,3,4
3	3.1	GB Shaw: <i>Pygmalion</i>	15	1,2,3,4
	3.2 Practicum	My Fair Lady (Dir. George Cuckor) Alan Jay Lerner: "Pygmalion and My Fair Lady" (Essay)	15	1,3,4
4	4.1	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011) Pg. 72 to 84 Roger Egbert: Heil, heil, the drang's all here! (Review) <a href="#">(The Great Dictator movie review (1940)   Roger Ebert)</a>	10	1,2,3,4
	4.2 Practicum	Charlie Chaplin (Dir): <i>The Great Dictator</i>	5	1,2,3,4
5		Teacher Specific Component		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Lectures, Readings, Group Discussions, Debates, Panel Discussions and Collective watching of the films.</p>
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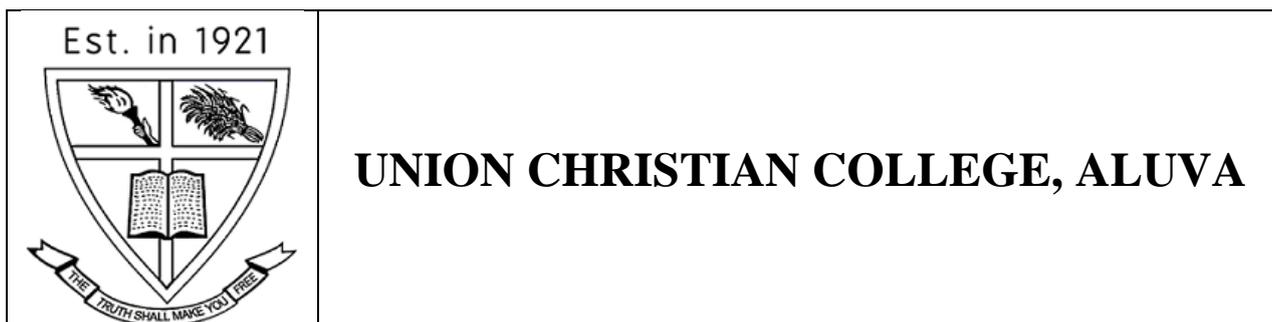
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	Particulars			
	Class test			
	Viva			
	Seminar			
	<b>B. Semester End examination, duration - 2hrs</b>			
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	5 out of 8	5 x 5 = 25
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	1 x 10 = 10
	MCQ	NA	10	1 x 10 = 10
	Total Marks			70

### Reference Core Texts

1. Klarer, Mario. *An Introduction to Literary Studies*. Third Edition, Routledge, 2011.
2. Prasad, B. *A Background to the Study of English Literature*. Revised Edition, Trinity Press, 2018.
3. Lerner, Alan Jay. *Pygmalion and My Fair Lady*. Penn State University Press, 1956

### Links Modul

1. **Link 1:** <https://fullreads.com/essay/on-running-after-ones-hat/>
2. **Link 2:** <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/>
3. **Link 3:** [Divided times: how literature teaches us to understand 'the other' | Books | The Guardian](#)
4. **Module 4**
5. **Link 1:** [The Great Dictator movie review \(1940\) | Roger Ebert](#)
6. Suggested readings
7. Alex Clayton and Andrew Klevan – *The Language and Style of Film Criticism* 2011. Amy Villarejo. *Film Studies: The Basics*. Routledge, 2013.
8. Andrew Dix. *Beginning Film Studies*. Manchester University Press, 2013.
9. BrillenburgWrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019
10. Fischer-Lichte, Erika, *History of Drama and Theatre*, Routledge, 2002.
11. Hosein , Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015



<b>Programme</b>						
<b>Course Name</b>	<b>Narratives of Love and Friendship</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	UC2MDCENG100					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>This course explores the structures of love and friendship using literary and visual texts, along with philosophical and psychological arguments. Perspectives on the politics of love/friendship will be suitably engaged with. Brief considerations on the different approaches of/to love and friendship will be made using textual/visual representations. The physical, familial, ethical and spiritual dimensions of love will be critically analysed. A broad, thematically focused understanding of literature and movies will be inculcated. The variations in the treatment of the theme of love in different genres will be examined. The course will facilitate an awareness about and familiarity with some contemporary critical ideas and discourses regarding love, friendship, community and other ethical relations.</p>					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
<b>Pre-requisites, if any</b>						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Reflect on and comprehend expressions of love and friendship from philosophical and psychological perspectives.	K, U	1,3
2	Analyse the various representations of love and friendship in literary/visual texts.	An	1,3
3	Evaluate the socio-cultural influences on/of the literary representations of love.	E,I	6,8
4	Critically reflect on the perceptions and politics of love and friendship.	An, U	1,6

5	Appreciate the role of literature and movies in conceiving and communicating love	Ap, E	4,7,8
6	Generate new discourses of love and friendship with socio-culturally suitable rhetorical strategies.	C,A	2,4,5,9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 Theorising Love &amp; Friendship</b>	1.1	Friendship – ‘The Least Necessary Love’ by C. S. Lewis  (in <i>Friendship: A Philosophical Reader</i> ed. Neera Kapur Badhwar)	5	1,3,4,5,6
	1.2	‘Clarity: Give Love Words’ by bell hooks (chapter 1 of <i>All About Love</i> )	5	1,3,4,5,6
	1.3 Practicum	‘The Construction of Love’ by Alain Badiou (chapter 3 of <i>In Praise of Love</i> )	5	1,3,4,5,6
<b>2 Narratives of Love</b>	2.1	<i>Crime and Punishment</i> (Part 5 Chapter 4) by Fyodor Dostoevsky (trans. Constance Garnett)	5	2,3,5,6
	2.2	‘The Last Leaf’ by O’Henry	5	2,3,5,6
	2.3	<i>Pride and Prejudice</i> (Movie directed by Joe Wright, 2005)  Forrest Gump (Dir. By	5	2,3,5,6
	2.4 Practicum	‘Walls’ by Vaikom Muhammad Basheer Trans. Nivedita Menon	15	2,3,5,6
<b>3 Songs of Love/ Friendship: Poetry</b>	3.1	“Fragment 31”: Sappho	2	2,3,5,6
	3.2	Ghazal XX: “Is it You...”  (Selections from <i>Ghazals of Ghalib</i> ed. By Aijaz Ahmad - both translations by Adrienne Rich)	2	2,3,5,6
	3.3	“The Soul Selects Her Own Society” by Emily Dickinson	2	2,3,5,6
	3.4	“On Friendship” (from <i>The Prophet</i> )  by Kahlil Gibran	2	2,3,5,6

	3.5	“Tonight I can Write the Saddest Lines” by Pablo Neruda	2	2,3,5,6
	3.6 Practicum	“Half the People in the World” by Yehuda Amichai (trans. Chana Bloch & Stephen Mitchell)	3	2,3,5,6
	3.7 Practicum	“A Letter to Malayalam Poetry” by S. Joseph (Tran. by K. Satchindandan)	2	2,3,5,6
<b>4</b>		<b>Teacher Specific Content</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>						
	1. Lecture 2. Class Discussions 3. Seminars/Presentations	<table border="1"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Seminar/ Presentation</td></tr> </table>			Particulars	Class test	Assignment
Particulars							
Class test							
Assignment							
Seminar/ Presentation							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>						
	Continuous Comprehensive Assessment (CCA – 25 Marks)  B. Semester End Examination  Written Examination – 50 marks, duration – 1.5hrs						
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>			
	Essays	300 words	1 out of 2	1 x 15 = 15			
	Short Essay	150 words	2 out of 4	2 x 5 =10			
	Short Answer	50 words	5 out of 8	5 x 2 = 10			
	Objective type	NA	10 out of 12	10 x 1=10			
	MCQ	NA	5	5 x 1 = 5			
			<b>Total Marks</b>	<b>50</b>			

### References

1. Ahmad, Aijas, editor. *Ghazals of Ghalib*. OUP, 1994.
2. Badhwar, Neera Kapur, editor. *Friendship: A Philosophical Reader*. Cornell UP, 1993.
3. Badiou, Alain. *In Praise of Love*. Serpent’s Tail, 2012.
3. Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Constance Garnett, Pan Books, 1979.
4. Fink, Bruce. *Lacan On Love*. Polity, 2016.

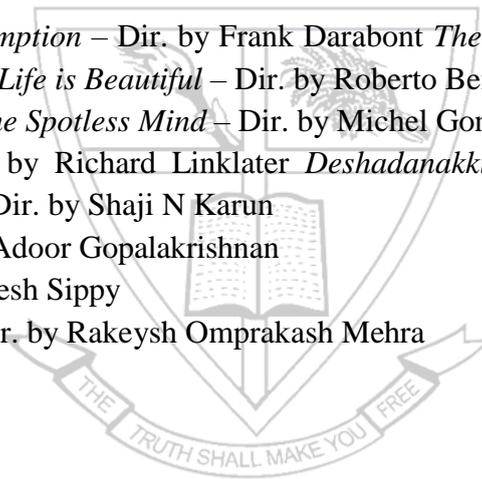
5. Hooks, Bell. *All About Love*. Harper Perennial, 2000.
6. Parthasarathy, R, editor. *Ten Twentieth-Century Indian Poets*. OUP, 1994. Sophocles. *The Theban Plays*. Penguin Popular Classics, 2000.

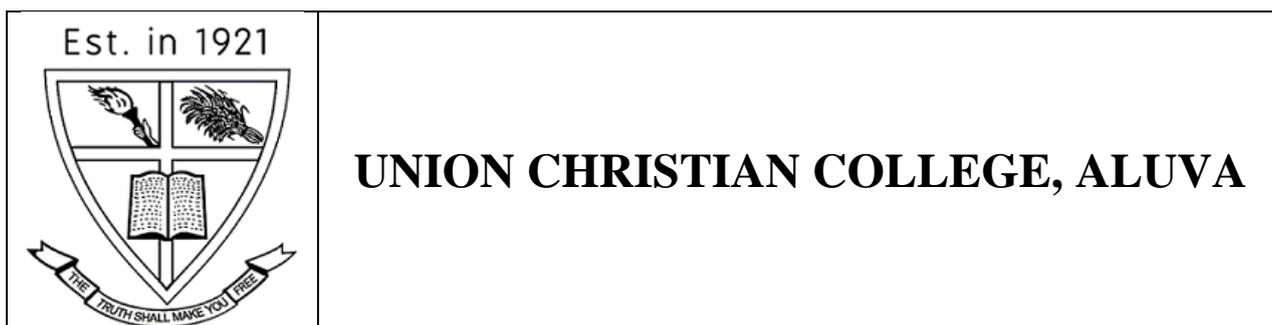
**Suggested Readings:**

1. Alain de Button *A Therapeutic Journey* (The School of Life, 2023) David Whyte – “The Truelove”
2. Elizabeth Barrett Browning – “This is Friendship” Faiz Ahmad Faiz – “Love, Do Not Ask”
3. Gerard Manley Hopkins – “Where art Thou Dear Friend, Whom I Shall Never See” Guy de Maupassant – ‘Two Friends’
4. Jacques Derrida – ‘Politics of Friendship’ Jane Austen – *Pride and Prejudice* Mahmoud Darwish – “He is Quiet So Am I” Montaigne – ‘Of Friendship’
5. Pablo Neruda – “I Do Not Love You Except Because I Love You” Peck, Scott M. *The Road Less Travelled*. Penguin, 2006.
6. Rumi – ‘Love has Nothing to do with the Five Senses’ Shakespeare – *Romeo and Juliet*
7. Vaikom Muhammad Basheer – ‘Walls’ (trans. Nivedita Menon)

**8. Suggested Movies:**

9. *The Shawshank Redemption* – Dir. by Frank Darabont *The Pursuit of Happiness* – Dir. by Gabriele Muccino *Life is Beautiful* – Dir. by Roberto Benigni
10. *Eternal Sunshine of the Spotless Mind* – Dir. by Michel Gondry
11. *Before Sunset* – Dir. by Richard Linklater *Deshadanakkili Karayarilla* – Dir. by P. Padmarajan *Piravi* – Dir. by Shaji N Karun
12. *Mathilukal* – Dir. by Adoor Gopalakrishnan
13. *Sholay* – Dir. by Ramesh Sippy
14. *Rang De Basanti* – Dir. by Rakeysh Omprakash Mehra





<b>Programme</b>						
<b>Course Name</b>	<b>Sports Literature and Cinema</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>UC2MDCENG101</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>This course analyses the representations of sports in literature and cinema (both regional and international) to deconstruct the subtexts of politics, gender, culture, and religion, using short stories, movies, and essays. Critical perspectives on the use of visual and literary languages, to develop rhetoric of the socio-political and gender dimensions of play will be generated. Movies, short stories, and theoretical texts will be surveyed to explain the role of sports in forming national consciousness and identity roles. Issues like nation and nationalism, body and sexuality, space and state, identity and subjectivity, cultural politics etc. will be discussed in detail. The use of sports and games as a metaphor to contextualize and problematize socio-cultural issues will be examined. Ideas like globalization, commodification, objectification, communalism, class and caste, ritualism, ostracism etc. will be engaged with. The entertaining, inspirational and motivational aspects of sports, literature and movies will also be explored.</p>					
<b>Semester</b>	2	Credits			3	Total Hours 60
<b>Course Details</b>	Learning Approach	Lecture 2	Tutorial 0	Practical 1	Others 0	
<b>Pre-requisites, if any</b>						

CO No.	Expected Course Outcome <i>On successful completion of the course the students will be able to:</i>	Learning Domains *	No
1	Understand sports metaphors in literature and cinema.	U, K	1, 3
2	Evaluate the socio-cultural and political influence of sports narratives.	E, I	6, 8
3	Explore identity politics based on issues of class, caste, race, and gender.	A, An	1, 2, 8

4	Apply the critical insights gained through the course in the socio-cultural texts that they encounter daily.	A, K	4, 10
5	Create sports narratives in the form of short fiction, reflective essays/papers/commentaries/reports, presentations, or videos.	C, I, S	3, 4, 6, 9
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

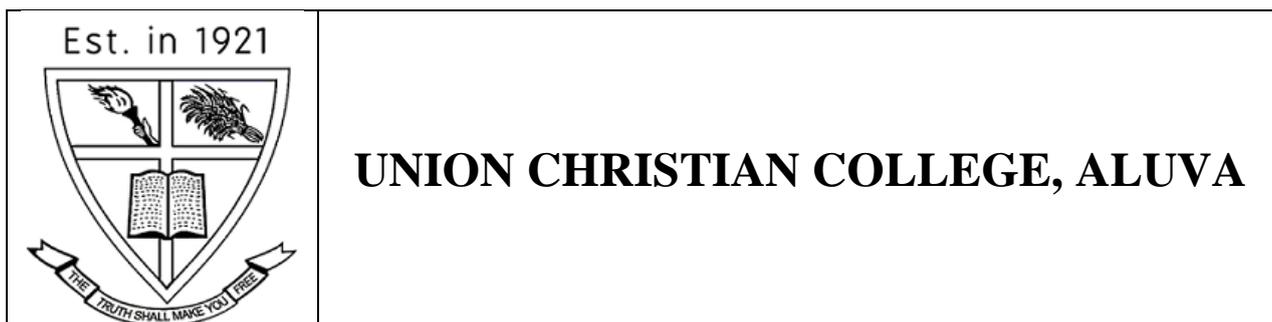
Module	Units	Course description	Hrs	CO No.
<b>1 Writing Sports</b>	1.1	“The Play Element in Contemporary Civilization” by Johan Huizinga	15	2,5
	1.2 Practicum	<i>Playing It My Way</i> - Sachin Tendulkar	15	3,5
<b>2 Imagining Sports</b>	2.1	<i>Selection Day</i> by Aravind Adiga	5	1,3,4,5
	2.2	“The Chess Players” by Premchand	5	1,3,4,5
	2.3 Practicum	“Higuita” by N. S. Madhavan (trans. Bhaskaran and K. M. Sherrif)	5	1,3,4,5
<b>3 Visualizing Sports</b>	3.1	<i>1983</i> (Dir. Abrid Shine)	3	1,2,3,4,5
	3.2	<i>Godha</i> (Dir. Basil Joseph)	3	1,2,3,4,5
	3.3	<i>The Two Escobars</i> (Dirs. Jeff Zimbalist and Michael Zimbalist)	4	1,2,3,4,5
	3.4 Practicum	<i>Lagaan</i> (Dir. Ashutosh Gowariker)	3	1,2,3,4,5
	3.5 Practicum	<i>Chak De India</i> (Dir. Shimit Amin)	2	1,2,3,4,5
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	1.Lecture 2.ClassDiscussions 3. Film Screening/Analysis 5. Seminars/Paper presentation/Projects

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																													
	A. Continuous Comprehensive Assessment (CCA – 25 Marks)																													
	B. Semester End Examination																													
	Written Examination – 50 marks, duration – 1.5hrs																													
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### References

1. Barthes, Roland. "The World of Wrestling." *Mythologies*. Hill and Wang, 1972.
2. Basheer, Vaikom Muhammad. *Basheer Vaikom Muhammad*. Katha, 1998.
3. Coakley, Jay and Eric Dunning, editors. *Handbook of Sports Studies*. Daring, Simon. *The Cultural Studies Reader*. Routledge, 2007.
4. Geertz, Clifford. "Deep Play: Notes on the Balinese Cockfight". *Dedalus*, vol. 134, no. 4, Fall 2005. Pp 56 – 86.
5. Hargreaves, Jennifer and Eric Anderson, editors. *Routledge Handbook of Sport, Gender and Sexuality*.
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10. Tomlinson, Alan, editor. *The Sports Studies Reader*



<b>Programme</b>						
<b>Course Name</b>	<b>Fundamentals of Advertising and Public Relations</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	<b>UC2MDCENG102</b>					
<b>Course Level</b>	<b>100 -199</b>					
<b>Course Summary</b>	The course provides a structured approach to understanding the core elements of advertising and PR and the role and significance of advertising and PR in modern business and society.					
<b>Semester</b>	2	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		2	-	1	-	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of the historical evolution, theories, and key concepts in advertising.	U	1&3
2	Critically analyze the various creative elements in advertising	An	1 &3
3	Understand the basic concepts of Public Relations and identify the tools of PR.	E	1&3
4	Demonstrate the ability to plan and execute advertising and PR campaigns.	C	10&5
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

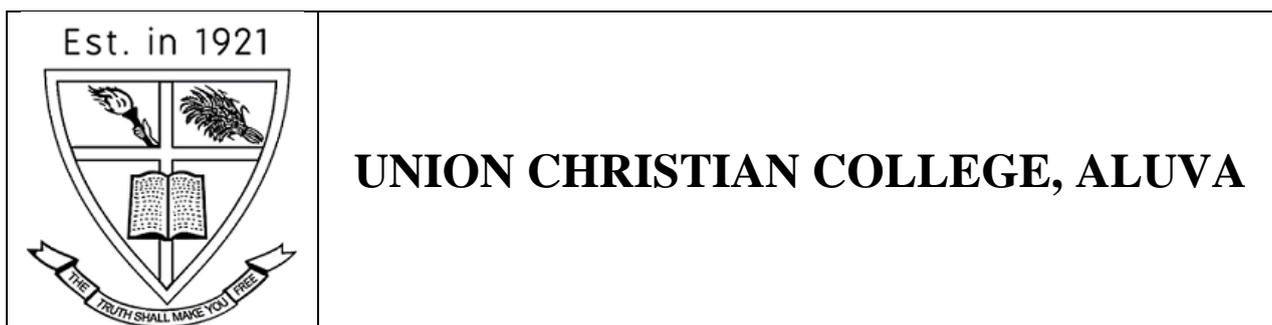
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module		Course description	Hrs	CO No.
<b>1 ADVERTISING</b>	1.1	Introduction to Advertising- Historical Evolution of Advertising -Objectives of Advertising.	3	1
	1.2	Elements of a good Advertisement- Principles of Advertising-Steps in advertising planning.	2	1
	1.3	Parts of Advertisements- The Headline, the Sub-Headline,Slogan,Body Copy, Visualization,Layout,Trademark- – Copy writing in advertisements- copy writers.	5	1
	1.4 Practicum	Different Media of Advertising - Pros and Cons of different Media of Advertising.-key advertising terms.	5	1,4
<b>2 ADVERTISING AS A MARKETING TOOL</b>	2.1	Different types of Advertising	3	2
	2.2	Unique Selling Proposition- Brand Image-Trade mark- Role and functions of Advertising Agencies.	2	2
	2.3	Advertising as a marketing tool-The Marketing Mix-The 5 Ps- Code of the Advertising Standards- Positive and Negative effects of Advertising- Stereotyping in ads.	5	2
	2.4 Practicum	Online advertising-Social media advertising-Recent trends in Advertising.	15	2,4
<b>3 PUBLIC RELATIONS</b>	3.1	Introduction to Public Relations- Origin and Development of PR	3	3
	3.2	Difference between Advertising and PR-Objectives and Functions of PR	3	3
	3.3	Tools of PR-Qualities of a PR Personnel	4	3
	3.4 Practicum	How to conduct a PR Campaign-Code of Ethics for PR firms-Key PR Terms.	10	3,4
4		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Display various types of advertisements of different products from You Tube, Discuss and analyse different ads, both old and new. Display various marketing campaigns through different eras.			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	Continuous Comprehensive Assessment (CCA – 25 Marks)																														
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2. DeFleur, Melvin L., Kearney, Patricia, and Plax, Timothy G. *Fundamentals of Human Communication*, Mayfield Publishing Co. 1997
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6. Wilcox, Dennis L., and Glen T. Cameron. *Public Relations: Strategies and Tactics* 11th ed., Pearson, 2015.
7. Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising*. Marion Boyers, London, UK.1978.



<b>Programme</b>						
<b>Course Name</b>	<b>English for Arts and Humanities Part II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	UC2AECENG101					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	The course equips Arts and Humanities students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	PO4, PO1, PO10
2	Speak grammatically acceptable sentences in everyday conversation.	A	PO4, PO1, PO10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	PO8, PO10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	PO1, PO10
5	Demonstrate critical thinking through reading of texts	An	PO1, PO4, PO8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen, Speak, THINK</b>	1.1	Module 1 will be structured around listening text that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities. QR code of speeches given as listening material.	5	1,3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4,5
	1.3	Speaking Skills- Role plays, conducting a mock interview.	5	1
	1.4	Grammar Skills - Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills- Job Profiles and Resumes-Job Application Letter.	2	1,2
<b>2</b> <b>Listen, Speak, ACT</b>	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities.	5	5
	2.2	Vocabulary skills- Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, Modal Auxiliaries, Framing questions, Phrasal Verbs.	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1,2
<b>3</b> <b>Listen, Speak, CREATE</b>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities. QR code of speeches given as listening material	5	5,1
	3.2	Vocabulary skills-Idioms, Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1,5
	3.3	Speaking Skills – Group Discussions and Debate	5	5,2
	3.4	Grammar Skills-Phrases,Clauses	2	2

	3.5	Writing Skills- Letter to the Editor	2	1,2
<b>4</b>		<b>Teacher Specific Content</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>																																			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> Continuous Comprehensive Assessment (CCA – 25 Marks) B. Semester End Examination  Written Examination – 50 marks, duration – 1.5hrs <table border="1" style="margin-left: 20px;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Portfolio Assessment</td></tr> </table> <table border="1" style="margin-left: 20px;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x1=5</td> </tr> <tr> <td colspan="3"><b>Total Marks</b></td> <td><b>50</b></td> </tr> </tbody> </table>				Particulars	Class test	Assignment	Portfolio Assessment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5 x1=5	<b>Total Marks</b>			<b>50</b>
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### References

1. Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use. Upper-Intermediate*. CUP 2001.
3. Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:2005



## UNION CHRISTIAN COLLEGE, ALUVA

<b>Programme</b>						
<b>Course Name</b>	<b>English for Science Part II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>UC2AECENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Science students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4, 1, 10
2	Speak grammatically acceptable sentences in everyday conversation.	A	4, 1, 10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	8, 10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	1, 10
5	Demonstrate critical thinking through reading of texts	An	1, 4, 8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen,Speak,</b> <b>THINK</b>	1.1	Module 1 will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Science. QR code of speeches given as listening material.	5	1,3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4,5
	1.3	Speaking Skills- Role plays, conducting a mock interview	5	1
	1.4	Grammar Skills - Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills- Job Profiles and Resumes- Job Application Letter	2	1,2
<b>2</b> <b>Listen,Speak,</b> <b>ACT</b>	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Science.	5	5
	2.2	Vocabulary skills- Idioms, Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, modal Auxiliaries, Framing questions, Phrasal Verbs	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1,2

<b>3</b> <b>Listen,</b> <b>Speak,</b> <b>CREATE</b>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts(audio/video/text) from various sources with activities and tasks suitable to the domain of Science. QR code of speeches given as listening material	5	5,1
	3.2	Vocabulary skills- Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1,5
	3.3	Speaking Skills – Group Discussions and Debate	5	5,2
	3.4	Grammar Skills- Phrases and Clauses	2	2
	3.5	Writing Skills- Letter to the Editor.	2	1,2
<b>4</b>	<b>Teacher Specific Content</b>			

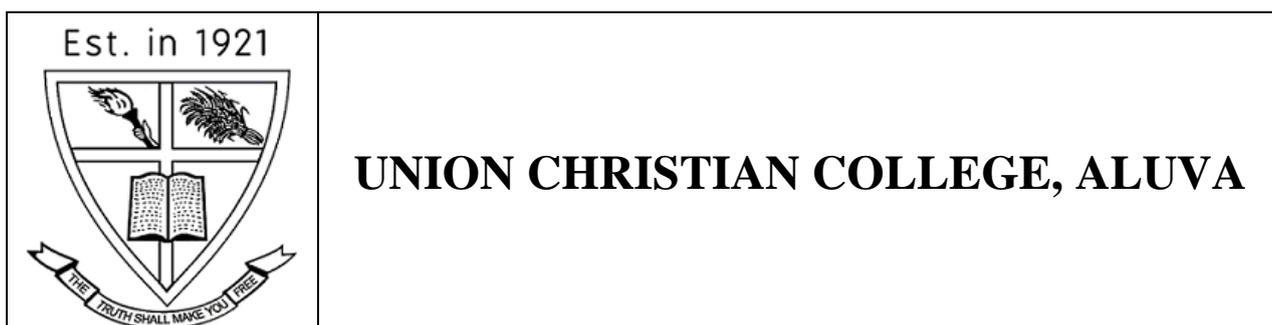
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 25 Marks) <b>B. Semester End Examination</b>  Written Examination – 50 marks, duration – 1.5hrs																												
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Portfolio Assessment</td></tr> </table>			Particulars	Class test	Assignment	Portfolio Assessment																						
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MCQ	NA	5	5 x1=5																										
		<b>Total Marks</b>	<b>50</b>																										

## References

1. Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use. Upper-Intermediate*. CUP 2001.
3. Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:2005





<b>Programme</b>						
<b>Course Name</b>	<b>English for Commerce Part II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>UC2AECENG102</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Commerce students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4, 1, 10
2	Speak grammatically acceptable sentences in everyday conversation.	A	4, 1, 10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	8, 10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	1, 10
5	Demonstrate critical thinking through reading of texts	An	1, 4, 8

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen, Speak, THINK</b>	1.1	Module 1 will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce. QR codes of speeches given as listening material.	5	1, 3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4, 5
	1.3	Speaking Skills- Role plays, conducting a mock interview.	5	1
	1.4	Grammar Skills - Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills- Job Profiles and Resumes-Job Application Letter	2	1,2
<b>2</b> <b>Listen,Spe ak, ACT</b>	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce.	5	5
	2.2	Vocabulary skills-Idioms, Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, Modal Auxiliaries, Framing questions, Phrasal Verbs	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1, 2
<b>3</b> <b>Listen, Speak,</b>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce. QR codes of speeches given as listening material	5	5, 1
	3.2	Vocabulary skills- Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1, 5

<b>CREATE</b>	3.3	Speaking Skills – Group Discussions and Debate	5	5, 2
	3.4	Grammar Skills- Phrases, Clauses	2	2
	3.5	Writing Skills- Letter to the Editor.	2	1,2
<b>4</b>		<b>Teacher Specific Content</b>		

Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	<ul style="list-style-type: none"> <li>● Lecture</li> <li>● Classroom discussions and presentation</li> <li>● Hands-on training</li> </ul>			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	Continuous Comprehensive Assessment (CCA – 25 Marks)  B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs			
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	2 out of 4	2 x 5 = 10
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	10
	MCQ	NA	5	5
			<b>Total Marks</b>	<b>50</b>

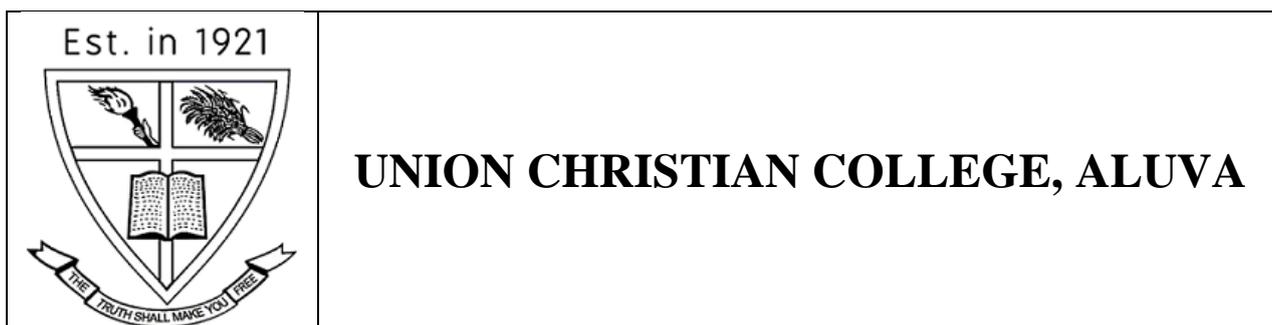
### References

1. Arnold Publishers, 1985
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use*. Upper-Intermediate. CUP 2001.
3. Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:2005

Est. in 1921

# Semester III





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>An Introduction to Phonetics</b>					
<b>Type of Course</b>	Major					
<b>Course Code</b>	<b>UC3DSCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	An overview of the basic concepts of English phonetics					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate foundational knowledge of the historical development of the English language.	K	1,3
2	Apply the International Phonetic Alphabet (IPA) to transcribe and analyze speech sounds.	A	1,3,10,4
3	Demonstrate a comprehensive understanding of Phonetics, providing them with a solid foundation for analyzing and describing the sound patterns of human language.	U	1,2
4	Analyze phonological features and comprehend intricate syllabic structures	An	1,3
5	Apply phonetic and phonological knowledge to improve one's own pronunciation and understand variations in spoken language.	A	1,4,6

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	The Indo-European Language Family- Old English, Middle English, Modern English: to study the linguistic features and evolution.	5	1
	1.2	Linguistics-Phonetics- Branches of Phonetics- Articulatory, Acoustic, Auditory- Airstream Mechanism- Ingressive, Egressive- Pulmonic, Glottalic, Velaric	5	3
	1.3	The Organs of Speech- The Respiratory System; The Phonatory System- State of the Glottis - Voiced, Voiceless; The Articulatory System- Position of the Soft Palate - Oral, Nasal, Nasalized sounds	5	3
2	2.1	IPA- Speech Sounds of RP- Classification and Description of Consonants	5	2
	2.2	Cardinal Vowels - Classification and Description of Vowels - Monophthongs- Diphthongs- Triphthongs	5	2
	2.3	Difference between RP and GIE- Mother-Tongue Influence- Difference between British English and American English	5	5
3	3.1	Phonology-Minimal Pairs- Allophones and Allomorphs (past tense morphemes and plural morphemes)- Aspiration- Linking/r/, Intrusive/r/ - Broad and Narrow Transcription	5	4
	3.2	Syllable- Syllabic Structure – Onset- Coda- Releasing and Arresting Consonant- Abutting Consonant- Syllabic Consonant – Consonant Cluster	5	4
	3.3	Suprasegmentals-Word Stress, Sentence Stress - Weak and Strong Forms, Intonation, Juncture, Elision, Assimilation, Liaison	5	5
4	4.1	Transcription of Passages	8	2,5
	4.2	Reading of Transcribed Passages, Declamation – Articulation of Sentences with the Correct Stress and Intonation	7	2,5
5		TEACHER SPECIFIC CONTENT		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture – ICT-enabled</li> <li>● Peer Learning</li> <li>● Learning in the blended mode</li> <li>● Multimodal Learning</li> </ul>			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA)</b>			
	Continuous Comprehensive Assessment (CCA – 30 Marks)			
	<b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>			
			Particulars	
			Class test	
			Seminar/Assignment	
			Viva	
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
Short Essay	150 words	3 out of 5	3 x 5 = 15	
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	1 x 10 = 10	
Phonetic Transcription of conversational Passage	NA	1 out of 2	1 x 10 = 10	
Phonetic Transcription of Words	NA	10 out of 14	1 x 10 = 10	
<b>Total Marks</b>			70	

### References

1. Balasubramanian T., *English Phonetics for Indian Students*. Trinity Publications, 2017  
Balasubramanian T., *English Phonetics for Indian Students: Workbook*.
2. Bansal, R.K & J.B.Harrison. *Spoken English : A Manual of Speech and Phonetics*. Orient Blackswan, 2024
3. Malieckal, Ponnu Liz and Deepa Thomas. *A Student's Handbook to Language and Linguistics*.
4. Books of Polyphony. 2018
5. Odden, David. *Introducing Phonology: Cambridge Introduction to Language and Linguistics*, CUP, 2013
6. Jones, Daniel *The Pronunciation of English: Phonetics and Phonetic Transcription*. Classic Reprint series. Forgotten Books, 2018
7. Knight, Rachael-Anne. *Phonetics : A Course Book*, CUP, 2012
8. Roach, Peter. *English Phonetics and Phonology: A Self-Contained, Comprehensive Pronunciation Course*. Miscellaneous Publishers, 2001



## UNION CHRISTIAN COLLEGE, ALUVA

<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Appreciating Poetry</b>					
<b>Type of Course</b>	Major					
<b>Course Code</b>	<b>UC3DSCENG201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Introduces the learner to English poets and their poetry across the ages					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Outline the themes and style of poetry of the age	U	1,3
2	Explain the evolution of poetic diction and themes	U	1,3
3	Analyse the literary and social sensibility of the age as reflected in the representative works	An	1,6,8
4	Examine the given poems within their socio-cultural milieu	An	1,3,6

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
	1.1	John Milton: "On His Blindness"	4	1
	1.2	Alexander Pope : "Ode on Solitude"	4	1
	1.3	William Blake : "The Tyger"	3	1
	1.4	William Wordsworth : "She Dwelt among the Untrodden ways..."	4	1

1	1.5 Practicum	Identify the salient features of the Lyric, Ode, Elegy and Sonnet, and attempt to classify the poems prescribed for you. Examine the following : Renaissance poetry, Pastoral Poetry, Neo classical poetry, Mock Epic/ Mock-heroic, Metaphysical Poetry, Lyrical Ballad, Epithalamium ( refer John Peck And Martin Coyle : <i>Literary Terms and Criticism</i> , Palgrave Key Concepts, 2015	15	1,4
2	2.1	John Keats : “Ode to the Nightingale”	2	1,3,4
	2.2	P B Shelley : “Ozymandis”	3	1,2,4
	2.3	Tennyson : “The Lady of Shalott”	3	1,2
	2.4	W.B.Yeats : “Lake Isle of Innisfree”	3	1,2
	2.5 Practicum	Students are supposed to identify 1. various Figures of Speech, Poetic and structural devices used in Poetry- Imagery, symbol, Personification, Stanza forms, alliteration, assonance, rhythm, rhyme 2. Classification of poetry- Narrative Poetry, Epic, ballad, Dramatic Monologue, ( Refer Palgrave’s Key Concepts )	5	2,4
3	3.1	W.H.Auden: “Say This City Has Ten Million Souls”	2	3,4
	3.2	Dylan Thomas : “Do not Go Gentle into that Goodnight”	2	3,4
	3.3	Philip Larkin: “Church Going”	3	3,4
	3.4	Carol Anne Duffy : “Anne Hathaway”	2	3,4
	3.5 Practicum	Students are expected to learn 1. the art of Scansion in reading poetry-Metre, Prosody –Free Verse, Heroic Couplet, 2. The characteristics of Georgian Poetry, Modernist Poetry, Imagism, Movement poetry, (Refer Palgrave’s <i>Key Concepts</i> , M.H.Abrahm’s <i>Glossary</i> ) 3. Attempt an analysis of Ted Hughes’s “Hawk Roosting” as a typical Modern poem in contrast with the Romantic Concept of Nature.	5	3,4
4	4.1	Sylvia Plath : “Lady Lazarus”	2	4
	4.2	Seamus Heaney: “Digging”	2	4
	4.3	Peter Porter: Your Attention Please	2	4
	4.4	Gabriel Okara : “Once Upon a Time”	2	4
	4.5	Pablo Neruda: “If you Forget Me”	2	4
	4.6 Practicum	Nissim Ezekiel: “Goodbye Party for Miss Pushpa T. S.”	1	4
	4.7 Practicum	Derek Walcott: “A Sea Chantey”	2	4
	4.8 Practicum	Jayanta Mahapatra: “Hunger”	2	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ol style="list-style-type: none"> <li>1. Scansion of the poem</li> <li>2. Thematic understanding and interpretation</li> <li>3. Discussion on the contemporary relevance of the poem</li> <li>4. Analysis of the poem by the learner</li> </ol>																																
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Continuous Comprehensive Assessment (CCA – 30 Marks)</p> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ) , duration - 2hrs</b></p> <table border="1" data-bbox="443 757 770 987"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Group Presentation</td></tr> <tr><td>Seminar</td></tr> </table> <table border="1" data-bbox="384 1021 1422 1417"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Practical Appreciation of Poetry</td> <td>150 words</td> <td>1 out of 2 poetic pieces to be given</td> <td>1 x 10 = 10</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Group Presentation	Seminar	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Practical Appreciation of Poetry	150 words	1 out of 2 poetic pieces to be given	1 x 10 = 10	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	Total Marks			70
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**References**

1. Abrams, M. H., and Stephen Greenblatt, editors. *The Norton Anthology of English Literature*. 9th ed., vol. 1 and 2, W. W. Norton, 2012.
2. Eliot, T. S., editor. *The Penguin Anthology of Twentieth-Century American Poetry*. Penguin Books, 2011.
3. Untermeyer, Louis, editor. *Modern British Poetry*. Harcourt Brace Jovanovich, 1972.
4. Keach, William, editor. *British Poetry from the 1950s to the 1990s: Politics and Art*. University of California Press, 2000.
5. Lonsdale, Roger, editor. *The New Oxford Book of Victorian Verse*. Oxford University Press, 1987.

