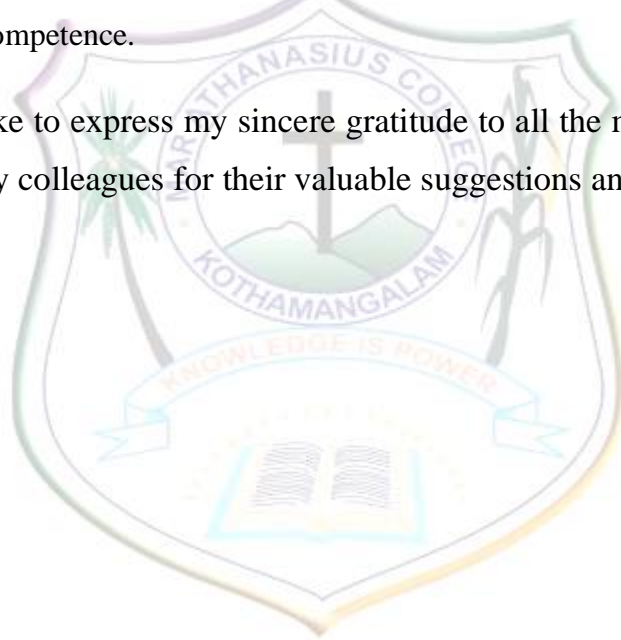


## **PREFACE**

Mar Athanasius College, Kothamangalam, was conferred with autonomous status in March 2016. In order to update the syllabus in accordance with the National Education Policy, the department revised the curriculum and syllabi of B.A. Programme in English as per the guidelines provided by the college.

The Department of English introduced its undergraduate programme in 1964 during the tenure of Late. Dr. K. M. Tharakan, noted writer, orator, critic and academician, as the Head of the Department. The Post Graduate Course was introduced in 1984. Currently the department consists of eleven teaching faculty who have excellent academic track records. We aim to provide quality education to enable the students to acquire global academic competence.

I would like to express my sincere gratitude to all the members of the Board of Studies and my colleagues for their valuable suggestions and cooperation.



**Mar Athanasius College (Autonomous), Kothamangalam**  
**Members of the Board of Studies- English**

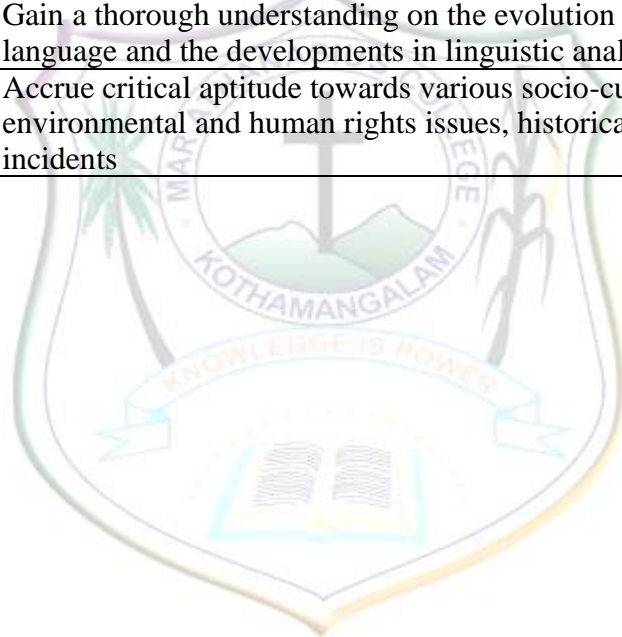
<b>Chairperson</b>	Dr. Alphonsa C A Head, Department of English and Assistant Professor, Mar Athanasius College, Kothamangalam
<b>Experts (2)</b>	Dr. Vellikkeel Raghavan Assistant Professor, Department of English and Comparative Literature, Central University of Kerala, Periya, Kasargod
	Dr. Ajay Sekher Assistant Professor, Sree Sankaracharya University of Sanskrit, Kalady
<b>One Expert - to be nominated by VC (M. G. Uty)</b>	Dr. Kavitha Gopalakrishnan Assistant Professor Department of English Baselius College Kottayam
<b>Member from Industry</b>	Abhilash Chandran Principal Correspondent, The New Indian Express, Kottayam
<b>Meritorious Alumnus</b>	Dr. Shibu PV Associate Professor, St. Peter's College, Kolenchery
<b>Other Members of the Department</b>	Dr. Aswathy Balachandran Assistant Professor
	Dr. Anjali Abraham Assistant Professor
	Dr. Sini K.S Assistant Professor
	Dr. Eldhose A. Y Assistant Professor
	Dr. Gils M George Assistant Professor
	Dr. Minnu James Assistant Professor
	Ms. Anu George Assistant Professor
	Ms. Jessy Varghese Assistant Professor
	Ms. Justina George Assistant Professor
	Ms. Reeba Thomas Assistant Professor
<b>Special Invitees if any</b>	

## UNDERGRADUTE PROGRAMME OUTCOME (PO)

<b>PO No.</b>	<b>Upon completion of undergraduate programme, the students will be able to:</b>
<b>PO-1</b>	Critical thinking and Analytical reasoning
<b>PO-2</b>	Scientific reasoning and Problem solving
<b>PO-3</b>	Multidisciplinary/interdisciplinary/transdisciplinary Approach
<b>PO-4</b>	Communication Skills
<b>PO-5</b>	Leadership and Entrepreneurship Skills
<b>PO-6</b>	Social Consciousness and Responsibility
<b>PO-7</b>	Equity, Inclusiveness and Sustainability
<b>PO-8</b>	Moral and Ethical Reasoning
<b>PO-9</b>	Networking and Collaboration
<b>PO-10</b>	Lifelong Learning

## PROGRAMME SPECIFIC OUTCOME (PSO)

<b>PSO No.</b>	<b>Upon completion of BA English Programme, the students will be able to:</b>	<b>PO No.</b>
<b>PSO-1</b>	Develop an aesthetic sensibility to appreciate literary works	<b>1,2</b>
<b>PSO-2</b>	Understand the fundamental concepts and theories of English Literature and Cultural Studies	<b>2,3</b>
<b>PSO-3</b>	Attain mastery in English language that would open up better employment avenues	<b>4, 5</b>
<b>PSO-4</b>	Broaden their perspectives and value dimensions by engaging with the works of the most creative minds across the world	<b>6, 9,10</b>
<b>PSO-5</b>	Gain a thorough understanding on the evolution of English language and the developments in linguistic analysis	<b>3,4</b>
<b>PSO-6</b>	Accrue critical aptitude towards various socio-cultural events, environmental and human rights issues, historical and political incidents	<b>6,7,8</b>



**BA (HONOURS) ENGLISH**  
**SCHEME OF INSTRUCTIONAL CREDITS AND HOURS**

Semester	Course Type	Course Name	Credit	Hrs/week	Hours/ Sem.
			Th eor		
1	DSC	Introduction to Prose	4	5	90
	MDC	Narratives of Friendship and Love	3	4	72
	AEC	English for Students of Arts and Humanities Part I	3	3	54
	AEC	English for Students of Science Part I	3	3	54
	AEC	English for Students of Commerce Part I	3	3	54
2	DSC	Introduction to Poetry	4	5	90
	MDC	Contours of Malayalam Cinema	3	4	72
	AEC	English for Students of Arts and Humanities Part II	3	3	54
	AEC	English for Students of Science Part II	3	3	54
	AEC	English for Students of Commerce Part II	3	3	54
3	DSC	An Introduction to Phonetics	4	4	90
	DSC	Outline of English Literature Part 1	4	5	90
	DSE	Regional literatures in Translation	4	5	90
		Dalit Writings			
Understanding Media					
	DSE	Reading Culture: Food, Travel, Music			
	DSC (For students from other	Exploring Graphic Narratives	4	5	90

	subjects)				
	DSC (For English students only)	Introduction to Drama	4	5	90
	MDC	Modern Malayalam Literature in Translation	3	3	54
	VAC	Literature, Technology and AI	3	3	54
4	DSC	Linguistics and History of English Language	4		72
	DSC	Outline of English Literature Part II	4		90
	DSE	Women's Writing	4	5	90
		African and Caribbean Literature			
		Art of Advertising and PR			
		Reading Culture: Comics, Cartoons, and Fairy Tales			
		Film Adaptation			
	DSC (For students from other subjects)	Narratives on/ of War	4	5	90
	DSC (For English students only)	Writings of Kerala Renaissance	4	5	90
	SEC	Skills in English for Employability	3	3	54
VAC	Literature and Environment	3	3	54	
	Internship	2			
5	DSC	Insights from Culture Studies	4	4	72
	DSC	Literary Criticism	4	5	90
	DSC	Through the Lens of Cinema	4	5	90