6. Bush, Douglas, editor. *English Literature in the Earlier Seventeenth Century, 1600-1660*. Oxford University Press, 1962.
7. Sagar, Keith, and Peter Widdowson, editors. *British and Irish Poetry: A Critical Guide*. Palgrave Macmillan, 2001.
8. Hobsbaum, Philip, editor. *Metre, Rhythm and Verse Form*. Routledge, 1996.
9. Duncan, Ian, editor. *Modernist Poetry and Poetics: Reading Pound, Eliot, and Zukofsky*. State University of New York Press, 2001.
10. Perkins, David. *A History of Modern Poetry: Modernism and After*. Belknap Press, 1976.
11. Carl Woodring and James Shapiro. *The Columbia History of British Poetry*. Columbia UP, 1993.
12. M H Abrams, *A Glossary of Literary Terms*.
13. Wain, John. *The Oxford Anthology of British Poetry*, OUP, 2003.
14. Ferguson, Margaret et al. *Norton Anthology of Poetry*,
15. Ramazani, Jahab et al. *The Norton Anthology of Modern and Contemporary Poetry*.
16. Peck, John & Martin Coyle : *Literary Terms and Criticism*, Palgrave, Third edition, 2002





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Introduction to Film Studies</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC3DSEENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This interdisciplinary course provides an overview of Film Studies that aims at acquainting students with the fascinating world of cinema through a blend of theoretical discussions, historical analyses and practical sessions. The course is also designed to develop a foundational understanding of key concepts in film studies and cultivate the critical skills necessary for analysing, appreciating and creating the rich tapestry of cinematic storytelling.					
<b>Semester</b>	3	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	1	1		
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the historical overview of the development of cinema across the ages.	K	3
2	Summarize predominant global film movements and cinematic expeditions.	U	6
3	Examine various film genres and identify the cinematic elements.	A	10
4	Critique the shortcomings related to inclusivity and diversity in variant representations in cinema and develop an inclusive approach.	E	7
5	Identify and involve in the diverse potential career paths within the film industry and allied areas, and create/ document them.	C	9
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 Tracing the Celluloid: from Stage to Screen</b>	1.1	Bazin, André. "The Evolution of the Language of Cinema." <i>What is Cinema?</i> translated by Hugh Gray, University of California Press, 1967, pp. 23-40.	5	1,2,3
	1.2	Silent movies ( <i>Modern Times</i> Directed by Charlie Chaplin) Cinema studios, Sound in movies, Colour in movies	5	1,2,3
	1.3 Practicum	Key terms and techniques. (mise-en-scene, cinematography, editing, sound, narrative structure etc.)	5	1,2,3
<b>2 Exploring Film Genres</b>	2.1	Schatz, Thomas. "Film Genre and the Genre Film." <i>Critical Visions in Film Theory: Classic and Contemporary Readings</i> . Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465	5	2,3
	2.2	Weepies, Thriller, Sci-fi, Horror movies, Road movies, Historical movies, Biopics, Short Films, Queer Cinema, Documentary	5	2,3
	2.3 Practicum	<i>Life is Beautiful</i> Dir. Beninjo Beninji	2	2,3
	2.4 Practicum	<i>Green Book</i> Dir. Peter Farelly	3	2,3
<b>3 Exploring Cinematic Movements</b> (Choose relevant excerpts from the movies of each movement.)	3.1	German Expressionism <i>Metropolis</i> (1927, directed by Fritz Lang)	3	2,4,5
	3.2	Soviet Montage <i>Battleship Potemkin</i> (1925, Directed by Sergei Eisenstein)	3	2,4,5
	3.3	Italian Neo-realism <i>Bicycle Thieves</i> (1948 Directed by Vittorio De Sica)	3	2,4,5
	3.4	French New Wave <i>Breathless</i> (1960, Directed by Jean Luc Godard)	3	2,4,5

	3.5	Indian New Wave (Parallel Cinema) <i>Pather Panchali</i> ( 1955, Directed by Satyajit Ray)	3	2,4,5
	3.6 Practicum	Third Cinema <i>Children of Heaven</i> ( 1997, Directed by Majid Majidi)	5	2,4,5
	3.7 Practicum	British New Wave <i>Look Back in Anger</i> (1959, Directed by Tony Richardson)	5	2,4,5
	3.8 Practicum	American New Wave <i>The Godfather</i> (1972, Directed by Francis Ford Coppola)	5	2,4,5
<b>4 Beyond the Frames: Decoding Cinema</b>	4.1	Mulvey, Laura. "Visual Pleasure and Narrative Cinema". <i>Feminist Film Theory: A Reader</i> , Edinburgh:EdinburghUniversity Press,1999,pp.58-69.	5	4,5
	4.2	Sarris, Andrew. "Notes on the Auteur Theory". <i>Film Theory and Criticism</i> . Eds, Leo Braudy and Marshall Cohen. Oxford: Oxford University Press, 2004, pp 561-564	5	4,5
	4.3 Practicum	Pillai, T Meena "Becoming Women: Unwrapping Femininity in Malayalam Cinema". <i>Women in Malayalam Cinema.Naturalising Gender Hierarchies</i> .Eds. Meena T Pillai .Hyderabad:Orient Blackswan,2010.	5	4,5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecturing, discussion, interactive instruction, group project and assignments, screening films and documentaries, live sessions with directors and crew.				
	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 30 Marks)</p> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ) , duration - 2hrs</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>Particulars</td> </tr> <tr> <td>Class test</td> </tr> <tr> <td>Group Project</td> </tr> <tr> <td>Seminar</td> </tr> </table>	Particulars	Class test	Group Project	Seminar
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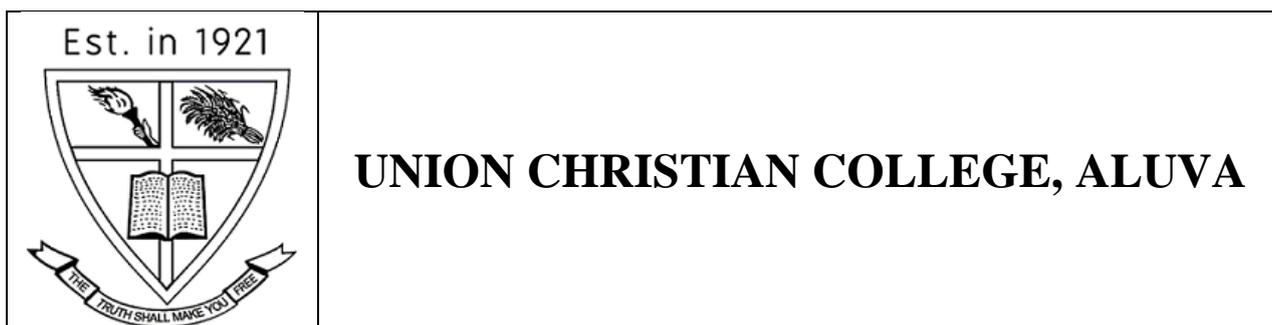
Assessment Types	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	5 out of 8	5 x 5 = 25
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	1 x 10 = 10
	MCQ	NA	10	1 x 10 = 10
Total Marks				70

### References

1. Bazin, André. "The Evolution of the Language of Cinema." *What is Cinema?* translated by Hugh Gray, University of California Press, 1967, pp. 23-40.
2. Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Feminist Film Theory: A Reader*, Edinburgh: Edinburgh University Press, 1999, pp. 58-69.
3. Pillai, T Meena "Becoming Women: Unwrapping Femininity in Malayalam Cinema". *Women in Malayalam Cinema. Naturalising Gender Hierarchies*. Eds. Meena T Pillai :Orient Blackswan, 2010.
4. Sarris, Andrew. "Notes on the Auteur Theory". *Film Theory and Criticism*. Eds. Leo Braudy and Marshall Cohen. Oxford: Oxford University Press, 2004, pp 561-564
5. Schatz, Thomas. "Film Genre and the Genre Film." *Critical Visions in Film Theory: Classic and Contemporary Readings*. Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465

### SUGGESTED READINGS

6. Nelmes, Jill. *Introduction to Film Studies*. London and New York: Routledge, 2003.
7. Nichols, Bill. "The Voice of Documentary." *Film Quarterly*, vol. 36, no. 3, Spring 1983, pp. 17-30.
8. Ray, Satyajit. "What is Wrong with Indian Films? (India 1948)". *Film Manifestos and Global Cinema Cultures: a Critical Anthology*, edited by Scott Mackenzie, Berkeley: University of California Press, 2014, pp. 117-120.
9. Ray, Satyajit. *Our Films, Their Films*. Orient Longman, 1976.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Reading Culture: Food, Travel, and Music</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC3DSEENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	The course is intended to introduce the learner to the nuances of intersection between literature and food, travel and music.					
<b>Semester</b>	3	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Interpret the symbolic significance of food in select literary texts	U	1,3,6
2	Identify music as a creative response to socio-political contexts	A	3,6,8,10
3	Demonstrate the literary mapping of geography in travel narratives	U	6,10
4	Analyse food, travel and music as social and cultural markers in select texts	An	1,3,6,8,10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
	1.1	“Chocolate”(story)- Manju Kapur	4	1,4
	1.2	“Salt n’ Pepper @ Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry”- Swetha Antony	6	1,4

1	1.3 Practicum	“At the Lahore Karhai”- Imtiaz Dharker	3	1,4
	1.4 Practicum	“Recess”, & “Offerings” –inspired from Laxman Gaikwad by Rajyashri Goody	2	1,4
2	2.1	“The Origins in Thanjavur”- T.M Krishna	10	2,4
	2.2 Practicum	“Blowin in the Wind”- Bob Dylan	2	2,4
	2.3 Practicum	“Heal the World”- Michael Jackson	1	2,4
	2.4 Practicum	“Anti-Hero” - Taylor Swift	2	2,4
3	3.1	“Why we Travel?” – Pico Iyer	5	3,4
	3.2	<i>The Great Railway Bazaar</i> -Paul Theorux CH:1,2	5	3,4
	3.3 Practicum	<i>The Travels of Marco Polo</i> Ch: 1,2	5	3,4
4	4.1	“Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy Literature.”- Aatreyee Ghosh	7	1,4
	4.2	<i>Notes of a Dream: The Authorized Biography of A R Rahman</i> - Krishna Trilok	8	2,4
	4.3 Practicum	<i>Gulliver’s Travels</i> : Part 1 “A Voyage to Lilliput”- Jonathan Swift	15	3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Practicum to involve: Discussions, Group activities Exploring Food, Travel, Music Blogs/Vlogs
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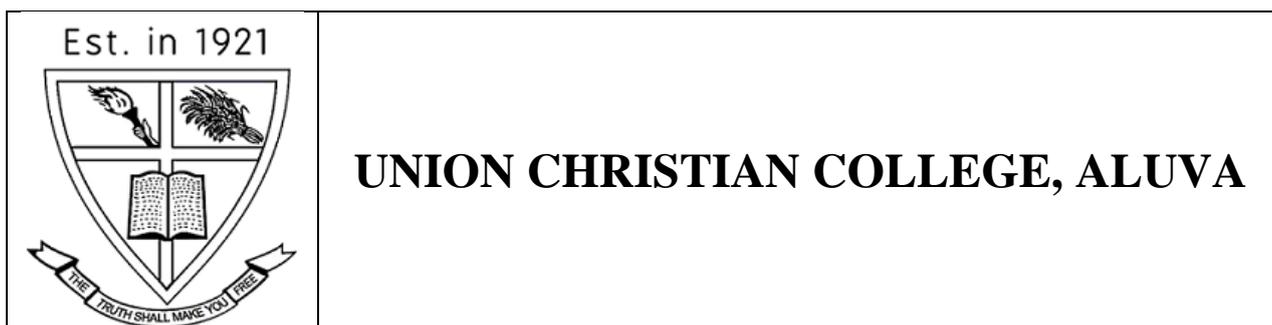
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs																														
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### References

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2. Aatreyee Ghosh. "Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy Literature." *Food, Culture Studies in India: Consumption, Representation and Mediation*. Ed Simi Malhotra, Kanika Sharma & Sakshi Dogra. Springer 2021.23-30.
3. Iyer, Pico. "Why we Travel?" picoiyerjourneys.com 18 March 2000.
4. Krishna, T. M. "The Origins in Thanjavur." *Sebastian & Sons: A Brief History of Mrdangam Makers*. Context, an Imprint of Westland Books, a Division of Nasadiya Technologies Private Limited, 2022. 12-44.
5. Trilok, Krishna. *Notes of a Dream: The Authorized Biography of A R Rahman*. Penguin. 2018.

### SUGGESTED READINGS

1. Barthes, Roland. "Toward a Psychosociology of Contemporary Food Consumption." *Food and Culture*, 2018, pp. 13–20, <https://doi.org/10.4324/9781315680347-2>. Jetter, Tobias, and Saundarya. "Food Cultures: Dynamics of Caste, Gender, Religion, and Class in India." *Global Cultural Studies? Engaged Scholarship between National and Transnational Frames*, Würzburg University Press, Würzburg, 2023, pp. 101–112.
2. Rawson, Claude. "Gulliver, Travel, and Empire." *CLC Web: Comparative Literature and Culture*, Vol. 14, No. 5, 2012, <https://doi.org/10.7771/1481-4374.2140>.
3. Said, Edward W. *Music at the Limits*. Columbia University Press, 2007.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Introduction to Media Studies</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC3DSEENG202					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	To provide students with a comprehensive understanding of media and its role in contemporary society. Through theoretical and practical approaches, students will explore the evolution, impact, and critical analysis of various media forms.					
<b>Semester</b>	3			Credits		4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the key concepts in communication and media studies	U	1,3,10
2	Understand the historical development of different media forms.	U	10
3	Evaluate different kinds of mass media and its characteristics	E	3,10
4	Understand media related terms, techniques and the concept of Media Ethics	U	6,8,10
5	Analyze recent trends in mass media	An	1,3,10
6	Planning and executing media campaigns	C	1,3,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT –**  
**Content for Classroom transaction (Units)**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
<b>1</b> <b>INTRODU</b> <b>CTION TO</b> <b>MEDIA AND</b> <b>MASS</b> <b>COMMUN</b> <b>ICATION</b>	1.1	Fundamentals of Communication-Types of Communication - 7 Cs of Communication- Process of Communication- Barriers to Communication	3	1
	1.2	Characteristics of Mass Communication- Tools of Mass Communication- Uses of Mass Media - Mass Media and Public Opinion- Importance of Media Literacy	4	1
	1.3 Practicum	Theories of Communication- Hypodermic Needle Theory-Two step theory-Multistep theory- Commercial theory, Play theory- Perception and Retension Theory, The Authoritarian theory, The Libertarian theory, The Social Responsibility theory, Development Media theory, Democratic Participant theory- Theories of Media, Marshall McLuhan, Global Village and Electronic Age.	8	1
<b>2</b> <b>PRINT AND</b> <b>BROADC</b> <b>AST MEDIA</b>	2.1	History of Printing- History of Newspapers- Different types of print media and their characteristics- Advantages of print media - Future of Newspapers in the digital era	3	2,3
	2.2	Magazines-Characteristics of magazines- difference between newspaper and magazine— history of Magazines- Types of Magazines-Future of Magazines in the digital era	3	2,3
	2.3	Radio as a mass medium- Radio Broadcasting- Broadcast Technologies- Types of Radio Broadcasting-Radio Programme Production-Pre-production, production, post production, Transmission and Feedback-New Trends in Radio.	4	2,3
	2.4	History of Television -TV Studio-Production Control Room (PCR)-Personnel in Television production –Making of a Television Programme – Pre production.Production and Post production-Similarities and Differences between Print and Broadcast Media.	5	2,3

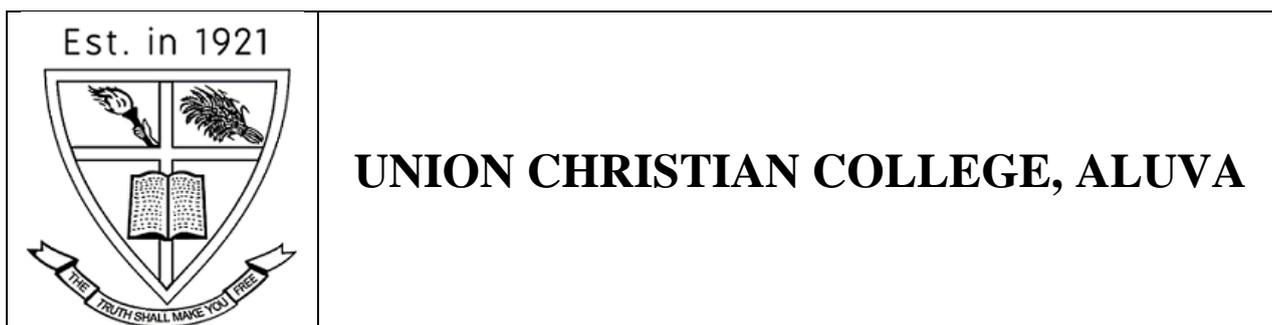
	2.5	<b>Practicum:</b> Seminars on 1. Print Media in India and Kerala. 2. History of Radio and television in India and Kerala 3. Prepare a glossary of commonly used terms in print and broadcast media	15	2,4,6
<b>3 DIGITAL MEDIA</b>	3.1	Cyber space - Information Super highway- Fundamentals of Cyber Media- Advantages and Disadvantages of Cyber Media- E-books, E-magazines, E-newspaper, E-journal.	2	3,5
	3.2	New media -Social media platforms and their impact on communication- Basics of digital content creation (blogs, podcasts, videos)- Influencer culture, memes, and viral content	3	3,5
	3.3	Recent trends in online media-mobile journalism- the role of mobile devices in news gathering and dissemination-mobile journalism platforms and technologies	3	3,5
	3.4	<b>Practicum:</b> Prepare a glossary of terms related to digital media.	7	2,4,6
<b>4 MEDIA ETHICS IN THE CONTEMPORARY WORLD</b>	4.1	Press Laws-Press and Registration of Books Act- Press Council of India (PCI)- Right to Information- Code of Ethics for Journalists- Broadcasting codes-Audit Bureau of Circulations.	5	4
	4.2	Plagiarism- Contempt of Court -Defamation - Libel- Copyright Act -Sensationalism.	5	4
	4.3	Concept of Free Press - Free Press and Democracy- Media Ethics-Self Regulation in Press - Censorship in Press- Self Censorship.	5	4
5		Teacher specific content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Lectures Presentation Hands-on training

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA)</b>			
	Continuous Comprehensive Assessment (CCA – 30 Marks)			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
			Particulars	
			Class test	
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			Seminar/Presentation	
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Short Essay	150 words	5 out of 8	5 x 5 = 25	
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
Total Marks			70	

### References

1. Briggs, Mark. *Journalism Next: A Practical Guide to Digital Reporting and Publishing*. CQ Press, 2016.
2. Burum, Ivo. *Mobile Journalism: A Handbook for Reporters, Photographers and Broadcasters*. Focal Press, 2016.
3. Burum, Ivo, and Stephen Quinn. *Mojo: The Mobile Journalism Handbook*. Focal Press, 2016. Ceramella, Nick, and Elizabeth Lee. *Cambridge English for the Media*. Cambridge UP, 2008. Das, Snehasish. *Mobile Journalism in Practice*. Sage, 2020.
4. Everett, Anna, and John T. Caldwell, editors. *New Media: Theories and Practices of Digitextuality*. Routledge, 2003.
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6. Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers, 2010.
7. Itule, Bruce D., and Douglas A. Anderson. *News Writing and Reporting for Today's Media*. McGraw-Hill, 2002.
8. Jones, Janet. *Digital Journalism*. Sage, 2016.
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10. Kamath, M. V. *Professional Journalism*. Vikas Publishing House, 2009. Montgomery, Robb. *Smartphone Video Storytelling*. Visual Editors, 2018.
11. Montgomery, Robb. *The Smartphone Video Toolkit: How to Shoot Like a Pro*. Visual Editors, 2018
12. Quinn, Stephen. *Digital Sub Editing and Design*. Focal Press, 2001. Rajan, Nalini, editor. *21st Century Journalism in India*. Sage, 2007. Ray, Tapas. *Online Journalism: A Basic Text*. Foundation, 2006.
13. Saxena, Sunil. *Broadcasting News: The Craft and Technology of Online Journalism*. Oxford UP, 2006.
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15. Whittaker, Jason. *Web Production for Writers and Journalists*. Routledge, 2002.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Detective Fiction</b>					
<b>Type of Course</b>	DSC B/C					
<b>Course Code</b>	<b>UC3DSCENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Detective Fiction					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the key aspects of detective fiction	U	3,4
2	Explore the 'golden age' British detective fiction and appreciate its formal and generic features	A	1,2
3	Reflect on the popularity and continuing adaptation of detective fiction and crime writing	E	4,6,8
4	Analyse detective and mystery literature through interpretations and arguments in written and oral forms	Ap	2,3,5
5	Apply a variety of critical and theoretical criteria to the evaluation of detective and mystery literature	A	1,2,3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	“What is Detective Fiction?” : Charles J. Rzepka	3	1,5
	1.2	“Detective Story Decalogue”: Ronald A. Knox”	3	1,5
	1.3	“Hollywoodunit” : Richard Mealand	4	1,5
	1.4 Practicum	TzvetanTodorov. “The Typology of Detective Fiction.”	5	1,2,3
2 Short Stories	2.1	"The Murders in the Rue Morgue". Edgar Allan Poe	3	1,2,5
	2.2	"The Final Problem". Sir Arthur Conan Doyle	3	1,2,5
	2.3	"Kailash Chowdhury's Jewel". Satyajith Ray	4	1,2,5
	2.4 Practicum	“The Blue Cross”. G.K. Chesterton	5	1,2,5
3 Novel	3.1	<i>Murder on the Orient Express</i> by Agatha Christie	7	3,4,5
	3.2	<i>My Sister, the Serial Killer</i> by Oyinkan Braithwaite	8	3,4,5
	3.3 Practicum	<i>Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde</i>	15	3,4,5
4 Film/ Web Series	4.1	<i>Yavanika</i> (1982)directed by K.G. George	3	3,4,5
	4.2	“Sherlock” season 1 episode 1: “A Study in Pink”	7	3,4,5
	4.3 Practicum	<i>China Town</i> (1974)byRoman Polanski	5	3,4,5
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions			

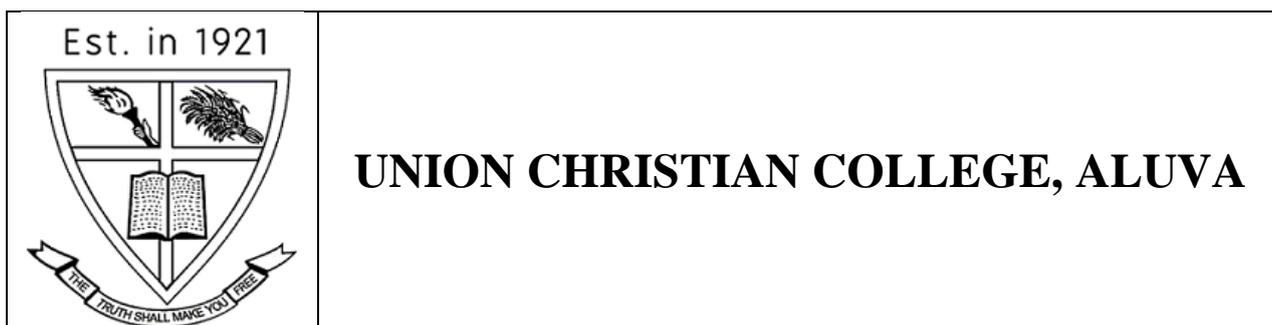
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
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	MCQ	NA	10	1 x 10 = 10				
	Total Marks			70				

### References

1. Engelhardt, S. (2003) *The Investigators of Crime in Literature*, Marburg: Tectum Verlag.
2. Horsley, L. (2010) 'From Sherlock Holmes to the Present', in *A Companion to Crime Fiction*, ed. by Charles J. Rzepka and Lee Horsley, Chichester: Wiley, pp. 28–42.
3. Priestman, M. (1988) *Crime Fiction: From Poe to the Present*, Plymouth: Northcote House.
4. Rzepka, C.J. (2005) *Detective Fiction*, Cambridge: Polity Press.
5. Scaggs, J. (2005) *Crime Fiction: The New Critical Idiom*, Abingdon and New York: Routledge.

### SUGGESTED READINGS

1. Larsson, Stieg. *The Girl with the Dragon Tattoo*. Quercus Publishing, 2009.
2. Penny, Louise. *A Fatal Grace*. First Minotaur books paperback edition. New York, Minotaur Books, 2011.
3. Stephen Knight (1980) *Form and Ideology in Crime Fiction*, London and Basingstoke: Macmillan.
4. Turton, Stuart. *The 7 1/2 Deaths of Evelyn Hardcastle*. Sourcebooks Landmark, 2023.



<b>Programme</b>						
<b>Course Name</b>	<b>Literature and Kerala Renaissance</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>UC3MDCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Literature and Kerala Renaissance aims at familiarizing students with the historical background of Kerala Renaissance. Students are introduced to the key renaissance reformers, their works and the major events. A selection of creative and non-creative writings is included to shed light on how various kinds of social evils existed in Kerala society, which in turn helps in creating a critical stand towards all kinds of social evils and injustices.					
<b>Semester</b>	3	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical background of Kerala Renaissance.	U	3
2	Remember the life and works of Kerala Reformers and the major events.	K	3,5
3	Analyze the presence of social evils like casteism, dowry, class divisions etc. in Kerala society through literature	An	6,7,8
4	Identify the presence of social evils in the present Kerala society	A	6,8,10
5	Identify the role played by women in Kerala Renaissance	A	6,7
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Kerala Renaissance: - A Historical Perspective, Key Figures and Events	1.1	Perspectives on Kerala Renaissance- Historiography  Vaikunda Swamikal, Thyccad Ayyavu, Arattupuzha Velayudha Panikkar, Chattampi Swamikal, Sree Narayana Guru, Poykayil Appachan, Ayyankali, Pandit Karuppan, Sahodaran Ayyappan, K. Kelappan, T K Madhavan, Vakkom Abdul khader Moulavi, Kuriakose Elias Chavara, V T Bhattathiripadu, Arya Pallam, Parvathi Nenmenimangalam, Dakshayani Velayudhan, Mannath Padmanabhan, C Krishnan;	10	1,2,5
	1.2	The advent of printing. Christian missionaries and the spread of education: LMS, CMS, and Basel Mission  Channar Lahala, Aruvipuram Idol Consecration, Malayali memorial, Ezhava memorial, Kallumala Samaram, panthibhojanam, Kayal Sammelanam, Vaikom Satyagraha, Guruvayoor Satyagraha, Temple Entry Proclamations	5	1,2,5
2 Creative Writings	2.1	Poykayil Appachan- "No Alphabet in Sight" (song)	2	3,4
	2.2	Sree Narayana Guru- <i>Anukampa Dasakam</i> (Scriptures of Mercy), Translated by Nataraja Guru	1	3,4
	2.3	Kumaransasan- Chandalabhikshuki (English Translation, Selected lines)	2	3,4
	2.4	V T Bhattathiripad- <i>From the Kitchen to the Stage</i> (page no:195 to 199 in <i>The Oxford India Anthology of Modern Malayalam Literature, Vol 1</i> )	2	3,4
	2.5	Sahodaran Ayyappan- "Maveli Nadu Vaneedum Kalam", English translation	1	3,4
	2.6	Potheri Kunjambu- <i>Saraswati Vijayam</i> (novel)	7	3,4
	3.1	Devaki Nilayangode- Selections from <i>Antharjanam</i> - 1-Pakaravoor Illom,		

3 Gender Essay/autobiographies	Pra Practicum	3- Daily Routine, 6-Studies, 7-Visitors, 13- Thuppattan, 15- Widows, 18- leavings, 20- The Winds of Change Reach Mookkuthala, 22-Marriage, 23- Kuriyedathu Thaatri, 27- Social Activism	8	3,4,5
	3.2	K Saraswathiyamma- “Vivahangal Swargathil Vechu Nadathapedunnu” (Marriages are Made in Heaven), short story	2	3,4,5
	3.3	K Saradmoni- Chapter 6-“Profiles from the Past: Two Women Look Back” from <i>Matriline Transformed:- Family, Law and Ideology in Twentieth Century</i>	3	3,4,5
	3.4	Kavitha Rao; “The Surgeon General: Mary Poonen Lukose” Chap 7, <i>Lady doctors: The Untold Stories of India’s First Women in Medicine</i>	2	3,4,5
4		Teacher Specific Content		

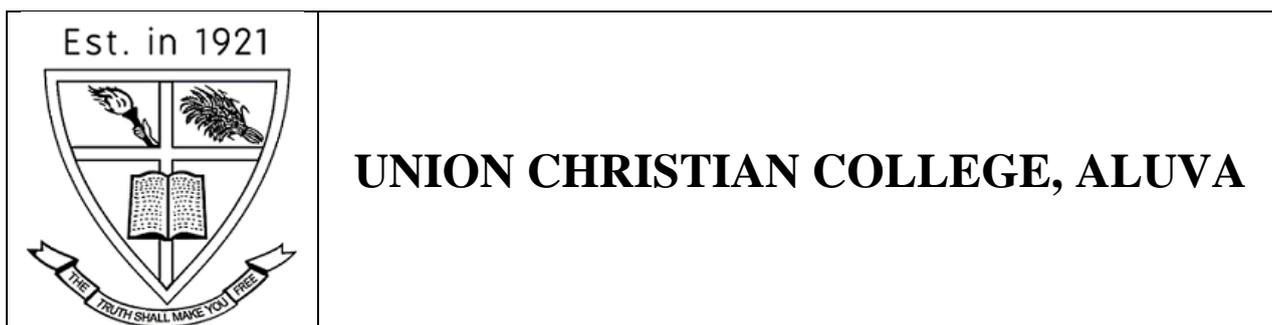
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, tutorial, Debates, Group Discussions							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <p><b>B. Semester End Examination</b> Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Quiz</td></tr> <tr><td>Debate/ Group Discussion</td></tr> </table>				Particulars	Class test	Assignment	Quiz
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Assignment								
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Debate/ Group Discussion								
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>				
	Essays	300 words	1 out of 2	1 x 15 = 15				
	Short Essay	150 words	2 out of 4	2 x 5 = 10				
	Short Answer	50 words	5 out of 8	5 x 2 = 10				
	Objective type	NA	10 out of 12	10				
	MCQ	NA	5	5				
			<b>Total Marks</b>	<b>50</b>				

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21. Nisar, M. & Meena Kandasamy, *Ayyankali: A Dalit Leader of Organic Protest*, Other Books, 2007.
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23. Ouwerkerk, Louise, *No Elephants for the Maharaja: Social and Political Change in the Princely State of Travancore (1921- 1947)*, Manohar, 1994.

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<b>Programme</b>						
<b>Course Name</b>	<b>Literature and Gender</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	UC3VACENG200					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Literature acts as a prism, refracting the complexities of human experience through the lens of language and storytelling. In this course, the multi-layered concepts of gender and identity are explored using literature as a medium.					
<b>Semester</b>	3	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Recall the historical and cultural contexts that shaped the ideas and their continued relevance in contemporary discussions of gender.	K	3
2	Explain the symbolic meaning of key scenes or passages in the selected texts.	U	1
3	Analyze the intersection of masculinity with other social identities and to examine its influence on society	A	2
4	Compare and contrast the representations of gender across different historical periods or cultural contexts.	An	8
5	Assess the potential consequences of different social expectations of masculinity on individuals and society.	E	6
6	Deconstruct the traditional gender roles and their representations	C	7
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

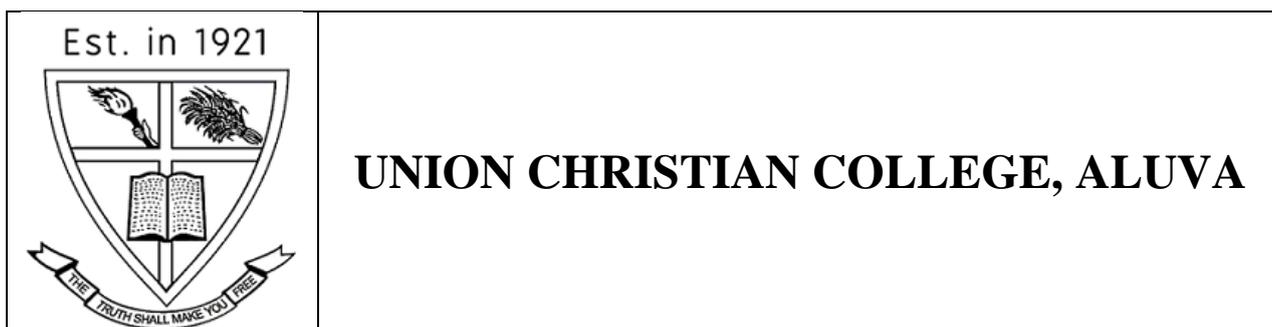
Module	Units	Course description	Hrs	CO No.
1 <b>SPECTRUM: Variant perspectives of gender</b>	1.1	Gender studies: Three Phases, Gender Equality: Milestones, Socialisation, Housework: Invisible Labour, Missing Women: Sex selection and its consequences, Sexual Harassment :SAY NO, Domestic Violence :speaking Out, Gender Spectrum: Beyond the Binary, Thinking About Sexual violence, Masculinity : Hairstyles, Models of masculinity in Movies,  <i>A World of Equals: A Textbook on Gender</i> Ed Susie Tharu, A.Suneetha, Uma Maheswari Bhrugubanda Orient Balckswan,2022	9	1,2,3,4
	1.2	Feminist Perspectives in Literature “ <i>Why I want a Wife</i> ” by Judy Brady	2	1,2,3,4
	1.3	Feminist Perspectives in Literature <i>In the Name of the Mother-</i> Mahaswetha Devi (Trans Radha Chakravarthy) Seagull Books	4	1,2,3,4
2 Reading <b>Rainbows: Intersectional and diverse hues</b>	2.1	Intersectional Feminism <i>A Raisin in the Sun-</i> Lorraine Hansberry (Play)	5	2,4,5,6
	2.2	Masculinity: Ernest Hemingway: <i>The Sun Also Rises</i>	5	2,4,5,6
	2.3	Queer Narratives  Kamala Das :“The Sandal Trees” from <i>The Sandal Trees and Other Stories</i> (Trans. V.C.Harris and C.K.Mohammed)  “ <i>Intersex Tharattupattu</i> ” Vijayarajamallika  R. Raj Rao : “street play 3” from <i>The Wisest Fool on Earth: Ten Street Plays &amp; Three Monologues</i>	5	2,4,5,6
3	3.1	“ <i>Nervous Conditions</i> ” by Tsitsi Dangarembga	8	2,4,6

<b>Decolonizing Gender: Power, Representation, and Identity in the Postcolonial World</b>	3.2	Lalithambika Antharjanam : <i>Agnisakshi</i> - (Translated into English by Vasanthi Sankaranarayanan) <i>Fire, My Witness</i> .OUP	7	2,4,6
4	4	Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, E-learning, films, documentaries, presentations Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 25 Marks) B. Semester End Examination Written Examination – 50 marks, duration - 2hrs																														
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### References

1. Brady, Judy. "I Want a Wife." *Ms. Magazine*, vol. 1, no. 5, Jan. 1972, pp. 53-55.
2. Dangarembga, Tsitsi. *Nervous Conditions*. Heinemann Educational Books, 1988.
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5. Hansberry, Lorraine. *A Raisin in the Sun* Grapevine India Publishers,
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7. Rao, Raj. R. *The Wisest Fool on Earth :Ten Street Plays & Three Monologues*, QueerInk, 2021
8. Tharu, Susie, A.Suneetha, Uma Maheswari Bhrugubanda Ed. *A World of Equals: A Textbook on Gender*. Orient Blackswan, 2022
9. Vijayarajamallika. "Intersex Tharattupattu." YouTube, uploaded by Aravani Art Project, 13 Nov. 2015, <https://youtu.be/zPJM8kstRAA>



<b>Programme</b>						
<b>Course Name</b>	<b>Literature, Technology and AI</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	UC3VACENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	<p>This course explores the intersection of literature, technology, and artificial intelligence through a curated selection of texts that examine the profound implications of technological advancements on society, culture, and human identity. Designed for undergraduate students in their third semester, this value-addition course delves into the narratives that reflect and critique our technological world, offering insights into both historical and contemporary perspectives. The course aims to provide students with a comprehensive understanding of the ways in which literature can reflect, critique, and influence our perceptions of technology and its role in shaping our future. Through this interdisciplinary approach, students will gain valuable insights into the dynamic relationship between technology and society.</p>					
<b>Semester</b>	3	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical and contemporary narratives that reflect the influence of technology on society and individual identity.	K, U	1,2,3,6,8,10
2	Critically analyze the potential benefits and dangers of technological advancements, particularly AI, through literary and philosophical lenses.	U, An, Ap	1,2,3,6,8,10
3	Develop an awareness of the ethical and societal implications of virtual realities and digital transformations	K, U, I	1,2,3,6,8,10

4	Engage with speculative and dystopian fiction to explore hypothetical futures shaped by technology, fostering creative and critical thinking.	U, Ap, An, Ap	1,2,3,6,8,10
5	Articulate informed perspectives on the role of humans in a technologically advanced future, considering both utopian and dystopian possibilities.	Ap, An, E, Ap	1,2,3,4,6,7, 8,10
6	Enhance their ability to interpret and critique complex texts, improving their literary analysis and critical thinking skills.	S, I	1,2,3,4,6,7, 8,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 <i>Virtual Realities and Digital Transformations</i>	1.1	"Virtual is the New Digital" Chapter 1 (pgs. 5-12) from <i>Virtual Natives: How a New Generation is Revolutionizing the Future of Work, Play, and Culture</i> by Catherine D Henry and Leslie Shanon	5	1,2,3
	1.2	"Why Technology Favours Tyranny" by Yuval Noah Harari	5	1,2,3
	1.3	"Are Humans Necessary?" by Margaret Atwood	5	1,2,3
2 <i>Classical Visions of Technological Dystopia</i>	2.1	"The Machine Stops" (1901) by E.M. Forster	10	4,5,6
	2.2	"Murderer" (1953) by Ray Bradbury	5	4,5,6
3 <i>Contemporary Reflections on AI and Algorithms</i>	3.1	"Likes" (2017) by Sarah Shun-lien Bynum	7	4,5,6
	3.2	"Better Living Through Algorithms" (2023) by Naomi Kritzer	8	4,5,6
4		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening</b>			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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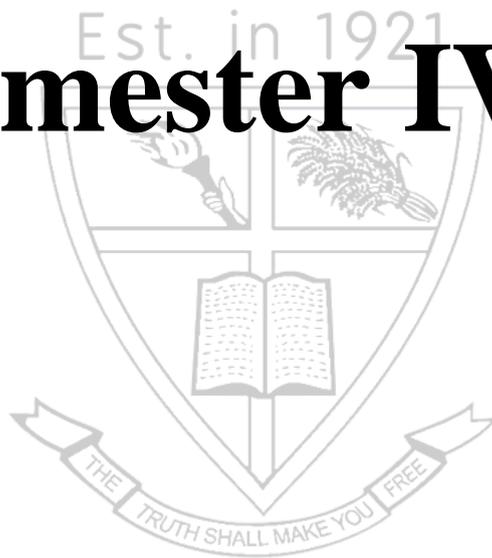
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3. Bynum, Sarah Shun. "Likes." *The New Yorker*, 2017, [www.newyorker.com/magazine/2017/10/09/likes](http://www.newyorker.com/magazine/2017/10/09/likes).
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- Kritzer, Naomi. "Better Living through Algorithm." *Clarkesworld Magazine*, 2023, [clarkesworldmagazine.com/kritzer\\_05\\_23/](http://clarkesworldmagazine.com/kritzer_05_23/).

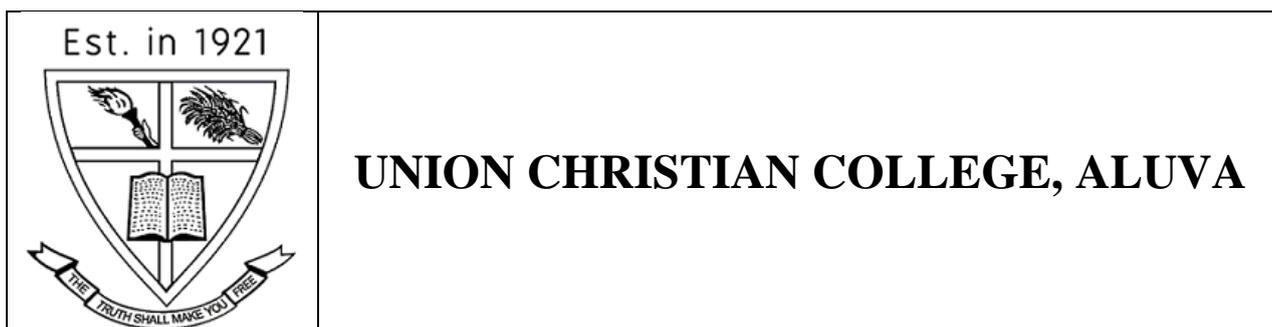
### SUGGESTED READINGS/ VIEWING

1. *Her*. Directed by Spike Jonze, Warner Bros., 2014.
2. *The Lost Thing*. Directed by Andrew Ruhemann and Shaun Tan, 2010.
3. Alexander Thomas, The Conversation. "Transhumanism: Can Technology Help Mankind Transcend Its Natural Limitations?" *Scroll.in*, 2017, [scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations](http://scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations).
4. Huang, S. L. "MURDER by PIXEL: CRIME and RESPONSIBILITY in the DIGITAL DARKNESS." *Clarkesworld Magazine*, 2022, [clarkesworldmagazine.com/huang\\_12\\_22/](http://clarkesworldmagazine.com/huang_12_22/).
5. Rose-Stockwell, Tobias. *Outrage Machine*. Legacy Lit, 2023.

Est. in 1921

# Semester IV





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>INDIAN WRITING IN ENGLISH</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	<b>UC4DSCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course intends to familiarise students with Indian writing in English. This course explores the historical evolution, diverse literary genres, prominent themes and influential authors of Indian writing in English.					
<b>Semester</b>	4	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical and political contexts of the evolution of Indian English Writing	K, U	1,6
2	Analyse the regional and linguistic nuances of the prescribed texts	An	1,2,4
3	Evaluate various devices and techniques in Indian English Discourses	E	1,2,4
4	Examine various thematic concerns and the ideologies that engender them.	An	4,7,8
5	Analyse the working of caste, class and gender representations	An	7,8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 Prose</b>	1.1	K Narayana Chandran: English in India: An Overview. <a href="https://indianwritinginenglish.uohyd.ac.in/english-in-india/">https://indianwritinginenglish.uohyd.ac.in/english-in-india/</a>	5	1,2,3,4
	1.2	B R Ambedkar: Speech at Mahad	5	1,2,3,4,
	1.3	Sasi Tharoor : The Idea of India ( <a href="http://The%20idea%20of%20India%20(indiatimes.com))">The idea of India (indiatimes.com)</a> )	5	1,2,3,4,
<b>2 Poems</b>	2.1	Sarojini Naidu: Love and Death	2	1,2,3,4,
	2.2	Kamala Das: Nani	3	1,2,3,4,5
	2.3	Nissim Ezekiel: Poet, Lover, Birdwatcher	2	1,2,3,4,
	2.4	A K Ramanujan: Obituary	3	1,2,3,4,
	2.5	Meena Kandasamy: Mascara	2	1,2,3,4,5
	2.6	R. Parthasarathy: Indian Poetry. <a href="https://www.jstor.org/stable/20607848">https://www.jstor.org/stable/20607848</a>	3	1,2,3,4
<b>3 Short Stories and Novels</b>	3.1	R. K. Narayan: Crime and Punishment	2	1,2,3
	3.2	Salman Rushdie: The Free Radio	2	1,2,3,4
	3.3	Temsula Ao: Three Women	2	3,4
	3.4	Aravind Adiga: The White Tiger	9	1,3,5
<b>4 Drama</b>	4.1	Manjula Padmanabhan: <i>Lights Out</i>	15	1,2,3,4,5
<b>5</b>		Teacher Specific Component		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA)</b>			
	<b>A. Continuous Comprehensive Assessment – 30 marks</b>			
	.B. Semester End Examination (50 marks descriptive type and 20 marks objective type) , duration - 2hrs			
				Particulars
				Class test
				Seminar
				Assignment
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	5 out of 8	5 x 5 = 25
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	1 x 10 = 10
	MCQ	NA	10	1 x 10 = 10
			Total	70

### References

1. Megha Anwer (2014) Tigers of an-other jungle: Adiga’s tryst with subaltern politics, *Journal of Postcolonial Writing*, 50:3, 304-315, DOI: [10.1080/17449855.2013.827586](https://doi.org/10.1080/17449855.2013.827586)
2. Parthasarathy, R. “Indian Poetry Today.” *Poetry*, vol. 190, no. 5, 2007, pp. 407–18. JSTOR, <http://www.jstor.org/stable/20607848>. Accessed 27 Feb. 2024.
3. Subramaniam, Arundhathi. “Introduction: Beyond the Hashtag: Exploring Contemporary Indian Poetry in English.” *Indian Literature*, vol. 61, no. 1 (297), 2017, pp. 33–39. JSTOR,
4. <https://www.jstor.org/stable/26791073>. Accessed 27 Feb. 2024

### SUGGESTED READINGS

1. M. K., Naik. *A History of Indian English Literature*. New Delhi: SahityaAkademi, 2009.
2. *The Oxford India Anthology of Twelve Modern Indian Poets*. A K Mehrotra(ed.), New Delhi: Oxford University Press, 1992
3. Dwivedi, A.N. (Ed.) *Indian Poetry in English*, New Delhi: Arnold Heinemann, 1980. Singh, R.P.N.(ed.) *A Book of English Verse on Indian Soil*, Bombay: Orient Longmans, 1967.
4. Laetitia Zecchini, Arun Kolatkar and *Literary Modernism in India: Moving Lines* (Bloomsbury Academic USA, 2014).
5. Ulka Anjaria, *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form* (Cambridge UP, 2012)
6. Vallath, Kalyani (Ed). *A Contemporary Encyclopaedia of Indian English Literature* Vo.1 & 2 Vallath Books, 2024



<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Reading Prose and Fiction					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	UC4DSCENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	Identify the key features of fiction and essay as literary genres					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the social issues discussed in the essays, stories and novel	AN	1,2,6
2	Identify the key features of the essay as a literary genre	U	1,2,3,4,6
3	Identify the key features of the short story as a literary genre	U	1,2,3,4
4	Identify the key features of the novel as a literary genre	U	1,2,3,4
5	Assess the different techniques of storytelling	E	1,2,3,10
6	Compare the characterisation in different stories and novels	E	1,2,3,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

### COURSE CONTENT – Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
	1.1	Francis Bacon: Of Marriage and Single Life	3	1,2
	1.2	Charles Lamb: Dream Children: A Reverie	3	1,2

	1.3	Alfred George Gardiner: W G	3	1,2
<b>1. British Prose</b>	Practicum 1.4	Read the entry on essay in A Glossary of Literary Terms by M H Abrams (Eleventh edition, pages 116-17) and find out the characteristics of the essay as a literary genre. Write short notes on : Formal and Informal essay, Montaigne and the personal essay, Francis Bacon and the Aphoristic Essay, Pope and the Verse Essay, Addison and Steele and the Periodical Essay, the Romantic Essayists-Hazlitt, Lamb and Dequincy	6	1,2
	2.1	Stephen Leacock: My Financial Career	5	1,2
<b>2. Non-British Prose</b>	2.2	Kenneth Kaunda: Colour Bar	5	1,2
	Practicum 2.3	Amitav Ghosh: The Diaspora in Indian Culture	5	1,2
<b>3 Short Fiction</b>	3.1	R K Narayan: A Shadow	3	1,3,5,6
	3.2	Chinua Achebe: The Sacrificial Egg	3	1,3,5,6
	3.3	Toni Morrison: Sweetness	3	1,3,5,6
	Practicum 3.4	Short story-how is it different from an anecdote and novel- story of incident and story of character- novelette or novella, frame story, Popularity of the genre in America Ref : M.H.Abrams	6	1,3,5,6
<b>4 Novel</b>	4.1	Mark Twain: <i>The Adventures of Tom Sawyer</i>	17	1,4,6
	4.2	Novel – Characterization, Plot, Milieu, setting, point of view Different kinds of novel- Picaresque novel, Psychological, Epistolary; Bildungsroman and kunstlerroman Novel, Historical Novel, Science Fiction, Gothic Novel, Utopian Novel, Stream of Consciousness Technique and Psychological novel, Regional novel, Magic realism, metafiction, Fabulation ( Refer M.H. Abrahms -A Glossary of Literary Terms Peck &Coyle - Literary Terms & Criticism	13	1,4,6
<b>5</b>		Teacher Specific Content		

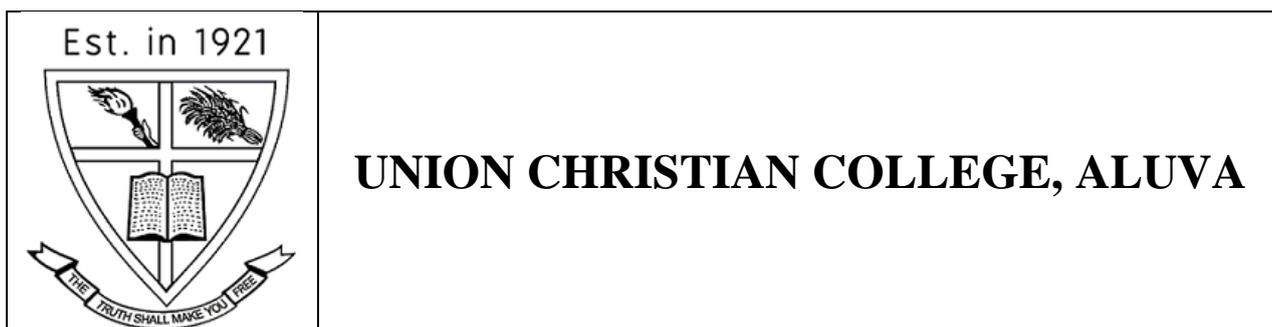
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Group Discussion, Presentation, Brain storming, Question answer Sessions, Seminars																																
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs <table border="1" data-bbox="432 600 759 784"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table> <table border="1" data-bbox="432 826 1481 1191"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>	Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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### References

1. Abrams, M.H & Geoffrey Harpham. *A Glossary of Literary Terms*.
2. Peck, John & Martin Coyle: *Literary Terms and Criticism: Palgrave Key Concepts*, Palgrave, 2002
3. Twain, Mark : *The Adventures of Tom Swayer*

### SUGGESTED READINGS

1. Allen, Walter. *The English Novel : A Short Critical History*
2. Walker, Hugh. *The English Essay and the Essayists*. Books way, 2011
3. Ramussen, Kent.R. *Critical Insights: The Adventures of Tom Sawyer*. Salem Press, 2022



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Reading Malayalam Cinema</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC4DSEENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course aims to provide students with an in-depth analysis of the historical, cultural and artistic dimensions of Malayalam Cinema. Through critical readings, discussions, and film screenings, students will explore key themes, movements, and trends within the Malayalam film industry.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand historical development of Malayalam Cinema	K &U	4&8
2	Analyse the cultural representations and influences within Malayalam Cinema	A	3&6
3	Develop critical thinking skills through the analysis of cinematic techniques, narrative structures, and thematic elements in Malayalam	A&E	4&8
4	Enhance the research and presentation skills by working on individual or group projects related to specific aspects of Malayalam Cinema	C	1&2
5	Appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity	Ap	1,2&3

6	Evaluate major film movements, popular and artistic films and create comparative studies	An &E	1,4&7
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

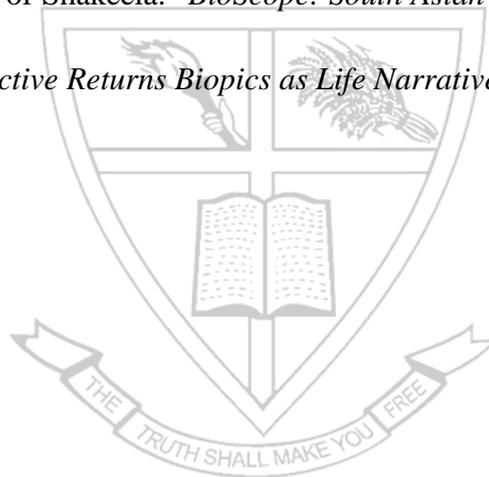
Module	Units	Course description	Hrs	CO No.
1 Classic Cinema	1.1	“Intimate Terrors: Changing Representations of Structural Violence Against Women in Malayalam cinema”. R. K. Menon	5	2,3,4,5
	1.2	“G. Aravindan’s <i>Kanchanasita</i> “Film Form Meets Mythic Imagination”. C.S. Venkiteswaran	5	2,3,4,5
	1.3 Practicum	<i>Chemmeen.</i> (1965), directed by Ramu Kariat	3	2,3,4,5
	1.4 Practicum	<i>Kanchana Sita</i> (1978) directed by G. Aravindan	2	
2 Middle Cinema	2.1	“Casting Gendered Subalternities: A Reading of Padmarajan’s <i>Kallam Pavitran</i> . Binu K.D and Rajesh James	5	2,3,4,5
	2.2	“Materialities, subjectivities and the symbolic spaces of destruction and Hope in K.G. George’s Films”. Archana Vasudev	5	2,3,4,5
	2.3 Practicum	<i>Kallan Pavithran</i> (1981), directed by P.Padmarajan	3	2,3,4,5
	2.4 Practicum	<i>Panchavadi Palam</i> (1984) directed by K.G. George	2	
3 Comedy/A ction	3.1	“The Laughter Films and Reconfiguration of Masculinities”. Jenny Rovena	5	1,2
	3.2	“ <i>Ayyappanum Koshiyum: The Insult</i> and Ideals of Masculinity”. Srivatsan S	5	1,2
	3.3 Practicum	<i>In Harihar Nagar</i> (1990) directed by Siddique-Lal	3	2,3,4,5
	3.4 Practicum	<i>Ayyappanum Koshiyum</i> (2020) directed by Sachi	2	
	4.1	“Cinematic Cartography: Landscape as Language in Lijo Jose Pellissery Movies”. George Sebastian and Bibin Sebastian	5	2, 3&5

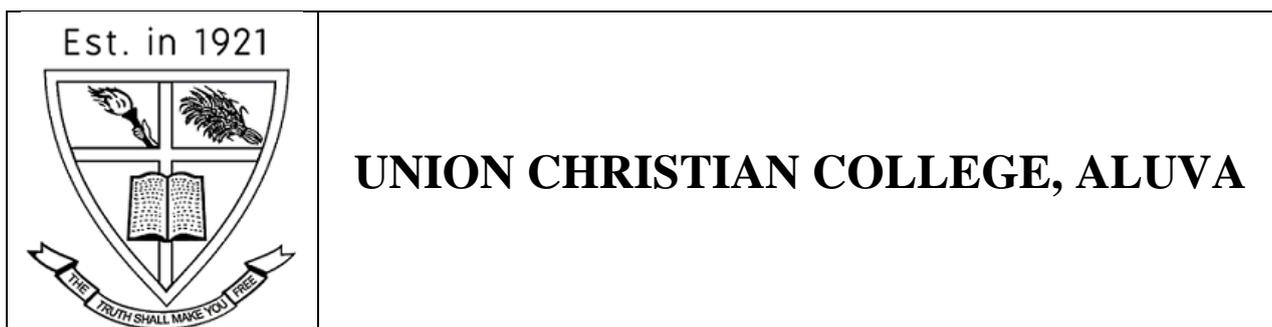
4 Popular/Contemporary Cinema	4.2	“Construction and contestation of identity and politics: Transgender people in contemporary Malayalam cinema”. Anu Kuriakose	5	3,4 &6
	4.3	“Reconstructing Body Perceptions: A Critical Analysis of Fahad Fazil’s Cinematic Representations”. K.P. Jayakumar/Sajin P.J	5	3, 5 &6
	4.4 Practicum	<i>Manichitrathazhu</i> (1993), directed by Fazil	4	1,2, 5&6
	4.5 Practicum	<i>Amen</i> (2013) directed by Lijo Jose Pellissery	4	
	4.6 Practicum	<i>Aalorukkam</i> (2018) directed by V.C. Abhilash	3	
	4.7 Practicum	<i>Home</i> (2021) directed by Rojin Thomas	4	
5	Teacher Specific Content			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, tutorial, Practical, group discussion			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) - 30 marks</b>			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
			Particulars	
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		Descriptive Type	Word Limit	Number of Questions to be added
	Essays	300 words	1 out of 2	1 x 15 = 15
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	Objective type	NA	10 out of 12	1 x 10 = 10
	MCQ	NA	10	1 x 10 = 10
			Total	70

## SUGGESTED READINGS

1. Antony Swetha. "Salt and Pepper @Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry".
2. Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
3. Braudy, Leo & Cohen, Marshall (Eds). *Film Theory & Criticism: Introductory Readings*. Oxford U.P, 2016.
4. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism. Major Critical Approaches to Narrative Film*. Pearson Education, 2009.
5. Corrigan, Timothy. *A Short Guide to writing About Film*, Pearson Education Inc. 2007
6. Hess, John. "Film and Ideology". *Jump Cut*, no. 17, April 1978, pp. 14-16.
7. James, Rajesh. Celluloid Closet: Condensed Queerity and Displacement in *Harikrishnans*. *Gnosis: Vol. 2, No.1* October 2015
8. Kleinmans, Chuck. "Marxism and Film." In *The Oxford Guide to Film Studies*. Edited by John Hill and Pamela Church-Gibson, 106–113. Oxford: Oxford University Press, 1998.
9. Mini, Darshana Sreedhar. "The Rise of Soft Porn in Malayalam Cinema and the Precarious Stardom of Shakeela." *BioScope: South Asian Screen Studies*, vol. 9, no. 1, 2018, pp. 1-23
10. Menon, Bindu. *Affective Returns Biopics as Life Narratives*. *Biography*, Vol. 40, no. 1, Winter 2017





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Reading Culture: Comics, Cartoons and Fairy Tales</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC4DSEENG201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course delves into socio-political discourses within select comics, analyzes the politics of representation in cartoons, and uncovers alternative readings of fairy tales. Through exploring subtexts in popular culture, this course offers a nuanced understanding of popular narratives and their impact on collective consciousness.					
<b>Semester</b>	4	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the socio-political discourses in select comics.	U	1, 3, 6, 7,8
2	Interpret the politics of representation in select cartoons.	U	1, 3, 7, 8
3	Discover the alternative readings of fairy tales.	An	1, 3, 6, 7,8
4	Interpret the subtexts in popular culture.	An	1, 3, 6, 7, 10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	“Man vs Wild: Ecology and the <i>Tintin</i> Series”-Lakshmi Menon	5	1,4
	1.2	“Superman as a Modernist Hero”- Arthur Asa Berger	5	1,4
	1.3	<i>Tintin in Tibet</i>	5	1,4
	Practicum			

2	2.1	“ <i>The Jungle Book</i> is not a Book: Adaptation, Intertextuality and the Hegemonic Text” – Harry Culton	10	2,4
	2.2 Practicum	<i>The Jungle Book</i> (1989) TV series	5	2,4
3	3.1	“Poetic Retelling of Fairy Tales in Anne Sexton’s <i>Transformations</i> ”- Jyoti Sharma	5	3,4
	3.2	Grimm’s “Cinderella” & “Cinderella” – Ann Sexton	5	3,4
	3.3 Practicum	“Little Red Riding Hood” & “Company of Wolves”- Angela Carter	5	3,4
4	4.1	““The Lion King” and “Hamlet” : A Homecoming for the Exiled Child”- Rosemarie Gavin	5	2,4
	4.2	<i>Briar Rose</i> -Jane Yolen	10	3,4
	4.3 Practicum	<i>The Lion King</i> (1994)	5	2,4,
	4.4	<i>River of Stories</i> – Orijit Sen	10	1,4
5		Teacher Specific Component		

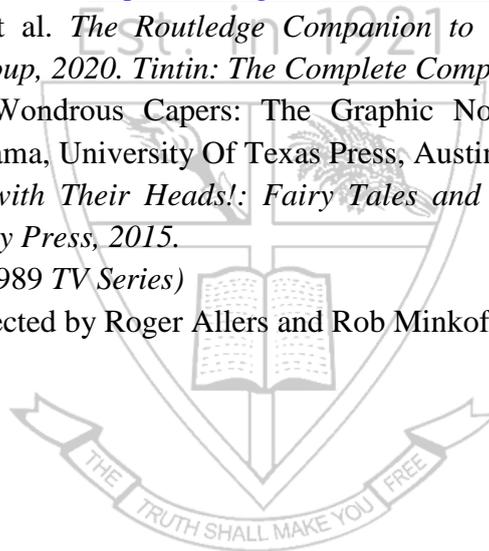
<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>          Direct Instruction: Brainstorming lecture, Explicit Teaching, Interactive Instruction          Active cooperative learning, group discussion, presentation          Practicum on viewing the cartoons, exploring the world of comics, and trying to rewrite other fairy tales</p>																																		
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>B. Semester End Examination ( 50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td style="text-align: center;">Particulars</td></tr> <tr><td style="text-align: center;">Class test</td></tr> <tr><td style="text-align: center;">Seminar</td></tr> <tr><td style="text-align: center;">Assignment</td></tr> </table> <table border="1" style="margin-left: auto; margin-right: auto; width: 100%;"> <thead> <tr> <th style="text-align: center;">Descriptive Type</th> <th style="text-align: center;">Word Limit</th> <th style="text-align: center;">Number of Questions to be added</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Essays</td> <td style="text-align: center;">300 words</td> <td style="text-align: center;">1 out of 2</td> <td style="text-align: center;">1 x 15 = 15</td> </tr> <tr> <td style="text-align: center;">Short Essay</td> <td style="text-align: center;">150 words</td> <td style="text-align: center;">5 out of 8</td> <td style="text-align: center;">5 x 5 = 25</td> </tr> <tr> <td style="text-align: center;">Short Answer</td> <td style="text-align: center;">50 words</td> <td style="text-align: center;">5 out of 8</td> <td style="text-align: center;">5 x 2 = 10</td> </tr> <tr> <td style="text-align: center;">Objective type</td> <td style="text-align: center;">NA</td> <td style="text-align: center;">10 out of 12</td> <td style="text-align: center;">1 x 10 = 10</td> </tr> <tr> <td style="text-align: center;">MCQ</td> <td style="text-align: center;">NA</td> <td style="text-align: center;">10</td> <td style="text-align: center;">1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td style="text-align: center;">Total</td> <td style="text-align: center;">70</td> </tr> </tbody> </table>			Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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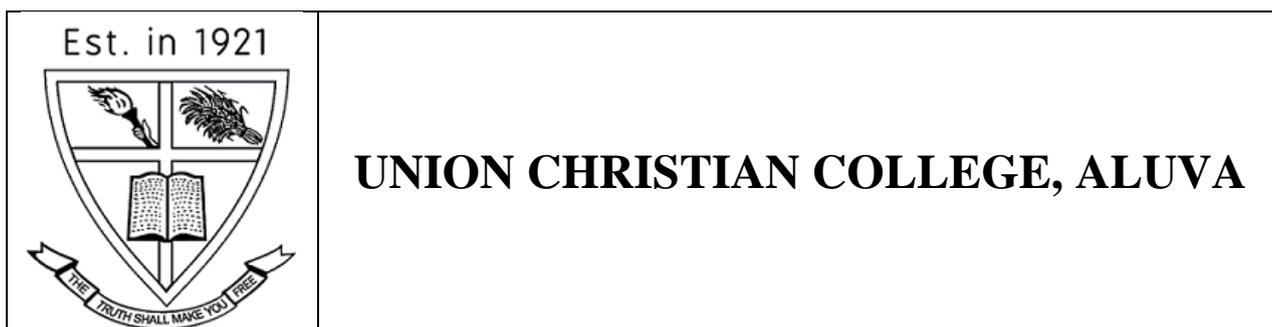
## References

1. Culton, Harry. “*The Jungle Book* is not a Book: Adaptation, Intertextuality and the Hegemonic Text.” *Adaptation*. Vol 15, No. 3, 2022. 366-380.
2. Gavin, Rosemarie. ““The Lion King” and “Hamlet” : A Homecoming for the Exiled Child.” *The English Journal*. Vol. 85, No. 3, 1996, 55-57. Herge. *Tintin in Tibet*. Egmont, 1960.
3. Menon, Lakshmi. “Man vs Wild: Ecology and the *Tintin* Series.” *Tintin in Tibet by Herge: A Critical Companion*. Eds. Anurima chanda and Samrat Sengupta. Orldview, 2021. 102-109. Sen, Orijit. *River of Stories*. Kalpavriksh,1994. Yolen, Jane. *Briar Rose*. Tor Books, 1992.

## SUGGESTED READINGS

1. Bera, Sohini, and Rajni Singh. “Appeal for Embracing Posthumanist Perspectives in Orijit Sen’s *The River of Stories*.” *Journal of Graphic Novels and Comics*, Vol. 13, No. 4, 2021, pp. 536–553, <https://doi.org/10.1080/21504857.2021.1944239>.
2. Bramlett, Frank, et al. *The Routledge Companion to Comics*. Routledge Taylor & Francis Group, 2020. *Tintin: The Complete Companion* by Michael Farr
3. Mehta, Suhaan. “Wondrous Capers: The Graphic Novel in India.” Edited by Frederick Luis Aldama, University Of Texas Press, Austin, 2010, pp. 173–188.
4. Tatar, Maria. *Off with Their Heads!: Fairy Tales and the Culture of Childhood*. Princeton University Press, 2015.
5. *The Jungle Book* (1989 TV Series)
6. *The Lion King*. Directed by Roger Allers and Rob Minkoff. 1994.





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Dynamics of Radio Jockeying, Anchoring and Interviewing</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC4DSEENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course is designed to provide students with a comprehensive understanding of radio jockeying, anchoring, and interviewing techniques. Students will develop the necessary skills to engage and entertain audiences through effective communication, creative scriptwriting, and interviewing strategies.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of radio as a medium, including its historical context, impact, and relevance in contemporary media landscapes.	K, A	1&2
2	Analyse various radio formats and styles, gaining insights into the diverse creative approaches employed in radio production.	A	3
3	Develop essential radio jockeying techniques, including the creation of a distinct personality, voice modulation, live show hosting, and playlist management.	C	3
4	Cultivate interviewing skills, enabling students to conduct thorough research	C	4&5
5	Prepare for interviews, and adeptly handle diverse guests and topics.	C	4&5

6	Hone anchoring skills through scriptwriting, emceeing events, live broadcasts, and mastering audience engagement, Expertise on anchoring skills, sensibilities and challenges of anchoring Strong mindset among students to face the challenges of anchoring,	C, S, I	4&5
7	Idea about need of spontaneous skills Idea on ethical and moral aspects in anchoring	K,A&C	6
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	An overview about the history of Radio broadcasting  Understand different Radio Formats Ethics and Regulations of Radio Broadcasting  Parameswaran, K. <i>Radio Broadcasting: A Reader's Guide</i>	8	1&2
	1.2	Familiarise voice over artist Mike usage and developing styles of speech music and show production  Developing an On-Air Persona Script writing for Radio Research Skills for Radio Topics  Scannell, Paddy. <i>Radio, TV &amp; Modern Life.</i> Kohli, Simran. <i>Radio Jockey: A Handbook</i>	7	1,2&3
	1.3 Practicum	<b>Practicum: Hands on Radio Jockeying, Lessons by Rima</b>  <a href="#">Interesting English vocabulary used by Radio Jockeys - Free English lessons by Rima</a> Radio Talk Show with Mammooty  <a href="https://youtu.be/jm3E_u4iFzA?si=RHRGn4-8cFLYpLzj">https://youtu.be/jm3E_u4iFzA?si=RHRGn4-8cFLYpLzj</a>	15	3
2	2.1	To understand Voicing and Anchoring Language and Diction Pronunciation Understand hosting public events, career guidance and job reference Dutt, Bindiya. <i>Anchoring TV and Live Events.</i>	10	6&7
	2.2 Practicum	<b>Practicum: Talk Show Tips</b>  <a href="https://youtu.be/E5u62b41NV0?si=XNsxAuQq_mFuap5fB">https://youtu.be/E5u62b41NV0?si=XNsxAuQq_mFuap5fB</a>	5	6&7

3	3.1	To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews - On The Spot, Planned, Telephone; Language Skills To know how to conduct insightful and well prepared interviews across genres <i>Basic Interviewing Skills: Raymond L. Gorden</i>	15	4&5
4	4.1	Familiarise Radio Talk shows Understand Public Event Management Skills Familiarise famous interviews Bakshi, Rakesh Anand . <i>Let's Talk On-Air: Conversations with Radio Presenter</i>	5	4&5
	4.2	Practicum: Interview with Dr A.P.J. Abdul Kalam <a href="https://www.youtube.com/watch?v=seve1_Zyq_Nc">https://www.youtube.com/watch?v=seve1_Zyq_Nc</a> Interview with Sachin Tendulkar <a href="https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx">https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx</a>	10	4&5
5		Teacher specific content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture, tutorial, Practical																																		
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td style="text-align: center;">Particulars</td></tr> <tr><td style="text-align: center;">Class test</td></tr> <tr><td style="text-align: center;">Seminar</td></tr> <tr><td style="text-align: center;">Assignment</td></tr> </table> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Descriptive Type</th> <th style="width: 25%;">Word Limit</th> <th style="width: 25%;">Number of Questions to be added</th> <th style="width: 25%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td style="text-align: center;">Total</td> <td style="text-align: center;">70</td> </tr> </tbody> </table>			Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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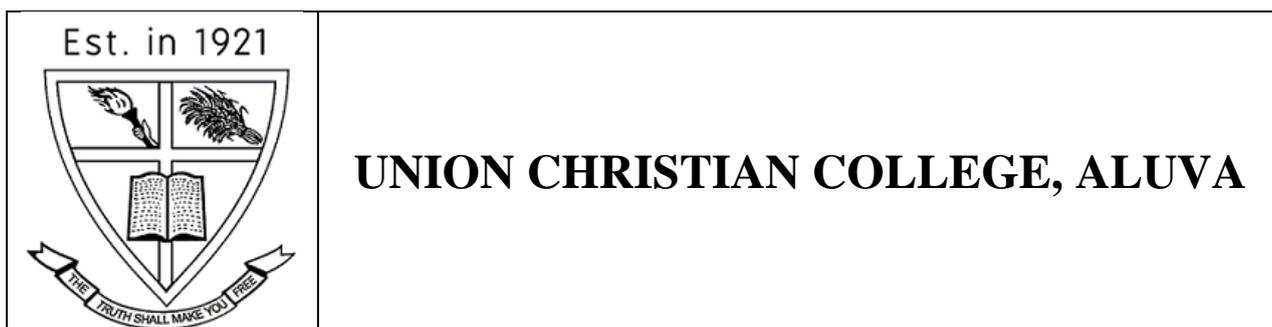
## References

1. Bakshi, Rakesh Anand . *Let's Talk On-Air: Conversations with Radio Presenter-* Dutt, Bindiya. *Anchoring TV and Live Events.*
2. Gordon, Raymond L. *Basics of Interviewing Skills.* Kohli, Simran. *Radio Jockey: A Handbook*
3. Parameswaran, K. *Radio Broadcasting: A Reader's Guide*
4. Scannell, Paddy. *Radio, TV & Modern Life.*

## SUGGESTED READINGS

1. Argenti, Paul A. *Corporate Communication.*
2. Berlo, David. *The Process Of Communication.*
3. Schramm Wilbur, *Men, Messages and Media.*
4. Wilbur Schram, *Mass Communication.*
5. Agee. Warren.K. *Introduction To Mass Communication.* Bitner J, *Mass Communication- An Introduction.*
6. Fedler F, *Introduction To Mass Media.*
7. Keval J Kumar, *Mass Communication In India.*
8. Rivers, W L *Mass Media.*
9. Subir Ghosh, *Communication in India.*





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>War Narratives</b>					
<b>Type of Course</b>	DSC C					
<b>Course Code</b>	<b>UC4DSCENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>Embark on an immersive journey through the intricate tapestry of War Literature, where diverse literary genres become portals into the profound impact of conflict on the human experience. This minor invites you to traverse the realms of poetry, essays, short stories, drama, and novels, unraveling the complexities of war with a focus on fostering critical analysis and empathy.</p> <p>The Minor in War Literature offers a unique opportunity to delve beyond textbooks and into the living narratives of war. By encompassing a spectrum of literary genres, this course transcends traditional boundaries and provides a comprehensive exploration of the conflict's emotional, psychological, and cultural aspects. As students engage with powerful works of poetry, essays, short stories, and a novel adapted into a movie, they refine their analytical skills and develop a deep and empathetic connection to the diverse voices that echo through the pages of war literature. This course goes beyond academic study; it is a transformative journey that enriches the mind and soul, fostering critical thinkers and compassionate individuals prepared to comprehend the complexities of the human experience in times of war.</p>					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyze war literature, identifying major thematic concepts	An	6
2	Examine and analyze gender experiences within the context of war literature	An	7
3	Critically evaluate the moral and ethical dilemmas related to	E	8

	race, identity, and nationalism in war narratives		
4	Reflect on the psychological and personal impacts of war on individuals	An, A, Ap	2, 4, 7
5	Foster empathy through the analysis of emotional and human aspects of war presented in various literary works	An, C	1, 4, 5
6	Evaluate the transition from literature to cinema in war narratives, fostering a trans-disciplinary approach	E	3, 10
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Cacophony of Conflict: Verses Amid Turbulence</b>	1.1	Wilfred Owen: "Dulce et Decorum Est"	2	1
	1.2	e.e. cummings: "my sweet old etcetera"	3	4
	1.3	Najwan Darwish: "The Shelling Ended"	2	3
	1.4	Carol Ann Duffy: "War Photographer"	3	4
	1.5	Carl Sandburg: "Grass"	2	1
	1.6	Zayna Azam: "Write my name on my leg, Mama"	3	5
<b>2</b> <b>Tales of Turmoil: Short Stories of Conflict</b>	2.1	Luigi Pirandello: "War"	3	4
	2.2	Chinua Achebe: "Civil Peace"	3	5
	2.3	Cynthia Ozick: "The Shawl"	4	3
	2.4	Ben Okri: "In the Shadow of War"	2	3
	2.5	Ghassan Kanafani: "Letter from Gaza"	3	4
<b>3</b> <b>War Chronicles: Non-Fiction Insights</b>	3.1	Svetlana Alexievich's speech at the Nobel Banquet in the Stockholm City Hall, 10 December 2015.	3	3
	3.2	Riverbend: "Baghdad Burning: Girl Blog from Iraq"	3	4
	3.3	E M Forster : "Tolerance"	4	1

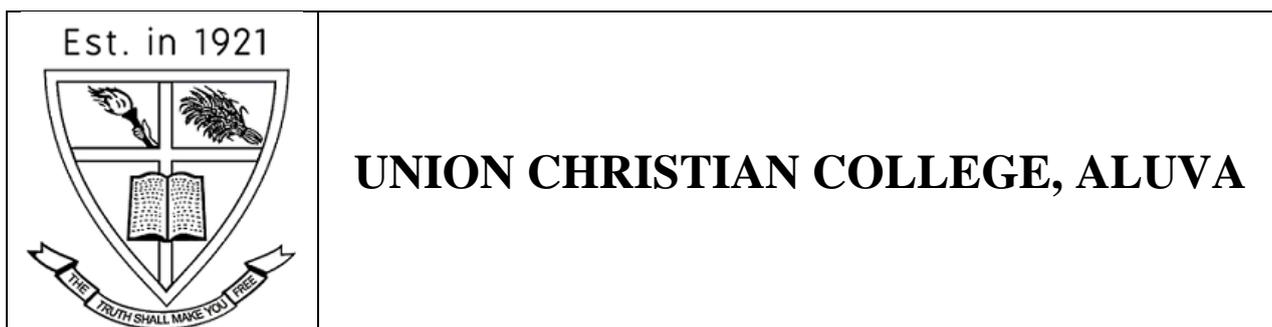
	3.4 Practicum	Jennifer Turpin : “Impacts of War on Women” from <i>Many Faces Women Confronting War</i> .pg (3-9) from “Many Faces Women Confronting War”, The Women and War Reader Ed. Lois Ann Lorentzen and Jennifer Turpin	5	2
<b>4</b> <b>From Page to Screen: War Novels Adapted for the Cinema</b>	4.1	John Boyne : “The Boy in the Striped Pyjamas”(Novel)	10	3,4,5, 6
	4.2	Mark Herman: “The Boy in the Striped Pyjamas”(Film)	5	3,4,5,6
	4.3 Practicum	Thomas Kenneally: <i>Schindler’s Ark</i>	10	3,4,5,6
	4.4 Practicum	Steven Speilberg: <i>Schindler’s List</i>	5	3,4,5,6
<b>5</b>		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture – ICT-enabled</li> <li>● Peer Learning</li> <li>● Learning in the blended mode</li> <li>● Multimodal Learning</li> </ul>							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>.B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>							
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Objective type	NA	10 out of 12	1 x 10 = 10					
MCQ	NA	10	1 x 10 = 10					
		Total	70					

### References

1. Boyne, John. *The Boy in the Striped Pajamas: A Fable*. New York: David Fickling Books, 2006.
2. “Civil Peace.” *Short Stories for Students*.Ed. David Gales. Detroit: Gale,2002. 16-23.
3. Darwish, Najwan, and Kareem James Abu-Zeid. “Three Poems.” *World Literature Today*, vol. 95, no. 3, Jan. 2021, p. 70. <https://doi.org/10.1353/wlt.2021.0071>.

4. Duffy, Carol Ann. *Standing Female Nude*. Pan Macmillan, 2016. Page 5 of Forster, E. M. "Tolerance, Essay." Prof. Nagesh Havanur. Internet Archive, archive.org/details/tolerance-essay-by-e.-m.-forster.
5. Herman, M. (2008). *The Boy in the Striped Pajamas*. Miramax.
6. Kanafani. "Letter From Gaza." 1956 www.marxists.org/archive/kanafani/1956/letterfromgaza.htm. Keneally, Thomas. *Schindler's Ark*. 1982.
7. Lorentzen, Lois Ann, and Jennifer Turpin, editors. *The Women and War Reader*. New York UP, 1998.
8. "My Sweet Old Etcetera." cummings.ee, cummings.ee/book/is-5/poem/two-xi. Owen, W. 2000. "Dulce et Decorum." In Philip, N (ed.) *Best-Loved Poems*. London: Little, Brown, p. 106.
9. Okri, Ben. "In the Shadow of War." *Stars of the New Curfew*. Vintage UK, 1999. Ozick, Cynthia. *The Shawl*. Weidenfeld and Nicolson, 2021.
10. Pirandelloweb.com. "1918 – War (Quando Si Comprende)." *PirandelloWeb*, 30 Aug. 2020, [www.pirandelloweb.com/war](http://www.pirandelloweb.com/war)
11. RIVERBEND. *Baghdad Burning: Girl Blog From Iraq*. The Feminist Press at CUNY, 2005.
12. Setiawan, Rizky. "'Write My Name' by Zeina Azzam: Poem Appreciation - Rizky Setiawan - Medium." *Medium*, 2 Dec. 2023, rizay12.medium.com/write-my-name-by-zeina-azzam-poem-appreciation-1ca425ff5952.
13. Spielberg, Steven, et al. *Schindler's List*. USA, 1993.
14. "The Complete Poems of Carl Sandburg." *Nielsen Library, Adams*. marmot.org/Record/.b10766224.
15. "The Nobel Prize in Literature 2015." *NobelPrize.org*, [www.nobelprize.org/prizes/literature/2015/alexievich/speech](http://www.nobelprize.org/prizes/literature/2015/alexievich/speech).



<b>Programme</b>						
<b>Course Name</b>	<b>English for International Careers</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	UC4SECENG200					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	This course aims at providing students an outline of various English language proficiency tests and global employment opportunities related to them. It also provides the students training in basic skills of language.					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the pattern of major English language proficiency tests across the world.	U	10
2	Develop four basic skills of language	A	4
3	Build grammatically correct and appropriate dialogues for specific purposes	C	1,4,6
4	Be able to present ideas accurately and systematically	A	4
5	Critically evaluate situations	E	1
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

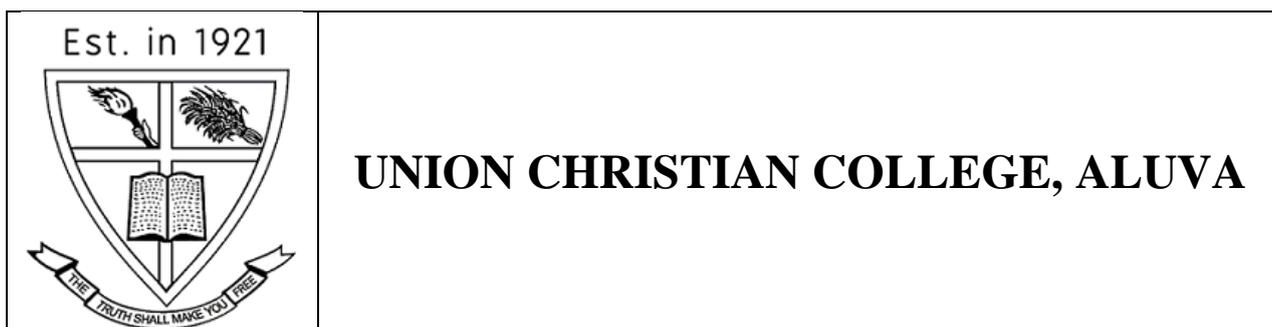
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b>	1.1	Major English language proficiency tests: an Introduction	1	1
	1.2	Structure of tests like IELTS, TOEFL, PTE, etc.	2	1
	1.3	Global job market and English language	1	1
	1.4	Reading skill Overview of the Reading section: question types and time management. Reading for gist and main ideas. Reading for detail and specific information. Reading for inference and understanding the writer's opinion. Review of Reading strategies and techniques. Reading comprehension	11	2,3,4,5
<b>2</b>	2.1	Speaking skill: Overview of the Speaking section: format, assessment criteria, and common topics. Introduction and Interview Individual long turn (Cue Card). Discussion.	6	2,3,4,5
	2.2	Pronunciation and intonation practice.	3	2,3,4,5
	2.3	Listening skill Listening strategies: prediction, note-taking, and understanding accents.	3	2,3,4,5
	2.4	Listening for specific information and main ideas. Listening for detail and inference. Review of Listening strategies and techniques.	3	2,3,4,5
<b>3</b>	3.1	Writing skill Overview of the Writing section: Task 1 (Academic/General Training) and Task 2 (Essay). Understanding task requirements and structure.	7	2,3,4,5
	3.2	Writing Task 1: Describing graphs, charts, and tables (Academic) / Letter writing (General Training). Writing Task 2: Writing an essay. Developing arguments and supporting ideas.	8	2,3,4,5
<b>4</b>		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Interactive sessions Hands-on training Group discussion Mock interview Role play ICT Enabled lectures																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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MCQ	NA	5	5																												
<b>Total Marks</b>			<b>50</b>																												

### SUGGESTED READINGS

1. *The Official Cambridge Guide to IELTS* by Pauline Cullen, Amanda French, and Vanessa Jakeman
2. *IELTS Trainer* by Cambridge English
3. *Barron's IELTS Superpack* by Lin Lougheed
4. *Target Band 7: IELTS Academic Module - How to Maximize Your Score* by Simone Braverman
5. *Vocabulary for IELTS* Advanced by Pauline Cullen
6. *The Official Guide to the TOEFL Test* by Educational Testing Service (ETS)
7. *Barron's TOEFL iBT* by Pamela Sharpe
8. Kaplan's TOEFL iBT Prep Plus by Kaplan Test Prep *Objective Advanced* by Felicity O'Dell and Annie Broadhead. *Objective Proficiency* by Annette Capel and Wendy Sharp.
9. *TOEIC Listening and Reading Test Preparation Guide* by Educational Testing Service (ETS)
10. *Oxford Preparation Course for the TOEIC Practice Tests* by Oxford University Press



<b>Programme</b>						
<b>Course Name</b>	<b>English for Professional Purposes</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	<b>UC4SECENG201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course aims at providing the learner an overview of the world of career building in the twenty-first century along with empowering him/her with necessary communicative skills and employability skills for getting and sustaining a career.					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand the process of choosing careers and common methods of recruitment followed worldwide.	U	2,10
2	To compose well-structured letters	C	4
3	To design Resumes and CVs	C	4
4	To utilize the fundamental skills and etiquette required for facing job interviews and group discussion	A	1,2,4,5,9
5	To prepare official documents like notices, memos, reports etc.	C	4,5
6	To comprehend the basic etiquette and netiquette for maintaining good interpersonal relationship and group dynamics	U	1,4,5,6,8,9,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	Introduction <ul style="list-style-type: none"> <li>● Soft skills and hard skills</li> <li>● Communication skills</li> <li>● Employability skills</li> <li>● How to plan your career</li> <li>● The job market</li> </ul>	3	1
	1.2	Job application letter and email <ul style="list-style-type: none"> <li>● Components of a job application letter.</li> <li>● How to write an effective job application letter</li> <li>● How to write a follow-up letter/email</li> <li>● Dos and don'ts in a job application letter</li> </ul>	5	2
	1.3	Resume and CV <ul style="list-style-type: none"> <li>● Significance</li> <li>● Components/structure</li> <li>● Difference between a Resume and CV</li> <li>● How to prepare an attractive Resume</li> <li>● What not to write in a Resume</li> </ul>	7	3
2	2.1	Interview skills <ul style="list-style-type: none"> <li>● Types and significance of job interviews</li> <li>● Preparing for a job interview</li> <li>● Major questions asked at job interviews and how to answer them effectively</li> <li>● Creating the best impression</li> <li>● Interview etiquette: Dos and Don'ts</li> </ul>	8	4
	2.2	Group discussion <ul style="list-style-type: none"> <li>● Types, significance and purpose of GD</li> <li>● Preparing for a group discussion</li> <li>● Skills required</li> <li>● Etiquette: Dos and Don'ts</li> </ul>	7	4
	3.1	Language skills for workplace <ul style="list-style-type: none"> <li>● Letters for various purposes (leave application, transfer requests, application for promotion, business letters etc.)</li> <li>● Notices</li> <li>● Memos</li> <li>● Orders</li> <li>● Agendas</li> <li>● Reports</li> <li>● Social media management</li> </ul>	8	2,5

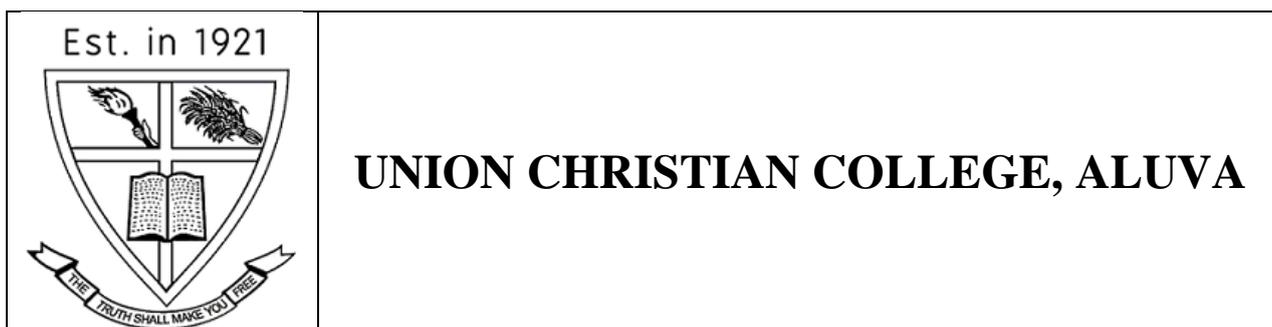
3	3.2	Interpersonal skills and group dynamics in workplace <ul style="list-style-type: none"> <li>● Emotional intelligence</li> <li>● Leadership quality</li> <li>● Empathy</li> <li>● Relationship building</li> <li>● Negotiation</li> <li>● Non-verbal Communication (Model conversations)</li> </ul>	5	6
	3.3	Etiquette and netiquette <ul style="list-style-type: none"> <li>● Dos and Don'ts in workplace</li> </ul>	2	6
4		Teacher specific component		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Interactive sessions Hands-on training Group discussion Mock interview Role play ICT Enabled lectures																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA)</b> Continuous Comprehensive Assessment (CCA – 25 Marks) <b>B. Semester End Examination</b> Written Examination – 50 marks																														
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### SUGGESTED READINGS

1. Barker, Alen. *Improve Your Communication Skills*. Kogan-Page. 2007 Hitchens, Paul. *The one Page CV*. Pearson. 2013
2. Holmes, Karen. *What Employers Want: The Employability Skills Handbook*. Trotman Education. 2017
3. Hunting, Jim. *Interview Preparation: How to Improve your Job Interview Skills and Be Yourself*. Amazon Digital Services LLC. 2019
4. Ryan, Robin. *60 Seconds and You're Hired!*. Penguin. 2016
5. Trought, Francis. *Brilliant Employability Skills*. Pearson Education Ltd. 2017
6. Winter, Sean. *Job Interview Preparation and Communication Skills*. Native Publisher. 2020





<b>Programme</b>						
<b>Course Name</b>	<b>English for the Financial Sector</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	<b>UC4SECENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>The course is a vital skill enhancement program for undergraduate students majoring in any discipline. It prepares them to meet the linguistic demands of the global financial industry, thereby enhancing their employability, professional growth, and academic success. It is designed to enhance the communicative competence of undergraduate students, equipping them with the specialized language skills necessary to excel in the financial industry. By learning this course, the student demonstrates commitment to acquiring a comprehensive education that meets the evolving needs of the marketplace.</p>					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a strong grasp of key financial terms and jargon commonly used in financial reports, such as assets, liabilities, equity, revenue, expenses, profit, loss, and cash flow.	U	1
2	Communicate financial concepts and opinions with confidence.	A	5
3	Read and interpret core financial statements, including the balance sheet, income statement, and cash flow statement, to understand a company's financial health.	An	2
4	Present financial information and analysis verbally in a professional manner, tailored to different audiences (e.g., investors, stakeholders, colleagues).	S	4

5	Handle client inquiries and complaints effectively, using appropriate language and tone.	A	4
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Mastering</b> <b>Financial</b> <b>English:</b> <b>Vocabulary and</b> <b>Professional</b> <b>Communication</b>	1.1	The Organization of Financial Industry	5	1
	1.2	Mergers and acquisitions	2	4
	1.3	Business Correspondence- I (pp 23-27) & II(32-35)	8	5
<b>2</b> <b>English for</b> <b>Financial</b> <b>Markets and</b> <b>Banking:</b> <b>Communication</b> <b>and Concepts</b>	2.1	Retail Banking & Loans and Credit	5	1
	2.2	Accounting & Central Banking	5	3
	2.3	Foreign Exchange & Stock and Shares	5	1
<b>3 Mastering</b> <b>Communication:</b> <b>Essential Skills</b> <b>for Financial</b> <b>Professionals</b>	3.1	Meetings I (50-53)& II(59-62)	5	2
	3.2	Presentations I (101-105)& Presentations II(111-114)	8	4,5
	3.3	Telephoning	2	5
4		Teacher Specific Content		

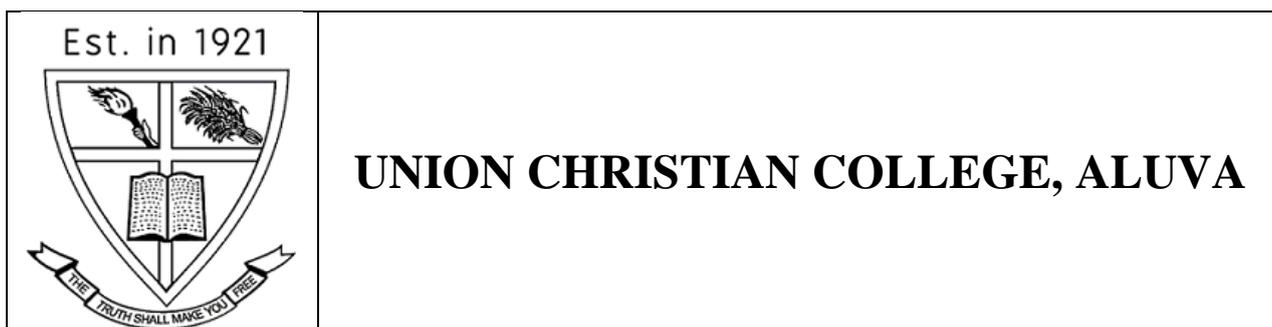
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, E-learning, Interactive instruction, Seminar Presentations, Flipped Classroom, In –Class discussions																																				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA- 25 Marks)</b> B. Semester End Examination  Written Examination – 50 marks, duration – 1.5hrs <table border="1" data-bbox="435 607 834 831"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment/Presentation</td></tr> <tr><td>Mock interview</td></tr> <tr><td>Viva</td></tr> </table> <table border="1" data-bbox="376 835 1417 1279"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3" style="text-align: right;"><b>Total Marks</b></td> <td style="text-align: center;"><b>50</b></td> </tr> </tbody> </table>				Particulars	Class test	Assignment/Presentation	Mock interview	Viva	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	<b>Total Marks</b>			<b>50</b>
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### References

1. Murphy, Herta A., Herbert W. Hildebrandt, and Jane P. Thomas. *Effective Business Communication*. McGraw Hill Education, 2017.
2. MacKenzie, Ian. *Financial English: With Mini-Dictionary of Finance*. Reprint ed., Language Teaching Publications, 1995.
3. MacKenzie, Ian. *Professional English in Use*. Cambridge UP, 2008.