5	DSE	Screen writing	4	4	72
		Folklore studies			
		Writing for Media and Content Writing			
		Reading Culture: Literature and Fine Arts			
DSE	Postcolonial Writing	4	4	72	
	Literature from the Margins				
	South Asian Literatures				
SEC	Academic Writing	3	3	54	
6	DSC	Contextualising Gender	4	5	90
	DSE	Comparative literature	4	5	90
		Travel Narratives			
		Digital Story Telling Across Platforms			
		Art of Script Writing			
	DSE	Literature and Ecology	4	4	72
		Theorising Sexualities			
		American Literature			
	DSE	English Language Teaching	4	5	90
		Theatre Studies			
Indian Writing in English					
SEC	21 <sup>st</sup> Century Skills	3	3	54	
VAC	Literature and Human Rights	3	3	54	
DCC	Subaltern Studies	4	5	90	

7	DCC	Life Writings	4	4	72
	DCC	Digital Humanities	4	4	72
	DCE	British Literature till the Romantic Period	4	4	72
	DCC	Nineteenth Century Literature	4	4	72
	DCC	Modernism and Beyond	4	4	72
8	DCC	Literary Theory	4	5	90
	DCC	Foundations of Research	4	5	90
	DCE	New Trends in Literature	4	5	90
	DCE	Modern World Literature in Translation	4	5	90
	DCE	Shakespearean Studies	4	5	90

## 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
M24EN1DSC100	Introduction to Prose	DSC A	4	5	3	-	2	-
M24EN1MDC100	Narratives of Friendship and Love	MDC	3	4	2	-	2	-
M24EN1AEC100	English for Students of Arts and Humanities Part I	AEC	3	3	3	-	-	-
M24EN1AEC101	English for students of Science Part I	AEC	3	3	3	-	-	-
M24EN1AEC102	English for Students of Commerce Part I	AEC	3	3	3	-	-	-

**L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others**

## 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
M24EN2DSC100	Introduction to Poetry	DSC A	4	5	3	-	2	-
M24EN2MDC100	Contours of Malayalam Cinema	MDC	3	4	2	-	2	-
M24EN2AEC100	English for Students of Arts and Humanities Part II	AEC	3	3	3	-	-	-
M24EN2AEC101	English for Students of Science Part II	AEC	3	3	3	-	-	-
M24EN2AEC102	English for Students of Commerce Part II	AEC	3	3	3	-	-	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

### 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
M24EN3DSC200	An Introduction to Phonetics	DSC A	4	4	4	-	-	-
M24EN3DSC201	Outline of English Literature Part 1	DSC A	4	5	3	-	2	-
M24EN3DSE200	Regional literatures in Translation	DSE (Any One)	4	5	3	-	2	-
M24EN3DSE201	Dalit Writings							
M24EN3DSE202	Understanding Media							
M24EN3DSE203	Reading Culture: Food, Travel, Music							
M24EN3DSC202	Exploring Graphic Narratives	DSC B (For students from other subjects)	4	5	3	-	2	-
M24EN3DSC203	Introduction to Drama	DSC B (For English students only)	4	5	3	-	2	-
M24EN3MDC200	Modern Malayalam Literature in Translation	MDC	3	3	3	-	-	-
M24EN3VAC200	Translation in Practice	VAC	3	3	3	-	-	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

## 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
M24EN4DSC200	Linguistics and History of English Language	DSC A	4	4	4	-	-	-
M24EN4DSC201	Outline of English Literature Part II	DSC A	4	5	3	-	2	-
M24EN4DSE200	Women's Writing	DSE (Any one)	4	5	3	-	2	-
M24EN4DSE201	African and Caribbean Literature							
M24EN4DSE202	Art of Advertising and PR							
M24EN4DSE203	Reading Culture: Comics, Cartoons, and Fairy Tales							
M24EN4DSE204	Film Adaptation							
M24EN4DSC202	Narratives on/of War	DSC C (For students from other subjects)	4	5	3	-	2	-
M24EN4DSC203	Writings of Kerala Renaissance	DSC C (For English students only)	4	5	3	-	2	-
M24EN4SEC200	Skills in English for Employability	SEC	3	3	3	-	-	-
M24EN4VAC200	Literature and Environment	VAC	3	3	3	-	-	-
M24EN41NT200	Internship		2					

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

## 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
M24EN5DSC300	Insights from Culture Studies	DSC A	4	4	4	-	-	-
M24EN5DSC301	Literary Criticism	DSC A	4	5	3	-	2	-
M24EN5DSC302	Through the Lens of Cinema	DSC A	4	5	3	-	2	-
M24EN5DSE300	Screen writing	DSE (Any one)	4	4	4	-	-	-
M24EN5DSE301	Folklore studies							
M24EN5DSE302	Writing for Media and Content Writing							
M24EN5DSE303	Reading Culture: Literature and Fine Arts							
M24EN5DSE304	Postcolonial Writing	DSE (Any one)	4	4	4	-	-	-
M24EN5DSE305	Literature from the Margins							
M24EN5DSE306	South Asian Literatures							
M24EN5SEC300	Academic Writing	SEC	3	3	3	-	-	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

## 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
M24EN6DSC300	Contextualising Gender	DSC	4	5	3		2	-
M24EN6DSE300	Comparative Literature	DSE (Any one)	4	5	3		2	-
M24EN6DSE301	Travel Narratives							
M24EN6DSE302	Digital Story Telling							
M24EN6DSE303	Art of Script Writing							
M24EN6DSE304	Literature and Ecology	DSE (Any one)	4	4	4	-	-	-
M24EN6DSE305	Theorising Sexualities							
M24EN6DSE306	American Literature							
M24EN6DSE307	English Language Teaching	DSE (Any one)	4	5	3	-	2	-
M24EN6DSE308	Theatre Studies							
M24EN6DSE309	Indian Writing in English							
M24EN6SEC300	21 <sup>st</sup> Century Skills	SEC	3	3	3	-	-	-
M24EN6VAC300	Literature and Human Rights	VAC	3	3	3	-	-	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O  
Others

## 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
M24EN7DCC400	Subaltern Studies	DCC	4	5	3	-	2	-
M24EN7DCC401	Life Writings	DCC	4	4	4	-	-	-
M24EN7DCC402	Digital Humanities	DCC	4	4	4	-	-	-
M24EN7DCE400	British Literature till the Romantic Period	DCE	4	4	4	-	-	-
M24EN7DCE401	Nineteenth Century Literature	DCE	4	4	4	-	-	-
M24EN7DCE402	Modernism and Beyond	DCE	4	4	4	-	-	-

L — Lecture, T — Tutorial, P — Practical/Practicum , O — Others

## 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
M24EN8DCC400	Literary Theory	DCC	4	5	3	-	2	-
M24EN8DCC401	Foundations of Research	DCC	4	5	3	-	2	-
M24EN8DCE400	New Trends in Literature	DCE	4	5	3	-	2	-
M24EN8DCE401	Modern World Literature in Translation	DCE	4	5	3	-	2	-
M24EN8DCE402	Shakespearean Studies	DCE	4	5	3	-	2	-
M24EN8PRJ400	Project *(UG Degree Honours)		8	2 DCC+1DSCor DCE+ Project or 2 DCE				
M24EN8PRJ401	Project *(UG Degree Honours with Research)		12	2DCC+ Project				