### SUGGESTED READINGS

1. MacKenzie, Ian. *English for the Financial Sector*. Cambridge UP, 2008.



<b>Programme</b>							
<b>Course Name</b>	<b>Literature and Environment</b>						
<b>Type of Course</b>	VAC						
<b>Course Code</b>	UC4VACENG200						
<b>Course Level</b>	200-299						
<b>Course Summary</b>	The course offers a unique exploration of eco-literature, connecting literary works with environmental issues to deepen participants' understanding of ecological challenges and inspire meaningful contributions to sustainability through the lens of literature. Participants will engage with thought-provoking texts, fostering a deeper appreciation for the interconnectedness between literature, culture, and the environment.						
<b>Semester</b>	4		Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others		
		3	0	0	0	45	
<b>Pre-requisites, if any</b>							

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend importance of environment for the human sustenance	U	3
2	Explore the different ecosystems and its importance of preserving it	A	2
3	Inculcate an ecological awareness about the relevant ecological issues	A	6
4	Appreciate and interpret ecological concerns depicted in the visual platform	E	8
5	Apply ecological logic in everyday life	C	10
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

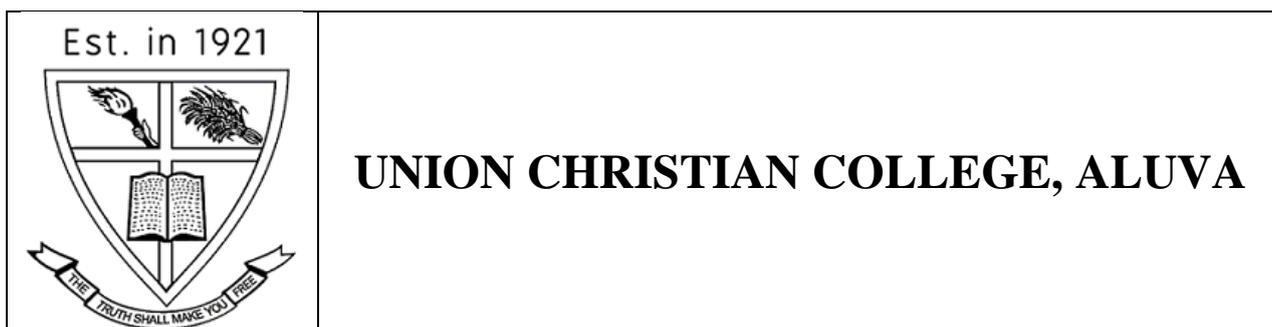
Module	Units	Course description	Hrs	CO No.
1. Ecology and Ecosystem	1.1	Rachel Carson : <b>A Fable for Tomorrow</b> The Silent Spring (Chapter One)	5	1
	1.2	Aloka Debi: <b>Types of Ecosystem</b> . Environmental Science and Engineering, 2 <sup>nd</sup> edn. Kolkata: University Press, 2012. pp 62-66 print	5	2
	1.3	A.K Ramanujan: <b>Ecology</b>	5	4
2. Man and Environment	2.1	William Wordsworth : <b>The World is too much with us</b>	2	2
	2.2	Sujatha Bhatt: <b>The First Meeting</b>	2	2
	2.3	David Orme: <b>The Day the Bulldozers Came</b>	2	3
	2.4	Vaikom Muhammed Basheer : <b>The Inheritors of the Earth</b>	4	3
	2.5	Rayson K Alex ,Poornima G: <b>E for Elephant:Tales of Elephants and Beyond- Chapter Two</b> Madampu Kunjukuttan trn. by Greenbooks Pvt Ltd	5	1
3 Ecological Concerns through Ecofilms	3.1	A. Steve Cutts : <b>Man</b> B. Steve Cutts: <b>Man 2020</b> C. Andy Matthews: <b>The Seed</b>	5	4,5
	3.2	A. Roman Pennes: <b>One Earth</b> B. Meshmind: <b>Plastik</b> C. Ishan Raut: <b>Waste</b>	5	4,5
	3.3	A. <b>Tomorrow</b> <a href="#">Tomorrow, an animated film about climate change (English version) (youtube.com)</a> B. Vincent Eckert: <b>In the Green</b>	5	4,5
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening.
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																													
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	B. Semester End Examination																													
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### SUGGESTED READINGS

2. Vandana Shiva: *Staying Alive: Women Ecology Survival in India*
3. Laurence Buell : *The Environmental Imagination*
4. Carolyn Merchant (Ed.) : *Ecology: Key Concepts*
5. Cheryl Glotfelty and Harold Fromm (Eds.) : *The Ecocriticism Reader*
6. Greg Gerrad : *TheGreen Studies Reader*
7. Ramachandra Guha: *Environmentalism A Global History*
8. *Textbook of Environmental Studies for Undergraduate Courses* 3 edition University Grants Commission
9. *Nature Anthem: A Textbook of Environmental Studies*.ed Anitha R, Jimmy James. Mahatma Gandhi University, Kottayam



<b>Programme</b>						
<b>Course Name</b>	<b>Literature and Law</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	UC4VACENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	<p>This course explores the intersections between law and literature as represented in poetry, short fiction, drama, fiction and cinema. Literary and cinematic portrayals of law, power, justice, authority, surveillance, totalitarianism etc will be analysed to derive varied perspectives and interpretive possibilities of law. Brief considerations on the ambiguities and ambivalences triggered by the philosophical, ethical, political, social and humanistic approaches to law will be attempted. The course will provide a broad, theoretically focused understanding of ideas like sovereignty, surveillance, citizenship, human rights, identity etc. The variations in the treatment of the concept of law in different genres will unpack the stylistic diversities, cultural differences, and hermeneutic complexities involved in legal discourses and narratives.</p>					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>						45

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the process of formation of laws and reflect on their philosophy and values systems.	K, U	1, 3
2	Analyse the various representations of law in literary/visual texts.	An	1, 3
3	Evaluate the socio-cultural and ethical influences on/of the literary representations of law and authority.	E, I	6, 8

4	Critically analyse the perceptions and practice of power and law in literature and society.	An, U	1, 6
5	Appreciate the role of literature and movies in contextualizing law and inclusive moral practices.	Ap, E	4, 7, 8
6	Generate new discourses on law and literary sensibilities with socio-culturally suitable rhetoric, applying literary theory.	C, A, S	2, 4, 5, 9
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Theoretical Explorations : Law &amp; Literature</b>	1.1	“How Law is Like Literature?” by Ronald Dworkin (in <i>A Matter of Principle</i> . Harvard UP, 1985. pp 146 - 166)	10	1, 3
	1.2	“Panopticism” by Michel Foucault (in <i>The Information Society Reader</i> ed. Frank Webster. Routledge, 2004. pp. 304 - 312)	5.	1, 4
<b>2</b> <b>Narratives of Authority</b>	2.1	‘Before the Law’ by Franz Kafka	2	2, 3, 6
	2.2	“Law Like Love” by W. H Auden	2	3, 5
	2.3	“Justice” by Langston Hughes	1	2, 3
	2.4	<i>Merchant of Venice</i> (Act 4 Scene 1) by William Shakespeare	7	2, 3
	2.5	<i>A Short Film About Killing</i> (Movie directed by Krzysztof Kieslowski, 1988)	3	5, 6
<b>3 Discourse(s) of Power</b>	3.1	<i>Nineteen Eighty-Four</i> by George Orwell	15	2, 3, 4, 5
<b>4</b>		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 1. Lecture 2. Class Discussions 3. Seminars/Presentations			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
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### References

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2. Frank Webster, editor. *The Information Society Reader*. Routledge, 2004.

### SUGGESTED READINGS

1. Albert Camus – *The Stranger*
2. ---. – *The Just Assassins*
3. ---. – *The Rebel*
4. Anand - *Desert Shadows*. Translated by K M Sherief (Marubhoomikal Undaakunnathu)
5. ---. – *The Book of Destruction*
6. Faiz Ahmed Faiz – “Speak”
7. Franz Kafka – ‘In the Penal Colony’
8. Franz Kafka – *The Trial*
9. Fyodor Dostoevsky – *Crime and Punishment*
10. ---. – *The Brothers Karamazov*
11. Giorgio Agamben – *What is an Apparatus? and Other Essays*. Translated by David Kishik and Stefan Pedatella. Stanford UP, 2009.
12. ---.–*Creation and Anarchy* Translated by Adam Kotsko. Stanford UP, 2019. Herman Melville – ‘Bartleby, the Scrivener’

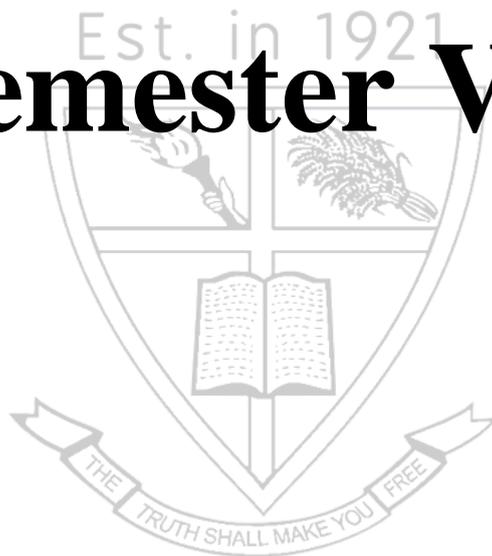
13. Jacques Derrida – *Before the Law: The Complete Text of Prejudges*. U of Minnesota P. 2018.
14. ---. 'Force of Law' Langston Hughes – "Justice"
15. Lenora Ledwon - *Law and Literature: Text and Theory*. Routledge, 1996. Mahashweta Devi – 'Draupadi' translated by Gayatri Chakravarti Spivak Mahashweta Devi - *Mother of 1084*.
16. María José Falcón y Tella – *Law and Literature*. Brill, 2016.
17. Michel Foucault - *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. Vintage, 1995. V Vijayan – 'After the Hanging' (Kadaltheerathu) Reginald Rose – *Twelve Angry Men* (Play)
18. Richard A. Posner – "Law and Literature: A Relation Reargued"
19. ---. – *Law and Literature*. Harvard UP, 2009.
20. Richard Weisberg - *The Failure of the Word: The Protagonist as Lawyer in Modern Fiction*
21. Shakespeare – *Julius Caesar*
22. Sophocles - *Antigone*
23. Shoshana Felman – "Introduction" to *The Juridical Unconscious: Trials and Trauma in the 20th Century*. Harvard UP, 2002.
24. Susan Glaspel - *Trifles*
25. Walter Benjamin – "Critique of Violence"

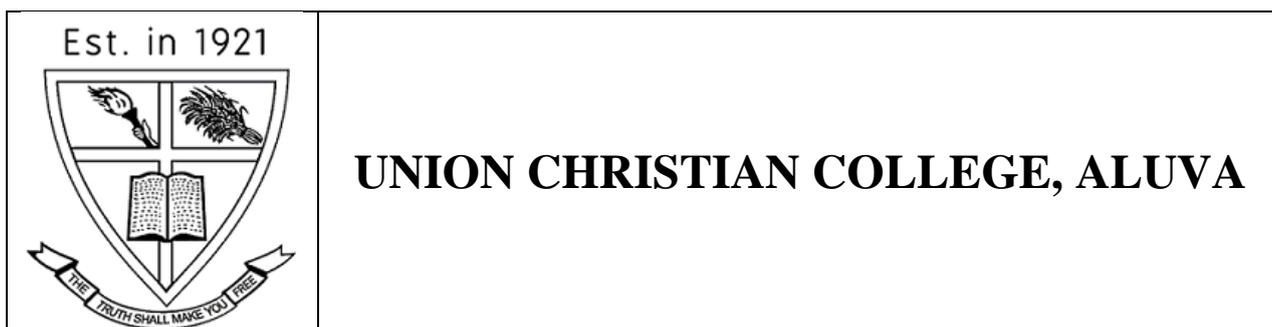
**Suggested Movies:**

26. *12 Angry Men* – Dir. by Sidney Lumet *A Few Good Men* – Dir. by Rob Reiner *Dekalog* – Dir. by Krzysztof Kieslowski
27. *The Shawshank Redemption* – Dir. by Frank Darabont *Ek Ruka Hua Faisla* – Dir. by Basu Chatterjee *Hazaar Chaurasi Ki Maa* – Dir. by Govind Nihalani *Jaane Bhi Do Yaaro* – Dir. by Kundan Shah
28. *Kallan Pavithran* – Dir. by P Padmaraan
29. *Nizhalkuthuk* – Dir. by Adoor Gopalakrishnan
30. *Nna Thaan Case Kodu* – Dir. by Ratheesh Balakrishnan  
*Piravi* – Dir. by Shaji N Karun

Est. in 1921

# Semester V





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>AMERICAN LITERATURE</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	UC5DSCENG300					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	The course introduces the students to the discipline of American literature and its growth and development. The course intends to equip the students to achieve knowledge about social, political, cultural and literary elements of American literatures and its literary evolution.					
<b>Semester</b>	5	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To analyse the social issues discussed in the prescribed works	An	PO1
2	To analyse the major themes and cultural influences in selected American prose	An	PO1
3	To appreciate the socio-political and cultural elements discussed in selected poems	Ap	PO8
4	To assess the cultural and social issues embedded in American fiction	E	PO8
5	To evaluate the complex human relationships and social issues presented in the prescribed drama	E	PO6
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**- Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 Prose</b>	1.1	M.H. Abrams <i>A Glossary of Literary Terms</i> - Periods of American Literatures	4	1,2
	1.2	Ralph Waldo Emerson – Art	4	1,2
	1.3 Practicum	Mark Twain - Corn-pone opinions	4	1,2
	1.4 Practicum	Booker T. Washington – A Slave Among Slaves, Chapter 1 of <i>Up from Slavery</i>	3	1,2
<b>2 Poetry</b>	2.1	Walt Whitman- I Hear America Singing	3	1, 3
	2.2	Emily Dickinson – The Last Night That She Lived	2	1, 3
	2.3	Robert Frost – Mending Wall	2	1, 3
	2.4 Practicum	E. E. Cummings-pity this busy monster, manunkind	2	1, 3
	2.5 Practicum	Sylvia Plath – Mirror	2	1, 3
	2.6 Practicum	Joy Harjo – Remember	2	1, 3
	2.7 Practicum	Langston Hughes - Harlem	2	1, 3
<b>3 Fiction</b>	3.1	Toni Morrison - Sweetness	5	1, 4
	3.2	Edgar Allan Poe – The Tell-Tale Heart	5	1, 4
	3.3	Ambrose Bierce – An Occurrence at Owl Creek Bridge	5	1, 4
	3.4 Practicum	Ernest Hemingway- <i>The Snows of Kilimanjaro</i>	15	1, 4
<b>4 Drama</b>	4.1	Arthur Miller – All My Sons	15	1, 5
<b>5</b>		Teacher specific content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lectures, Readings, Group Discussions, Debates, Panel Discussions
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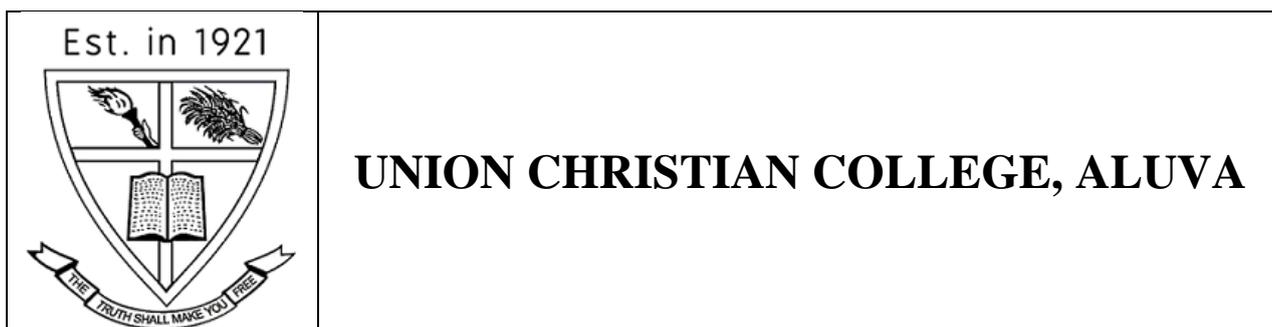
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>							
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Particulars								
Class test								
Seminar								
Assignment								
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs							
	Descriptive Type	Word Limit	Number of Questions to be added	Marks				
	Essays	300 words	1 out of 2	1 x 15 = 15				
	Short Essay	150 words	5 out of 8	5 x 5 = 25				
	Short Answer	50 words	5 out of 8	5 x 2 = 10				
	Objective type	NA	10 out of 12	1 x 10 = 10				
	MCQ	NA	10	1 x 10 = 10				
			Total	70				

### References

1. Gray, Richard. *A History of American Literatures*, Wiley Blackwell, 2011.
2. Oliver, Egbert S (Ed). *American Literature 1890-1965*, Eurasia Publishing House, 1967. Samuelson, Fisher and Vaid, Reninger. *American Literature of the Nineteenth Century*, Eurasia Publishing House, 1955.
3. Booker T Washington – *Up From Slavery An Autobiography*, Doubleday, Page and Co, 1907.

### SUGGESTED READINGS

1. Balton, Alan: *An Introduction to Contemporary American Fiction*
2. Conkins, Paul C.: *Puritans and Pragmatists*
3. Cunliffe, Marcus: *The Literatures of the United States*
4. Ford, Boris..Ed. *The New Pelican Guide to English Literature. Vol.9, American Literature*, Penguin, 2000
5. Hart.D., James : *The Oxford Companion to American Literature*, OUP, 2018 Reads, Notion. *History of American Literature*, Notion Press, 2019 Spiller, Robert E.: *The Cycle of American Literature*
6. Vallath, Kalyani. *A Contemporary Encyclopaedia of Literature of the Americas. Vol.1 & 2*, Bodhi Tree Books, 2023



<b>Programme</b>	<b>BA (Hons) English</b>				
<b>Course Name</b>	<b>An Introduction to Literary Criticism</b>				
<b>Type of Course</b>	DSC A				
<b>Course Code</b>	UC5DSCENG301				
<b>Course Level</b>	300-399				
<b>Course Summary</b>	Provides an introduction to the major concepts in literary criticism and theory				
<b>Semester</b>	5	Credits			4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
					Total Hours 60
<b>Pre-requisites, if any</b>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Summarise the major ideas in literary criticism.	U	1,2
2	Explain the different concepts in classical criticism both western and eastern.	U	1,2
3	Survey the key aspects of literary criticism through the centuries.	An	1,2,10
4	Apply the basic concepts of criticism in literary texts.	A and Ap	1,2,10
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

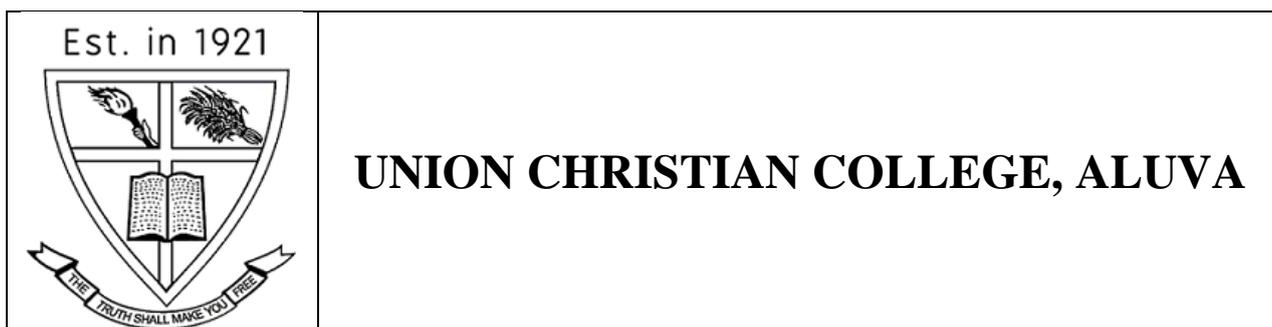
Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Classical and Neo Classical Criticism</b>	1.1	Classical Literary Criticism : Plato and Aristotle (Habib, Literary Criticism from Plato to the Present, pg 1-15) Horace and Longinus (Habib, Literary Criticism from Plato to the Present, pg 35- 37)	5	1,2,3
	1.2	Renaissance and Beyond: Philip Sydney (Habib, Literary Criticism from Plato to the Present, pg. 91-93) Neoclassicism in England : John Dryden, Alexander Pope, Aphra Behn, Samuel Johnson(Habib, Literary Criticism from Plato to the Present, pg 107 to 113)	5	1,2,3
	1.3	Romanticism in England and America: (Habib, Literary Criticism from Plato to the Present, pg 153 to 166)	5	1,2,3
<b>2</b> <b>Twentieth Century Criticism</b>	2.1	The Twentieth Century: A Brief Introduction (Habib, Literary Criticism from Plato to the Present, pg 189 to 202.)	5	1,2,3
	2.2	F.R. Leavis (Habib, Literary Criticism from Plato to the Present, pg 202 to 206)	5	1,2,3
	2.3	The Heterological Thinkers: Schopenhauer, Nietzsche, Bergson and Arnold. (Habib, Literary Criticism from Plato to the Present, pg 181to 185)	5	1,2,3
<b>3</b> <b>Indian Aesthetics</b>	3.1	Indian Aesthetics: A Historical and Conceptual Overview (Mini Chandran and Sreenath VS, An Introduction to Indian Aesthetics, pg.1 to 31)	8	2
	3.2	Basics of Bhava and Rasa: ( Neerja A Gupta, A Students Hand Book of Indian Aesthetics, pg 27 - 42)	7	2
<b>4</b> <b>Practical Criticism</b>	4.1	Practical sessions on critical analysis of poetry	8	4
	4.2	Practical sessions on critical analysis of prose	7	4
<b>5</b>		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Lecture

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>						
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>						
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs						
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	Assignment (Practical)						
	Descriptive Type	Word Limit	Number of Questions to be added	Marks			
	Essays	300 words	1 out of 2	1 x 15 = 15			
Short Essay	150 words	5 out of 8	5 x 5 = 25				
Short Answer	50 words	5 out of 8	5 x 2 = 10				
Objective type	NA	10 out of 12	1 x 10 = 10				
MCQ	NA	10	1 x 10 = 10				
		Total	70				

### References

1. Habib, M A R. *Literary Criticism from Plato to the Present*, Wiley –Blackwell, 2011
- Habib, M A R. *Modern Literary Criticism and Theory: A History*, Wiley –Blackwell, 2005
2. Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing, 2017
3. Chandran, Mini, Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*
4. Peck, J. & Coyle, M. *Practical Criticism*, Palgrave, 1995
5. Sethuraman, VS, CT Indra, T Sreeraman Ed. *Practical Criticism*. Trinity Press
- 6. SUGGESTED READINGS**
7. Eagleton, Terry. *How to Read Literature*
8. Tyson, Lois. *Critical Theory Today: A User Friendly Guide*
9. Richards, I.A. *Practical Criticism: A Study of Literary Judgement*. London: Routledge & Kegan Paul, 1929.
10. Thomsen, Mads Rosendahl. *Literature: An Introduction to Theory and Analysis*. London: Bloomsbury Academic, 2011.
11. Seturaman, V.S. *Indian Aesthetics: An Introduction*. Trinity Publishers



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>READING SHAKESPEARE</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	<b>UC5DSCENG302</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is designed to familiarize students with William Shakespeare's plays, both tragedy and comedy.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To develop the ability to analyze the themes, characters, language, and dramatic techniques employed by Shakespeare in both plays.	An	1,10
2	To gain insight into the cultural context of Elizabethan England.	U	1,3,10
3	To critically evaluate the moral dilemmas, conflicts, and societal issues presented in the plays.	E	1,8,10
4	To explore the enduring relevance of Shakespeare's plays in contemporary society, discussing how themes and characters resonate with modern audiences and exploring adaptations of the plays in different cultural contexts.	A	1,8,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

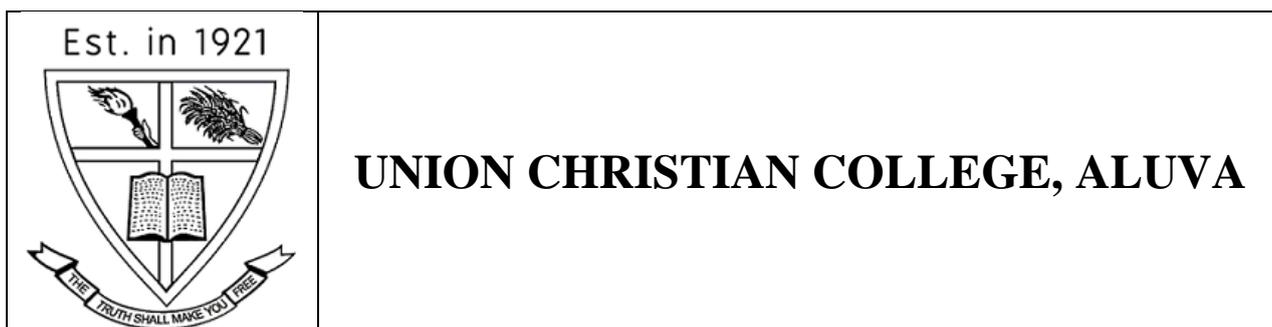
Module	Units	Course description	Hrs	CO No.
1	1.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 1 & 2)	15	1,2,3,4
2	2.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4
3	3.1	<i>As You Like It</i> by William Shakespeare (Acts 1 & 2)	15	1,2,3,4
4	4.1	<i>As You Like It</i> by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions																																			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</b> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td style="text-align: center;">Particulars</td> </tr> <tr> <td style="text-align: center;">Class test</td> </tr> <tr> <td style="text-align: center;">Group activity (Role play)</td> </tr> <tr> <td style="text-align: center;">Assignment</td> </tr> </tbody> </table> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>				Particulars	Class test	Group activity (Role play)	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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## References

1. A.C. Bradley: *The Shakespearean Tragedy*
2. Bill Bryson: *Shakespeare: The World as Stage* K. Chambers: *The Elizabethan Stage*  
Andrew Langley: *Shakespeare's Theatre* Jan Kott: *Shakespeare: Our Contemporary*
3. John Dover Wilson: *Life in Shakespeare's England*
4. Allan Bloom: *Shakespeare's Politics*
5. Chute, Marchette. *Stories from Shakespeare*. Samuel Johnson: *Preface to Shakespeare*
6. Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books. New York, 1998.
7. Hopkins, Lisa. *Beginning Shakespeare*. Manchester University Press. New York, 2005.  
John.F.Andrews.Ed. *Romeo and Juliet ; Critical Essays*.Routledge,2016
8. Joseph Ashby Porter. *Critical Essays on Shakespeare's Romeo and Juliet*.G.K.Hall, Tomarken, Edward. *As You Like It from 1600 to the Present: Critical Essays* William.N. West.*As If ; Essays in As You Like It*, Punctum Books, 2016





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Film Adaptation</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC5DSEENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	Introduces the learner to the greatness and variety of Malayalam literature which stands high among Indian regional languages.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the key principles of adaptation	Understand	3
2	Differentiate the cinematic and language properties in adaptation	Analyse	5
3	Identify the problems involved in the process of adaptation	Analyse	7
4	Explain the factors involved in the adaptations of literature	Analyse	8

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

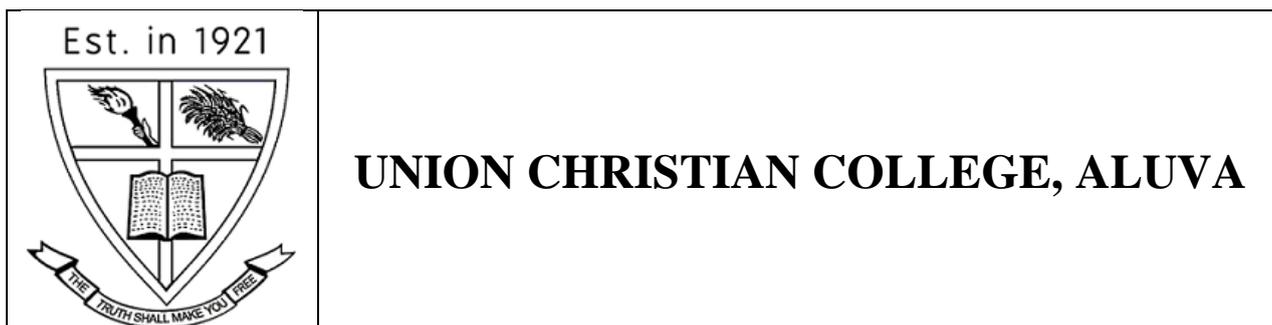
Module	Units	Course description	Hrs	CO No.
<b>1</b>	1.1	Brian McFerlarne: "Novel to Film: An Introduction to the Theory of Adaptation"	10	1
	1.2	<i>Agnisakshi</i> (Shyamaprasad 1999) Meena.T.Pillai : Translation as Adaptation	5	3
<b>2</b>	2.1	Elsie Walker: 'A "Harsh World" of Soundbite Shakespeare: Michael Almereyda's Hamlet.'	10	4
	2.2	Hamlet [Michael Almereyda, 2000]	5	1
<b>3</b>	3.1	C. G. Shyamala: 'A Deconstructive Reading of Satyajit Ray's Pather Panchali.'	10	3

	3.2	Pather Panchali [Satyajit Ray, 1955]	5	4
4	4.1	Krishnakumari M. P.: 'Basheer/Adoor: The Voice Beyond the Wall.' Maria Fas: 'The Walker-Spielberg Tandemand Lesbianism in The Color Purple: "[Spielberg] Don't Like It Dirty"'	7	3
	4.2	Mathilukal [Adoor, 1990] The Colour Purple [Steven Spielberg, 1985]	8	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions																																	
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### References

1. Robert Stam: 'Beyond Fidelity: The Dialogics of Adaptation'
2. Neil Sinyard: *Filming Literature: The Art of Screen Adaptation*, Routledge, 2013  
Julie Sanders: *Adaptation and Appropriation*, Routledge, 2015.
3. George Bluestone: *Novels into Film*, University of California Press, 1968
4. Meena.T.Pillai : *Translating Kerala : The Cultural Turn in Translation Studies*.  
Orient Blackswan, 2024



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Postcolonial Literatures</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG301					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course explores Postcolonial Studies, examining the cultural and political impact of colonialism. Students analyze literature, theories, and histories of postcolonial societies, focusing on identity, power structures, and resistance. Emphasis is placed on engaging with key theorists and authors, developing analytical skills to navigate postcolonial discourse and gain insights into diverse experiences and narratives.					
<b>Semester</b>	5	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the major concepts in Postcolonial studies.	U	PO 6
2	Identify the social and political implication of language in postcolonial discourses.	An	PO 1
3	Analyze gender experiences in postcolonial context.	A	PO 7
4	Critically evaluate the moral and ethical dilemma related to race, identity and nationalism.	E	PO 8
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Introducing Postcolonial Studies	1.1	“From Commonwealth to Postcolonial” <i>Beginning Postcolonialism</i> by John McLeod (Imperialism, Colonialism , Empire Colonies, Settler Nations, Indigenous Cultures, Decolonisation, Postcolonialism, Postcolonial Literature, Postcolonial Criticism, Neocolonialism.)	15	1
2 Postcolonialism and Language	2.1	“The Politics of Language” by Chinua Achebe	3	2
	2.2	Once Upon a Time by Gabriel Okara ( Poem)	2	2
	2.3	"Diwali" Vikram Seth. (poem)	2	2
	2.4	<i>Dream on Monkey Mountain</i> by Derek Walcott ( Play )	8	2
3 Postcolonialism and Gender	3.1	“Gender, Sexuality and Colonial Discourse” from Chapter 2 Colonial and Postcolonial Identities <i>Colonialism/ Postcolonialism</i> by Ania Loomba	9	3
	3.2	“The Girl Who Can” from <i>The Girl who Can and Other Stories</i> by Ama Ata Aidoo ( Story)	2	3
	3.3	“My Husband’s Tongue is Bitter” by Okot p’ Bitek ( Poem)	2	3
	3.4	“The Collector of Treasures” <i>The Collector of Treasures and Other Bostwana Village Tales</i> by Bessie Head ( Story)	2	3
4 Postcolonialism and Race /	4.1	<i>Born a Crime</i> by Trevor Noah ( Novel)	10	4
	4.2	Identity Card by Mahmoud Darwish (Poem)	2	4

Nationalism		The Danger of a Single Story by Chimamanda Adichie ( Ted Talk) <a href="https://www.youtube.com/watch?v=D9Ihs_241zeg">https://www.youtube.com/watch?v=D9Ihs_241zeg</a> (Transcript to be included in the text)	3	4
5		Teacher Specific Content		

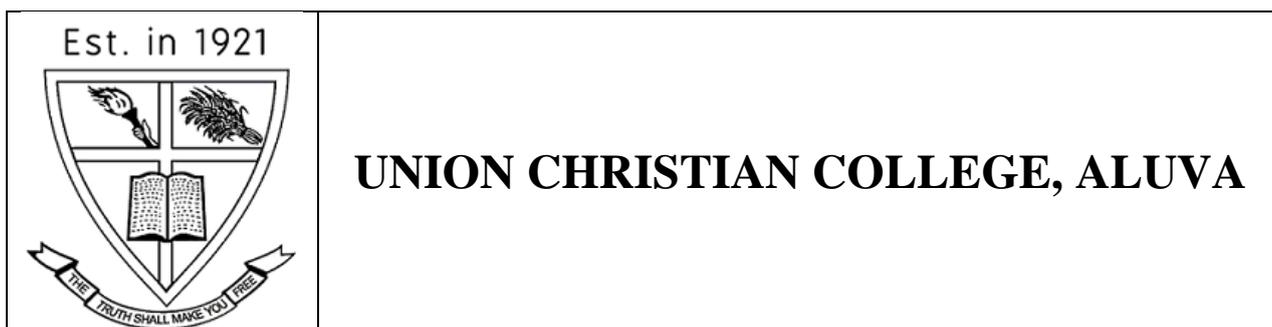
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>							
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type )							
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Assignment								
Descriptive Type	Word Limit	Number of Questions to be added	Marks					
Essays	300 words	1 out of 2	1 x 15 = 15					
Short Essay	150 words	5 out of 8	5 x 5 = 25					
Short Answer	50 words	5 out of 8	5 x 2 = 10					
Objective type	NA	10 out of 12	1 x 10 = 10					
MCQ	NA	10	1 x 10 = 10					
		Total	70					

### References

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Oxford University Press, 2004.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2001.
- Fanon, Frantz, and Charles Lam Markmann. *Black Skin White Masks*. Pluto Press, 2008.
- Coetzee, J. M. *Waiting for the Barbarians*. Vintage, 2004.
- Harasym, Sarah. *The Post-Colonial Critic: Interviews, Strategies, Dialogues ; Gayatri Chakravorty Spivak*. Routledge, 1990.
- <https://jamesclear.com/great-speeches/the-danger-of-a-single-story-by-chimamanda-ngozi-adichie>
- Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 2015.
- McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.
- Neil Lazarus, ed. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge UP, 2004.
- Said, Edward W. *Culture and Imperialism*. Chatto & Windus, 1993.
- Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature Language*. Heineman 1986.

## SUGGESTED READINGS

1. Ahmad, Aijaz. "Jameson's Rhetoric of Otherness and the "National Allegory.""
2. *Social Text*, 17, 1987, pp. 3-25.
3. Anderson, Benedict, and Richard O'Gorman. *Imagined Communities: Reflections on The Origin and Spread of Nationalism*. Verso, 2006.
4. Anderson, Perry. "On the Concatenation in the Arab World." *New Left Review*, 68, 2011, pp. 5-15. Ashcroft, Bill. "Towards a postcolonial aesthetics." *Journal of Postcolonial Writing*, 51.4 (2015): 410-421.
5. Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. Minneapolis: U of Minnesota P, 1996.
6. Bahri, Deepika. *Native Intelligence: Aesthetics, Politics and Postcolonial Literature*. Minneapolis: Minnesota UP, 2003. Baucom, Ian. *Out of Place: Englishness, Empire, and the Location of Identity*. Princeton: PUP, 1999.
7. Bhabha, Homi. *The Location of Culture*. Oxon: Routledge, 1994. Boehmer, Elleke. *Colonial and Postcolonial Literature*:
8. *Migrant Metaphors*. New York: Oxford UP, 1995. Brennan, Timothy. *At Home in the World: Cosmopolitanism Now*.
9. Cambridge: Harvard UP, 1997.
10. Butler, Judith. 'Merely Cultural'. In *New Left Review*, I/227 (January-February 1998): 1-10.
11. Casanova, Pascale. *The World Republic of Letters*. Translated by
12. M. B. DeBevoise. Harvard University Press, 2004. Césaire, Aime *Discourse on Colonialism*, trans. Joan Pinkham (New York: Monthly Review Press, 1972)
13. Chakrabarty, Dipesh, 'Provincializing Europe: Postcoloniality and the Critique of History', *Cultural Studies*, 6.3 (1992), 337-57
14. Crystal Bartolovich and Neil Lazarus, ed. *Marxism, Modernity and Postcolonial Studies* (Cambridge: Cambridge University Press, 2002). Desai, Gaurav and Nair, Supriya. 2005. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*, New Brunswick: Rutgers University Press.
15. Dirlik, Arif. 1994. "The Postcolonial Aura: Third World Criticism in The Age of Global Capitalism". *Critical Inquiry*, 20: 328– 56.
16. Gary Wilder and Jini Kim Watson, eds. *The Postcolonial Contemporary: Political Imaginaries for the Global Present* (Fordham University Press, 2018)
17. Jacques Bidet and Stathis Kouvelakis. Chicago: Haymarket Books, 2009. Leela Gandhi, *Postcolonial Theory* (1998)
18. Lomb, Ania. *Colonialism, Postcolonialism*. Routledge, 2015.
19. McClintock, Anne. 1992. The Angel of Progress: Pitfalls of The Term "Post-Colonialism". *Social Text*, 31/32: 84–98.
20. Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader* (Cambridge: Harvester Wheatsheaf, (1994) Subir Sinha and Rashmi Varma, "Marxism and Postcolonial Theory: What is Left of the Debate? *Special Symposium of the Journal Critical Sociology* (2017)



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	LITERATURE AND ECOLOGY					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC5DSEENG302</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course delves into the intricate relationship between literature and ecology. Through a diverse selection of literary works spanning various genres, time periods, and cultures, students will explore themes such as environmental degradation, sustainability, human-nature interconnectedness, and eco-consciousness.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the evolution of ecocritical perspective in literary studies	Understand	1,2,6,7
2	Explore the ecological values like coexistence and cooperation woven into the imagination and intellectual expressions in poetry	Analyse	1,6,7
3	Inculcate an awareness of the growing environmental issues that can jeopardize the entire human race	Apply	1,6,7
4	Interpret the ecological concerns depicted in the visual platform and apply eco-consciousness and build eco-literacy as social responsibility	Evaluate and Create	1,6,7,8,9,10

***\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)***

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Essays</b>	1.1	William Rueckert. "Literature and Ecology: An Experiment in Ecocriticism" <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> . Ed Cheryl Glotfelty, Harold Fromm, University of Georgia Press, 1996.	5	1
	1.2	Lovelock James (1996) "Gaia". Carolyn Merchant Ed. Key Concepts in Critical Theory. Rawat Publications. Jaipur. pp 351-359.	5	1
	1.3	Chhaya Datar. "Feminist Ecopolitics". <i>Ecofeminism Revisited: Introduction to the Discourse</i> , Rawat Publications 2011.	5	1
<b>2</b> <b>Poems</b>	2.1	William Blake "The Tyger"	3	2
	2.2	Sylvia Plath "Elm"	3	2
	2.3	A.K.Ramanujan "River"	3	2
	2.4	Fathima Asghar "I Don't Know What will Kill Us First: The Race War or What We've Done to the Earth"	3	2
	2.5	Sujatha Bhatt "The Stare"	3	2
<b>3</b> <b>Fiction &amp; Speeches</b>	3.1	Sara Joseph <i>Gift in Green</i> Harper Collins Publishers India, 2011.	5	3
	3.2	Chief Seattle's Speech (1887) translated by Henry A. Smith (Early Reminiscences. Number Ten. Scraps from a Diary. Chief Seattle- A Gentleman by Instinct-His native Eloquence. Etc. Etc" Seattle Sunday Star, October 29, 1887, p3.	5	3
	3.3	Greta Thunberg's Speech at the U.N. Climate Action Summit 23rd of September, 2019	5	3
<b>4</b> <b>Ecocinema</b>	4.1	Victor Velle <i>A Billion Angels</i>	3	4
	4.2	Steve Cutts <i>The Turning Point</i>	3	4
	4.3	<i>Avasavyooham</i> (Habitat) 2022 film in Malayalam Directed by Krishand R K	5	4
	4.4	The Elephant Whisperers 2022 Documentary Directed by Kartiki Gonsalves	4	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Lectures, Readings, Group Discussions, Debates, Panel Discussions

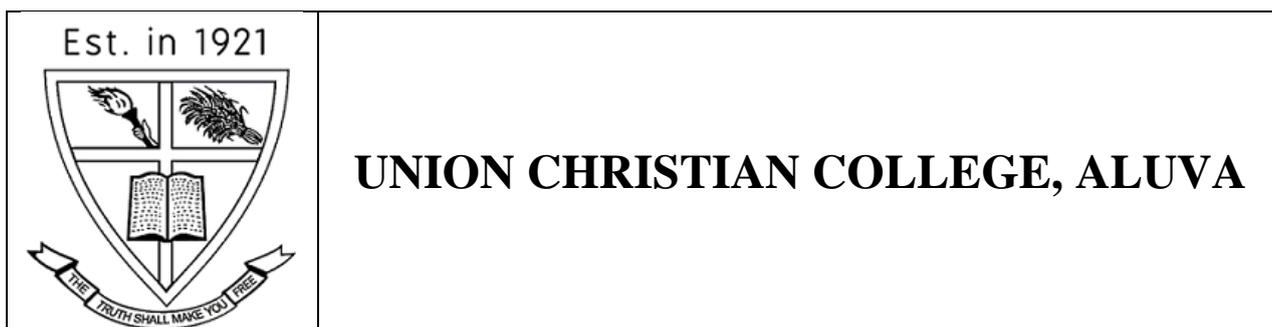
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>						
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>						
	.B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs						
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		<b>Total</b>	<b>70</b>				

### References

1. Glotfelty, Cheryl, Harold Fromm *The Ecocriticism Reader*. Athens and London: The University Press, 1996.
2. Datar, Chhaya. *Ecofeminism Revisited -Introduction to the Discourse*. Rawat Publications, 2011.
3. Merchant, Carolyn. *Key Concepts in Critical Theory: Ecology*. Humanities Press International, 1994.

### SUGGESTED READINGS

1. Henry David Thoreau : *Walden*
2. Laurence Buell : *The Environmental Imagination*
3. Carolyn Merchant (Ed.) : *Ecology: Key Concepts*
4. Cheryl Glotfelty and Harold Fromm (Eds.) : *The Ecocriticism Reader*
5. Greg Garrard : *The Green Studies Reader*
6. Richard Kahn : *Critical Pedagogy, Ecoliteracy & Planetary Crisis*.
7. Greg Garrard : "Ecocriticism and Education for Sustainability." *Pedagogy* 7.3 (2007): 360.Web.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>READING CULTURE: LITERATURE AND FINE ARTS</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG303					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	The course familiarises the important movements in art which were later taken up in literature, thereby the integration of ideas, imagination and expression in different media can be analysed and understood. Every piece of art is considered a text and the practice helps the learner to critique it, considering the implicit meanings and their socio-cultural relevance.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the bond between literature and art	U	1,3
2	Explore the exercise of imagination in art and literature	An	1,3
3	Aware of the social issues voiced through art and literature	An	1.3
4	Interpret the visual and the literary narratives	U	1,2,3,4,6,7,9,10
5	Inculcate an awareness of how the visual and the literary narratives bring about a reconceptualization of what prevails in the society	C	1, 3,6,7

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

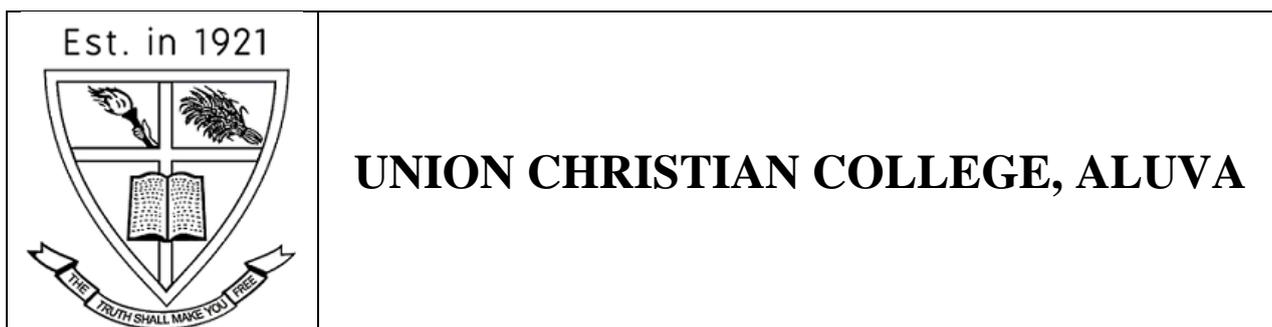
Module	Units	Course description	Hrs	CO No.
<b>1. High Renaissance, the Baroque and Neoclassicism</b>	1.1	“Of Depicting a Tempest”- <i>The Notebooks of Leonardo da Vinci</i> edited by Jean Paul Richter, 1880 <a href="https://www.fromoldbooks.org/Richter-NotebooksOfLeonardo/section-8/item-606.html">https://www.fromoldbooks.org/Richter-NotebooksOfLeonardo/section-8/item-606.html</a>	5	1,2
	1.2	“Epitaph on William Hogarth”- Samuel Johnson- genre- poetry <a href="https://www.poetrynook.com/poem/epitaph-william-hogarth">https://www.poetrynook.com/poem/epitaph-william-hogarth</a>	5	1,2
	1.3	“Rembrandt’s Late Self Portraits”- a poem by Elizabeth Jennings <a href="https://poetryarchive.org/poem/rembrandts-late-self-portraits/">https://poetryarchive.org/poem/rembrandts-late-self-portraits/</a>	5	1,2
<b>2 Romanticism &amp; Realism</b>	2.1	William Blake “The Chimney Sweeper” <a href="https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young">https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young</a>	3	1,2
	2.2	D. G. Rossetti “The Blessed Damozel” (painting & poem) <a href="https://englishverse.com/poems/the_blessed_damozel">https://englishverse.com/poems/the_blessed_damozel</a>	3	1,2
	2.3	<i>The Missing Male in the Paintings of Raja Ravi Varma</i> -genre-essay (Pages 72 -73- brief excerpt) <a href="https://www.scribd.com/document/653030020/This-Missing-Male-by-R-Nandakumar">https://www.scribd.com/document/653030020/This-Missing-Male-by-R-Nandakumar</a>	3	1,2,3,4
	2.4	Compare Raja Ravi Varma’s paintings <i>Malabar Lady with Veena, There Comes Papa</i> and <i>Galaxy of Musicians</i> in the context of the novel <i>Indulekha</i> - O. Chandu Menon and discuss the social changes reflected in the novel.	6	1,2,3,4,5
	3.1	<ul style="list-style-type: none"> <li>● Modernism in Western Art: Cubism- Surrealism- Post Impressionism-only the defining aspects (as avant-garde art)</li> <li>● Main features of the Bengal School – India- Modernism-Contribution of Rabindranath Tagore</li> </ul>	3	1,2,3
	3.2	Anne Sexton: “The Starry Night” (ref: <i>The Starry Night</i> by Vincent van Gogh)	3	1,2,3

<b>3. Modernism</b>	3.3	Rabindranath Tagore “Two Birds” (ref. the bird paintings of Tagore) <a href="https://www.parabaas.com/rabindranath/articles/kPalash_twobirds.html">https://www.parabaas.com/rabindranath/articles/kPalash_twobirds.html</a>	3	1,2,4
	3.4	Ella Datta in Conversation with A. Ramachandran: Indianising Indian Art (Interview) <a href="https://www.sahapedia.org/ella-datta-conversation-ramachandran-indianising-indian-art">https://www.sahapedia.org/ella-datta-conversation-ramachandran-indianising-indian-art</a>	3	2,4,5
	3.5	Watch <i>Padmini</i> , the biopic on the life of T K Padmini, the modernist painter from Kerala.	3	1,2,5
<b>4. Postmodernism</b>	4.1	Features of postmodern art -as practised by Andy Warhol	5	1,2,3
	4.2	“Frida the Believer” by Selina Tusitala Marsh <a href="https://thespinoff.co.nz/books/13-01-2023/the-friday-poem-frida-the-believer-by-selina-tusitala-marsh">https://thespinoff.co.nz/books/13-01-2023/the-friday-poem-frida-the-believer-by-selina-tusitala-marsh</a>	5	1,3
	4.3	View and analyse the graffiti of Banksy, the street artist ( <i>Follow Your Dreams, Flower Thrower, Slave Labour</i> ). Discuss the use of colours, the mode of depiction of human figures and the antiauthoritarian nature of his graffiti <a href="https://www.artsy.net/article/artsy-editorial-6- iconic-works-banksy">https://www.artsy.net/article/artsy-editorial-6- iconic-works-banksy</a>	5	1,2,3,4
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions			

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### Suggested Reading

1. Bambach, Carmen. *Leonardo da Vinci Rediscovered*. Yale UP, 2019.
2. Barone, Juliana, ed. *Leonardo da Vinci: A Mind in Motion*. London: The British Library, 2019.
3. Goswamy, B.N..*The Spirit of Indian Painting: Close Encounters with 100 Great Works*.  
i. Penguin,2014.
4. Hall, James. *Dictionary of Subjects and Symbols in Art*, 1974. Mitter, Partha. *Indian Art*. OUP,2001.
5. Murray, Linda and Peter. *Dictionary of Art & Artists*. Penguin,1997. Sinha, Gayatri. *Indian Art: An Overview*. Rupa Publications, 2003. *The Oxford Companion to Western Art*. OUP 2003



<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Literature from the Margins					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG304					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course explores literary works that emanate from marginalized communities, focusing on voices often silenced or underrepresented in mainstream discourse. Through an examination of the theoretical framework, various genres, forms, and historical contexts, students will gain insight into the diverse ways in which literature reflects and addresses social, political, and cultural marginality.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse theoretical perspectives related to marginalized literature in order to interpret and discuss texts effectively.	Analyse	1,6, 10
2	Interpret literary works from the margins within broader cultural and racial contexts	Evaluate	3, 7
3	Criticise social biases fostering an awareness of exclusion at multiple realms of human experience	Evaluate	3, 4, 6, 7
4	Construct informed interpretations of literary texts from the margins, recognizing the agency and resilience of marginalized bodies in shaping their own narratives.	Create	6, 8
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Theoretical Framework	1.1	“The Problem that has no Name”- Betty Friedan ( <i>Feminine Mystique</i> )	7	1
	1.2	“The Marginal Man Concept: An Analysis and Critique” David I. Golovensky	8	1
2 Cultural & Racial Ousting	2.1	“Declaration”-Bei Dao (China) [Poem]	5	2
	2.2	“Still I Rise”- Maya Angelou (African- American) [Poem]	5	2
	2.3	Autobiography Excerpt: Excerpt from “Dissent” by Kunjaman.M	5	2
3 Social Exclusion	3.1	<i>I am Malala : The Girl who Stood up for Education and was Shot by the Taliban</i> Malala Yousafzai (Pakistan)	15	3
4 Categorising Bodies	4.1	1. “From the Surgeons: Drs. Sofield, Louis, Hark, Alfini, Miller, Baehr, Bevan- Thomas, Tsatsos, Ericson, and Bennan” - Jim Ferris ( <i>Hospital Poems</i> )	5	4
	4.2	“A litany for survival” by Audre Lorde [poem]	5	4
	4.3	“Coming Out” by K R Meera ( <i>Yellow is the Colour of Longing</i> ) [short story]	5	4
5		Teacher Specific Content		

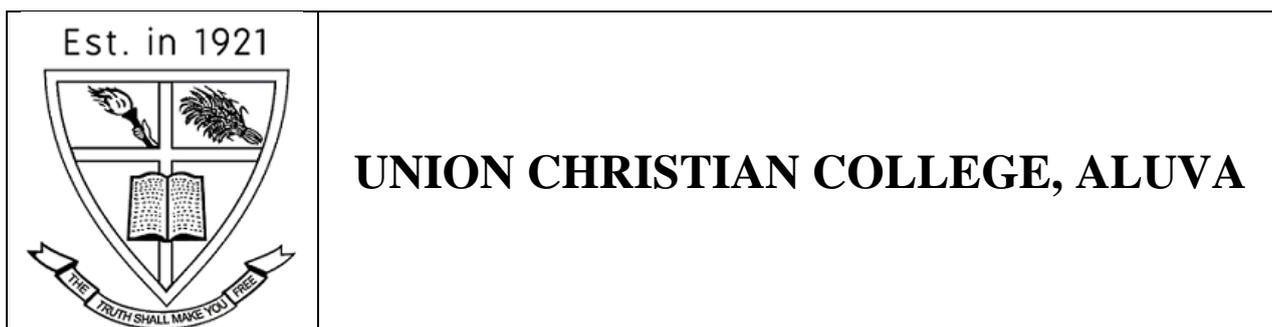
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>							
	Lectures, Readings, Group Discussions, Debates, Panel Discussions							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>							
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs							
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Descriptive Type	Word Limit	Number of Questions to be added	Marks					
Essays	300 words	1 out of 2	1 x 15 = 15					
Short Essay	150 words	5 out of 8	5 x 5 = 25					
Short Answer	50 words	5 out of 8	5 x 2 = 10					
Objective type	NA	10 out of 12	1 x 10 = 10					
MCQ	NA	10	1 x 10 = 10					
		Total	70					

## References

1. Billson J. M. (2005). No owner of soil: Redefining the concept of marginality. In Rutledge M. D. (Ed.), *Marginality, power, and social structure: Issues in race, class, and gender analysis* (pp. 29–47). Elsevier.
2. Dickie-Clark H. F. (1966). The marginal situation: A contribution to marginality theory. *Social Forces*, 44(3), 363–370.
3. Dunne R. J. (2005). Marginality: A conceptual extension. In Rutledge M. D. (Ed.), *Marginality, power, and social structure: Issues in race, class, and gender analysis* (pp. 11–27). Elsevier.
4. Ilaiyah K. (1996). *Why I am not a Hindu: A sudra critique of Hindutva philosophy, culture and political economy*. Samya.

## SUGGESTED READINGS

1. *Things Fall Apart* by Chinua Achebe
2. *Beloved* by Toni Morrison
3. *Giovanni's Room* by James Baldwin
4. *Zami: A New Spelling of My Name* by Audre Lorde
5. *Ceremony* by Leslie Marmon Silko
6. *Midnight's Children* by Salman Rushdie
7. *On Earth We're Briefly Gorgeous* by Ocean Vuong
8. *Matsyagandhi* - Sajitha Madathil
9. *The Diary of a Young Girl* - Anne Frank
10. *New Dawns* by Karuna Ezara Parikh
11. *Aththai* by Shridhar Sadasivan (Out: Stories from the New Queer India)
12. *A Friend's Story* by Vijay Tendulkar
13. *Do the Needful* by Mahesh Dattani
14. *Boyfriend* by R. Raj Rao



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>LINGUISTICS</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG305					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course seeks to achieve the following: 1. To introduce students to the basic concepts of linguistics 2. To make students understand the evolution of language 3. To describe and explain morphological processes and phenomena. 4. To show the various processes involved in the generation of meaning. 5 To enhance students' awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena.					
<b>Semester</b>	5	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the evolution of language	U	3
2	Discuss and analyse the evolution of grammar, its theoretical platform and its significance in language perception	E	2
3	Discuss fundamental processes related to the domains of morphology, syntax, phonology and semantics	A	1
4	Understand the nature of language and linguistics and how languages are structured; of the ways such systems vary from language to language; and of how they change over time	U	1
5	Discuss the various semantic changes and the growth of vocabulary	E	1

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	Basic Introduction to the major sub disciplines of Linguistics: Phonetics and Phonology, Morphology, Semantics, Syntax, Pragmatics, Sociolinguistics, Psycholinguistics.	5	1,3
	1.2	What is Applied Linguistics- Definition and Scope- Language Teaching and Learning, Computational Linguistics – Translation-Error Analysis	5	1,2
	1.3	Word Formation Techniques - Compounding - Derivation - Abbreviation - Onomatopoeic words - Clipping - Acronyms - Portmanteau words Historical Semantics - Semantic change: Generalisation - Specialisation - Association of Ideas - Euphemism - Popular misunderstanding	5	1,4,5
2	2.1	What is Language? - What is Linguistics? Arbitrariness - Duality -Displacement - Cultural transmission	5	2
	2.2	Grammar- Grammaticality and Acceptability - Descriptive and Prescriptive Grammar -Synchronic and Diachronic Grammar - Syntagmatic and Paradigmatic Relationships	5	2
	2.3	Sign, Signified and Signifier Langue and Parole Competence and Performance-Dialect - Sociolect - Idiolect - Register - Pidgin - Creole -	5	2
3	3.1	Introduction to theories on Grammar -Traditional Grammar - Problems with traditional Grammar- Structural grammars- Phrase Structure Grammars - Transformational Generative Grammars - Kernel Sentences -Deep and Surface Structures	5	3,4
	3.2	Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis –	5	3,4
	3.3	What is semantics? Lexical and grammatical meaning Sense, reference, referent Sense Relations Synonymy – Antonymy – Hyponymy – Homonymy – Homography – Polysemy – Metonymy – Ambiguity – Tautology – Collocation	5	3,4
4	4.1	Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency -Plurals & past tense in English as examples for phonologically conditioned alternation	5	3,4

	4.2	Basic Notions- What is morphology? Morph, Morpheme Morpheme Types and Typology Free and Bound morphemes Root, Base, Stem Different types of affixes: Prefix, Suffix, Infix Inflection Inflectional and derivational affixes Class-changing and class-maintaining affixes	5	3,4,5
	4.3	Allomorphy -Allomorph- Zero Morph Conditioning of allomorphs: Phonological & Morphological -Lexeme - Form class and Function Class words -Morphological Operations/Processes Affixation -Reduplication- Ablaut -Suppletion- Structure of Words -Simple Words- Complex Words -Compound Words	5	3,4,5
5		Teacher Specific Content		

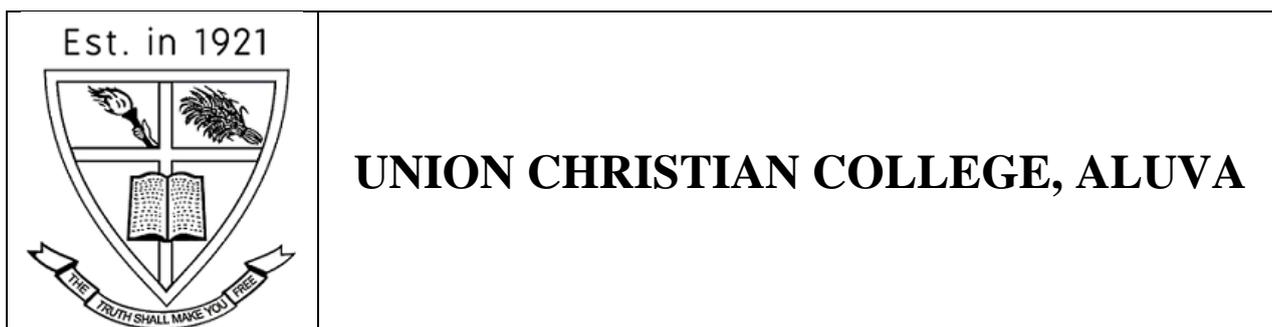
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																														
	Direct Instruction: Brainstorming, lecture, explicit teaching, e-learning, seminar, library work, group presentation.																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>																														
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2. H. A. Gleason: *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.
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7. Books of Polyphony. 2018
8. Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*,
9. Cambridge University Press, Cambridge, 2006
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11. T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Writing for the Media</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG306					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course focuses on refining writing skills for diverse media platforms. Students will master various writing styles, understand the art of effective storytelling, and compare writing approaches across different mass media outlets.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand basics of writing for print the media	U	1,3,4,10
2	Understand basics of writing for the broadcast media.	U	1,3,4,10
3	Understand the basics of writing for digital media.	U	1,3,4,10
4	Evaluate differences in writing styles across various mass media platforms	E	1,2,3,4,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
<b>1</b> <b>Writing for Print Media I</b>	1.1	Concept and definition of News- Types of news - Hard News -Soft News- News values – Timeliness, Novelty, Relevance, Conflict, Human Interest, Proximity, Predictability.	5	1,4
	1.2	News writing-Structure of a news story: 5Ws and 1H, Inverted pyramid - hourglass and narrative style- different styles of news writing for print media -- Exclusives- Breaking News	5	1,4
	1.3	Headlines- Types of Headlines-The Lead- types of leads-Dateline- Byline- Editorials – op-ed pieces – Letters to the Editor- Writing film review,book review,sports review.	5	1,4
<b>2</b> <b>Writing for Print Media II</b>	2.1	Feature writing-Characteristics of feature stories - Article writing-Structure of an Article- Interviews –Types of interviews- Interviewing skills	7	1,4
	2.2	Basics of Magazine Writing- How to structure a magazine article-Magazine writing styles- Narrative writing, serialized narrative writing, Descriptive writing, persuasive writing, imaginative writing, visual writing- Content of Magazines.	8	1,4
<b>3</b> <b>Writing for Radio and Television</b>	3.1	The unique features of writing for radio- Programmes in Radio- Radio news- structure of a radio news story- radio features- radio documentaries-radio interviews- Radio drama- music programmes-radio discussion.	5	2,4
	3.2	Understanding the unique features of writing for television- Writing for Television Newscast- Basic rules for broadcast news writing.	2	2,4
	3.3	Television documentaries- television features- Interviews-Talk shows—sports-live programmes and shows- SITE and educational television	4	2,4
	3.4	Making of a Television Programme- Pre Production, Production and Post Production	4	2,4

<b>4</b> <b>Writing for the Web</b>	4.1	Basic rules for writing news stories on the web- features and articles on the Web-Do's and Don'ts of writing for the web-Text formatting for web writing-writing styles for online news writing-online interviewing	5	3,4
	4.2	Elements of a web page-styles of presentation in a web page-Search engine optimization (SEO) techniques for maximizing online visibility and audience engagement-Incorporating multimedia elements in web writing. Interactive storytelling techniques.	5	3,4
	4.3	Introduction to Blogging- kinds of Blogs- Layout and structure-Content creation for blogging and vlogging - Content Writing - Social media etiquette for writers.	5	3,4
<b>5</b>		Teacher specific content		

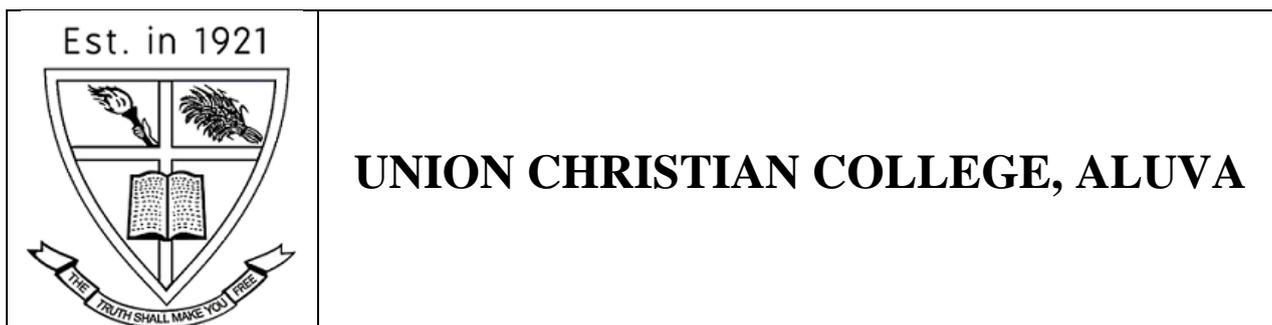
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1. Dominick, Joseph R. *The Dynamics of Mass Communication*. New Delhi, McGraw Hill, 1995.
2. Everett, Anna, and John T. Caldwell, editors. *New Media: Theories and Practices of Digitextuality*. New York: Routledge, 2003.
3. Fedler, Fred, et al. *Reporting for the Media*. New York: OUP, 2001.

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12. Whittaker, Jason. *Web Production for Writers and Journalists*. London: Routledge, 2002.





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>PARTITION LITERATURE</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC5DSEENG307					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course encompasses literature from regions with a history of partition . Literary texts that explore the themes of division, displacement, and the human impact of geopolitical partitions are included. These writings, spanning various regions and historical contexts, contribute to a global understanding of the profound and often tragic consequences of political divisions on individuals and communities.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate theoretical understanding of partition experiences and identities in the South Asian context.	U	6,10
2	Identify Partition poetry within its historical context, articulating the ways in which poets respond to and reflect upon the sociopolitical dynamics, human suffering, and cultural transformation.	A	6, 8
3	Interpret how writers use language and imagery to explore issues of cultural identity, displacement, and the reshaping of personal and collective identities in the wake of trauma related to partition	U	6, 8
4	Examine literary representations of displacement within their socio-political contexts, examining the historical, cultural, and geopolitical factors that contribute to forced migration and displacement.	A	6, 8

5	Criticise texts/movies based on the theoretical insights gained from the study of Partition literature to create original expressions demonstrating an ability to embody and convey the emotional and historical nuances of the Partition experience.	E	1,3, 6
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Essay	1.1	1. “A Will to Say or Unsay: Female Silences and Discursive Interventions in Partition” Parvinder Mehta 35-5 ( <i>Revisiting India’s Partition: New Essays on Memory, Culture and Politics</i> . Ed. Amritjit Singh, Nalini Iyer, and Rahul K. Goirola)	15	1
2 Poems	2.1	Broken Bengal - Taslima Nasreen	3	2
	2.2	“Karachi”- Gulzar	3	2
	2.3	“A Country without a Post Office” Agha Shahid Ali ( <i>A Country without a Post Office</i> , pp 42-45)	3	2
	2.4	“Partition” - Sujata Bhatt	3	5
	2.5	“ To Waris Shah”- Amrita Pritam	3	5
3 Short Stories/ Movie	3.1	“Toba Tek Singh”- Saadat Hasan Manto, Tr. M Asaduddin	5	3
	3.2	“Pali”-Bisham Sahni	5	3
	3.3	<i>Garm Hava</i> . Directed by M.S. Sathy	5	5
4 Novel	4.1	<i>The Night Diary</i> - Heera Nandini	7	4
	4.2	<i>Train to Pakistan</i> -Khuswant Singh	8	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions					
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) - 30 marks</b> <b>B. Semester End Examination ( 50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Viva</td></tr> <tr><td>Review</td></tr> <tr><td>Assignment</td></tr> </table>	Particulars	Class test	Viva	Review	Assignment
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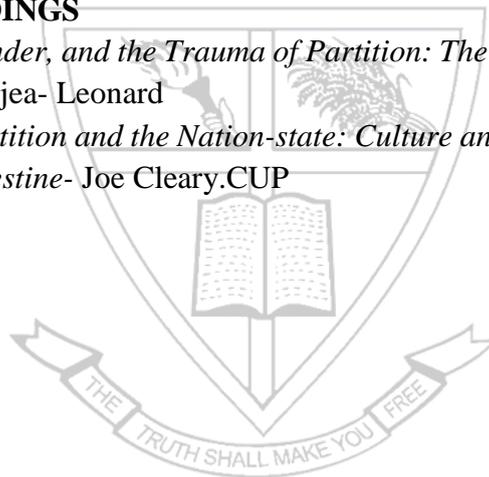
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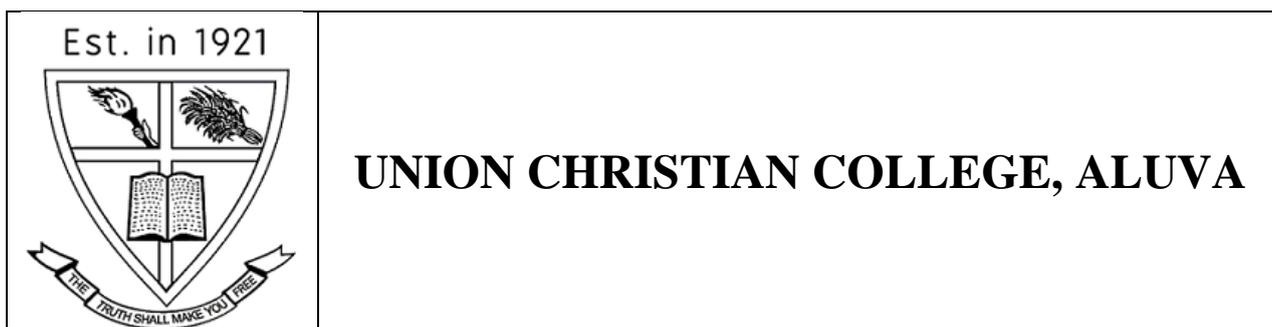
1. Gulzar - *Footprints on Zero Line: Writings on the Partition*
2. *Partition Literature: An Anthology*. Ed Debjani Sengupta
3. *A Country without a Post Office*. Agha Shahid Ali. Penguin Publications
4. *India's World: The Politics of Creativity in a Globalized Society*. Arjun Appadurai Co-editor A. Mack

Est. in 1921

### SUGGESTED READINGS

1. *Literature, Gender, and the Trauma of Partition: The Paradox of Independence* - Denali Mookerjea- Leonard
2. *Literature, Partition and the Nation-state: Culture and Conflict in Ireland, Israel and Palestine*- Joe Cleary.CUP





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>AFRICAN LITERATURES</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>UC5DSEENG308</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course explores African literatures, encompassing a diverse array of genres, themes, and cultural contexts. The students are familiarised with a rich tapestry of literary works from various regions of the continent. It helps to examine the historical, social, and political dimensions that shape African literary expression in a critical and theoretical bend.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		4	0	0	0	60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Distinguish the uniqueness of national/cultural identities in the continent of Africa	Analyse	PO1, PO6
2	Appraise the richness of folklore/oral traditions of pre- colonial Africa	Evaluate	PO8, PO3, PO10
3	Perceive the colonial and postcolonial trajectories that led to altered identities within and outside the continent	Evaluate	PO6, PO7, PO8
4	Discuss the multiple challenges encountered by African nations encompassing political, economic, social and cultural dimensions.	Create	PO1, PO3, PO7, PO10
5	Develop a relationship with the African sensibility to better integrate it with the native culture.	Create	PO1, PO4, PO8, PO10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Conceptual Framework	1.1	“African Identities” - Kwame Anthony Appiah ( <i>Postcolonial Discourses: An Anthology</i> . Ed. Gregory Castle)	8	1
	1.2	“Fanon, Cabral and Ngugi on National Liberation” - Chidi Amuta ( <i>Postcolonial Studies Reader</i> - (Bill Ashcroft, Gareth Griffiths & Helen Tiffin)	7	1
2 Oral Tradition & Folklore	2.1	“ The Dead King Hunts and Eats the Gods”( North Africa) (Source- Ancient Egyptian Pyramid Texts, OUP)	4	2
	2.2	Gidmay: Farewell to a Bride (Tanzania- East Africa)	4	2
	2.3	Anansi the Spider - Ghanaian folktale	3	2
	2.4	Why the Hippopotamus lives in the Water - Nigerian folktale	4	2
3 Colonial and Postcolonial Fiction	3.1	<i>Arrow of God</i> - Chinua Achebe	8	3
	3.2	<i>Weep Not, Child</i> - Ngugi Wa Thiongo	7	5
4 African Narrations	4.1	Poem: “In the Cutting of a Drink”- Ama Ata Aidoo (Ghana)	2	4
	4.2	Short Story: “The Running of Ture and One-leg” (Zande of North Central Africa)	4	4
	4.3	Short Story: “Girls at War” Chinua Achebe	4	4
	4.2	Film : <i>Come Back, Africa</i> dir. Lionel Rogosin	5	5
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions			

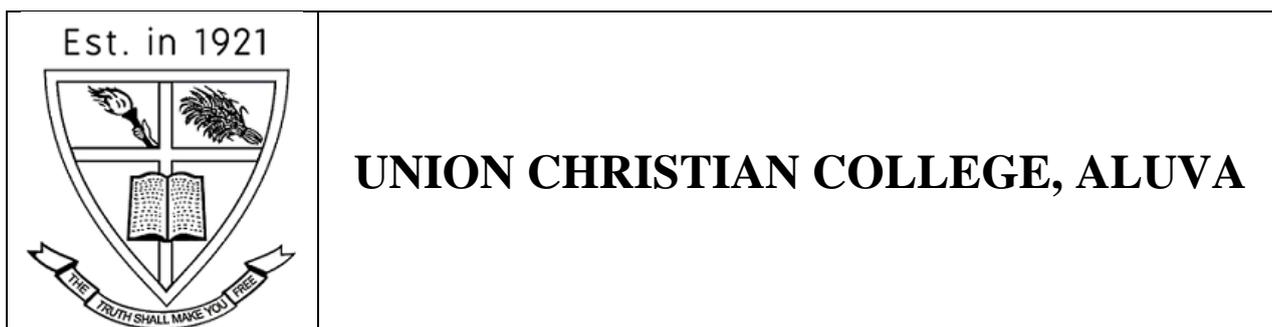
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
	<b>Particulars</b>			
	Descriptive Type	Class test	Word Limit	Number of Questions to be added
	Essays	Discussion	300 words	1 out of 2
	Short Essay	Assignment	150 words	5 out of 8
	Short Answer		50 words	5 out of 8
	Objective type		NA	10 out of 12
	MCQ		NA	10
			<b>Total</b>	<b>70</b>

### References

1. *The Wretched of the Earth*- Franz Fanon
2. *The Empire Writes Back*- Bill Ashcroft, Gareth Griffiths & Helen Tiffin
3. *The Reinner Anthology of African Literature*. Ed. Anthonia C. Kalu
4. *The Routledge Encyclopaedia of African Literature*
5. *Postcolonial Studies Reader*- Bill Ashcroft, Gareth Griffiths & Helen Tiffin
6. *Postcolonial Discourses: An Anthology*. Ed. Gregory Castle
7. From Orality to writing: African Women Writers and the (Re)Inscription of Womanhood”- Obioma Nnaemeka

### SUGGESTED READINGS

1. *Girls at War and Other Stories*- Chinua Achebe
2. *Traditional African Song Lyrics*, University of Cape Town
3. *The Book of African Proverbs: A collection of Timeless Wisdom, Wit, Sayings and Advice*- Gerd de Ley
4. *African Proverbs for All Ages*- Collected by Johnetta Betsch Cole and Nelda La Teet
5. *The Fishermen*- Chigozie Obioma
6. *Anansi and the Box of Stories* - adapted by Stephen Krensky
7. *Tales by Moonlight: The Calabash Kids and Other Illustrated African Folktales* - Anike Foundation
8. *Her Stories: African American Folktales, Fairy Tales and True Tales* - Virginia Hamilton
9. *Oral Poetry in Africa: The Abagusii of Kenya* - Christopher Okemwa



<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Critical Thinking and Academic Writing					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	UC5SECENG300					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course is intended to provide practice to students in academic situations. Greater focus is on the development of a formal style suitable for academic purposes.					
<b>Semester</b>	5	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop critical thinking skills	A,S	1,10
2	Develop proficiency in various types of academic writing genres	A, S	1,4,10
3	Compose various types of academic documents	C, S	4
4	Incorporate sources effectively in the research paper	A, S	1,10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introduction	1.1	Introduction to Critical thinking- Benefits- Barriers to Critical thinking- Elements of Critical Thinking: Analysis and Evaluation	4	1
	1.2	Logical Fallacies: Recognizing and Avoiding Them- Critical Reading: Strategies for Analyzing Texts	4	1

to Critical Thinking	1.3 Practicum	Understanding Arguments: Claims, Evidence, and Reasoning- Constructing Sound Arguments- Paraphrasing and Summarizing Arguments- Identifying Bias and Assumptions in Arguments.	7	1
2 Academic Essay Writing	2.1	Paragraph Writing: Chief Parts of a Paragraph: Topic Sentence, Supporting Sentences, Clincher  Structure and Sequencing of Ideas in a Paragraph -- Different Kinds of Paragraphs	7	2, 3
	2.2	Types of essays: Expository Writing, Descriptive Writing, Persuasive Writing, Narrative Writing  From a Paragraph to an Essay: Structure of an Essay -- Writing Different Kinds of Essays -- Structure, Useful Vocabulary, and Style -- Editing Essays -- Summary and Note Making	8	2, 3
	2.3 Practicum	Practical Applications of Language Skills: Tracing Essential Facts and Identifying Main Ideas Essay Writing: Planning and Preparing Drafts  Using Appropriate Vocabulary and Style	15	2, 3
3 Introduction to Research Skills:	3.1	Finding and Evaluating Sources  Incorporating Sources Effectively: Summarizing, Paraphrasing, and Quoting	3	4
	3.2	Understanding Citation Styles: APA, MLA, and Chicago Avoiding Plagiarism: Proper Attribution and Citation Practice	4	4
	3.3 Practicum	Practical Applications Provide Practical Exercises for Students- framing thesis statement Assign Tasks Based on Practical Applications	8	4
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Lecture</li> <li>2. Class Discussions and presentations</li> <li>3. Hands-on training</li> </ol>																																
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="647 645 1048 831" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Assignments</td></tr> <tr><td>Group Discussion</td></tr> </table> <table border="1" data-bbox="392 848 1434 1216" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3" style="text-align: right;"><b>Total Marks</b></td> <td style="text-align: center;"><b>50</b></td> </tr> </tbody> </table>	Particulars	Class tests	Assignments	Group Discussion	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	<b>Total Marks</b>			<b>50</b>
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### References

1. Hamp-Lyons, Liz and Ben Heasley, *Study Writing: A Course in Writing Skills for Academic Purposes*. 2<sup>nd</sup> ed. Cambridge UP, 2006.
2. Krishnan, Malathy and K.N.Sobha. *Writing Skills*. Cambridge UP,2019.
3. Bassham, Gregory, et al. *Critical Thinking: A Student's Introduction*. McGraw-Hill Education, 2019.
4. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th ed., W. W. Norton & Company, 2018.

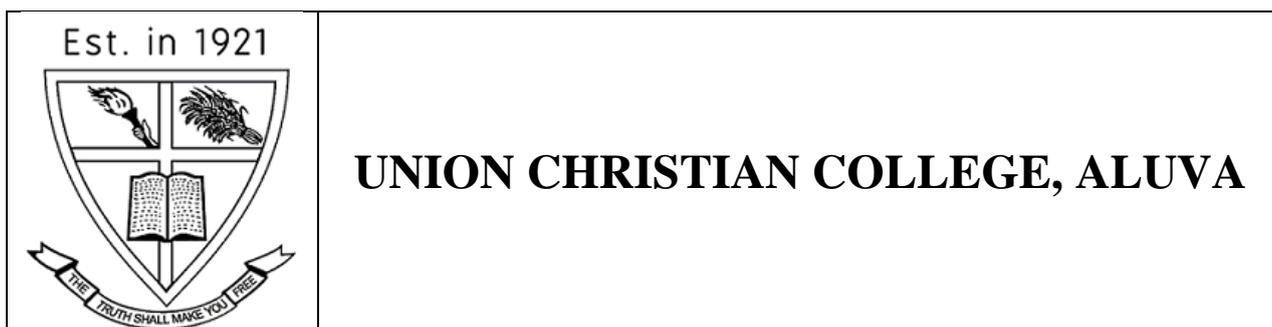
### SUGGESTED READINGS

1. Gupta,Renu. *A Course in Academic Writing*.OBS,2010
2. McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. 2<sup>nd</sup> ed. Cambridge UP,2001.
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# Semester VI

Est. in 1921





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Exploring Gender</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	<b>UC6DSCENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This interdisciplinary course provides an overview of Gender Studies. It aims at acquainting students with fundamental concepts, inquiries, and discussions prevalent in the field of Gender Studies, spanning historical and modern contexts. It deliberates on the nuanced aspects of gendered expression and influence across diverse societal domains.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
<b>Pre-requisites, if any</b>	There are no prerequisites for this course.					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the ideas of gender, sexuality, marginality and intersectionality	U	1
2	Communicate personal ideas and opinions with confidence.	A	6
3	Analyse human interactions and social/political systems using a “gender lens”.	An	8
4	Critique the shortcomings related to inclusivity, intersectionality and diversity.	E	7
5	Critique gender stereotypes and spread awareness.	C	3
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**-Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 <b>Gender and Sexuality</b>	1.1	Meena T. Pillai Return of the Uncanny Yakshi: Gendering the ‘Spectres’ of Kerala’s Modernities <i>Gender and Modernity in Kerala: Politics, Praxes, Paradoxes</i> , Orient Blackswan, pp. 15-32	5	1
	1.2	<b>Stories</b> “Sooryakalady” pg 124-131 from <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	4	1
	1.3	“Venmony Namboothiris” pg 136-140 from <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	3	1
	1.4	“Kadamattathachan and Panyannarkkavu” pg 526-529 from <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	3	1
2 <b>Gender Manifestations</b>	2.1	Elaine Showalter; “The Female Tradition” from <i>A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism</i> Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)	6	3
	2.2	Jeanette Winterson: <i>Oranges are Not the Only Fruit</i> (1985)	6	3
	2.3	Priya A.S “When Violet Cats Feel to Pee” Transl. Jyotimol P. “Violet Poochakku Shoo Vaykkan Thonnumbol” from <i>Violet Poochakku Shoo Vaykkan Thonnumbol</i> , Mathrubhoomi Books, 2010.	3	3
3 <b>Resisting Stereotypes</b>	3.1	Jasbir Jain “Revisionist Myth Making as Resistance” Bande, Usha. <i>Writing Resistance: A Comparative Study of the Selected Novels by Women Writers</i> , IAS, 2015 pg171-176	7	3
	3.2	Sara Joseph’s “Mother Clan” from <i>Retelling the Ramayana: Voices from Kerala</i> Translated by Vasanthi Sankaranarayanan, OUP, 2005.	5	2
	3.3	“Draupathi” Sutapa Bhattacharya qq	3	5
4 <b>Ideason Intersectionality</b>	4.1	“What is Intersectionality?” Collins, Patricia H., and Sirma Bilge <i>Intersectionality</i> . 2nd ed. Cambridge. 2020	5	1
	4.2	Toni Morrison : <i>The Bluest Eye</i>	10	5
5		Teacher Specific Content		

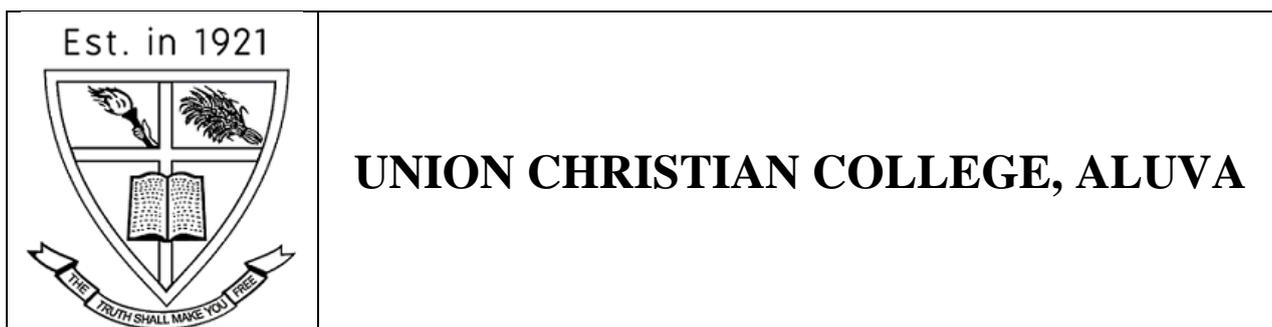
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming, lecture, E-learning, Interactive instruction, Seminar Presentations, Flipped Classroom, In –Class discussions																																
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b> <table border="1" data-bbox="715 517 1042 698" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Discussion</td></tr> <tr><td>Assignment</td></tr> </table> <table border="1" data-bbox="395 719 1422 1070" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>	Particulars	Class tests	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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		<b>Total</b>	<b>70</b>																														

### References

1. Cixous, Hélène, Keith Cohen, and Paula Cohen. Trans. "The Laugh of the Medusa." *Signs*, vol 1, no. 4, 1976, pp. 875-893.
  - a. De Beauvoir, Simone. *The Second Sex*. 1949.
  - b. Friedan, Betty. *The Feminine Mystique*. W. W. Norton & Company, 1963.
  - c. Gilman, Charlotte Perkins. "The Yellow Wallpaper." 1892. Taylor, Verta, Nancy Whittier, and Leila J. Rupp, eds. *Feminist Frontiers*. 9th ed. McGraw Hill Humanities, 2011.
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2. Moraga, Cherríe, and Gloria E. Anzaldúa, editors. *This Bridge Called My Back: Writings by Radical Women of Color*. 1981.
  - a. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Visual and Other Pleasures*, Palgrave Macmillan, 1989.
  - b. Rich, Adrienne. *Compulsory Heterosexuality and Lesbian Existence*. Only Women Press. 1980.
  - c. Whelehan, Imelda and Jane Pilcher *50 Key Concepts in Gender Studies*. SAGE Publications Ltd, 2004.
  - d. Wollstonecraft, Mary, 1759-1797. *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects*. London: Printed for J. Johnson, 1792.
  - e. Woolf, Virginia. *A Room of One's Own*. Penguin Books, 2004.