**L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others**



## Semester I

<b>1</b>	<b>Introduction to Prose</b>	<b>M24EN1DSC100</b>
<b>1</b>	<b>Narratives of Friendship and Love</b>	<b>M24EN1MDC100</b>
<b>1</b>	<b>English for Students of Arts and Humanities Part I</b>	<b>M24EN1AEC100</b>
<b>1</b>	<b>English for Students of Science Part I</b>	<b>M24EN1AEC101</b>
<b>1</b>	<b>English for Students of Commerce Part I</b>	<b>M24EN1AEC102</b>

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Introduction To Prose</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24EN1DSC100</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	The course aims to: 1. Introduce different forms of prose 2. Familiarize the students with representative prose works and writers 3. Create an interest in perusing prose works					
<b>Semester</b>	1	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45		30	0	75 (L=45 P=30)
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the characteristic features of different prose forms including essays, short stories and novels.	U	2
2	Analyse the social, political and philosophical ideas expressed in different prose writings.	An	1
3	Delve into the realm of inspirational life writings	I	6
4	Evaluate the stylistic and thematic aspects of the prescribed prose writings.	E	1,4
5	Develop a taste for appreciating writings in prose.	Ap	1

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

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
<b>Module 1 Life Writings</b>				
1	1.1	Helen Keller: Three Days to See	15	3
	1.2	Jesse Owens: My Greatest Olympic Prize		3
	1.3	Ernest Hemingway: Miss Stein Instructs (A Moveable Feast- Chapter 2)		3
	1.4	Maya Angelou: I Know Why the Caged Bird Sings (Chapters 1-3)		3
	1.5	APJ Abdul Kalam: Wings of Fire (Chapter 1)		3
<b>Module 2 Essays</b>				
2	2.1	Francis Bacon: Of Studies	20	2,4
	2.2	Charles Lamb: Dream Children: A Reverie		2,4
	2.3	George Orwell: Shooting an Elephant		2,4
	Practicum	Virginia Woolf: The Death of the Moth		2,4
		EV Lucas: Bores		2,4
<b>Module 3 Short Stories</b>				
	3.1	Edgar Allan Poe: The Tell- Tale Heart	20	1,4,5
	3.2	Oscar Wilde: The Nightingale and the Rose		1,4,5
	3.3	Charlotte Perkins Gilman: The Yellow Wallpaper		1,4,5

3	Practicum	O Henry: The Gift of the Magi		1,4,5
		Saki: The Open Window		1,4,5
<b>Module 4 Novel</b>				
	4.1	<i>The Adventures of Huckleberry Finn</i>	20	2,4,5
	Practicum	Major Genres in Literary Studies – Mario Klarer (Pg 27-56)		2,4,5

### Teacher Specific Content

5	5.1	Movie Adaptations		
		<i>To Kill a Mockingbird</i>		
		<i>The Color Purple</i>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READING

Abrams M.H. *A Glossary of Literary Terms*.

Prasad B *A Background to the Study of Literature*.

William Henry Hudson *An Introduction to the Study of English Literature*

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B.A ENGLISH					
<b>Course Name</b>	Narratives of Friendship and Love					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	M24EN1MDC100					
<b>Course Level</b>	100					
<b>Course Summary</b>	The course aims to explore the multifaceted dimensions of love and friendship as depicted in literary narratives, analyzing their socio-cultural significance and psychological implications. Through critical engagement with a range of texts, students will develop a nuanced understanding of the complexities inherent in human relationships, enhancing their interpretative skills and fostering empathy and appreciation for diverse perspectives.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture 30	Tutorial	Practicum 30	Others	
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	To understand the various conceptualizations of love and friendship across different literary periods and cultures, fostering an appreciation for the richness and diversity of human relationships as portrayed in literature.	U	2,4
2	To apply theoretical frameworks and critical approaches to analyse literary texts, discerning the nuanced representations of love and friendship and their relevance to broader societal contexts.	AP	2
3	To evaluate the ethical, moral, and cultural implications embedded within narratives of love and friendship, encouraging students to critically reflect on the values and norms portrayed and their implications for contemporary society.	E	4,6

4	To analyse the stylistic techniques, narrative structures, and character dynamics employed by authors to convey themes of love and friendship, enhancing students' skills in close reading, textual analysis, and interpretation.	AN	1,5
<b><i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></b>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
		<b>Module 1-Theories of Love and Friendship</b>	<b>20</b>	
1	1.1	Excerpt from "The Art of Loving" by Erich Fromm - Chapter 1: "Is Love an Art?"		2
	1.2	Excerpt from "The Philosophy of Friendship" by Mark Vernon - Chapter 3: "Friendship and Morality"		2
		Excerpt from "Intimacy and Friendship on Facebook" by Alex Trimble - Pages 25-35, focusing on the chapter "Virtual Intimacy: The Influence of Social Media on Friendship Dynamics"		2
	Practicum	Chapter 3: "Friendship" from the text "The Four Loves" by C.S. Lewis		2
		<b>Module 2- (Poetic Expressions of Love and Friendship)</b>		
2	2.1	William Shakespeare: "Sonnet 18"	20	1,4
	2.2	Derek Walcott: "Love After Love"		1,4
	2.3	Elizabeth Barrett Browning: How Do I Love Thee? (Sonnet 43)		1,4

	2.4	Henry David Thoreau: Friendship		1,4
	2.5	Robert Browning: Porphyria's lover		1,4
<b>Practicum</b>		Toni Morrison: Beloved		2,4
		O. Henry: The Gift of the Magi		2,4
		<b>Module 3 ( 20 hrs)</b>		
<b>Practicum</b>		Michel Gondry: Eternal Sunshine of the Spotless Mind (film)		2,4
		Rob Reine: Stand by Me		2,4
		Chapter 5 "The Friendship Crisis." From the book <i>The friendship Cure</i> by Kate Leaver.		2,4
<b>Teacher specific content</b>				
4	4.1	Kamala Das: Mask	5	
	4.2	Shakespeare-Merchant of Venice Act 1		
<b>Practicum</b>		Jane Austen: Pride and Prejudice	10	
		"A Red, Red Rose" by Robert Burns		


<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 25 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 50 marks, Duration 1.5 hrs  Part A (Short answer) – 10 out of 12 x1 =10 marks  Part B (Short essay) – 4 out of 6 x 5 = 20 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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## **SUGGESTED READINGS**

1. Gabriel García Márquez: *Love in the Time of Cholera*
2. Paulo Coelho: *The Alchemist*
3. David Gilbert: *Stumbling on Happiness*
4. Sigrid Nunez: *The Friend*
5. Aziz Ansari: *Modern romance*
6. Rowland S.: *Intimate Relationship*
7. Robert J. Sranberg & Michael L. Barner: *Psychology of Love*





	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	ENGLISH FOR STUDENTS OF ARTS AND HUMANITIES PART I					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>M24EN1AEC100</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	<p>The course aims to:</p> <ol style="list-style-type: none"> <li>1. To introduce students to the different genres of literature and to the niceties of literary expression.</li> <li>2. Develop in students the ability to comprehend and appreciate various literary forms</li> <li>3. To acquaint the student with the rich texture of poetry in English.</li> <li>4. To acquaint the learners with different forms of inspiring and motivating literature.</li> <li>5. To introduce the students to the basics of grammar, usage and effective communication.</li> <li>6. Introduce the students to the norms of formal academic writing.</li> <li>7. Instill in students an interest in reading and appreciating literary works.</li> </ol>					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	0		15 weeks x 3 credits= 45
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand, analyse and appreciate poetry	U, A, Ap	1, 2
2	Understand and appreciate fiction	U, Ap	1, 2
3	Learn to express accurately and appropriately in academic writing	U, A, C, S	3,5
4	Appreciate literature and develop effective communication skills	Ap, A, C, S	3

5	Familiarise with the varied prose styles of expression.	S, I, Ap	2
*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.
Module 1 Poetry				
1	1.1	William Shakespeare - Sonnet 116	15	1
	1.2	O N V Kurup- A Requiem for Earth		1
	1.3	Maya Angelou - Still I Rise		1
	1.4	Nissim Ezekiel - Poet, Lover and Birdwatcher		1
	1.5	Kamala Das - My Grandmother's House		1
	1.6	Tennyson- The Lady of Shallot		1
	1.7	Edgar Allan Poe -Annabel Lee		1
Module 2 Short Stories				
2	2.1	Ruskin Bond - The Eyes Have It	15	2,5
	2.2	O Henry - Spring Time		2,5
	2.3	Rabindranath Tagore - The Postmaster		2,5
	2.4	R K Narayan - A Shadow		2,5
Module 3 Grammar for Academic Writing				

3	3.1	Packaging information -punctuation-grammatical construction of the sentence-types of clause -Ways of packaging information in sentences -linking markers - Relative clauses -paragraphing	5	3,5
	3.2	Information Sequence: -Ordering the information -describing a system-describing procedures -A general procedure-describing casual relationship	5	3,5
	3.3	Indirectness: Making requests -Verb forms - <i>will</i> and <i>going to</i> in speech and writing -Verbs of intention -Non-verb forms	5	3,5
<b>Module 4 Teacher Specific Content</b>				
4	4.1	Literary appreciation - Poetry	3	
	4.2	Literary appreciation - Prose	3	
	4.3	Academic Writing	3	


Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self study and Classes through Social Media Platform
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## References

1. Tony Lynch, Kenneth Anderson, (2013) “Grammar for Academic Writing” English Language Teaching Centre, University of Edinburgh.
2. Grammar Troublespots: A guide for Student Writers by A. Raimes (Cambridge University Press, 2004).
3. Oxford Learner’s Wordfinder Dictionary by H. Trappes-Lomax (Oxford University Press, 1997).
4. Exploring Grammar in Writing -- upper-intermediate and advanced (R. Hughes; Cambridge University Press)



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	ENGLISH FOR STUDENTS OF SCIENCE PART 1					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>M24EN1AEC101</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	The course aims to: 1. Introduce the students to the norms of formal academic writing. 2. Train students to create original literature while avoiding plagiarism. 3. Enable students to plan and write various types of academic assignments 4. Instill in students an interest in reading and appreciating non- scientific literary works and creative productions.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	0		45
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Remember the basic need for scientific communication	R	3
2	Understand the relevance of academic writing	U	2
3	Apply suitable techniques of academic writing	A	1
4	Create interest for popularizing science through effective communication	C	3
5	Appreciate literature based on science	Ap	1
*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>Module 1 Poetry</b>				
1	1.1	The Sciences sing a Lullabye- Albert Goldbart	2	5
	1.2	Sonnet- To Science- Edgar Allan Poe	2	5
	1.3	Hiroshima Remembered- K Satchidanandan	3	5
	1.4	My Proteins- Jane Hirshfield	2	5
	1.5	When I Heard the Learned Astronomer- Walt Whitman	2	5
	1.6	The Magnet and the Churn- William S Gilbert	2	5
	1.7	Your Attention Please- Peter Porter	2	5
<b>Module 2 Short Stories</b>				
2	2.1	Satisfaction- Nicholas Shepherd	4	5
	2.2	The Comet- Jayant Narlikar	4	5
	2.3	The Reading Machine- Morris Bishop	4	5
	2.4	Baby H. P. – Juan Jose Arreola	3	5
<b>Module 3 Grammar for Academic Writing</b>				
3	3.1	Packaging information -punctuation -grammatical construction of the sentence -types of clause -Ways of packaging information in sentences -linking markers -Relative clauses -paragraphing	5	1, 2,3,4

	3.2	Information Sequence: -Ordering the information -describing a system -describing procedures -A general procedure-describing casual relationship	5	1, 2, 3, 4
	3.3	Indirectness: Making requests -Verb forms - <i>will</i> and <i>going to</i> in speech and writing -Verbs of intention -Non-verb forms	5	1, 2, 3, 4

**Module 4      Teacher Specific Content**

4	4.1	Writing Research proposal		
	4.2	Literary Appreciation		
	4.3	Science and Scientists in Films The Imitation Game Hidden Figures A Beautiful Mind		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. PPT Presentation</li> <li>3. Topic Discussions</li> </ol>
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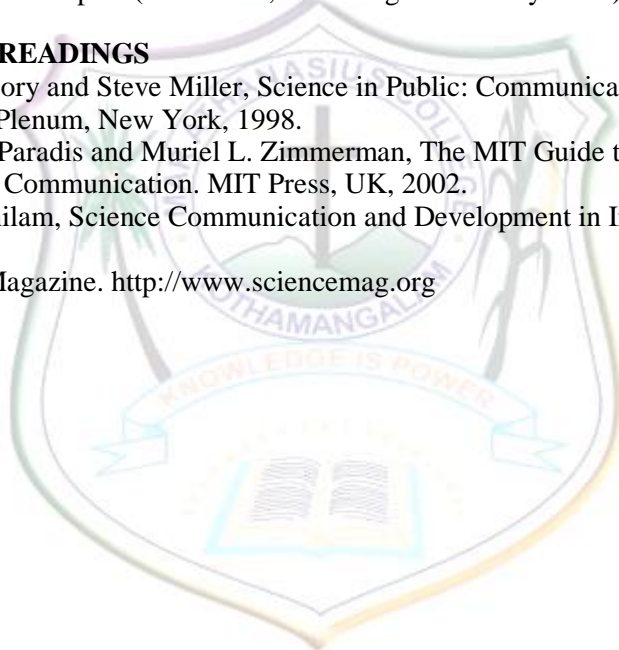
<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 25 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 50 marks, Duration 1.5 hrs  Part A (Short answer) – 10 out of 12 x1 =10 marks  Part B (Short essay) – 4 out of 6 x 5 = 20 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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**References**


- Exploring Grammar in Writing -- upper-intermediate and advanced (R. Hughes; Cambridge University Press)  
English Grammar in Use (R. Murphy; Cambridge University Press)  
Grammar Troublespots (A. Raimes; Cambridge University Press)

**SUGGESTED READINGS**

1. Jane Gregory and Steve Miller, Science in Public: Communication, Culture, and Credibility, Plenum, New York, 1998.
2. James G. Paradis and Muriel L. Zimmerman, The MIT Guide to Science and Engineering Communication. MIT Press, UK, 2002.
3. J.V. Vilanilam, Science Communication and Development in India, Sage, New Delhi, 1993.
4. Science Magazine. <http://www.sciencemag.org>





	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>ENGLISH FOR STUDENTS OF COMMERCE PART 1</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>M24EN1AEC102</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	<p style="text-align: center;">The course aims to:</p> <ol style="list-style-type: none"> <li>1. Build proficiency and confidence in using English language.</li> <li>2. Develop in students the ability to comprehend and utilize various commercial information resources.</li> <li>3. Enable students to communicate properly in different social setup.</li> <li>4. Equip the students with skills to articulate and question their point of view</li> <li>5. Enhance self learning and peer reviews</li> </ol>					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	0		45
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
*1	Remember the basic need for communication	R	3
2	Apply suitable techniques of business communication	A	1,3
3	Evaluate the commercial documents with adequate language skills	E	4,5
4	Appreciate literature based on commerce	Ap	1
5	Develop communication material for commercial purpose	S	1,4,5
6	Develop interest in literature	I	1
*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>Module 1 Poetry</b>				
1	1.1	Hope-Emily Dickinson	15	4,6
	1.2	Promise- Georgia Douglas Johnson		4,6
	1.3	The Plains of Peace-Olivia W.B.Banks		4,6
	1.4	A Song- Lucretia maria Davidson		4,6
	1.5	Life- Sarojini Naidu		4,6
	1.6	Caged Bird- Maya Angelou		4,6
<b>Module 2 Short Stories</b>				
2	2.1	Afterward-Edith Wharton	15	4,6
	2.2	The Rocking-Horse Winner: D.H.Lawrence		4,6
	2.3	Bartleby, the Scrivener- Herman Melville		4,6
	2.4	The Business Man- Edgar Allan Poe		4,6
<b>Module 3 Grammar for Academic writing</b>				
3	3.1	Packaging information -punctuation -grammatical construction of the sentence -types of clause -Ways of packaging information in sentences -linking markers -Relative clauses -paragraphing	15	2,3,5
	3.2	Information Sequence: -Ordering the information -describing a system -describing procedures -A general procedure-describing casual		2,3,5

		relationship	
	3.3	Indirectness: Making requests -Verb forms - <i>will</i> and <i>going to</i> in speech and writing -Verbs of intention -Non-verb forms	2,3,5

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>4. Group discussion</li> <li>5. PPT Presentation</li> <li>6. Topic Discussions</li> </ol>

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:


1. Hodgson Andrew, (2021) *The Cambridge Guide to Reading Poetry* First Edition, Cambridge University Press.
2. Nickerson Catherine Brigitte Planken, (2016) *Introducing Business English* 2nd Edition, Reprinted, Routledge
3. Garrison Keillor (2002) *Good Poems* Second Edition ,Penguin Books
4. Salinger J.D., (2019) *Nine Stories*. Little Brown Publishers.