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<http://www.jstor.org/stable/3207893>
2. ---. “Subjects of Sex/Gender/Desire” *The Gender Trouble: Feminism and Subversion of Identity*,  
Routledge, 1999.99 pp. 3-33.
3. Chin, Grace V.S.and Kathrina Mohd Daud editors. “Introduction”, *The Southeast Asian Woman Writes Back: Gender, Identity and Nation in the Literatures of Brunei Darussalam, Malaysia, Singapore, Indonesia and the Philippines*, Springer, 2017.pp 1-18
4. Collins, Patricia H., and Sirma Bilge *Intersectionality*. 2nd ed. Cambridge. 2020.
5. Davis, Angela. “Racism, Birth Control and Reproductive Rights” *Women, Race and Class* Vintage, 1983.
6. Halberstam, Judith. “An Introduction to Female Masculinity: Masculinity without Men” *Female Masculinity*. Duke University Press 1998 (pp 1-43).
7. “Introduction” Bhasin, Kamla. *Understanding Gender*. 2020. Women Unlimited, 2003. pp 1- 85
8. Michele T. & Kathleen Guidroz. editors *The Intersectional Approach. Transforming the Academia Through Race, Class, and Gender Seeing like a Feminist*. The University of North Carolina Press.2009.
9. Menon, Nivedita. *Seeing Like a Feminist*. Penguin, 2012.
10. Rege, Sharmila et al. "Intersections of Gender and Caste." *Economic and Political Weekly*,  
vol. 48, no. 18, 2013, pp. 35-36.
11. ---"Dalit WomenTalk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position." *Economic and Political Weekly*, vol. 33, no. 44, 1998, pp. 39- 46.
12. Schultz, J. “Reading the Catsuit: Serena Williams and the Production of Blackness at the 2002 U.S. Open” *Journal of Sport and Social Issues*, 2005. 29. 3, 338–357.
13. Stanley , Liz “Should Sex Really be Gender or Gender Really be Sex” S Jackson and S. Scott. Editors. *Gender: A Sociological Reader*, Routledge, 2002, pp 31-41.
14. Tripathi, Priyanka. “Traversing the Terrain of Indian Feminism and Indian Sexuality” *Indian Literature*, Vol. 62, No. 1 (303) (January/February 2018), pp. 181-195 JSTOR  
<https://www.jstor.org/stable/10.2307/26791851>
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16. ---, *A Word to Mother: Realisation of Reading in between Lines*.Authors Press, 2020.  
Walker, Rebecca. “Becoming the Third Wave” *The Essential Feminist Reader* Ed. Estelle. B.
17. Freedman 397-401.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	The Art of Scriptwriting					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC6DSEENG300					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is structured to empower learners with an extensive understanding of scriptwriting, encompassing crucial elements and techniques such as plot selection, characterization, treatment, execution, etc. It aims to equip students with the necessary knowledge and skills to craft impactful scripts for short films, advertisements, vlogs, blogs, and various online platforms. With an emphasize on practical application, the course will enable students to seamlessly translate their acquired knowledge into compelling scripts for today's multi-platform landscape.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	<p>A passion for storytelling, a basic understanding of narrative structure, and a keen interest in various forms of media.</p> <p>Familiarity with different storytelling mediums, such as films, TV shows, or literature.</p> <p>Basic writing skills and the ability to articulate ideas coherently are advantageous.</p>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To enable the students to grasp the fundamental components of storytelling, including plot development, character arcs, and narrative pacing.	U	1,3,10
2	To make the students learn the industry-standard formats for scripts in various mediums, such as screenplays, teleplays, or online content.	U	1,2,3,4,9
3	To enhance the skill of character development	E	1,2,3,9,10
4	To acquire skills in writing authentic and engaging dialogue that reflects character personalities and advances the plot.	A	1,3,4,10
5	To learn techniques to outline and structure stories effectively, creating a roadmap for the script.	A	1,3,4,10
6	To develop the capacity to give and receive constructive feedback to refine scripts through multiple iterations.	E	9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 <b>Think Film</b>	1.1	Introduction to Film Writing	5	1,2,3
	1.2	Finding the Subject: Action and Character	5	1,2,3
	1.3 Practicum	Watch <i>Run Lola Run</i> (Script & Dir. Tom Tykwer) and <i>Thallumala</i> (Dir. Khalid Rahman, Script: Muhsin Parari and Ashraf Hamza) and compare the two movies with regard to the style of presentation.	5	1,2,3
2 <b>Write Film</b>	2.1	Creating and Building Characters: Dramatic Need, Point of View, Attitude, Transformation	5	1,2,3,5
	2.2	Three Act Structure: Beginning, Confrontation and Resolution	5	1,2,3,5
	2.3 Practicum	Watch <i>The Shawshank Redemption</i> (Script & Dir. Frank Darabont, 1994) and identify the dramatic need, point of view, attitude and transformation of the main character and prepare a character sketch.	3	1,2,3,5
	2.4 Practicum	Watch <i>Catch Me If You Can</i> (Dir. Steven Spielberg, Script: Jeff Nathanson, 2002) and present a seminar on the three-act structure of the movie.	2	1,2,3,5
	3.1	Identifying the Hooks: Plot Points 1 & 2	5	1,2,5
	3.2	Writing Scenes: the Form and the Specifics	5	1,2,5

3	<b>Rethink Film</b>	3.3 Practicum	Watch <i>Django Unchained</i> (Script & Dir. Quentin Tarantino, 2012), and <i>The Matrix</i> (Script & Dir. The Wachowskis, 1999) and identify the plot points. Present the findings as a written assignment.	3	1,2,5
		3.4 Practicum	Watch <i>Fandry</i> and <i>Sairat</i> (Script & Dir. Nagraj Manjule, 2013) and present a seminar on the art of scene writing.	2	1,2,5
4	<b>Make Film</b>	4.1	Crafting Scene Sequence	5	1,2,3,4,5,6
		4.2	Writing Dialogues	5	1,2,3,4,5,6
		4.3	Rewriting the Script	5	1,2,3,4,5,6
		4.4 Practicum	Watch <i>Forrest Gump</i> (Dir. Robert Zemeckis, Script: Eric Roth, 1994) and trace the ingenuity of dialogues, the importance of dialogues in projecting characters, and the significance of verbal communication over visuals in the movie. Present the findings in the form of a presentation (either audio-visual or PPT).	8	1,2,3,4,5,6
		4.5 Practicum	Watch the movie <i>Pursuit of Happiness</i> (Dir. Gabriele Muccino, Script: Steven Conrad, 2006) and present a seminar on the use of emotional dialogues to create touching scenes.	7	1,2,3,4,5,6
5			Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, discussions, demonstrations, film screening, hands-on training			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination ( 50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
				Particulars
				Class test
				Presentation
				Review
			Assignment	
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	5 out of 8	5 x 5 = 25
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	1 x 10 = 10
	MCQ	NA	10	1 x 10 = 10
			Total	70

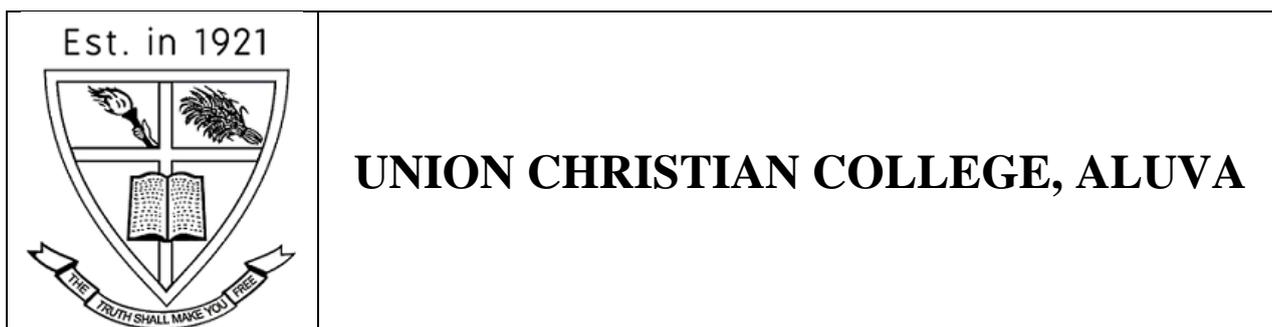
## References

1. "Introduction", and "What is a screenplay?" Chapter 1, *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 1-30.
2. "How to Write a Screenplay: A Primer." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 14-42.
3. "The Screenwriter." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 63-65
4. **1.2**
5. "The Subject." Chapter 2, *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 31- 42.
6. **2.1**
7. "Building a Character." Chapter 4. *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 63-73.
8. "Character Creation." *Prewriting Your Screenplay: A Step-by-step Guide to Generating Stories*
9. by Michael Tabb. PP: 53-160.
10. "Character." Chapter 2. *The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives* by Lajos Agri. PP: 32-124.
11. "Ten keys to creating captivating character." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 74-96.
12. "Characterisation." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 63-65.
13. **2.2**
14. "The Division into Three Acts." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 24-26 and PP: 52-54.
15. "Endings and Beginnings." Chapter 4, *Screenplay: The Foundations of Screenwriting* by Syd Field.
16. "Three-act Structure." Chapter 4. *Prewriting Your Screenplay: A Step-by-step Guide to Generating Stories* by Michael Tabb. PP: 182-197.
17. **3.1**
18. "Plot Points." Chapter 9, *Screenplay: The Foundations of Screenwriting* by Syd Field.
19. **3.2**
20. "The Scene." Chapter 10, *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 162-182.
21. "How to make a scene." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 111-118.
22. **4.1**
23. "The Sequence." Chapter 11, *Screenplay: The Foundations of Screenwriting* by Syd Field.

24. "Development of the Story." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 66-68.
- 25. 4.2**
26. "Dialogue." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 84-87.
27. "Dialogues, subtext, and exposition." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 101-110.
28. "Dialogue." Chapter 4. *The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives* by Lajos Agri. PP: 238-245.
- 29. 4.3**
30. "Rewriting." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley. PP: 95-99.
31. "Key principles and exercises in revising scenes." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 258-289.

#### SUGGESTED READINGS

1. *The Palgrave Handbook of Script Development* by Craig Batty (Editor); Stacy Taylor (Editor)
2. *Prewriting Your Screenplay* by Michael Tabb
3. *Analysing the Screenplay* by Jill Nelmes (Editor)
4. *Screenwriters and Screenwriting: Putting Practice into Context* by Craig Batty (Editor)
5. *Screenplay: The Foundations of Screenwriting* by Syd Field
6. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script* by David Trottier
7. *The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives* by Lajos Agri.
8. *The TV Writer's Workbook: A Creative Approach to Television Scripts* by Ellen Sandle
  - a. "How to create a brilliant subject for your screenplay? Possibilities Explained Here" by Adrija Bhattacharya. <http://filmmakersfans.com/tutorial-and-tricks-screenplay-subject-creation/#:~:text=The>



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Theatre Studies</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>UC6DSEENG301</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	<p>This comprehensive course in Theatre Studies embarks on a nuanced exploration of the multifaceted world of theatre, encompassing the foundations of modern theatre, diverse Indian theatre traditions, fundamental elements of theatrical expression, and a profound examination of influential theatre theories. Through an immersive blend of theoretical discourse and practical engagement, students will navigate the intricate tapestry of theatrical arts, fostering a profound appreciation for the historical, cultural, and artistic dimensions that define the world of theatre.</p>					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand basic concepts of theatre, art movements, concepts, and ideas	U	1
2	Analyze the influences and intersections of Indian and Western theatrical theories	An	1
3	Demonstrate a holistic understanding of theatre as an art form, fostering critical thinking and creative expression	An	3
4	Integrate mastery of essential theatrical concepts and practical application	A	2,6

5	Develop a nuanced appreciation for a spectrum of Indian theatre traditions, fostering a comprehensive understanding of the cultural and regional diversity in Indian performing arts.	A	4,5,9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 <b>Foundations of Modern Theatre</b>	1.1	Basic Introduction to theatre Forms and Styles of Theatre, Comedy and Tragedy, Solo Performance, Mime, Melodrama, Musical Theatre, Street Theatre and Folk Theatre <i>Theatre: A Very Short Introduction</i> . Marvin Carlson	5	1,2
	1.2	Western theatrical traditions. Greek and Roman Drama, Medieval Drama, Renaissance Drama Absurd theatre, Theatre of Cruelty, Political theatres, Feminist theatre, Theatre of the Oppressed, Third theatre, Forum theatre Required Reading: “Avant-Garde Drama and Theatre in Historical, Intellectual and Cultural Context”. Bert Cardullo	5	3,4
	1.4 Practicum	Practicum: Watching/Reading Play Session <i>Mother Courage and her Children</i> . Bertolt Brecht	5	5
2 <b>Reading Theatre</b>	2.1	Differences in Eastern and Western Theatrical concepts and forms and performances Required Reading: “Eastern Theatre, Western Theatre”. Behram Beyzai	5	1,2
	2.2	Theatrical traditions and conventions the social, cultural and political contexts of plays Required Reading: “Introduction”. <i>The Theatrical Public Sphere</i> . Christopher B. Balme	5	3,4
	2.3 Practicum	Watching/Reading Play Session <i>A Sunny Morning: A Comedy of Madrid in One Act</i> by Serafin Quintero, Joaquin Quintero	5	5

3	<b>Elements of Theatre</b>	3.1	Various components of Theatre: Space, Time Audience and performance “Theatrical Competence: Frame, Convention and the role of the Audience”. Keir Elam	3	1,2
		3.2	Indian Styles of performance form and Style and Histrionics <i>Knowledge Tradition Text: Approaches to Bharata's Natyasastra. Amrut Srinivasan</i>	3	3,4
		3.3	Improvisation, Body Language, Voice and Speech, Acting and Structural Acting “When Acting Is an Art”. Constantin Stanislavski	4	4
		3.4 Practicum	<i>The Birthday Party</i> - <a href="https://www.youtube.com/watch?v=ap1g5AqMhy0">https://www.youtube.com/watch?v=ap1g5AqMhy0</a>	5	5
4	<b>Indian Theatre</b>	4.1	Kathakali, Yakshagana, Tholpavakoothu, Nautanki, Terukkuttu, Jatra, Dashavatar, Raas Leela Excerpts from <i>Music in Traditional Indian Theater</i> . Rani Balbir Kaur	5	1,2
		4.2	<i>Nine Hills One Valley</i> , Ratan Thiyam	5	3,4
		4.3	<i>Kathakali - Karnasapadham - Chapters 1, 2 and 3</i> <a href="https://www.youtube.com/watch?v=cwy9EvqO2yk">https://www.youtube.com/watch?v=cwy9EvqO2yk</a> <a href="https://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4vOUIr9">https://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4vOUIr9</a> <a href="https://youtu.be/mDwARQz3TZI?si=E6Of_kUsPzxU5wnN">https://youtu.be/mDwARQz3TZI?si=E6Of_kUsPzxU5wnN</a>	5	4
		4.4 Practicum	<i>The Dream of Vasavadatta</i> . Bhasa	15	5
5			Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Lecture-Based Learning, Textual Analysis, E-learning, Interactive instruction, Active co-operative learning, Practical Workshops, Practicum, Seminar, Group Assignments , Library work, Presentation by individual student/ Group representative ...																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <table border="1" data-bbox="432 613 761 842"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion</td></tr> <tr><td>Role play</td></tr> <tr><td>Assignment</td></tr> </table> <p data-bbox="373 848 1441 927">B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</p> <table border="1" data-bbox="373 958 1423 1301"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>	Particulars	Class test	Discussion	Role play	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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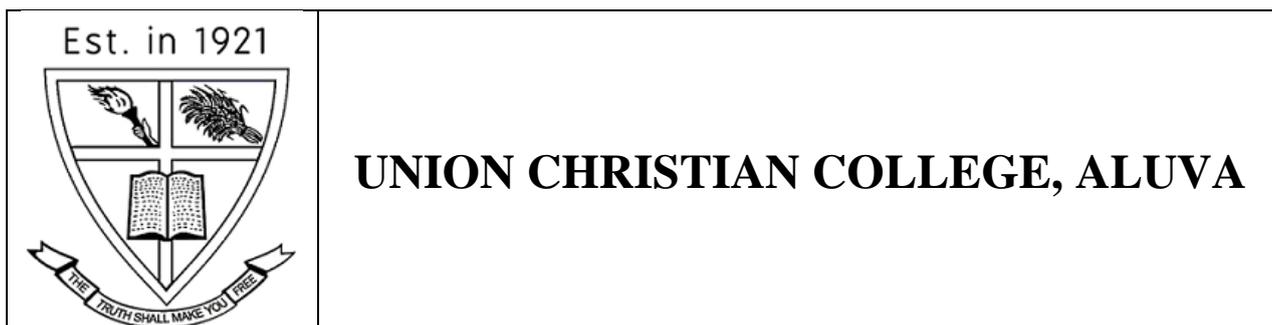
### References

1. Barba, Eugenio, and Nicola Savarese. *A Dictionary of Theatre Anthropology*. Taylor and Francis, 2011.
2. Balme, Christopher B. *Cambridge Introduction to Theatre Studies*. New York: Cambridge University Press, 2010. Print.
3. Balme, Christopher B. *The Theatrical Public Sphere*. New York: Cambridge University Press, 2014. Print.
4. Brandt, George W. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. New York: Oxford university Press, 1998.
5. Cardullo, Bert. *Theories of the Avant-Garde Theatre: A Casebook from Kleist to Camus*. Scarecrow Press, 2013.
6. . Brockett, Oscar G. *The Theatre: An Introduction*. Holt. Rinchart andWinston. 1983.
7. Chambers, Colin. *The Continnum Companion to Twentieth Century Theatre*. London: Continnum. 2002.

8. Dillon, Janette. *Cambridge Throduction to Erly English Theatre*. New York: Cambridge University Press, 2006.
9. Grotowski, Jerzy. *Towards a Poor Theatre*. Routledge, 2012,
10. Jones, Clifford Reis, and Betty True Jones. *Kathakali: An Introduction to the Dance-drama of Kerala*. American Society for Eastern Arts, 1970.
11. Kaur, Rani Balbir. *Music in Traditional Indian Theatre: Special Reference to Raas Leela*. Shubhi, 2006
12. Schechner, Richard. *Performance Studies: An Introduction*. Routledge, 2020
13. Stanislavski, Konstantin. *An Actor Prepares*. 1936.

### SUGGESTED READINGS

1. “Unhappy Days in the Art World? De-skilling Theatre, Re-skilling Performance” by Claire Bishop
2. Oscar G. Brockett and Franklin Hildy. *History of Theatre*
3. Alternberd, Lynn, Lewis, Leslie L. *A Handbook for the Study of Drama*. New York:
4. Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. 2015.
5. Elam, Keir . “Foundations: Signs in Theatre” in *The Semiotics of Theatre and Drama*. 1996
6. Farley P. Richmond, Darius L. Swann, Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. Oxford University Press, 2009.
- i. Macmillan, 1966.
7. Nandy, Asish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, 1983.
8. Panikkar, K.N. *The Theory of Rasa*. Natrang Pratisthan, 2012.
9. Stanislavsky, Konstantin, 1863-1938. *An Actor Prepares*. New York :Theatre Arts, inc., 1936.
10. *Subversive Expectations: Performance Art and Paratheatre in New York, 1976-1985*, selections, Sally Banes,
11. Williams, Raymond. *Culture*. Glasgow: Fontana Press. 1981.
12. “Turning Theatre into Art, Pablo Helguera, Ohad Meromi, Xaveria Simmons, in conversation with Paul David Young.” From PAJ, Performance New York.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Medical Humanities</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC6DSEENG302</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course introduces the students with the discipline of cultural studies. It familiarises them with the terms and concepts pertaining to the area of study. The course intends to equip the students to analyse and appreciate approaches/methods/perspectives of cultural studies.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the theoretical and historical foundations of the field of Medical Humanities.	U	1
2	Demonstrate an awareness of the recent trends in the field of Medical Humanities.	K	1
3	Critically read and appreciate literary and cultural texts on health and illness.	E	8
4	Engage with illness narratives/pathographies critically and examine the central formal and thematic elements of such narratives.	An	3
5	Probe into the interrelationship between literary studies and the discourses of medicine.	C	6&7
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

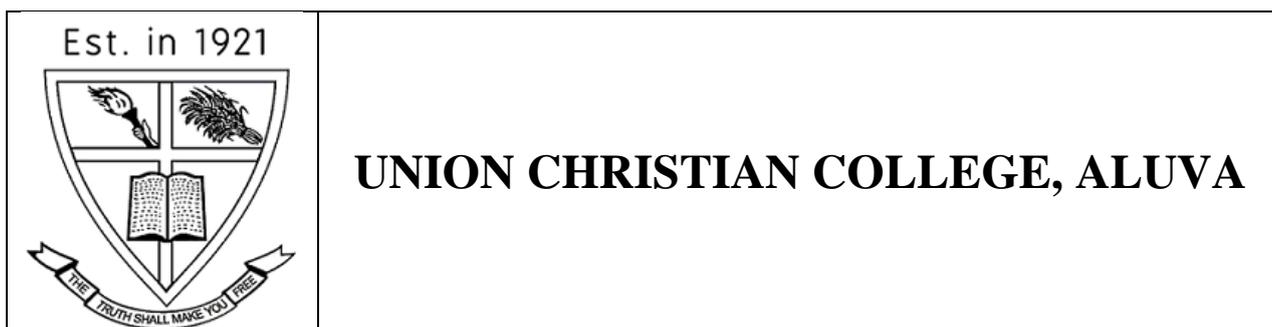
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Introduction	1.1	<b>Key Terms and Concepts:</b> Disease and Illness, Medical Humanities and Health Humanities, Narrative Medicine, Pathography, Lived experience of illness, Doctor-patient relationship, Literature and medicine, Graphic Medicine, Art therapy, Bioethics, Patient identity, Illness narrative.	10	1
	1.2 Practicum	Susan Sontag; <i>Illness as Metaphor</i>	5	1
2 Essays	2.1	Keith Wailoo. "Patients Are Humans Too: The Emergence of Medical Humanities."	5	2,3
	2.2	Virginia Woolf. "On Being Ill."	5	2,3
	2.3 Practicum	Thomas Couser. "Medical Humanities and Illness Narratives"	5	2,3
3 Fictin	3.1	<i>The Death of Ivan Ilyich</i> by Leo Tolstoy	3	4
	3.2	<i>The Plague</i> by Albert Camus	4	4
	3.3	<i>Floating Bridge</i> by Alice Munro	3	4
	3.4 Practicum	<i>Never Let Me Go</i> by Kazuo Ishiguro	5	4
4 <b>Memoirs and Films</b>	4.1	<i>Laughing Cancer Away: An Actor's Memoir</i> by Innocent	10	5
	4.2	<i>A Beautiful Mind</i> directed by Ron Howard	5	5
	4.3 Practicum	<i>When Breath Becomes Air</i> by Paul Kalanithi	10	5
	4.4 Practicum	<i>Private Life</i> directed by Tamara Jenkins	5	5
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, interactive instruction:, Seminar, Presentation by individual student/ Group representative.			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination ( 50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
				Particulars
				Class tests
				Discussion/Debate
				Assignment
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	300 words	1 out of 2	1 x 15 = 15	
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Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
		Total	70	

### References

1. Crawford, P., Brown, B., Baker, C., Tischler, V., Abrams, Brian. *Health Humanities*. United Kingdom: Palgrave Macmillan, 2015.
2. Frank, Arthur W. *The Wounded Storyteller: Body, Illness & Ethics*. United Kingdom: University of Chicago Press, 2013.
3. ---. *At the Will of the Body: Reflections on Illness*. Mariner Books, 2002.
4. Das Gupta Sayantani and Marsha Hurst. *Stories of Illness and Healing : Women Write Their Bodies*. Kent State Univ. Press 2007.
5. Foucault, Michel. *The Birth of the Clinic : An Archaeology of Medical Perception*. Vintage Books 1994.
6. Sontag, Susan. *Illness As Metaphor and Aids and Its Metaphors*. Penguin, 1990. Scarry Elaine. *The Body in Pain : The Making and Unmaking of the World*. Oxford University Press 1985.
7. Hawkins Anne Hunsaker. *Reconstructing Illness : Studies in Pathography*. 2nd ed. Purdue University Press 1999.
8. Couser, G. Thomas. *Signifying Bodies: Disability in Contemporary Life Writing*. Ann Arbor: University of Michigan Press. 2009.
9. Bleakley, Alan. *Medical Humanities and Medical Education: How the Medical Humanities Can Shape Better Doctors*. London: Routledge. 2015.
10. Bleakley, Alan, and Therese Jones. *Medicine, Health and the Arts: Approaches to the Medical Humanities*. London: Routledge. 2014.
11. Charon, Rita. 2008. *Narrative Medicine: Honouring the Stories of Illness*. Oxford: Oxford University Press.
12. Czerwiec, M.K., Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly
13. R. Myers, and Scott Thompson Smith. 2015. *Graphic Medicine Manifesto*. University Park: Pennsylvania State University Press. 2015.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>English Language Teaching</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC6DSEENG303</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	<p>This comprehensive course is designed to foster a profound comprehension of fundamental concepts, major notions and theories within the realm of English Language Teaching (ELT). Learners will cultivate critical and analytical perspectives on various aspects of teaching, learning, assessment, evaluation and research in ELT. The course not only equips learners with theoretical knowledge but also empowers them to apply these insights practically. By the course's conclusion, learners will develop the capacity to shape themselves into proficient English language professionals well-versed in the intricacies of language education.</p>					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a comprehensive understanding of the fundamental concepts, notions and theories integral to English Language Teaching.	U	1
2	Build informed perspectives related to various approaches and methods employed in teaching and learning English	An	7

3	Apply the different strategies for mastering language skills, enhancing both proficiency and fluency.	A	10
4	Familiarise the concepts and practical applications of Research methodologies in the ELT field.	A	8
5	Analyses the diverse aspects of material production in language learning.	An	5
6	Designs fair and valid language assessments including formative and summative evaluations.	C	4
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Basic Concepts in ELT	1.1	Common Acronyms: ELT, ESP, EAP, CLIL, L1, L2, CEFR, TESOL, Evaluation Terminology: Assessment vs Evaluation, Achievement tests, Diagnostic tests, Summative and Formative Assessment, Standardised tests, Language Teaching: Approach, Methods, Techniques, Strategies, Pedagogy, Curriculum, Syllabus Language Learning: Learner, Learning, Acquisition, Motivation, MT influence, Language Skills, Proficiency Grammar: Form, Function, Accuracy, Fluency, Tasks.	10	1,5
	1.2 Practicum	Learners' basic knowledge of ELT principles and notions can be practically evaluated. Some suggestive strategies: <ul style="list-style-type: none"> <li>● Written Assessments</li> <li>● Presentations of Students</li> <li>● Online Quizzes</li> <li>● Peer Reviews, Teachers' Feedback</li> </ul>	5	1,5

<p>2 The Teacher, the Learner and the Classroom</p>	<p>2.1</p>	<p>Approaches and methods - structural and functional methods - Communicative Language Teaching - Task-based Language Teaching - Content-Based Instruction – Participatory Approaches – ICT enabled teaching- learner-centred classroom strategies; pairs and groups - errors and feedback - use of dictionaries – realia, authentic materials, coursebooks - pictures, cards and charts - smartphones, language learning apps, and sites, blogs. and journals - learning outside the classroom.</p>	<p>10</p>	<p>2,5</p>
	<p>2.2 Practicum</p>	<ul style="list-style-type: none"> <li>● Online quiz on the terminologies related to different ELT Approaches and Methods.</li> <li>● Role-play scenarios based on real life situations to gauge the learner’s communicative competence.</li> <li>● Task based projects assessing the language skills needed for problem solving in real life situations aligning with the principles of TBLT.</li> <li>● Language learning apps and its impact on the learner: A Review.</li> <li>● Classroom Blogs and Vlogs to express and showcase language learning experiences.</li> </ul>	<p>5</p>	<p>2,5</p>
<p>3</p>	<p>3.1</p>	<p>LSRW and sub-skills – Purpose, Activities and Strategies of LSRW skills- integration of skills - grammar teaching - Form, Function and Use - contextual learning of vocabulary - teaching reading and listening - intensive and extensive - planning reading and listening lessons - planning and teaching speaking and writing - drafting emails, texts and written electronic communication and audio and written journals and blogs.</p>	<p>10</p>	<p>3,5</p>

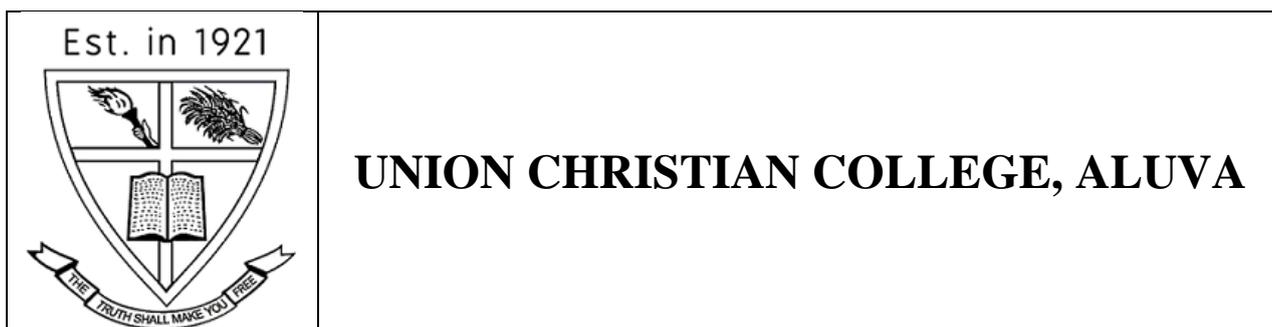
Teaching and Learning Language Skills	3.2 Practicum	<ul style="list-style-type: none"> <li>● Integrated Skills Project: A project to develop a module which integrates all the four language skills.</li> <li>● Integrate grammar teaching within context-based lessons or texts, where students identify grammatical structures.</li> <li>● Reading Circles: Students in groups share their reading experiences, insights about language learning etc.</li> <li>● Intensive and Extensive Reading Tasks.</li> <li>● Planning Speaking and Writing Tasks.</li> <li>● Class Blogs</li> </ul>	5	3,5
4 Evaluation and Research in ELT	4.1	<p>Summative and formative assessment - tests as practice - types of testing; placement tests, diagnostic tests, progress tests, proficiency tests - TOEFL, IELTS, BEC and other tests - portfolio assessment - the CEFR levels - Research Project in ELT - data collection techniques - recording data - experiments in classroom teaching - designing questionnaires - interviews-general procedures - observation and case studies - Tools for data analysis - the Data Protection Act - how to reference-plagiarism-how to avoid it-using statistics - hints on academic writing.</p>	15	4,6
	4.2 Practicum	<ul style="list-style-type: none"> <li>● Conduct a mock test/ show videos of IELTS/BEC/TOEFL so that students experience the format and questions asked in these standardised tests.</li> <li>● Portfolio Development.</li> <li>● Preparing a Research Design.</li> <li>● Questionnaire Development.</li> <li>● Interview Simulations.</li> <li>● Data Analysis Workshop.</li> </ul>	15	4,6
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Interactive Discussions, Case Studies, Multimedia Resources, Invited Lecturers, Practical Demonstrations, Reflective Activities.																																		
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <table border="1" data-bbox="432 459 922 678"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Interactive Teaching and Demonstration/Peer Review</td></tr> <tr><td>Assignment</td></tr> </table> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b></p> <table border="1" data-bbox="373 768 1425 1128"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>			Particulars	Class test	Interactive Teaching and Demonstration/Peer Review	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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### References

1. Ghosh R. N., H.N.L. Shastri, and B.K. Das. *Introduction to English Language Teaching*. London: Oxford UP,1977.
2. Harwood, Nigel. *English Language Teaching Materials: Theory and Practice*. Cambridge: Cambridge UP, 2010.
3. Krishnaswamy, N. and LalithaKrishnaswamy. *Teaching English: Approaches, Methods, and Techniques*. Delhi: Macmillan, 2003.
4. Lightbrown, Patsy M. and Nina Spada. *How Languages are Learned*. 2nd ed. Oxford: Oxford UP, 1999.
5. Nunan, D. ed. *Practical English Language Teaching*. New York: McGraw-Hill, 2003.
6. Peter, Francis ed. *Indian Voices in ELT*. New Delhi: Viva Books, 2012.
7. Richards, Jack C. and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge: Cambridge UP, 2001.
8. Saville-Troike, Muriel. *Introducing Second Language Acquisition*. Cambridge: Cambridge UP, 2006.
9. Tickoo, ML. *Teaching and Learning English*. Hyderabad: Orient Blackswan, 2009.
10. Harmer, Jeremy. *The Practice of English Language Teaching*. London: Longman, 1983.
11. Ur, Penny. *Grammar Practice Activities*. Cambridge: CUP,1988.

Appr



<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	CULTURAL STUDIES					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC6DSEENG304					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	The course introduces the students with the discipline of cultural studies. It familiarises them with the terms and concepts pertaining to the area of study. The course intends to equip the students to analyse and appreciate approaches/methods/perspectives of cultural studies.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Outline the developmental history of cultural studies	U	1
2	Define the critical concepts/key terms in cultural studies	K	1
3	Compare and evaluate the power structures in society	E	8
4	Distinguish different trends and perspectives in cultural studies	An	3
5	Build up a broad-mindedness to inclusiveness, equity and sustainability	C	6&7
6	Apply the insights of cultural studies to interpret texts and to build a rational approach to life situations	A	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Introduction to Cultural Studies	1.1	What is Culture, Origin, CCCS, (An Introduction to Cultural Studies- Pramod K Nayar page 1-40)	5	1
	1.2	Major theorists and streams, CS today, Indian context of CS	5	1
	1.3	Madhava Prasad: 'Cultural Studies in India: Reasons and a History'.	5	1
2 Key Concepts and Terms	2.1	Identity, Agency, Commodification, Culture Industry, Power, Discourses, Hegemony, Gender, Ideology, Essentialism – Definitions from <ul style="list-style-type: none"> <li>● Chris Barker. <i>Cultural Studies: Theory and Practice</i>.</li> <li>● <i>The Sage Dictionary of Cultural Studies</i></li> </ul>	15	2,3
3 Different Approaches/ Trends and Perspectives	3.1	Cyborg Manifesto (essay) – Donna Haraway	5	4
	3.2	The Masculine of Virgin (Short Story) – Sarah Joseph	5	4
	3.3	<i>The Matrix</i> (1999) dir. The Wachowskis	5	4
4 Methodology of Cultural Studies	4.1	Story: 'Salt' -Mahaswetha Devi	5	5 & 6
	4.2	Once Upon a Life: Burnt Curry and Bloody Rags: A Memoir – Temsula Ao (Food Culture, and Cultural Identity)	5	5 & 6
	4.3	Novel: <i>A Man Called Ove</i> – Fredrick Backman	5	5 & 6
5	5.1	Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, discussions, demonstrations, hands-on training
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
			Particulars	
			Class test	
			Discussion	
			Assignment	
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
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Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
Total			70	

### References

1. Arnold, Matthew. *Culture and Anarchy: An Essay in Political and Social Criticism*. Smith, Elder and Co, London. 1869.
2. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage, 2003.
3. Chandra Mukerji & Michael Schudson: "Introduction: Rethinking Popular Culture." in *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley: University of California Press, 1991
4. During, Simon. *The Cultural Studies Reader*. Routledge. 1999.
5. During, Simon. *Cultural studies ; Critical Introduction*. Taylor & Francis, 2005
6. Nayar, Pramod K. *An Introduction to Cultural Studies*. Viva Books, 2009.
7. Raymond Williams: "Culture is Ordinary" (Resources of Hope: Culture, Democracy, Socialism) 2. Stuart Hall: "Cultural Studies: Two Paradigms" (Media, Culture and Society vol.2)
8. *The Sage Dictionary of Cultural Studies*. Sage, 2004.
9. Theodor Adorno: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.M. Bernstein. London: Routledge (1991)



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	INDIGENOUS LITERATURE					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC6DSEENG305					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This interdisciplinary course provides a comprehensive exploration of Indigenous literature for the learners to acquaint the fundamental intricacies, inquiries, and discussions. The course spans historical and modern contexts, delving into the nuanced aspects of Indigenous orature and literature, and deliberates on its influence across various societal domains.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		4	0	0	0	60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the fundamental concepts and characteristics of Indigenous literature.	U	3, 7, 6
2	Analyse indigenous literature from Kerala in the background of the social, political, cultural and historical scenario of Kerala	An	1, 7
3	Distinguish the thematic modulations expressed in oral and written stories of various communities in Kerala	An	1,7
4	Dissect the life and language of indigenous communities in the social context of present Kerala	An	1, 3, 6
5	Examine indigenous literature transmitted orally in various parts of India	An	7, 1
6	Explain the cultural and political strands that weave the indigenous expressions into written form in the backdrop of tales from indigenous communities in India	E	1, 3, 7
7	Analyse the representation of indigenous life in literature from various continents	An	I, 3, 7

8	Analyse how indigenous writers across the globe use short fiction to tell their tales	An	1, 7
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

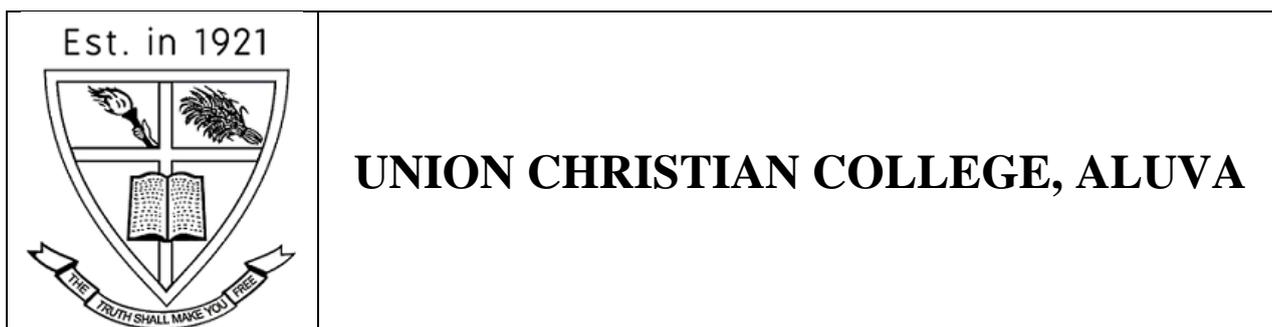
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 <b>Introducing Indigenous literature</b>	1.1	Excerpt from “Introduction” of Why Indigenous Literatures Matter (Daniel Heath Justice) (2-26)	15	1
2 <b>Indigenous Literature: Kerala</b>	2.1	Curing Caste (Sahodaran Ayyappan)	2	2
	2.2	My Soil (K.K.S. Das)	2	2
	2.3	“The Autobiography of a Bitch” (Vijila)	2	2
	2.4	“The Grind” (poem) by D. Anilkumar	2	2
	2.5	Nostalgia (Paul Chirakkarode)	4	3
3 <b>Indigenous Voices from</b>	2.6	“No land even for burial” (Interview with C. K. Janu)	3	4
	3.1	“Moonbeam” from <i>RedFlower</i> (poem) by Easterine Kite	2	5
	3.2	I Have Seen You All (poem) by SameerTanti	2	5
	3.3	Folk songs from G. N. Devy’s <i>Painted Words</i> (Saora songs (143-147),)	3	5
	3.4	<i>Potmaker</i> by Temsula Ao	4	6
4 <b>Contemporary Indigenous Voices around the Globe</b>	3.5	“November is the month of Migration” from <i>The Adivasi Will Not Dance</i> (Hansda Sowvendra Shekhar),	4	6
	4.1	Australia’s Silenced History (Nola Gregory)(Poem)	2	7
	4.2	The Book of the Missing, Murdered and Indigenous—Chapter 1(M. L. Smoker)(Poem)	2	7
	4.3	An American Sunrise (Joy Harjo)(Poem)	3	7
	4.4	Yellow Brick Road (Witi Ihimaera)	4	8
5	4.5	The Man to Send Rain Clouds (Leslie Marmon Silko),	4	8
		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecturing, Discussion, Presentation, Screening of Documentaries and Films, live sessions with poets/artists			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type )			
		Particulars		
		Class tests		
		Discussion		
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	Descriptive Type	Word Limit	Number of Questions to be added	Marks
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### References

1. Sameer Tanti, Indian Literature, vol. 332, November -December 2022
2. Temsula Ao, Indian Literature, vol. 332, November -December 2022
3. D. Anailkumar, Indian Literature, March-April, 2018 G. N. Devy. *Painted Words*
4. Gothrakavitha, edited by Sukumaran Chaligadha, DC Books, 2021
5. The Oxford India Anthology of Malayalam Dalit Writing, edited by M. Dasan, 2012
6. The Oxford India Anthology of Tamil Dalit Writing, edited by Ravikumar, 2012
7. The Oxford India Anthology of Telugu Dalit Writing, edited by K. Purushothaman, 2012
8. An Anthology of Dalit Literature, edited by MulkRaj Anand, Green Publishing House
9. Moonbeam, <https://sunflowercollective.blogspot.com/2015/10/poetry-easterine-kire.html>
10. The Eat Meat, *The Adivasi Will Not Dance* by Hansda Sowvendra Shekhar
11. Folktales from Tamil Nadu, Sujjatha Vijaya Raghavan
12. Eric Gansworth. *Apple Skin to the Core*, Levine Querido, 2020.
13. Sherman Alexie, ten little Indians, Grove press, 2004
14. "Walking the Clouds: An Anthology of Indigenous Science Fiction" edited by Grace L. Dillon
15. Ajay Sekhar, Sahodaran Ayyappan: Towards a Democratic Future." Other Books, 2012.
16. No land even for burial" <https://www.countercurrents.org/tribal-janu230305.htm>
17. Justice, Daniel Heath. "Introduction." *Why Indigenous Literatures Matter*. Wilfrid Laurier University Press, 2018. (2-26)



<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Critical Approaches to Literature					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	UC6DSEENG306					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	The course gives hands-on training to the students for a critical appreciation of literature. It familiarises them with the terms and concepts of the area of study. The course intends to equip the students to analyze and appreciate approaches/methods/perspectives of literary criticism.					
<b>Semester</b>	6	Credits		4	Total Hours	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical		Others
		4	0	0	0	60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand the various approaches to Literature	U	6
2	To explain the traditional approaches to literature	AN	1
3	To examine the growth of formalist criticism	E	7
4	To apply various critical approaches to literature	A	10
5	To examine new literary and critical approaches and encompass knowledge of criticism to other artistic expressions	E	7
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

### COURSE CONTENT

#### Content for Classroom transaction (Units)

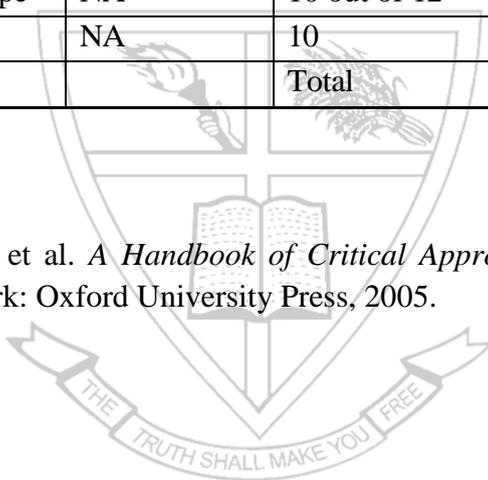
Module	Units	Course description	Hrs	CO No.
1 Traditional	1.1	Historical Biographical Approaches: General Observations	10	1,2,4

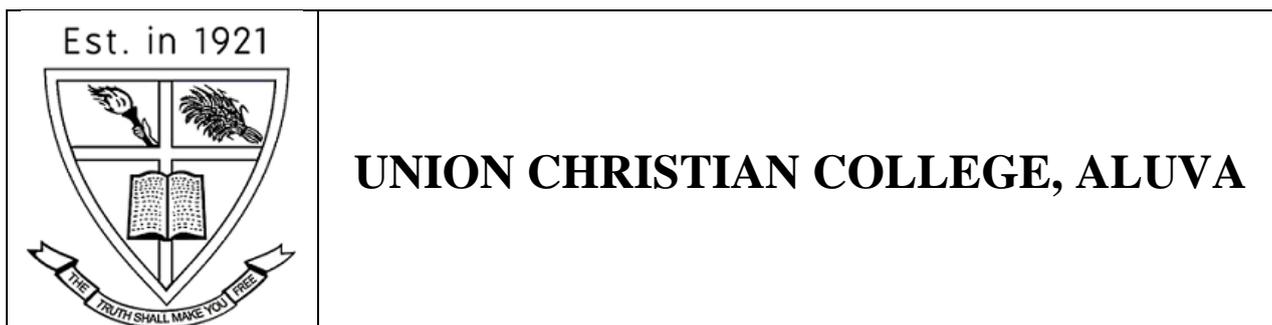
Approaches to Literature	1.2	Historical Biographical Approaches in Practice (Page No: 51-84)	5	1,2,4
2 Formalist Approach	2.1	Reading a Poem: Introduction to the Formalist Approach The Process of Formalist Approach A Brief History of Formalist Criticism Constants of the Formalist Approach: Some Key Concepts, Terms, and Devices (Page No: 96-110)	10	1,3,4
	2.2	Word, Image, and Theme: Space-Time Metaphors in "To His Coy Mistress" (Page No: 111-115)	5	1,3,4
3 Psychological and Feminist Approaches	3.1	Aims and Principles of Psychological Criticism Abuses and Misunderstandings of the Psychological Approach Freud's Theories (Page No: 152-161)	4	1,4
	3.2	Hamlet: The Oedipus Complex (Page No:161-164)	4	1,4
	3.3	Feminisms and Gender Studies Feminisms and Feminist Literary Criticism: Definitions Woman: Created or Constructed? Feminism and Psychoanalysis Multicultural Feminisms MarxistFeminism Feminist Film Studies (Page No:222-234)	4	1,4
	3.4	The Marble Vault: The Mistress in "To His Coy Mistress" (Page No: 240-242)	3	1,4
4 Mythological and Archetypal Approaches	4.1	Mythological and Archetypal Approaches Definitions And Misconception Examples of Archetypes Archetypal Motifs or Patterns (Page No: 182-190)	10	5
	4.2	The Sacrificial Hero: Hamlet (Page No: 240-242)	5	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, interactive instruction:, Seminar, Presentation by individual student/ Group representative.							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>							
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MCQ	NA	10	1 x 10 = 10					
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### References

1. Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature* (Fifth Edition). New York: Oxford University Press, 2005.