**SUGGESTED READINGS**

1. Axelrod Steven Gould., Camilie Roman (Ed.) *The New Anthology of American Poetry*. Vol.1. Rutgers
2. Singh R.P, Prasad S.K. (Ed.) *Anthology of Indian English Poetry*. Orient Blackswan
3. Tablot Fiona, *How to Write Effective Business English*. Kogan Page Limited
4. Reader’s Digest. <http://www.rd.com>

## **Semester II**

<b>2</b>	<b>Introduction to Poetry</b>	
<b>2</b>	<b>Contours of Malayalam Cinema</b>	
<b>2</b>	<b>English for Students of Arts and Humanities Part II</b>	
<b>2</b>	<b>English for Students of Science Part II</b>	
<b>2</b>	<b>English for Students of Commerce Part II</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>INTRODUCTION TO POETRY</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24EN2DSC100</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	The course aims to: 1. introduce the characteristic features and genres of poetry 2. develop a taste for poetry appreciation 3. familiarize the students with poetry across the globe					
<b>Semester</b>	2	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	30	0	75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the major characteristic features of poetry	U	1,2
2	Analyse the various genres of poetry	An	1,2,5
3	Evaluate poetry across the globe	E	1,4,6
4	Develop a taste for appreciating poetry	Ap	1
*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>Module 1 Introduction to Poetry</b>					
1	1.1	Poetic Types(Epic, Lyrics, Sonnet, Elegy,Ode, Ballad, Satire)	15	1,2	
	1.2	Major Movements in Poetry(Metaphysical Poetry,classical movement, Romantic Revival, Pre-Raphaelites, Movement Poetry, war Poetry),		1,2	
	1.3	Prosody, Stanzas and Figures of speech(Different Stanzaic Forms, Metaphor, Simile, Personification, Pathetic Fallacy, Alliteration, Metonymy,Blank Verse) (Core Texts- A Glossary of Literary Terms by M.H Abrams and A Background to the Study of Literature by B Prasad)		1,2	
<b>Module 2 British Poetry</b>					
2	2.1	William Shakespeare: Sonnet 130	20	1,3	
	2.2	Milton: On His Blindness		1,3	
	2.3	John Donne: Death be Not Proud		1,3	
	2.4	P.B.Shelley:Ode to the West Wind		1,3	
	2.5	Matthew Arnold: Dover Beach		1,3	
	Practicum	W.B Yeats: Sailing to Byzantium		1,3	
		Philip Larkin: Church Going		1,3	
		Hopkins: Binsey Poplars		1,3	
<b>Module 3 Poetry Across the World</b>					
3	3.1	Emily Dickinson: The Chariot	20	2,4	
	3.2	Derek Walcott: A Sea Chanty		2,4	

	3.3	A.D Hope: Australia		2,4
	3.4	Wole Soyinka: Telephone Conversation		2,4
	Practicum	Jean Arasanayagam: Family Photographs		2,4
		Pablo Neruda: Tonight I Can Write the Saddest Lines		2,4
		Margaret Atwood: The Landlady		2,4
<b>Module 4 Indian English Poetry</b>				
	4.1	Toru Dutt: Our Casuarina Tree	20	1,3,4
	4.2	Sarojini Naidu: Palanquin Bearers		1,3,4
	4.4	Ezekeil: The Night of the Scorpion		1,3,4
	4.4	Kamala Das: Introduction		1,3,4
	Practicum	Jayantha Mahapatra: The Hunger		1,3,4
		Pritish Nandy: Calcutta If You Must Exile Me		1,3,4
		Jeet Tayil: Malayalam's Ghazal		1,3,4

**Teacher Specific Content**

		Walt Whitman: Oh captain My Captain		
		Robert Frost: Mending Wall		
		Sylvia Plath: Tulips		
		Adrienne Rich: Diving into the Wreck		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debate</li> <li>3. Seminars</li> </ol>
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**References:**


1. Prasad B A *Background to the Study of Literature*. Macmillan.
2. Abrams M.H.A *Glossary of Literary Terms*.

<p>A. Continuous Comprehensive Assessment (CCA) Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p>B. End Semester Examination Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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**SUGGESTED READINGS**

William Henry Hudson: *An Introduction to the Study of English Literature*



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Contours of Malayalam Cinema</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	M24EN2MDC100					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	"Contours of Malayalam Cinema" offers an in-depth exploration of the history, themes, and cultural significance of Malayalam cinema through critical analysis and film screenings. Students will gain a comprehensive understanding of the evolution of Malayalam cinema and its impact on Indian cinema as a whole.					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		30	0	30		60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the key historical developments and stylistic features of Malayalam cinema from its inception to the present day	U	2
2	Remember significant films, directors, and actors that have contributed to the evolution of Malayalam cinema and its cultural impact.	R	2,4
3	Analyse Malayalam films critically, identifying themes, narratives, and cinematic techniques used by filmmakers.	A	2,4,5,6
4	Create informed interpretations and critiques of Malayalam films, demonstrating a nuanced understanding of their artistic and socio-cultural significance.	C	1,4,5,6
*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>Module 1 Evolution of Malayalam Cinema</b>				
1	1.1	Evolution of Malayalam Cinema	20	1,3,4
	1.2	Celluloid (2013) directed by Kamal		1,3,4
	Practicum	Veteran Film Makers		1,3,4
<b>Module 2 Epoch Making Movies</b>				
2	2.1	Neelakuyil (1954) by P. Bhaskaran and Ramu Kariat	20	2
	2.2	Kummatty (1979) by G Aravidan		2
	2.3	Swayamvaram (1972) by Adoor Gopalakrishnan		2
	Practicum	Amma Ariyan (1986) by John Abraham		2
<b>Module 3 Mammotty and Mohanlal</b>				
3	3.1	A Short Introduction to the Big M's in Malayalam Cinema	20	3,4
	3.2	Vanaprastham (1999) by Shaji N Karun Guru (1997) by Rajeev Anchal		3,4
	Practicum	Dany (2001) by TV Chandran Pranchiyettan & the Saint (2010) Renjith		3,4
<b>Teacher Specific Content</b>				
<b>New Generation Cinema</b>				
5	5.1	New-generation Malayalam Cinema: A Decade of Promise by Kunal Ray and Mochish K S		
	5.2	Mainstream Experiments: Traffic by Rajeev Pillai Chappa Kurishu by Sameer Thahir Ee. Ma. Yau by Lijo Jose Pallishery Kumnalangi Nights by Madhu C Narayanan		

	5.3	Off Beat Experiments Aavasavyuham by Krishand R K Santhoshathinte Onnam Rahasyam by Don Palathara Puzhu by Ratheena The Great Indian Kitchen by Jeo Baby		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 1. Group discussion 2. Debate 3. Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

Pillai, Meena T., editor. *Women in Malayalam Cinema: Naturalising Gender Hierarchies*. Orient BlackSwan, 2010.


Ramachandran, G. P. *Malayalam Cinema: Desam, Bhasha, Samskaram*. Kerala Bhasa Institute, 2017.

Venkiteswaran, C S. *Malayala Cinema Padanangal*. DC Books, 2022.

Dechamma, Sowmya, and Sathya Prakash, editors. *Cinemas of South India: Culture, Ideology, Resistance*. Oxford University Press, 2010.

Radhakrishnan Ratheesh. "Habits and Worlds: Malayalam Cinema's Travels with the Gulf". Monika Mehta and Madhuja Mukherjee (eds.) *Industrial Networks and Cinemas of India: Shooting Stars, Shifting Geographies and Multiplying Media*. Oxon: Routledge, 2020.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>				
<b>Programme</b>	BA ENGLISH				
<b>Course Name</b>	ENGLISH FOR STUDENTS OF ARTS AND HUMANITIES PART II				
<b>Type of Course</b>	AEC				
<b>Course Code</b>	M24EN2AEC100				
<b>Course Level</b>	100				
<b>Course Summary</b>	<p>The course aims to:</p> <ol style="list-style-type: none"> <li>1. To introduce students to the different genres of literature and to the niceties of literary expression.</li> <li>2. Develop in students the ability to comprehend and appreciate various literary forms</li> <li>3. To acquaint the student with the rich texture of poetry in English.</li> <li>4. To acquaint the learners with different forms of inspiring and motivating literature.</li> <li>5. To introduce the students to the basics of grammar, usage and effective communication.</li> <li>6. Introduce the students to the norms of formal academic writing.</li> <li>7. Instill in students an interest in reading and appreciating literary works.</li> </ol>				
<b>Semester</b>	2		Credits		3
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others
		45	0	0	
<b>Total Hours</b>					
45					
<b>Pre-requisites, if any</b>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand, analyse and appreciate poetry	U, A, Ap	1,2
2	Understand and appreciate fiction	U, Ap	1,2
3	Learn to express accurately and appropriately in academic writing	U, A, C, S	3,5
4	Appreciate literature and develop effective communication skills	Ap, A, C, S	3
5	Familiarise with the varied prose styles of expression.	S, I, Ap	2

\*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>Module 1 Poetry</b>				
1	1.1	William Shakespeare - Sonnet 116	15	1
	1.2	O N V Kurup- A Requiem for Earth		1
	1.3	Maya Angelou - Still I Rise		1
	1.4	Nissim Ezekiel - Poet, Lover and Birdwatcher		1
	1.5	Kamala Das - My Grandmother's House		1
	1.6	Philip Larkin -Next, Please		1
	1.7	Once Upon a Time- Gabriel Okara		1
<b>Module 2 Short Stories</b>				
2	2.1	Ruskin Bond - The Eyes Have It	15	2,5
	2.2	O Henry - Spring Time		2,5
	2.3	Rabindranath Tagore - The Postmaster		2,5
	2.4	R K Narayan - A Shadow		2, 5
<b>Module 3 Grammar for Academic Writing</b>				
3	3.1	THE FUTURE: Predicting and Proposing -Verb forms - <i>Will</i> and <i>Going</i> in speech and writing -verbs of intention -Non verb forms	15	3,4
	3.2	THE PAST : Reporting -Past versus Present -Past versus Present Perfect -Past versus Past Perfect -Reported Speech		3,4

	3.3	BEING CONCISE: Using nouns and adverbs -packaging ideas: clauses and noun phrases -compressing noun phrases -summarising nouns		3,4
<b>Teacher Specific Content</b>				
4	4.1	Literary appreciation - Poetry		
	4.2	Literary appreciation - Prose		
	4.3	Academic Writing		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self study and Classes through Social Media Platform</b>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x 1 = 10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

1. Tony Lynch, Kenneth Anderson, (2013) “Grammar for Academic Writing” English Language Teaching Centre, University of Edinburgh.
2. Grammar Troublespots: A guide for Student Writers by A. Raimes (Cambridge University Press, 2004).
3. Oxford Learner’s Wordfinder Dictionary by H. Trappes-Lomax (Oxford University Press, 1997).
4. Exploring Grammar in Writing -- upper-intermediate and advanced (R. Hughes; Cambridge University Press)





	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	ENGLISH FOR STUDENTS OF SCIENCE PART II					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	M24EN2AEC101					
<b>Course Level</b>	100					
<b>Course Summary</b>	<p>The course aims to:</p> <ol style="list-style-type: none"> <li>1. Familiarize students with writings on science which foster scientific understanding and temper.</li> <li>2. Delve into the realm of science fiction.</li> <li>3. Develop and enhance soft skills needed for effective presentations.</li> </ol>					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	0		45
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Remember the importance of language in the domain of science.	R	3
2	Understand the mechanics of effective presentations.	U	2,3,5
3	Apply scientific thinking in everyday life	A	1,6
4	Appreciate various literary forms including science fiction.	Ap	1

**\*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>Module 1 Writings on Science</b>				
1	1.1	Yuval Noah Harari: An Animal of no Significance (Sapiens: Chapter 1)	15	1,4
	1.2	Stephen Hawking: Our Picture of the Universe (A Brief History of Time: Chapter 1)		1,4
	1.3	Rachel Carson: A Fable for Tomorrow (Silent Spring: Chapter 1)		1,4
<b>Module 2 Novel Excerpts</b>				
2	2.1	Mary Shelley: Frankenstein (Chapter 5)	15	4
	2.2	HG Wells: The Time Machine (Chapters 1-3)		4
	2.3	Kurt Vonnegut: Slaughter House-Five (Chapter 1)		4
	2.4	Margaret Atwood: Oryx and Crake (Chapters 1 and 2)		4
<b>Module 3 Grammar for Academic writing</b>				
3	3.1	THE FUTURE: Predicting and Proposing -Verb forms -Will and Going in speech and writing -verbs of intention -Non verb forms	15	1,2,5,6
	3.2	THE PAST : Reporting -Past versus Present -Past versus Present Perfect -Past versus Past Perfect -Reported Speech		1,2,5,6
	3.3	BEING CONCISE: Using nouns and adverbs -packaging ideas: clauses and noun phrases -compressing noun phrases -summarising nouns		1,2,5,6
<b>Teacher Specific Content</b>				

4	4.1	Seminar Presentations		
	4.2	Preparation of CV and mock interview		


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>4. Group discussion</li> <li>5. PPT Presentation</li> <li>6. Topic Discussions</li> </ol>

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**Required Readings:**

Critical Thinking, Academic Writing and Presentation Skills by Marilyn Anderson, Pramod K Nayar and Madhucchanda Sen

Presentation Skills The Essential Guide for Students by Patsy McCarthy and Caroline Hatch

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>ENGLISH FOR STUDENTS OF COMMERCE PART II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	M24EN2AEC102					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	The course aims to: 1. Develop confidence enough to use English language in practicum scenarios 2. Enhance fluency, accuracy and proficiency in linguistic expressions 3. Enable students to handle different socializing contexts 4. Familiarise the students with grammatical structures and usages 5. Enhance self- learning and peer reviews					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	0		45
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
*1	Develop interest in literature	R	1
2	Understand the different structures in proper communication	U	2,5
3	Apply the learned points in live situations	A	1,6
4	Analyse the output of various language related issues and key areas	An	1,6
5	Evaluate the efficacy of the learning materials	E	5
6	Create interest for appreciating commercial documents through effective communication	C	1

*\*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>Module 1 Drama</b>				
1	1.1	Merchant of Venice-William Shakespeare (Act IV, Scene I)	15	1
	1.2	Refund- Fritz Karinthy		1
	1.3	The Monkey Paw- W.W. Jacobs		1
	1.4	The Will- J.M. Barrie		1
<b>Module 2 Essays</b>				
2	2.1	The Fringe Benefits of Failure and Importance of Imagination-J.K.Rowling	15	2,4
	2.2	Running after One's Hat- G. K. Chesterton		2,4
	2.3	Attitude – Margaret Atwood		2,4
	2.4	The Praise of Chimney Sweepers- Charles Lamb		2,4
<b>Module 3 Grammar for Academic writing</b>				
3	3.1	THE FUTURE: Predicting and Proposing -Verb forms -Will and Going in speech and writing -verbs of intention -Non verb forms	15	1,2,5,6
	3.2	THE PAST : Reporting -Past versus Present -Past versus Present Perfect -Past versus Past Perfect -Reported Speech		1,2,5,6
	3.3	BEING CONCISE: Using nouns and adverbs -packaging ideas: clauses and noun phrases -compressing noun phrases -summarising nouns		1,2,5,6