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Reporting and Editing for the Media</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC6DSEENG307</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course equips students with essential skills in journalistic reporting, writing, editing, and storytelling across traditional and digital media platforms, emphasizing accuracy, ethics, and critical thinking.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the basic principles of news reporting, different types of reporting and their importance.	U	1,3,10
2	Evaluate differences in reporting styles across various mass media platforms.	E	1, 2, 3,10
3	Understand the organization and structure of the Editorial department.	U	1,3,10
4	Understand the fundamentals of editing for print and digital media.	U	1, 3,10
5	Understand the basics of advertising	U	1,3, 6, 10
6	Demonstrate the ability to plan and execute news reporting, editing and advertising campaigns,	S	1,3,5,10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
<b>1 NEWS REPORTING</b>	1.1	Fundamentals of News reporting-News values and Principles- History of News reporting- Reporter-Reporting Skills –Journalistic Beats	5	1,2,
	1.2	News Sources- Press Conferences: Role of press conferences as a source of news - Press Releases -News Agencies: Overview of major news agencies such as Associated Press (AP), Agence France-Presse (AFP), Reuters, Press Trust of India (PTI), and United News of India (UNI).	5	1,2
	1.3 Practicum	Types of reporting – Investigative Reporting, Crime Reporting, Court Reporting, Political Reporting,Business Reporting,Science and technology Reporting, Sports Reporting , Culture Reporting,Health Reporting, Business Reporting,Citizen reporting, Open Source reporting	5	1,2,6
<b>2 REPORTING FOR ALL MEDIA</b>	2.1	Reporting for the Newspaper and Magazine- news report writing	4	1,2
	2.2	Reporting for the Radio –Radio programme presentation-	3	1,2
	2.3	Reporting for the Television - Packaged news stories- Live news reports-Piece to Camera-Live shows.	3	1,2
	2.4 Practicum	Digital reporting techniques- Trends in online news reporting- Mobile Journalism (Mojo): Tools and Techniques- Using Multimedia components (Text, Graphics, Audio, Video, and Animation) in News and Content Writing.	5	1, 2,6
3	3.1	Editing- Organization and Structure of an Editorial department of a Daily Newspaper	5	3,4
<b>EDITING FOR THE MEDIA</b>	3.2	Editing Processes- Basic principles of Editing- Art of Copy Editing; How to copy edit a story- Detecting and Correcting Errors-Proof Reading-Duties of a Copy Editor – Language Skills for the desk.	5	3,4

	3.3	Newspaper Layout and Design-Importance of layout and design in newspaper production-Planning, organizing, and executing layout and design elements for print publication. Advertisements and Inserts: Integration of advertisements, classifieds, and special inserts within the newspaper layout. Layout Styles and Design Techniques.	5	3, 4, 6
	3.4 Practicum	Magazine Editing- Principles of Magazine Editing- Magazine Editorial Department: Staff and Functions- Magazine Design-Principles of Magazine Design-Elements of Magazine Design-Layout elements- Functions of Layout. TV News Editing. Web Editing – Responsibilities of a web editor-web design lay out principles-Caption writing-Broadcast news analysis.	15	, 3, 4, 6
4 <b>ADVERTISING</b>	4.1	Origin and Development of Advertising-History of Advertising in India -Objectives of Advertising - Elements of a good Advertisement- Principles of Advertising – Theories of Advertising	5	5
	4.2	Advertising Agencies- Different types of Advertising- Online Advertising-Media of Advertising - Pros and Cons of different Media of Advertising-Case studies of successful print and broadcast campaigns	5	5
	4.3 Practicum	Parts of an Advertisement - Visualization – Layout-Copy writing- Portrayal of gender, race and culture in advertising- Stereotyping in Advertising- Gender Stereotyping- Social media advertising strategies-Emerging trends in advertising	5	5,6
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lectures</li> <li>● Practical Exercises</li> <li>● Feedback Sessions</li> <li>● Hands-on Projects</li> <li>● Peer Review Sessions</li> <li>● Case Studies</li> <li>● Industry based experience</li> </ul>																																
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**References**

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*Written Word*. Oxford University Press, 2005.

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## UNION CHRISTIAN COLLEGE, ALUVA

<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Reading Graphic Narratives</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>UC6DSEENG308</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	<p>The course is designed to empower students to comprehend the narrative potential of comics as a storytelling medium, fostering an understanding of its formal structures and literary significance. It aims to develop students' visual and critical literacies through the analysis of diverse comics, from printed works to webcomics, thereby imparting insights into the evolving landscape of the medium. It will enable students to illustrate the progression of themes within graphic narratives and understand their applicability across socio-cultural domains as a communicative tool.</p>					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To demonstrate the knowledge of formal elements of graphic narrative by providing correct definitions and applying them in oral and critical responses to the texts.	U, A	1,3,4
2	To evaluate the shared role of text and image in the meaning-making processes in graphic narratives.	E	1,
3	To illustrate the development of themes related to caste, gender, trauma, memory in graphic narratives	An, A	1, 6, 7, 8
4	To assess the role of text and image as a resource for communicating psychological, social, political and cultural meanings.	An, E	1, 6,7,8

5	To demonstrate the applicability of graphic narrative across various socio-cultural/ disciplinary domains as a communicative tool.	C	1,2, 9,10
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	Essay: “Comics as Literature? Reading Graphic Narrative” by Hillary Chute	3	1,3,4
	1.2	“Graphically Indian: Storying the Inauspicious (for Now)” by E. Dawson Varughese	3	1,3,4
	1.3	Building Blocks of Comics: Representation of time and space-Frame- Panel and its types-Gutter-Speech Balloons-Tier (Reference: Scott McCloud’s <i>Understanding Comics</i> and the Link 1)	4	1,2
	1.4 Practicum	“Vocabulary of Comics” by Scott McCloud’s <i>Understanding Comics</i> (pgs. 24-59)	5	3
2	2.1	Graphic Memoir: <i>Maus: A Survivor’s Tale</i> by Art Spiegelman	8	1,2,3,4
	2.2	Super Hero: <i>Batman: The Dark Knight Returns</i> by Frank Miller	7	1,2,3,4
	2.3 Practicum	<i>A Contract with God and Other Tenement Stories</i> by Will Eisner	8	1,2,3,4
	2.4 Practicum	<i>American Born Chinese</i> by Gene Luen Yang.	7	1,2,3,4
3	3.1	S. S. Rege and Dilip Kadam, <i>Babasaheb Ambedkar: He Dared to Fight</i> , Vol. 611 (Mumbai: Amar Chitra Katha, 1979).	2	1,2,3,4
	3.2	<i>Bhimayana: Experiences of Untouchability</i> Subhash Vyam, S. Anand, Durga Bai Vyam, Srividya Natarajan	3	1,2,3,4
	3.3	Web Comics: <i>Royal Existentials</i> (Selected Strips: 001, 008, 010, 013, 017, 018, 019, 021, 026, 040, 043)	2	1,2,3,4
	3.4	“An Ideal Girl” by Soumya Menon from <i>Drawing the Line: Indian Women Fight Back</i> Edited by Priya Kuriyan, Larissa Bertolasco and Ludmila Bartscht	3	1,2,3,4

	3.5 Practicum	“Ebony and Ivory” by Priya Kuriyan	5	1,2,3,4
4	4.1	Graphic Journalism: <i>Palestine</i> by Joe Sacco	10	1,2,4,5
	4.2 Practicum	Graphic History: <i>The Hotel at the End of the World</i> by Parismita Singh	5	1,2,4,5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																																		
	<ol style="list-style-type: none"> <li>1. Lecture</li> <li>2. Close reading sessions</li> <li>3. Reading Response- Critical/ Personal/ Creative</li> <li>4. Project work</li> <li>5. Workshop</li> </ol>																																		
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>																																		
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## SUGGESTED READINGS

1. Link 1: <https://comicsforum.org/2013/07/26/list-of-terms-for-comics-studies-by-andrei-molotiu/>
2. Link 2: <https://www.royalexistentials.com/page/177>
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<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Subaltern Voices</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>UC6DSEENG309</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	<p>In this course, students will be introduced to marginalized voices and histories, challenging mainstream narratives. It explores ethnic, gender, cultural, and religious perspectives that construct subaltern identities. Through the analysis of texts, discourses, and cultural artefacts, students will develop a nuanced understanding of power dynamics, resistance, and identity construction. The course, through theoretical and literary analysis, fosters deep engagement with subalternity as a platform for power politics. It will enable students to contribute to a more inclusive and equitable society.</p>					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>	<p>A foundational understanding of postcolonial theory, literary criticism, and global literary traditions along with a general social awareness, critical thinking, analytical ability.</p>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate theoretical understanding of subaltern experiences and identities in the regional and global context.	A	1
2	Analyse the trauma of subalternity in the lives of Tribals.	An	6,7
3	Appraise the multiple axes of oppression that intersect and shape individuals' lived experiences within specific regional contexts	An	1,6,7,8,10
4	Evaluate the thematic underpinnings of the marginalised communities in different geographical locations.	E	7,8
5	Integrate the theoretical domain into the praxis of subaltern reality in the socio-cultural, political and economic contexts.	C	6.7.8.10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Introducing Subaltern	1.1	Can the Subaltern Speak? Gayatri Chakravorty Spivak	10	1
	1.2 Practicum	Ranajit Guha- Calling on Indians to Write their Own History ( Pg.152-156) from <i>Dominance without Hegemony: History and Power in Colonial India</i> (1988)	5	1
2 Tribal/Caste Narratives	2.1	Narayan – <i>Kocharethi: The Araya Woman</i>	10	2
	2.2 Practicum	<i>Jai Bheem</i> (movie)	2	2
	2.3 Practicum	<i>Dr Baba Saheb Ambedkar</i> (movie)	3	2
3 Regional Experiences	3.1	Play “Kanyadan” - Vijay Tendulkar	15	3
	3.2 Practicum	<i>Kantapura</i> - Raja Rao	15	5
4 Global Experiences	4.1	Aboriginal – “Bora Ring” by Judith Wright	2	4
	4.2	African American- “If We Must Die” by Claude McKay	2	4
	4.3	Native African- “Vanity” by Birago Diop	2	4
	4.4	Dalit Narrative: “The Thakur’s Well” by Premchand	2	4
	4.5	Apartheid- “Family Reunion” by Ilan Ossendryver	2	4
	4.6 Practicum	“Draupadi”- <i>Breast Stories</i> , Mahasweta Devi	3	5
	4.7 Practicum	“Subha” - <i>Collected Stories</i> , Rabindranath Tagore	2	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ul style="list-style-type: none"> <li>● Lectures</li> <li>● Movie Screening</li> <li>● Group Discussion</li> <li>● Field Visit</li> </ul>

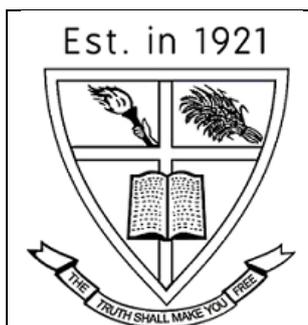
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>						
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	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs						
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Objective type	NA	10 out of 12	1 x 10 = 10				
MCQ	NA	10	1 x 10 = 10				
		Total	70				

### References

1. *The Gramsci Reader: Selected Writings 1916-1925*, Ed. David Forgacs
2. *Subaltern Studies, Vol 1. Writings on South Asian History and Society* by Ranajit Guha
3. *A Subaltern Studies Reader, 1986-1995*. Ranajit Guha
4. *Subaltern Speak*. Ed. Binu K.D
5. "A Small History of Subaltern Studies." From *Habitations of Modernity: Essays in the Wake of Subaltern Studies*- Dipesh Chakrabarty
6. *Freedom of Expression and the Life of the Dalit Mind*- Gopal Guru

### SUGGESTED READINGS

1. Mahasweta Devi - *Breast Stories*
2. B. R. Ambedkar -*The Untouchables: Who Were They and Why They Became Untouchables?*
3. . Chandramohan Sathyanathan - *Love after Babel and Other Poems*
4. Ilan Ossendryver - *Short Stories of Apartheid*
5. Joseph Conrad- *Heart of Darkness*
6. Hansda Sowvendra Sircar - *The Adivasi Will Not Dance*



## UNION CHRISTIAN COLLEGE, ALUVA

<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Creative Writing in English					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	UC6SECENG300					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	The course equips the students to explore the art and craft of creative writing in English Language. Through a combination of theory and practice, students will develop their skills in various forms of creative expression including fiction, poetry, creative nonfiction, and drama.					
<b>Semester</b>	6	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		2	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the basics of the Creative process	U	1,10
2	Develop a deeper understanding of various literary genres, including fiction, poetry, creative nonfiction, and drama.	U	1, 10
3	Practice techniques for generating ideas, and maintaining a consistent writing practice.	A	1,4, 10
4	Develop the learner's own creative voice.	C	1, 4, 10
5	Acquire creative writing skill.	S	1, 4, 10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
	1.1	Introduction to Creative Writing-Creativity-Creative Process-ICEDIP	4	1,3

1	1.2	The art and craft of writing-ideas and inspiration-creative journaling	4	1,3,4
	1.3 Practicum	Writing a feature article	7	1,2,4
2	2.1	Writing Fiction-the short story and the novel- Ingredients in a short story: Plot, character, setting and dialogue- Techniques for building tension and conflict-point of view and narrative voice	7	1, 2
	2.2	Creative Nonfiction-personal essay, memoirs- techniques for incorporating research and interviews into creative nonfiction. Travel Writing and Blogging	8	1,2,4
	2.3 Practicum	Writing Exercises to stimulate creativity and imagination	10	5
	2.4 Practicum	Self publishing	5	5
3	3.1	Writing Poetry - forms and structures in poetry- types of poetry-free verse, sonnet, haiku	2	1,2
	3.2	Figures of speech- Poetic devices-rhyme, rhythm, alliteration, assonance	3	1,
	3.3	Voices in the poem-Finding your own voice in poetry.	2	3,4
	3.4 Practicum	Writing exercises exploring various poetic forms and techniques	8	5
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>				
	<ul style="list-style-type: none"> <li>• Lecture – ICT-enabled</li> <li>• Peer Learning</li> <li>• Learning in the blended mode</li> <li>• Multimodal Learning</li> </ul>				
	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignments</td></tr> <tr><td>Discussion</td></tr> </table>	Particulars	Class test	Assignments	Discussion
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Assessment Types	Descriptive Type	Word Limit	Number of Questions to be added	Marks
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	Short Essay	150 words	2 out of 4	2 x 5 =10
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	10
	MCQ	NA	5	5
			<b>Total Marks</b>	<b>50</b>

### References

1. May,Stephan: *Creative Writing*, Arvon Foundation, 2008 Freeman,Sarah: *Written Communication*, Orient Longman Ltd. 1977 Hedge,Tricia: *Writing*, Oxford University Press, 1988 Petty,Geoffrey: *How to be better at...Creativity*, New Delhi:1998
2. Morley,David: *Cambridge Introduction to Creative Writing*, New Delhi:CUP,2007 Starlie,David: *Teaching Writing Creatively* ed. Heinmann,Portsmouth,1998.
3. Dev, Anjana Neira.*Creative Writing: A Beginner's Manuel*,Pearson Longman,Delhi,2009.





## UNION CHRISTIAN COLLEGE, ALUVA

<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Literature and Human Rights</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>UC6VACENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is designed to introduce students to the intersection of literature and human rights. It tries to situate the literary works in their historical, social and political contexts where human rights violations have occurred.					
<b>Semester</b>	6	<b>Credits</b>			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Outline the social context of human rights	U	6
2	Examine the framework of human rights in select poems and stories	An	7
3	Evaluate the interface of human rights and ecology in literary novels	E	7,8
4	Estimate the importance of Literature and Human Rights for life	E	6,10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	“Universal Declaration of Human Rights” -1948	7	1,4
	1.2	“Adoption of the Convention on the Prevention and Punishment of the Crime of Genocide, and the Text of the Convention”-1948	8	1,4
	2.1	“O Prison Darkness” – Abdul Aziz	2	2,4
	2.2	“If I must Die”- Refaat Alareer	2	2,4

2 Poetry & Short Stories	2.3	“I’m Explaining a Few Things”- Pablo Neruda	2	2,4
	2.4	“Imagerie d’ Epinal”- Alexander Wat	1	2,4
	2.5	“The Dance”- Siamanto	2	2,4
	2.6	“Skylark Girl” – Aruni Kashyap	3	2,4
	2.7	“A Corpse in the Well” – Shankarrao Kharat	3	2,4
3 Novel	3.1	<i>Swarga- A Posthuman Tale</i> -Ambikasuthan Mangad	15	3,4
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	Lecture and discussions on the historical context of each text			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>								
	<b>A. Continuous Comprehensive Assessment (CCA- 25 Marks)</b>								
	B. Semester End Examination								
	Written Examination – 50 marks, duration – 1.5hrs								
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<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>						
Essays	300 words	1 out of 2	1 x 15 = 15						
Short Essay	150 words	2 out of 4	2 x 5 =10						
Short Answer	50 words	5 out of 8	5 x 2 = 10						
Objective type	NA	10 out of 12	10						
MCQ	NA	5	5						
		<b>Total Marks</b>	<b>50</b>						

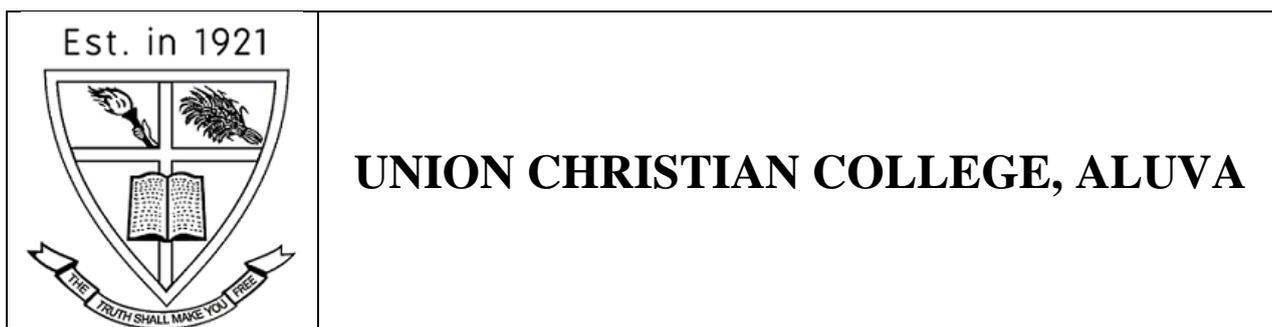
### SUGGESTED READINGS

1. *Against Forgetting: Twentieth Century Poetry of Witness*. Ed by Carolyn Forche
2. *Human Rights and Literature: Writing Rights*. Pramod K Nayar

# Semester VII

Est. in 1921





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>CRITICAL DISABILITY STUDIES</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	UC7DCCENG400					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	<p>The course on Disability Studies explores disability as socially, politically and culturally constructed. It also respects disability as a unique lived experience. Intersectional in its theoretical outlook, each text in this course is an attempt to reread the multiple epistemologies of disability. The learner is invited to participate in a conversation on the politics of representation of disability in the cultural texts, critique biased perceptions and explore alternate ways of viewing impairment.</p>					
<b>Semester</b>	7	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the dynamics of 'disability'.	U	1, 7
2	Explain 'ableism' and its social and cultural manifestations.	U	2
3	Identify the major tenets of disability literature.	A	1
4	Develop critical analysis of how disability is represented in socio cultural texts.	An	1
5	Evaluate ethical concerns regarding portrayals of disability.	E	8
6	Encourage students to explore creative expressions related to disability through literature, such as writing their own narratives, poems, or critical essays that will contribute to the discourse.	C	6, 10

**\*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

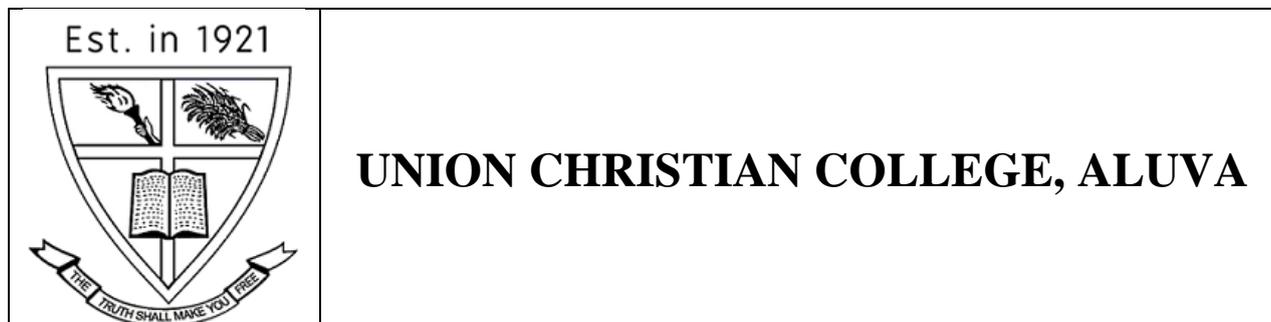
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 UNDERSTANDING DISABILITY</b>	1.1	Lennard Davis: “Introduction: Disability, Normality and Power”. <i>Disability Studies Reader</i>	5	1,2,3,4
	1.2	Tom Shakespeare: “Disability Across Time and Place”. <i>Disability, The Basics</i> .	5	1,2,3,4
	1.3 Practicum	Disability Rights Movements, Moral Model, Medical Model, Social Model, Human Rights Model	5	5,6
<b>2 REPRESENTING DISABILITY</b>	2.1	Narrative Prosthesis and the Materiality of Metaphor: Disability and the Dependencies of Discourse. David T. Mitchell and Sharon L. Snyder.	5	1,2,3,4
	2.2	John Steinbeck: <i>Of Mice and Men</i>	5	4,5
	2.3 Practicum	Film: <i>My Name is Khan</i> (2010) Film: <i>Bahubali</i> (2015)	5	4,5,6
<b>3 PROBLEMATIZING DISABILITY</b>	3.1	Fiona Kumari Campbell: “Internalised Ableism: The Tyranny Within”. <i>Counters of Ableism: The Production of Disability and Aabledness</i>	3	1,2,3,4
	3.2	Mark Haddon: <i>The Curious Incident of the Dog in the Night Time</i>	4	4,5
	3.3	Poetry: Liv Mammone: “Advice to the Able- Bodied Poet Entering the Disability Poetics Workshop”	3	4,5
	3.4 Practicum	Film: <i>Peranbu</i> (2018) Shane Burcaw: <i>Laughing at My Nightmare</i> William Wordsworth: “The Blind Highland Boy”	5	4,5,6
<b>4 NEW DIRECTIONS</b>	4.1	Rosemarie Garland- Thomson: “Disability Bioethics: From Theory to Practice”. <i>Kennedy Institute of Ethics Journal</i> . John Hopkins University Press. Vol.27, No. 2, 2017.	5	1,2,3,4
	4.2	Robert McRuer: “Coming Out Crip: Malibu is Burning”. <i>Crip Theory: Cultural Signs of Queerness and Disability</i> .	5	1,2,3,4
	4.3	Petra Kupperts: “Image Politics without the Real: Simulacra, Dandyism and Disability Fashion”. <i>Disability/Postmodernity: Embodying Disability Theory</i> . Ed by Mairian Corker and Tom Shakespeare.	5	1,2,3,4
	4.4 Practicum	Nandini Ghosh: “Negotiating Femininity: Lived Experiences of Women with Locomotor Disabilities in Bengal”. <i>Interrogating Disability in India</i>	5	1,2,3,4

	4.5 Practicum	Seminars Documentary: <i>Crip Camp</i> (2020) Film: <i>Guzaarish</i> (2010) Rosemarie Garland-Thomson: "Why Do We Stare?" <i>Staring: How We Look</i>	10	4,5,6																												
5		<b>TEACHER SPECIFIC CONTENT</b>																														
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, Interactive Instruction, Seminar, Presentation by individual student/ Group representative.																															
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>																															
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### SUGGESTED READINGS

1. Sonya Freeman Loftis. *Shakespeare and Disability Studies*. Oxford University Press.  
Anju Sosan George. *Discourses on Disability*. Cambridge Scholars Publishing. 2023  
Dan Goodley. *Dis/Ability Studies*. Routledge. 2014.
2. Lennard J. Davis. *Bending Over Backwards*. New York university Press. 2002.
3. Nirmala Erevelles. *Disability and Difference in Global Contexts*. Palgrave Macmillan, 2011. Anita Ghai. *Rethinking Disability in India*. Routledge, 2015.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>MEMORY AND TRAUMA STUDIES</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	UC7DCCENG402					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	The course on Memory and Trauma Studies explores the intersection of memory, trauma, and the ways in which individuals and societies remember and cope with traumatic experiences. It delves into various disciplines such as psychology, sociology, literature, history, and cultural studies to understand the complex nature of memory and trauma.					
<b>Semester</b>	7	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the concepts of ‘trauma’ and ‘memory’ as they are used in the media, in contemporary culture, and in Humanities and Social Science	U	3
2	Demonstrate an understanding of different approaches to the concept of trauma	U	1, 3
3	Identify the differences in personal memory, cultural memory, and collective memory, and in national and transnational memory.	U	1, 3
4	Apply key concepts to analyse specific texts	A	1
5	Analyse macro issues related to memory, remembrance and commemoration.	An	1,4, 7
6	Examine the impact of traumatic memories on the portrayal of violence and suffering on a global scale, as depicted in both fictional and non-fictional literature such as novels, memoirs, and historical works.	E	1, 10
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 <b>Introducing Trauma/ Memory</b>	1.1	Assmann, Aleida. "Memory, Individual and Collective." <i>The Oxford Handbook of Contextual Political Analysis</i> . Editors. Robert E. Goodin und Charles, pp. 210-218	5	3
	1.2	Paul Connerton "Seven Types of Forgetting" <i>Memory Studies</i> 2008; 1; 59 DOI: 10.1177/1750698007083889	5	3
	1.3	Cathy Caruth: 'Traumatic Awakenings (Freud, Lacan and the Ethics of Memory)' in <i>Unclaimed Experience: Trauma, Narrative, and History</i> . (The Johns Hopkins University Press, 1996	5	5
2 <b>Trauma Narratives (Personal)</b>	2.1	Marjane Satrapi: <i>Persepolis</i> – Part 1 (2007) A.Revathi: <i>The Truth About Me</i> .	5	4
	2.2	Poems by Ruth Vanitha and Asad Alvi from <i>The World That Belongs To Us: An Anthology of Queer Poetry from South Asia</i> by Aditi Angiras, Akhil Katyal	5	6
	2.3	Drama: Sara Kane: <i>4.48 Psychosis</i> (2000)	5	4
3 <b>Trauma Narratives (Holocaust &amp; Partition/ Refugee)</b>	3.1	Primo Levi: <i>Survival in Auschwitz</i>	5	4
	3.2	Poetry: Elie Wiesel: "Never Shall I Forget" Darwish Mahmoud: "Identity Card"	5	5
	3.3	Drama- Joshua Sobol: <i>Ghetto</i>	5	6
4 <b>The Interdisciplinarity of Memory /Trauma</b>	4.1	Caruth, Cathy. "Literature and the Enactment of Memory (Dura, Resnais, Hiroshima mon amour)." <i>Unclaimed Experience: Trauma, Narrative, and History</i> , The Johns Hopkins University Press, 1996. Films: 1) <i>Hiroshima mon amour</i> (Alain Resnais, 1959) 2) <i>Teresa Prata: Sleepwalking Land</i>	10	2
	4.2	Bapsi Sidhwa: <i>The Ice Candy Man</i> / Film <i>1947 Earth</i> by Deepa Mehta (an adaptation of <i>The Ice Candy Man</i> )	5	1,2
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.
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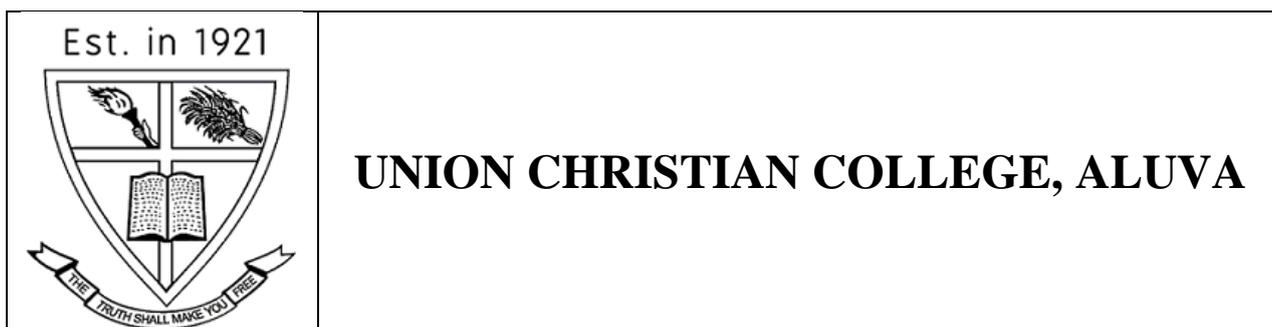
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>							
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs							
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Objective type	NA	10 out of 12	1 x 10 = 10					
MCQ	NA	10	1 x 10 = 10					
		Total	70					

### References

1. Delbo, Charlotte. *None of Us Will Return*. Grove Press, 1968
2. Felman, Shoshana. *The Juridical Unconscious: Trials and Traumas in the Twentieth Century*.
3. Harvard University Press, 2002
4. Goodin, Robert E., and Charles Tilly, editors. *The Oxford Handbook of Contextual Political Analysis*. Oxford University Press, 2006, pp. 210-24.
5. Hartman, Geoffrey (ed.). *Holocaust Remembrance: The Shapes of Memory*. Oxford: Blackwell, 1994
6. Hill, Geoffrey. "Ovid in the Third Reich." *New and Collected Poems, 1952-1992*. Houghton Mifflin Harcourt, 2000.
7. Jaku, Eddie. *The Happiest Man on Earth*. 2020.
8. *Joker*. Directed by Todd Phillips, Warner Bros. Pictures, 2019.
9. Langer, Lawrence. *Holocaust Testimonies: The Ruins of Memory*. New Haven; London: Yale University Press, 1991.
10. Luckhurst, Roger. *The Trauma Question*. Routledge, 2008.

### SUGGESTED READINGS

1. Adorno, Theodor W. "After Auschwitz". *Negative Dialectics*, translated by E. B. Ashton, Routledge, 1973.
2. Angiras, Aditi and Akhil Katyal. *The World That Belongs to Us: An Anthology of Queer Poetry from South Asia*. Harper Collins, 2020.
3. Caruth, Cathy. "Literature and the Enactment of Memory (Dura, Resnais, Hiroshima mon amour)." *Unclaimed Experience: Trauma, Narrative, and History*, The Johns Hopkins University Press, 1996.



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Posthuman Studies</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>UC7DCCENG402</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	<p>This course explores the philosophical concept of Posthumanism, examining its various branches and their implications on human identity and culture. It explores the impact of Posthumanism on literature and film, analyzing how these mediums reflect and challenge traditional humanist notions. Additionally, the course investigates the intersection of artificial intelligence with literature, questioning the role of AI in understanding and creating literary works. Through a combination of theoretical discussions and practical analyses, students will gain a comprehensive understanding of Posthumanism's significance in contemporary society and its potential to shape future narratives.</p>					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		4	0	0	0	60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the foundational concepts and critiques within posthumanism.	U	3
2	Analyze posthuman themes in selected films, focusing on AI and cyborgs.	A	1
3	Evaluate the depiction of posthumanism in literature, particularly transhumanism and posthuman subjectivities.	E	8
4	Explore expressions of posthumanism in poetry and short stories, emphasizing non-human perspectives and hybridity.	An	1,10
5	Apply AI tools for generating literary content that explores a wide variety of themes.	A	1,8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 An Introduction to Posthumanism	1.1	"Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations" by Francesca Ferrando	5	1
	1.2	"A. I. Richards: Can Artificial Intelligence Appreciate Poetry?" by Jon Phelan	5	1
	1.3	"Critical Posthumanism – An Overview" by Stefan Herbrechter	5	1
2 Films	2.1	<i>Android Kunjappan</i> (2019) Directed by Ratheesh Balakrishnan Poduval	3	2
	2.2	<i>Her</i> (2013) directed by Spike Jonze	4	2
	2.3	<i>Blade Runner 2049</i> (2017) directed by Denis Villeneuve	4	2
	2.4	<i>Ex Machina</i> (2014) directed by Alex Garland	4	2
3 Novels	3.1	<i>Frankenstein - Mary Shelley</i>	5	3
	3.2	<i>Klara and the Sun - Kazuo Ishiguro</i>	5	3
	3.3	<i>Oryx and Crake- Margaret Atwood</i>	5	3
4 Poems, Short Stories, AI Tools	4.1	"Who Can Replace a Man?" by Brian Aldiss (Story)	3	4
	4.2	"Cat Pictures Please" by Naomi Kritzer ( Short Story)	3	4
	4.3	"Posthuman" - Yusuf Saadi (Poem)	3	4
	4.4	"Singularity" by Marie Howe ( Poem)	3	4
	4.5	AI-Generated Poems: Use tools like GPT-3 for themed poetry creation. AI-Created Paintings: Employ platforms like DeepArt for AI-driven digital art AI-Composed Music: Experiment with AIVA for AI music composition.	3	5
5		Teacher Specific Content		

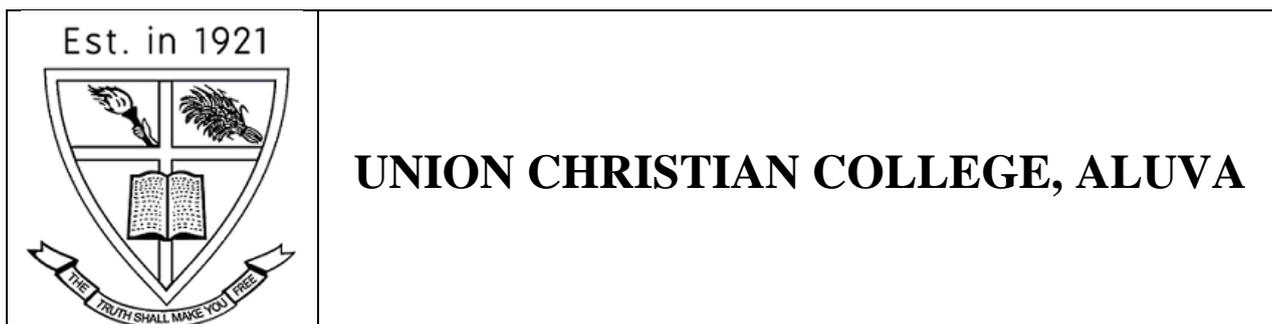
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture Explication of select novels and films Introduce AI generated content of literature, art, music etc, AI assisted writing																																			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs <table border="1" data-bbox="718 537 1045 728" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion</td></tr> <tr><td>Assignment</td></tr> </table> <table border="1" data-bbox="375 757 1412 1124" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>				Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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### References

1. Ferrando, Francesca. "Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations." *Existenz*. Vol 8, No.2, Fall 2013.
2. Herbrechter, Stefan "Critical Posthumanism – An Overview." <https://stefanherbrechter.com/wp-content/uploads/2021/03/Critical-Posthumanism-An-Overview.pdf>
3. Phelan, Jon. "'A. I. Richards': Can Artificial Intelligence Appreciate Poetry?" *Philosophy and Literature*, Johns Hopkins University Press, 29 June 2021, [muse.jhu.edu/article/796830/pdf](https://muse.jhu.edu/article/796830/pdf).

### SUGGESTED READINGS

1. Bradoitti, Rosi. *The Posthuman*. Polity Press, 2013.
2. Ferrando, Francesca. *Philosophical Posthumanism*. Bloomsbury, 2019. Nayar, Pramod K. *Posthumanism*. Polity Press, 2014



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>British Literature Till the Romantic Period</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>UC7DCEENG400</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course traces the evolution of English literature from Chaucer, spanning four centuries, with a sample from each of the major writers. It also introduces the various genres of literature including the sonnet, the verse drama, the epic, the satire, the aphoristic and periodical essay and the novel					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		60	0	0	0	60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember to trace the history, growth and development of the dominant genres of the age.	R	1, 2
2	To understand the political, religious, social and cultural milieu of England during the period.	U	6,7
3	To analyse the influence of ideologies of the times on literature	An	4, 1
4	To analyse the influence of classical writers on the age, and the conventional style that the writers of the age employed in their works.	An	4, 1
5	To evaluate a literary work critically in relation to the background of the writer and the age	E	4, 8

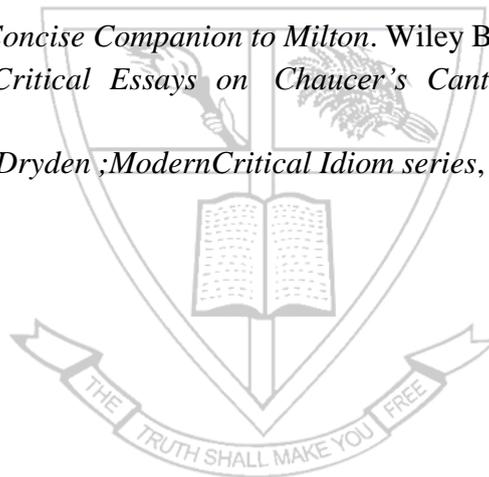
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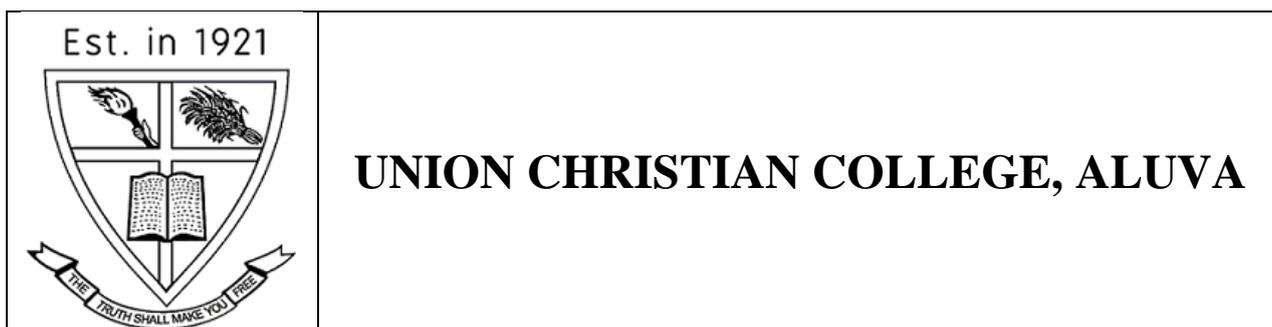
**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.																																
1	1.1	1. Chaucer : “The Prioress”, “The Knight”, (From <i>The Prologue to The Canterbury Tales</i> )	5	1, 3																																
	1.2	Edmund Spenser : <i>Epithalamion</i>	5	1, 2																																
	1.3	Francis Bacon : “Of Truth”	5	1, 3																																
2	2.1	Marlowe: <i>Doctor Faustus</i>	12	1, 4																																
	2.2	Shakespearean Sonnets: Nos. 18, 54, 64, 123	3	1, 5																																
3	3.1	John Milton : <i>Paradise Lost</i> , Book I, lines 1 to 270	6	1, 4																																
	3.2	John Donne: “Valediction: Forbidding Mourning”	3	1,3																																
	3.3	John Dryden: <i>Mac Flecknoe</i> , Lines 1-63	6	1,2																																
4	4.1	Daniel Defoe : <i>Robinson Crusoe</i> Jane Austen: <i>Pride and Prejudice</i> :	10	1,5																																
	4.2	Richard Steele : “The Spectator Club” Goldsmith, Oliver : “Beau Tibbs at Home”	5	1,2, 5																																
5		<b>Teacher Specific Content</b>																																		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students																																			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion</td></tr> <tr><td>Assignment</td></tr> </table> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>				Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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## References

1. W.W. Norton and Company's *The Norton Anthology of English Literature: "Introduction to The Middle Ages"*
2. Kaufman, U. Milo. *The Pilgrim's Progress and Traditions in Puritan Meditations*
3. Janet Todd: *Aphra Behn: A Secret Life*
4. John Sitter: *The Cambridge Companion to Eighteenth Century Poetry*
5. Ronald W. Vince: *Neoclassical Theatre: A Historiographical Handbook*
6. J. A. J. Downie: *The Oxford Handbook of the Eighteenth Century Novel (Part I)*
7. N. Hudson: *Samuel Johnson and Eighteenth-Century Thought*
8. Milan Maclure Ed. *Christopher Marlowe; The Critical Heritage*. Routledge, 2009
9. Dr. Satrughna Singh : *A Critical Study of Christopher Marlowe's Works*
10. Sara Munson Deats : *Doctor Faustus : A Critical Guide, Continuum Renaissance Drama Series*, Methuen Drama, 2017
11. Harold Blom; *John Milton ; Modern Critical Views Series*, Chelsea House, 2004
12. John Cann Bailey; *John Milton*. DigiCat, 2022
13. Christopher Kendrick. *Critical Essays in John Milton ; Critical Essays Series*. G.K. Hall & Co, 1995
14. Anglican Duran. *A Concise Companion to Milton*. Wiley Blackwell, 2011
15. Malcolm Andrew; *Critical Essays on Chaucer's Canterbury tales*. University of Toronto Press, 1991
16. Harold Bloom. *John Dryden ; Modern Critical Idiom series*, Chelsea , 1987





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>The Nineteenth Century Literature</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>UC7DCEENG401</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course intends to introduce the learner to the spirit of Romanticism in poetry, and prose and the later developments till the end of the Victorian period. The course also includes works dealing with the socio-economic problems of the times and the rights of women					
<b>Semester</b>	7	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember to trace the history, growth and development of the dominant genres of the age.	R	1, 2
2	Understand the political, religious, social and cultural milieu of England during the period.	U	6,7
3	Analyse the influence of ideologies of the times on literature	An	4, 1
4	Analyse the influence of classical writers on the age, and the conventional style that the writers of the age employed in their works.	An	4, 1
5	Evaluate critically a work of literature given the background of the age and the writer.	E	4, 8

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	William Hazlitt: "On Actors and Acting."	4	1,2,3,4,5
	1.2	Matthew Arnold: "Function of Criticism at the Present Time"	4	1,2,3,4,5
	1.3	De Quincey: "On the Knocking at the Gate, in Macbeth"	4	1,2,3,4,5
	1.4	Charles Lamb: "A Dissertation Upon a Roast Pig"	3	1,2,3,4,5
2	2.1	William Wordsworth: "Strange fits of passion have I known"	2	1,2,3,4,5
	2.2	S.T. Coleridge: "This Lime Tree Bower My Prison"	2	1,2,3,4,5
	2.3	P.B Shelley: "The Cloud"	2	1,2,3,4,5
	2.4	John Keats: "Ode on a Grecian Urn"	2	1,2,3,4,5
	2.5	Alfred, Lord Tennyson: "Lotos Eaters."	2	1,2,3,4,5
	2.6	Matthew Arnold: "Dover Beach"	2	1,2,3,4,5
	2.7	"Christina Rossetti: "Goblin Market"	2	1,2,3,4,5
	2.8	Anne Bronte: "If this be all"	1	1,2,3,4,5
3	3.1	Oscar Wilde: <i>The Importance of Being Earnest</i>	5	1,2,3,4,5
	3.2	George Bernard Shaw: <i>Mrs. Warren's Profession</i>	5	1,2,3,4,5
	3.3	Mary Wollstonecraft: Selections from <i>A Vindication of the Rights of Woman</i> Chapter 1 and 2	5	1,2,3,4,5
4	4.1	Charles Dickens: <i>Hard Times</i>	5	1,2,3,4,5
	4.2	Emily Bronte: <i>Wuthering Heights</i>	5	1,2,3,4,5
	4.3	Thomas Hardy ; <i>Tess of the D'Uberilles</i>	5	1,2,3,4,5
5		Teacher Specific Content		

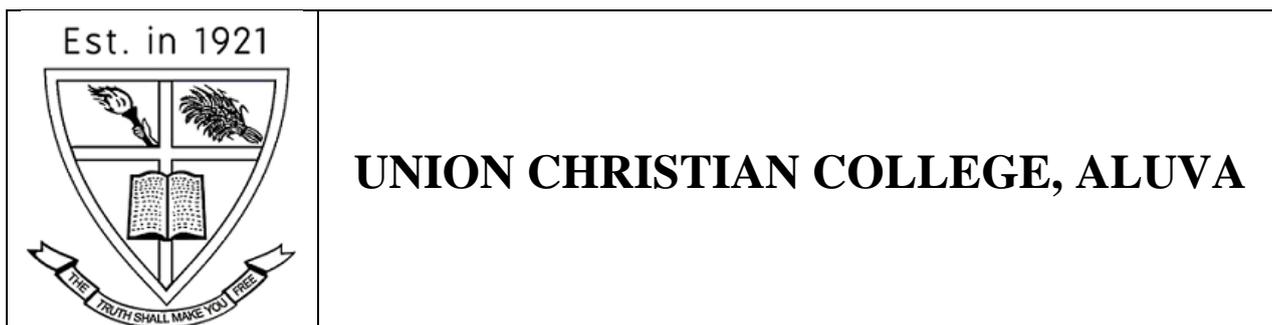
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students																																
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### References

1. Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon Press, 1986.
2. Bate, Walter Jackson. *The Burden of the Past and the English Poet*, Cambridge, MA: Harvard UP, 1970.
3. Bloom, Harold (ed.). *Romanticism and Consciousness*. New York: W.W. Norton & Co. 1970.
4. Brown, Marshall (ed.). *The Cambridge History of Literary Criticism, vol. 5: Romanticism*. New York: CUP, 2000.
5. de Man, Paul. *The Rhetoric of Romanticism*. New York: Columbia University Press, 1984.
6. Fulford, Tim and Peter Kitson (eds.). *Romanticism and Colonialism: Writing and Empire, 1780–1830*. Cambridge: CUP, 1998.
7. Marilyn Gaull, *Romanticism: The Human Context* (Norton, 1988)
8. M.H. Abrams, *The Mirror and the Lamp: Romantic theory and the Critical Tradition*. New York, 1953.
9. New York, 1953.
10. Wolfson, Susan. *Borderlines: The Shiftings of Gender in British Romanticism*. Stanford: Stanford UP, 2006.
11. Ernest Dressel North. *The Wit and Wisdom of Charles Lamb*. New York, London:

- Putnam, 1892.
12. M. Kirkham, *Jane Austen, Feminism and Fiction*. Brighton, 1983.
  13. M. Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background*. Oxford, 1981.
  14. M. Praz, *The Romantic Agony* (London 1933)
  15. K. Raine, *William Blake* (London, 1970)
  16. S. Prickett, *Coleridge and Wordsworth and the Poetry of Growth* (Cambridge, 1970)
  17. S. M. Sperry, *Keats, the Poet* (Princeton, 1973)
  18. D. King-Hele, *Shelley, His Thought and Work* (London, 1960) William Frost, *Romantic and Victorian Poetry*. Read Books 2007





<b>Programme</b>	BA (Hons) English					
<b>Course Name</b>	Modernism and After					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	UC7DCEENG402					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	Introduces the learner to the Philosophy and Aesthetics of Modernism and postmodernism					
<b>Semester</b>	7			Credits		4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand the philosophy and intention of Modernism through the close reading of <i>The Wasteland</i> .	U	8
2	To analyse the Modernist and postmodernist poems by focusing on their thematic and linguistic peculiarities.	An	5
3	To distinguish the Modernist and postmodernist impulse through a reading of select European and Latin American short fiction	An	6
4	To identify the new narrative techniques and thematic shift in modernist and postmodernist fiction	An	3
5	To illustrate the modernist and postmodernist approach to Theatre and nature of its commentary on life and art through a study of a representative modern play	An	1

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	T S Eliot: <i>The Wasteland</i>	15	1
2	2.1	Ezra Pound : “L’art” & “In a Station of Metro”	3	2
	2.2	Wallace Stevens : “Thirteen Ways of Looking at a Blackbird”	3	2
	2.3	J H Prynne : “The Holy City”	3	2
	2.4	John Ashbery: “Some Trees”	2	2
	2.5	Allen Ginsberg: “A Supermarket in California”	2	2
	2.6	Ihab Hassan : “The Question of Postmodernism”	2	2,5
3	3.1	Virginia Woolf - “A Mark on the Wall”	2	3,4
	3.2	James Joyce - “A Little Cloud”	2	3
	3.3	Donald Barthelme: “The School”	2	3
	3.4	Italo Calvino: “The Man who Shouted Teresa”	2	3
	3.5	William Faulkner: <i>As I Lay Dying</i> Don DeLillo : <i>White Noise</i>	7	3,4
4	4.1	Samuel Beckett : <i>Endgame</i>	15	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students</p>																																			
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr><td style="text-align: center;">Particulars</td></tr> <tr><td style="text-align: center;">Class tests</td></tr> <tr><td style="text-align: center;">Discussion</td></tr> <tr><td style="text-align: center;">Assignment</td></tr> </tbody> </table> <table border="1" style="width: 100%; margin-top: 10px;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>				Particulars	Class tests	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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## SUGGESTED READINGS

### Modernism:

1. Eliot, T.S. "The Waste Land." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, 9th ed., W. W. Norton, 2012, pp. 2177-2192.
2. Huysse, Andreas. *Modernism After Modernism*. Thames & Hudson, 1990.
3. Levenson, Michael H. *A Genealogy of Modernism: A Study of English Literary Doctrine 1908-1922*. Cambridge University Press, 1984.
4. Brooker, Peter. *Modernism/Postmodernism*. Longman, 1992.
5. Bradbury, Malcolm, and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*. Penguin, 1991.
6. Perloff, Marjorie. *21st-Century Modernism: The "New" Poetics*. Wiley-Blackwell, 2002.
7. Childs, Peter, and R.W. Stevenson. *Modernism*. Routledge, 2007.
8. Eagleton, Terry. *The Ideology of the Aesthetic*. Wiley-Blackwell, 1990.
9. Caws, Mary Ann. *Manifesto: A Century of Isms*. University of Nebraska Press, 2001.

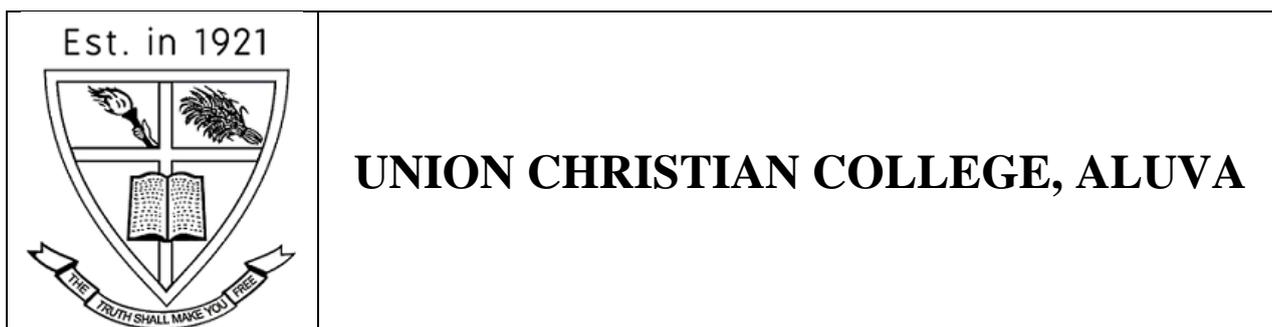
### Postmodernism:

10. Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 1989.
11. Best, Stephen, and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. Palgrave Macmillan, 1991.
12. Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Blackwell, 1989.
13. Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1984.
14. Cahoone, Lawrence E. *From Modernism to Postmodernism: An Anthology*. Wiley-Blackwell, 2003.
15. Sim, Stuart. *The Routledge Companion to Postmodernism*. Routledge, 2001.
16. Docherty, Thomas. *Postmodernism: A Reader*. Columbia University Press, 1993.
17. Sarup, Madan. *An Introductory Guide to Post-Structuralism and Postmodernism*. University of Georgia Press, 1993.

Est. in 1921

# Semester VIII





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Literary Theory</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	UC8DCCENG400					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	The course gives an introduction to various literary theories. The course makes the students think critically about the various political, social and literary dimensions of various experiences of life.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and discuss relationships between different theories and critical schools.	U	1,2
2	Understand and discuss some key ideas of particular theories and schools.	U	1,2
3	Apply various literary theories into literary and non literary genres.	A	6,7,8
4	Compare different theoretical strands in reading a text.	E	10
5	Estimate the impact of Humanities on the core area of human experience	C	3,6,8
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1	1.1	Levis Strauss: Incest and Myth	5	1, 2,3&4
	1.2	Jacques Derrida: Structure, Sign and Play in the Discourse of the Human Sciences	5	1, 2,3&4
	1.3 Practicum	Michel Foucault: The Subject and Power	5	1, 2,3&4
2	2.1	Stephen Greenblatt: Invisible Bullets	5	1, 2,3&4
	2.2	Theodor Adorno and Max Horkheimer: The Culture Industry: Enlightenment as Mass Deception	5	1, 2,3&4
	2.3 Practicum	Frederic Jameson : 'Reification and Utopia in Mass Culture	5	1, 2,3&4
3	3.1	Judith Butler: Imitation and Gender Insubordination	5	1, 2,3&4
	3.2	Laura Mulvey: After Visual Pleasure	5	1, 2,3&4
	3.3 Practicum	Helene Cixous: "The Laugh of the Medusa"	5	1, 2,3&4
4	4.1	Edward Said: "Introduction" from <i>Orientalism</i>	10	4,5
	4.2	George Lamming: "A Monster, A Child, A Slave"	5	4,5
	4.3 Practicum	Ashis Nandy: <i>The Intimate Enemy</i> Chapter 2: "The Uncolonised Mind"	15	4,5
5	5.1	Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> LECTURE, SEMINAR, ASSIGNMENT							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>							
	B. Semester End Examination ( 50 marks descriptive type and 20 marks objective type ), duration - 2hrs							
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2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
3. Bennett, Andrew, and Nicholas Royle. *Introduction to Literature, Criticism and Theory*. 5th ed., Routledge, 2016.
4. Bertens,Hans. *Literary Theory; Basics*. Routledge, 2001 Buchanan, Ian. *The Oxford Dictionary of Critical Theory*, OUP, 2018
5. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2nd ed., Oxford University Press, 2011.
6. Eagleton, Mary, editor. *Feminist Literary Theory: A Reader*. 3rd ed., Wiley-Blackwell, 2010.
7. Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 6th ed., Oxford University Press, 2010.
8. Klages, Mary. *Literary Theory; The Complete Guide*. BloomsburyAcademic India, 2022
9. Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3rd ed., W.W. Norton & Company, 2018.
10. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Routledge, 2013.
11. Maclay, David. *The Penguin Dictionary of Critical Theory*, Penguin UK, 2001 Nayar,Pramod.K. *Literary Theory Today*, Asia Book Club, 2002
12. Newton, K. M., editor. *Twentieth-Century Literary Theory: A Reader*. 2nd ed., Palgrave Macmillan, 1997
13. Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.
14. Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. 6th ed., Routledge, 2016.
15. Upstone, Sara. *Literary theory: A Complete Introduction*.Teach Yourself, 2017



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Foundations of Research</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	UC8DCCENG401					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	The course is intended to introduce the students to the basics of research and help the learner to plan, organise and execute research.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		3	0	1	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the key concepts of Literary Research	U	3
2	Identify the use of proper Research Methodology	A	1
3	Evaluate the interface of ethics and AI in/and literary research	E	8
4	Analyse the importance of Research Foundations for Life	An	1,10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

### COURSE CONTENT

#### Content for Classroom transaction (Units)

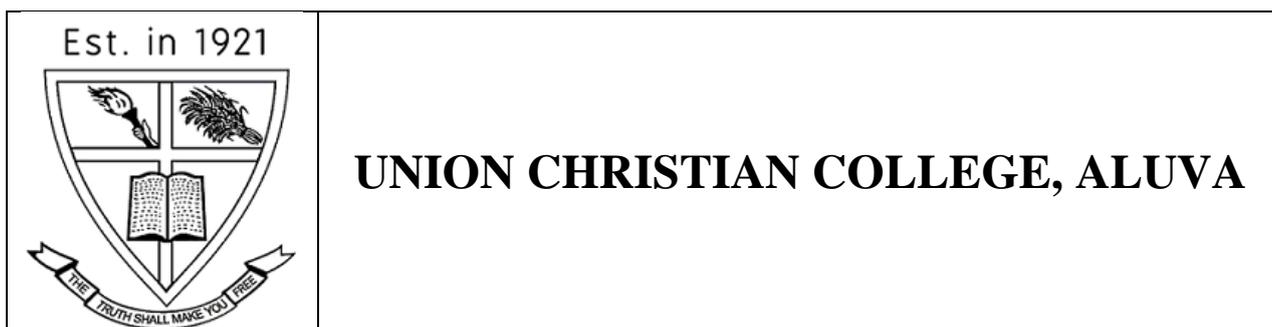
Module	Units	Course description	Hrs	CO No.
1 Basics of Research	1.1	A brief history of Literary Research. The beginning of Research – Contribution of early writers in Research – Difference between Literary criticism and Literary Research – Research in different Levels – an evaluation	5	1,4

	1.2	Definition and concept – Pre requisites of Research – Nature and Types of Research – Purposes of Research – Philosophy – Relevance and Scope – Limitations and Delimitations	5	1,4
	1.3 Practicum	MLA Handbook 9th edition 1.1-2.99	5	1,4
2 Research Methodol ogy	2.1	Selecting a Topic – The survey of relevant Literature – Research Questions – Designing Hypotheses – Preparing a Research proposal.	5	2,4
	2.2	Nature and Rule – Variants in Methodology – Evaluation of different methods: historic, comparative, descriptive and scientific observation and experimentation and confirmation of hypotheses.	5	2,4
	2.3 Practicum	MLA Handbook 9th edition 2.100-5.22	5	2,4
3 Research Methodol ogy	3.1	Primary & Secondary sources Books – Anthologies – Thesauruses – Encyclopedias – Conference Proceedings – Unpublished Thesis – Newspaper articles – Journals – Govt. publications – e-journals – Web reference – Research sites – Printed and Web Indexes; e-mail, discussion groups, special libraries, advanced study centres – virtual libraries – web search engines etc.	5	2,4
	3.2	Data Collection – objectives, types and techniques – Analysis and Interpretation.	5	2,4
	3.3 Practicum	MLA Handbook 9th edition 5.23-5.76	5	2,4
4  Ethics, AI and Researc h	4.1	Ethics: Definition, moral philosophy, nature of moral judgements and reactions.	7	3,4
		Ethics with respect to science and research  Intellectual honesty and research integrity		
	4.2	Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)	8	3,4
	4.3	Be aware/beware of AI Tools for Assisted Writing and Research. Tools for Searching Literature, Literature Review, Content Writing, Paraphrasing/ Summarizing, Grammar Check, Reference Manager etc	15	3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture Introduce in Practical hours Methodological tools both AI based and traditional						
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b>						
	<table border="1"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table>			Particulars	Class tests	Seminar	Assignment
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	Class tests						
	Seminar						
	Assignment						
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Essays	300 words	1 out of 2	1 x 15 = 15				
Short Essay	150 words	5 out of 8	5 x 5 = 25				
Short Answer	50 words	5 out of 8	5 x 2 = 10				
Objective type	NA	10 out of 12	1 x 10 = 10				
MCQ	NA	10	1 x 10 = 10				
		Total	70				

### SUGGESTED READINGS

1. Catherine Belsey. *Research Methods for English Studies*. Edinburgh University Press
2. Richard Altick: *The Art of Literary Research*
3. George Watson. *A Guide to long Essay and Dissertations*
4. *MLA Handbook for writers of Research papers*. 9th Edition.
5. Kate R.Turabian: *A Manual for writers of Term papers, Theses and Dissertations*.
6. Alaine Hamilton: *Writing Dissertations*
7. Ann Hoffman: *Research for Writers*.
8. George Thompson: *Writing a Long Thesis*
9. Correa, Delia Da Sousa and W.R.Owens.*The Handbbook to Literary Research*



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>NEW TRENDS IN LITERATURE</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	UC8DCEENG400					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	This course provides an overview of new trends in literature.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>		3	0	1	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the narrative elements, plot structure, agency, and characteristics of the science fiction genre	U	1,7
2	Construct original, clear and coherent arguments about climate change	C	2
3	Understand how cli-fi narratives explore and represent environments and ecosystems, and our own place within them	U	2,3 & 6
4	Understand and comprehend human responses to pandemic	U	1&6
5	Create new perceptions about infectious diseases, science, and public health policies	C	7
6	Understand the historical development of cyberculture	U	1
7	Identify new political orders and rational discourse, and the ways in which human beings are becoming cyborgs or posthumans	U	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
<b>1 Science Fiction</b>	1.1	Advice to a Six - Year - Old. - Mary Soon Lee ( Poem)	2	1
	1.2	The Machine Stops - E.M. Forster ( Short Story )	8	1
	1.3	<i>The Genre of Science Fiction -</i> Virginia F. Bereit ( Essay )	5	1
	1.4 Practicum	<i>The Handmaid's Tale</i> - Margaret Atwood	15	1
<b>2 Climate Fiction</b>	2.1	Speaking Tree - Joy Harjo ( Poem)	2	2
	2.2	“Introduction The Birth of a New Type of Fiction” in <i>Climate Fiction and Cultural Analysis A New Perspective on Life in the Anthropocene</i> pp 1- 15 by Gregers Andersen ( Essay )	8	3
	2.3 Practicum	<i>Hungry Tide</i> by Amitav Ghosh (Novel)	5	3
<b>3 Pandemic Narratives</b>	3.1	<i>The Fell</i> by Sarah Moss ( Novel)	10	4
	3.2 Practicum	<i>The Masque of the Red Death</i> - by Edgar Allan Poe ( Short story )	5	5
<b>4 Cybercult ure</b>	4.1	“Cyberculture Studies :An Anti Disciplinary Approach (version 3.0 )” Critical Cyberculture Studies - McKenzie Wark ( Essay)	4	6
	4.2	<i>Do Androids Dream of Electric Sheep?</i> (1968) - Philip K. Dick. ( Novel)	6	7
	4.3 Practicum	<i>AI</i> (Steven Spielberg, 2001, 146 min.)	5	7
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Lecture</b> <b>Seminar</b> <b>Assignments</b> <b>Tutorial</b>			

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>			
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
				Particulars
				Class test
				Seminar
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	Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	300 words	1 out of 2	1 x 15 = 15	
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Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
<b>Total</b>			<b>70</b>	

### SUGGESTED READINGS

#### University Press

1. Hegele, Arden Alexandra. *Epidemic Fictions: Reading Contagion from the Plague to the Present*. Columbia University Press, 2023.
2. Lunderberg, Marla. *Devotions Upon Emergent Occasions*. Hope College Press, 2023.
3. Gruenler, Curtis. *The Plague in Literature and Myth*. Princeton University Press, 2022.
4. Pamuk, Orhan. *What the Great Pandemic Novels Teach Us*. New York Times Publishing, 2023.
5. Spinrad, Norman. *Journals of the Plague Years*. Penguin Classics, 2023.
6. Boluk, Stephanie, and Patrick LeMieux. *Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames*. University of Minnesota Press, 2017.
7. Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. MIT Press, 2016.
8. Galloway, Alexander R. *The Interface Effect*. Polity Press, 2012.
9. Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.
10. Parikka, Jussi. *What is Media Archaeology?* Polity Press, 2012.
11. Goodbody, Axel, and Adeline Johns-Putra, editors. *Cli-Fi: A Companion*. Peter Lang, 2019.
12. Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press, 2015.
13. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.

14. Heise, Ursula K. *Imagining Extinction: The Cultural Meanings of Endangered Species*. University of Chicago Press, 2016.
15. Johns-Putra, Adeline. *Climate Change and the Contemporary Novel*. Cambridge University Press, 2019.
16. Freedman, Carl. *Critical Theory and Science Fiction*. Wesleyan University Press, 2000.
17. Green, Jaime. *The Possibility of Life: Science, Imagination, and Our Quest for Kinship in the Cosmos*. HarperCollins, 2023.
18. Parrinder, Patrick, editor. *Science Fiction: A Critical Guide*. Routledge, 1979.
19. Swift, E. J. *The Coral Bones*. Unsung Stories, 2023.
20. Watson, Tom. *Metronome*. Bloomsbury Publishing, 2023.
21. Clarke, Arthur C. *Palgrave Science Fiction and Fantasy: A New Canon*. Palgrave Macmillan, 2023.





<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Shakespearean Echoes: Transforming Words to Worlds</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	UC8DCEENG401					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	The course enables the learners to delve into the timeless world of William Shakespeare's literary brilliance. It helps one to uncover the depth and beauty of Shakespeare's plays from tragic tales like "Hamlet" to Comic charm of "A Midsummer Night's Dream." The adaptation and essays offer a comprehensive exploration of Shakespeare's enduring impact on literature and culture. This course is a journey through the literary landscapes of tragedy, comedy, history and romance, offering students the opportunity to explore the enduring relevance of Shakespeare in today's world.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate familiarity with Shakespeare's select tragedy, comedy, history and romance	U	1
2	Analyze the key elements of Shakespearean drama, including plot, character, theme, language and imagery.	An	1
3	Compare the socio cultural milieu of Shakespeare's works with their contemporary adaptations as expressions of individual and human values within a historical and social context	An	3
4	Assess the interpretations, analyses, and evaluations of Shakespeare's works	A	2, 6
5	Develop an appreciation for the performances based on Shakespearean plays	A	4,5&9

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.					
1	1.1	<i>Hamlet</i> Act 3; Scene 1	5	1,2					
	1.2	“Hamlet and His Problems” by T.S. Eliot	5	3,4					
	1.3 Practicum	Film Adaptation : <i>Haider</i> dir. By Vishal Bhardwaj	5	4,5					
2	2.1	<i>A Midsummer Night’s Dream</i> Act 4; Scene 1	5	1,2					
	2.2	“What is the dream in <i>A Midsummer Night’s Dream</i> ” by Robert Crosman	5	3,4					
	2.3 Practicum	<i>A Midsummer Night’s Dream</i> Dir. Michael Hoffman (1999)	5	4,5					
3	3.1	<i>Antony and Cleopatra</i> : Act 1: Scene 3	5	1,2					
	3.2	The Political Context in <i>Antony and Cleopatra</i> by Marilyn Williamson	5	3,4					
	3.3 Practicum	<i>Shakespeare’s Antony and Cleopatra</i> . RSC, Dir. Trevor Nunn, 1974.	5	4,5					
4	4.1	<i>The Tempest</i> : Act II	5	1,2					
	4.2	From “The Tempest” Poem by Roberto Carlos Garcia	5	3,4					
	4.3	Shakespeare’s <i>Tempest</i> and the Discourse of Colonialism by Deborah Willis	5	4					
	4.4 Practicum	<i>A Tempest</i> by Aime Cesaire	15	3					
5		Teacher Specific Content							
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.								
<b>Assessment</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion/Role Play</td></tr> <tr><td>Assignment</td></tr> <tr><td>Total</td></tr> </table>				Particulars	Class test	Discussion/Role Play	Assignment	Total
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Short Essay	150 words	5 out of 8	5 x 5 = 25	
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
		Total	70	

### References

1. Crosman, Robert. "What is the Dream in *A Midsummer Night's Dream*?" *Connotations*, vol. (1997/98)
2. Marilyn Williamson. "The Political Context in *Antony and Cleopatra*" *Shakespeare Quarterly*, vol. 21, no. 3 (Summer, 1970), pp. 241-251.
3. Willis, Deborah. "Shakespeare's *Tempest* and the Discourse of Colonialism." *Studies in English Literature, 1500-1900*, Vol. 29, No. 2, Elizabethan and Jacobean Drama (Spring, 1989), pp. 277-289
4. Eliot, T.S., "Hamlet and his problems." *The Sacred Wood: Essays on Poetry and Criticism*, 1920

### SUGGESTED READINGS

1. Chaudhuri, Sukanta, and Chee Seng Lim, eds. *Shakespeare without English: The Reception of Shakespeare in Non-Anglophone Countries*. Delhi: Pearson/Longman, 2006.
2. Henderson, Diana E., ed. *A Concise Companion to Shakespeare on Screen*. Oxford: Blackwell, 2006.
3. Loomba, Ania and Martin Orkin. *Post-Colonial Shakespeares*. New York: Routledge, 1998.
4. Mark Thornton. *Filming Shakespeare in the Global Marketplace*. New York: Palgrave Macmillan, 2007.
6. Massai, Sonia, ed. *World-Wide Shakespeares: Local Appropriations in Film and Performance*. London: Routledge, 2006.
7. Panja, Sharmista (ed). *Performing Shakespeare in India.: Exploring Indianness, Literatures and Cultures*. New Delhi: Sage, 2016
8. Trivedi, Poonam and Paromita Chakravarti (eds). *Shakespeare and Indian Cinemas: Local Habitations*. New York: Routledge, 2019.
9. *Karmayogi*. Dir. V. K. Prakash
10. *Queen Cleopatra* Dir. Tina Gharavi. (2013, Netflix)
11. Paul Brown, "'This thing of darkness I acknowledge mine': The *Tempest* and the discourse of colonialism," in *Political Shakespeare: New Essay Cultural Materialism*, ed. Jonathan Dollimore and Alan Sinfield (Cornell Univ. Press, 1985), pp 48-71



<b>Programme</b>	<b>BA (Hons) English</b>					
<b>Course Name</b>	<b>Life Narratives</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	UC8DCEENG402					
<b>Course Level</b>	400-499					
<b>Course Summary</b>	The course aims to investigate the linkages between race, gender, sexuality, and nation, which motivate many authors to document their own experiences. This course incorporates a service-learning component, which provides students with the opportunity to utilise their skills in authentic, real-world settings. It explores life narratives in a deeply creative and ethically nuanced way, incorporating a range of genres, that include literary autobiography, memoir, and autofiction. The curriculum explores life writings from multiple arena, examining its diverse geography, and illuminating its artistic intricacies and ethical challenges					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply critical thinking skills to diverse life-writing works and draw connections between theoretical frameworks and real-world examples.	A	1, 4
2	Analyse the literary techniques, themes, and ethical dilemmas inherent in autobiographical, memoir, and autofiction genres.	An	1, 4
3	Interpret how Gender, race, disability, queer, imprisonment, nation, sports experiences are represented in life narratives	E	3, 6, 7

4	Create nuanced and vivid life narratives, utilizing various literary devices, reflective practices, and a deep understanding of the storytelling process.	C	4,6, 5, 9, 10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT**  
**Content for Classroom transaction (Units)**

Module	Units	Course description	Hrs	CO No.
1 Critical Essays	1.1	Kadar, Marlene, editor. "Coming to Terms: Life Writing from Genre to Critical Practice." <i>Essays on Life Writing: From Genre to Critical Practice</i> , University of Toronto Press, 1992, pp. 3-16.	5	1
	1.2	Anderson, Linda. "Subjectivity, Representation, and Narrative." <i>Autobiography</i> , Taylor and Francis, 2010, pp. 73-104.	5	1
	1.3 <b>Practicum</b>	Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" <i>Reading Autobiography: A Guide to interpreting Life Narratives</i> , University of Minnesota Press pp. 183-208	5	1
2 Travel Narratives/Q ueer Narratives/ Confessional writing as Life Narrative	2.1	Daddy: Sylvia Plath An Introduction: Kamala Das.	5	2,3
	2.2	Lorde, Audre. <i>Zami: A New Spelling of My Name</i> . Penguin Books Limited, 2018.	10	2
	2.3 <b>Practicum</b>	Pamuk, Orhan. <i>Istanbul: Memories and the City</i> . Faber and Faber, 2011	15	2
3 Autobiograp hy/ Memoirs/Bio graphy	3.1	Anne Frank : <i>The Diary of a Young Girl</i>	5	2,3
	3.2	Gharib, Malaka. <i>I Was Their American Dream: A Graphic Memoir</i> . 2019	5	2,3
	3.3 <b>Practicum</b>	Pariyadath, Jothibai. <i>Mayilamma: The Life of a Tribal Eco-Warrior</i> . Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.	5	2,3
4 Films	4.1	Kamal, director. <i>Celluloid</i> . 2013 (Review/discussion/seminar)	5	2,3
	4.2	Mehra, Rakeysh Omprakash, director. <i>Bhaag Milkha Bhaag</i> . 2013.(Review/discussion/seminar)	5	2,3

	4.3 <b>Practicum</b>	Penn, Arthur, director. <i>The Miracle Worker</i> . 1962.(Review/discussion/seminar)	5	2,3
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture Discussion Debate																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> A. Continuous Comprehensive Assessment (CCA) – 30 marks B. Semester End Examination (50 marks descriptive type and 20 marks objective type )																														
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3. Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" *Reading Autobiography: A Guide to interpreting Life Narratives*, University of Minnesota Press pp. 183-208
4. Pamuk, Orhan. *Istanbul: Memories and the City*. Faber and Faber, 2011
5. Lorde, Audre. *Zami: A New Spelling of My Name*. Penguin Books Limited, 2018. Frank, Anne. *The Diary of a Young Girl*. Penguin Books Limited, 2012.
6. Gharib, Malaka. *I Was Their American Dream: A Graphic Memoir*. 2019

7. Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.
8. Das, Kamala. *Selected Poems*. Penguin Books, 1 December 2014.
9. Plath, Sylvia. *The Collected Poems*. Harper Perennial Modern Classics, 6 March 2018.
10. Kadar, Marlene, editor. *Essays on Life Writing: From Genre to Critical Practice*, University of Toronto Press, 1992, pp. 3-16.

### **SUGGESTED READINGS**

1. Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms*. University of Hawaii Press, 1995.
2. Couser, G. Thomas. *Vulnerable Subjects: Ethics & Life Writing*. Cornell University Press, 2003.
3. Parker, David. *The Self in Moral Space: Life Narrative and the Good*. Cornell University Press, 2007.
4. Maazaoui, Abbes, editor. "Travel Narratives and Life-Writing." *The Lincoln Humanities Journal*, vol. 8, Fall 2020.
5. Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. University of Minnesota Press, 2001.
6. Smith, Sidonie. *Moving Lives: Twentieth-Century Women's Travel Writing*. University of Minnesota Press, 2001.
7. James, Henry. *The Aspern Papers and Other Stories*, ed. Adrian Poole. Oxford: OUP, 2013.
8. Woolf, Virginia. *Sketch of the Past* (1939), in Woolf, *Moments of Being: Autobiographical Writings*, ed. Jeanne Schulkind. London: Pimlico, 2002.
9. Nabokov, Vladimir. *Speak, Memory* (1951/1966). London: Penguin, 2000.
10. Chute, Hillary L. *Graphic Women: Life Narrative and Contemporary Comics*, Columbia University Press, 2010.

### **Internship evaluation (50Marks) – 2 credits**

Students who join the BA Honours programme are expected to do an internship during the break following the fourth semester. The evaluation of internship shall be done by a committee constituted by the Department Council. The **total marks** for internship is **50**. The ESE – CCA ratio is 70 : 30. The scheme of CCA and ESE is given below

#### **ESE (35 marks)**

Project report of the internship – 35 Marks

Marks may be awarded for the project, based on the field of Internship, nature of the work done, punctuality etc., apart from the actual report alone.

#### **CCA (15 marks)**

Oral Presentation - 10 Marks Viva-Voce - 5 Marks

#### **Some potential Internship avenues for BA English students are:**

1. Internships with educational institutions, educational publishers or online learning platforms
2. Internships at newspapers, magazines, online publications, or broadcast media
3. Internships at advertising or marketing agencies.
4. Internships at publishing houses
5. Internships with content creation companies or digital marketing firms
6. Internships with translation agencies, movie subtitling teams, dubbing studios, language service providers, or language learning platforms.
7. Internships with digital media companies, entertainment studios, or online streaming platforms
8. Internships with Event Management firms.
9. Internships with literary organizations
10. Internships in academic libraries, university libraries, special libraries and public libraries.

#### **Capstone Project/Research Project Evaluation ( 200 marks) – 12 credits**

The students pursuing the Four Year Honours Degree are expected to complete a Capstone projects/dissertation at the end of the eighth semester, under the guidance of a faculty member who shall be the mentor. The evaluation of the project shall be CCA with 30 percentage and ESE 70 percentage

The scheme of evaluation of the project is given below

##### **A. Internal Evaluation (CCA- 60 MARKS)**

Punctuality and Research Aptitude - 10 Marks  
Project Presentation - 30 Marks  
Viva - 20 Marks

##### **B. External Evaluation (ESE -140 MARKS )**

Project Evaluation - 90 Marks  
Project Presentation and Viva - 40 Marks  
Paper presentation in a State/National/International Seminar - 10 Marks

( The student is expected to do the paper presentation during the fourth year)

#### **Project Evaluation should be done, based on the following Criteria ;**

1. Depth of research/Relevance of the topic -10 marks
  2. Methodology -20 marks
  3. Critical analysis and interpretation – 30 marks
  4. Creativity and originality – 10marks
  5. Clarity of presentation -10 marks
4. Language component -10 marks

## Syllabus Revision Workshop Participants

The following document contains the list of participants who took part **on all five days** of the syllabus and curriculum restructuring workshop in English, held at Nirmala College, Muvattupuzha, from 14/11/2023 to 18/11/2023.

### **Mahatma Gandhi University** **FYUGP Five-day Workshop on Curriculum Restructuring in** **English 14/11/2023 to 18/11/2023**

Sl. No.	Name	College
1	Dr. Anjana Sankar S	Sree Sankara College, Kalady
2	Dr. Preethi Nair	Sree Sankara College, Kalady
3	Dr. Thara Gangadharan	Bharata Mata College, Thrikkakara, Kochi
4	Dr. Shima Mathew	T. M. Jacob Memorial Government College, Manimalakunnu, Koothattukulam
5	M.S. Somarajan	Government College, Kottayam
6	Dr. Neethu Tessa Baby	Assumption College, Changanacherry
7	Dr. Bibin Sebastian	Rajagiri College of Social Sciences, Kalamassery
8	Sreelekshmi A.R.	SSV College, Valayanchirangara
9	Fathima Sullami	MES College, Nedumkandam
10	Dr. Surabhi Muthe. S	Sree Narayana Arts and Science College Kumarakom, Kottayam
11	Preethi Sara Joseph	Mar Thoma College for Women, Perumbavoor
12	Lekha Francis	St. Dominic's College, Kanjirapally
13	Dr. George Sebastian	Newman College, Thodupuzha
14	Dr. Saumi Mary M	St. Xavier's College for Women, Aluva
15	Dr. Rose Mary Palatty	Sree Sankara College, Kalady
16	Dr. Jyothi Susan Abraham	Baselius College, Kottayam
17	Dr. Vidya Merlin Varghese	Baselius College, Kottayam
18	Sarah Santhosh	The Cochin College, Kochi
19	Indu Peter	Kuriakose Elias College, Mannanam
20	Dr. Aswathy Balachandran	Mar Athanasius College, (Autonomous), Kothamangalam
21	V.S. Indu	Government College, Tripunithura
22	Dr. Jalson Jacob	Government College, Kottayam
23	Sony Mathew	Government College, Tripunithura
24	Dr. Jinu George	St. Peter's College, Kolenchery
25	Dr. P.V. Shibu	St. Peter's College, Kolenchery
26	Dr. Renjith Joseph	Mar Thoma College, Tiruvalla
27	Asish Martin Tom	DB College, Thalayolaparambu

28	Dr. Tom Thomas	St, Thomas College, Kozhencherry
29	Siju P.T.	Marian College, Kuttikkanam
30	Roopa Jose	St. Joseph's College, Moolamattom
31	Dr. Manju V.S.	NSS Hindu College
32	Veena R Nair	Sree Vidyadhi Raja NSS College, Vazhoor
33	Paul Mathews	Henry Baker College, Melukavu
34	Sindhu Thomas	BPC College Piravom
35	Dr. Lakshmi S	Government College, Tripunithura
36	Neville Thomas	St Berchmans College, Changanasserry
37	Gibin Raja George	St. Thomas College, Pala
38	Dr. Lima Antony	St. Xavier's College for Women, Aluva
39	Fr. Jose Jacob	St Berchmans College, Changanasserry

The above given list contains the names of teachers who participated on all **five days** of the workshop. The total number of participants who registered and attended the workshop comes to 100. The workshop paved the way for fruitful discussions and suggestions leading to the drafting of many papers included in the syllabus.