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 7. Group discussion 8. PPT Presentation 9. Topic Discussions
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**


1. Stanford Maurice,(1983) *Six One Act Plays* Orient Longman
2. Walford Rex and Colin Dolley, *The One Act Play Companion*, Bloomsbury
3. Solnit Rebacca and Robert Atwan, *The Best American Essays 2019*, Mariner Books
4. Mallon Thomas,(2001) *In Fact: Essays On Writers and Writing*, Pantheon Books

**Suggested Readings**

1. Elias M.,(1985) *Plays in One Act*, Orient Longman
2. O’Casey Sean(2009), *Five One Act Plays*, Macmillan
3. Oates Joyce Carol, Robert Atwan(Ed.), *The Best American Essays of the Century*. Houghton Mifflin
4. The Electronic Typewriter <http://tetw.or>

## **SEMESTER 3**

<b>3</b>	<b>An Introduction to Phonetics</b>	
<b>3</b>	<b>Outline of English Literature Part 1</b>	
<b>3</b>	<b>Regional literatures in Translation</b>	
<b>3</b>	<b>Dalit Writings</b>	
<b>3</b>	<b>Understanding Media</b>	
<b>3</b>	<b>Reading Culture: Food, Travel, Music</b>	
<b>3</b>	<b>Exploring Graphic Narratives</b>	
<b>3</b>	<b>Introduction to Drama</b>	
<b>3</b>	<b>Modern Malayalam Literature in Translation</b>	
<b>3</b>	<b>Literature Technology and AI</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B.A ENGLISH					
<b>Course Name</b>	AN INTRODUCTION TO PHONETICS					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN3DSC200					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course aims to provide a comprehensive understanding of the basic principles and methodologies of phonetics, covering topics such as speech sound production, articulatory phonetics, acoustic phonetics, and phonetic transcription.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		60	0	0		60
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	To understand the intricate relationship between articulatory gestures and the acoustic properties of speech sounds, enabling the accurate description and analysis of phonetic phenomena across languages.	U	5
2	To apply phonetic transcription symbols accurately to represent the sounds of various languages using the International Phonetic Alphabet (IPA).	AP	1,5
3	Analyze and describe the acoustic properties of speech sounds, including their frequency, intensity, and duration.	AN	1,5
4	Identify and differentiate between various phonological processes and articulatory features across different languages.	E	1,5



5	Critically evaluate and discuss contemporary research and theories in phonetics, demonstrating an understanding of their implications for language acquisition, speech pathology, and linguistic analysis.	E	1,5
6	To enhance speaking skills through improved pronunciation accuracy by applying the principles learned in phonetics to articulate sounds more precisely and effectively in spoken communication.	S	1,5
<b>*Remember (R), 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>Module 1-(Introduction to Language, Linguistics and Phonetics)</b>		
1	1.1	<p>What is Language? What is Linguistics?            Arbitrariness- Duality-Displacement -            Cultural transmission -Significance of            good pronunciation.</p> <p>Basic Notions - Phonetics and            Phonology- Branches of Phonetics –            Articulatory, Acoustic, Auditory.</p>	15	1,3
	1.2	<p>Organs of Speech - Air            Stream Mechanism–            Pulmonic, Glottal,            Velaric Respiratory            System – Phonatory            System –Voiced and            Voiceless Sounds            Articulatory System-            Oral, nasal &amp; nasal            sounds.</p>		1,3
	1.3	<p>Introduction of Speech Sounds: Vowels,            Diphthongs and Consonants. Learn to write            Phonetic symbols.</p>		1,3

		<b>Module 2-Classification of Speech Sounds</b>		
2	2.1	<p>Classification of Speech Sounds: Consonants and Vowels -</p> <p>Criteria for Classification of Consonants - The Consonants of English RP.</p> <p>Place of Articulation - Bilabial, Labio-Dental, Dental, Alveolar, Post-Alveolar, Palato- Alveolar, Palatal &amp; Velar Sounds</p> <p>Manner of Articulation – Plosives, Fricatives, Affricates, Nasals, Lateral, Frictionless Continuants, Semi-Vowels, Trills &amp; Taps.</p>	15	2,4
	2.2	<p>Criteria for Classification of Vowels - The Vowels of English RP. Tongue height: Close Vowels, Open Vowels, Half-Close Vowels, Half-Open Vowels,</p> <p>Part of the Tongue Raised: Front Vowels, Back Vowels, and Central Vowels.</p> <p>Position of Lips: Rounded Vowels, Unrounded Vowels.</p>		2,4
	2.3	<p>Diphthongs: Monophthongs and Diphthongs, Falling and Rising Diphthongs,</p> <p>Centring and Closing Diphthongs, Fronting and Retracting Diphthongs.</p> <p>Cardinal Vowels-Distribution</p> <p>Vowel Diagram – Diphthongs - Tense and lax Vowels.</p>		2,4
		<b>Module 3-Phonology</b>		
3	3.1	<p>Phonemes and Allophones-</p> <p>Phone, Phoneme, Minimal pairs - Allophone, Aspiration, Dark and Clear / l / Contrastive Distribution and Complementary Distribution.- Linking /r/ and Intrusive /r/</p>	15	3,5

	3.2	Syllable What is a syllable? - Syllabic Structure – Onset, Nucleus, Coda - Syllabic Consonants –di syllabic and tri syllabic words-Consonant Clusters, Abutting Consonants		3,5
	3.3	Suprasegmentals Segmentals and Suprasegmentals - Suprasegmental Phonemes Word Stress - Sentence Stress - Weak forms and Strong Forms Rhythm – Intonation - Tone, Tonic Syllable, Tone groups and their structure-Tonicity - Intonation patterns Intonation – Functions		3,5
<b>Module 4-Phonetic Transcription</b>				
4	4.1	RP and GIE-Uniformity and Intelligibility-Mother tongue influence on the English  speech of Native Indians-The Consonant sounds in English and Malayalam.	15	2,6
	4.2	Juncture-Elision-Assimilation-Varieties of British English-American English-English in India-Functions of English in India -The incongruity between  spelling and pronunciation in English IPA		2,6
	4.3	Transcription Phonetic Transcription and the International Phonetic Alphabet. Broad and narrow Transcription Transcription Practice Passage Transcription.		2,6
<b>Module 5-Teacher Specific course</b>				
	5.1	Varieties of Language-Dialect-Idiolect-Register- Pidgin-Creole		

5	5.2	Comparison of British English and American English		
	5.3	Influence of mother tongue in the Pronunciation of English.		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>1.Lecture</b> <b>2.Seminar</b> <b>3.Practice</b> <b>4.Audio-visual presentation</b>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London, 1971.

Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*, Cambridge University Press, Cambridge, 2006

- Daniel Jones: *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976.
- A. C. Gimson. *An Introduction to the Pronunciation of English*. London: Methuen, 1980.
- J. D. O'Conner. *Better English Pronunciation*. New Delhi: CUP, 2008.
- T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
- T. Balasubramanian. *English Phonetics for Indian Students: A Workbook*. New Delhi: Macmillan, 1992.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	English Language and Literature					
<b>Course Name</b>	<b>Outline History of English Literature Part I</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24EN3DSC201</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	To introduce the basic concepts of literary criticism of the west and the east					
<b>Semester</b>	03	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Create an understanding of the Literatures from Anglo Saxons up to Literatures of the English Revolution/ Enlightenment	C	1,2
2	Evaluate the social, cultural and political influences that affected the course of English language and literature during the periods	E	2,4,6
3	Understand the historical perspective that shaped the literature of the age.	U	2
4	Understand the specific features of the particular period	U	2
5	Appreciate literature with a critical sense	Ap	1
6	Analyze the dominant literary and artistic productions and movements up to Neo Classical Period	An	2
<b>*Remember (R), 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>Old English Period</b>	1.1	The early history of England – Roman Britain – Germanic tribes -Anglo-Saxon Conquest and Heptarchy – The Viking invasion – King Alfred - Anglo-Saxon life and literature – <i>Beowulf</i>	15	1,2,3,4
	1.2	“The Dream of the Rood” (lines 1-21a)		1,2,3,4
	1.3	“Judith” (lines 1-27)		1,2,3,4
<b>2</b> <b>Middle English Period</b>	2.1	The Norman Conquest – Feudalism – Ballads- The Universities - East Midland Dialect and its rise as Standard English – Middle English literature- The beginnings of English drama - Miracle, morality and mystery plays, and Interludes	20	2,3,4
	2.2	Geoffrey Chaucer- The General Prologue from <i>The Canterbury Tales</i> (Lines 1 to 31)		2,3,4
	Practicum	William Langland- <i>The Vision of Piers Plowman</i> – The Prologue		2,3,4
		Ballads- “Sir Patrick Spens.”		2,3,4
<b>3</b> <b>Age of Renaissance</b>	3.1	Elizabethan literature- Wyatt and Surrey - Tottel's Miscellany – William Caxton and the printing press – Bible Translations – Elizabethan Age – Renaissance literature: Edmund Spenser, Sir Philip Sidney, Sir Walter Raleigh, George Chapman. Thomas More- Francis Bacon – Prose Romances - The University wits – Elizabethan theatre - Shakespeare – Ben Jonson	20	3,4
	3.2	Spenser: <i>Amoretti</i> III: “The Sovereign Beauty”		3,4
	3.3	Francis Bacon: “Of Studies”		3,4
	Practicum	Extract from <i>Doctor Faustus</i> - — “Apostrophe to Helen”		3,4
		Shakespeare: <i>Julius Caesar</i> (Opening scene)		3,4
<b>4</b> <b>Age of Revolution and Enlightenment</b>	4.1	Age of Stuarts – Puritanism - Donne and the metaphysical – Milton – John Bunyan – Cavalier Poets - Restoration theatre- The Eighteenth Century : Essay and Novel – Neo-classical verse - Satire and the Mock-heroic technique- The heroic couplet- Pope, Dryden, Swift, Dr Johnson–Rise of Novel: Daniel Defoe – Periodicals: Addison, Steele. Eighteenth Century Drama: Anti-Sentimental Comedy-Goldsmith and Sheridan	20	4, 6

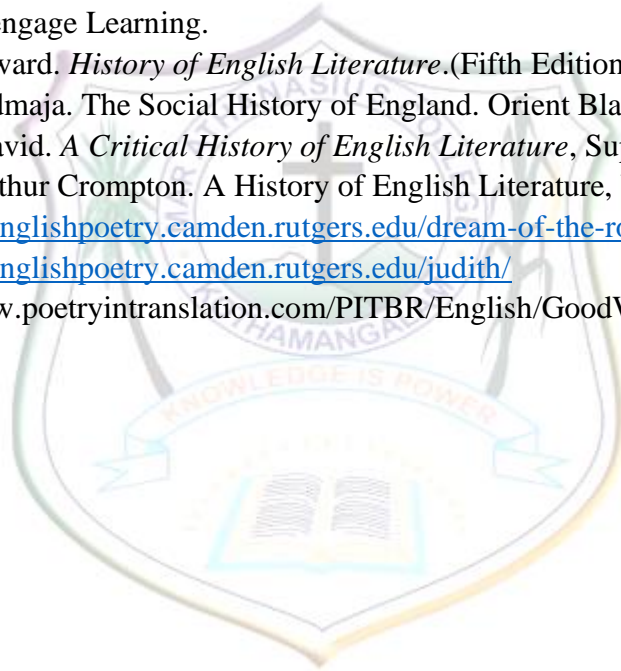
	4.2	John Donne- “Batter My Heart”		4,6
	4.3	John Dryden : <i>Mac Flecknoe</i> (lines 1-20)		4,6
	Practicum	Alexander Pope: <i>An Essay on Man</i> Epistle 1 Section IV (lines 113-130)		4,6
		Richard Steele- “The Trumpet Club”		4,6
<b>Political /Social Movements and Literary terms</b>	5.1	The Domesday Book --- St.Thomas of Canterbury- John Wycliffe and the Lollards- Hundred Years of War -The Black Death, Peasants' Revolt		
	5.2	War of Roses- The Tudors –Renaissance - Humanism – Reformation-The Stuarts.		
	5.3	The Civil War - Commonwealth - the Restoration – glorious revolution - The Enlightenment - Coffee Houses in London – the Rise of Political parties		
	5.4	Romantic Comedy, Aside, Climax, Catharsis, Comic relief, Chorus, Monologue, Aestheticism, Fable, Comedy of Manners Mock-heroic. Malapropism, Allegory		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform			




<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 30 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 70 marks, Duration 2 hrs  Part A (Short answer) – 10 out of 12 x 2 = 20 marks  Part B (Short essay) – 6 out of 9 x 5 = 30 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

1. Abrams, M. H. & Harpham, Geoffrey. *A Glossary of Literary Terms*. Eleventh Edition, Cengage Learning.
2. Albert, Edward. *History of English Literature*.(Fifth Edition).OUP,1979
3. Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.
4. Daiches,David. *A Critical History of English Literature*, Supernova. 2016
5. Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009
6. <https://oldenglishpoetry.camden.rutgers.edu/dream-of-the-rood/>
7. <https://oldenglishpoetry.camden.rutgers.edu/judith/>
8. <https://www.poetryintranslation.com/PITBR/English/GoodWomen.php>



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Regional Literatures in Translation					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN3DSE200					
<b>Course Level</b>	200					
<b>Course Summary</b>	To introduce students to the consciousness of the great linguistic and literary diversity of India. To enable the students to cultivate a political sensitivity not to dismiss these with pejorative labels such as 'primitive' or 'minor'. Give students a historical awareness of regional literary movements.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand major trends and landmarks in at least a few of India's major literatures from the 19 <sup>th</sup> century to the present day.	U	2
2	Analyse critically some of the thematic concerns running through the regional literatures	An	4
3	Evaluate critically the idea of nationalism, protest against inequities based on caste, creed, gender, and social status.	E	6
4	Appreciate the reworking and retelling of long established myths and dominant narratives.	AP	1,5
*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.
1	Module 1-			
	1.1	A K Ramanujan- Introduction to Folktales from India	15	1,2,3,4
	1.2	Nalini Natarajan- Introduction: Regional Literature of India: Paradigms and Contexts		1,2,3,4
2	Module 2-			
	2.1	Amrita Pritam- Street Dog	20	1,2,3,4
	2.2	Thanjam Ibopishak Singh -I want to be killed by an Indian bullet-		1,2,3,4
	2.3	Namdeo dhasal- Tree of Violence		1,2,3,4
	2.4,2	Khader Mohiuddin- A certain fiction bit me		1,2,3,4
	2.5	S Joseph- Identity Card		1,2,3,4
	2.6	Devara Dasimayya- Suppose you cut a tall bamboo		1,2,3,4
	Practicum	2.7		Navakanta Barua- Measurements
2.8		Sitanshu Yashaschandra- Magan's Insolence		1,2,3,4
3	Module 3-			
	3.1	Bama- Karukku	20	1,2,3,4
	3.2	Tagore- The Home and the World		1,2,3,4
	3.3	M.M. Vinodini- The Parable of the Lost Daughter		1,2,3,4
3.4	Ambai- The Calf that Frolicked in the Hall	1,2,3,4		

Practicum	3.5	Fakir Mohan Senapati- Rebati		1,2,3,4
4	Module 4-			
	4.1	Girish Karnad- Yayati	20	1,2,3,4
	Practicum	Vijay Tendulkar- Sakharam Binder		1,2,3,4
5	Module 5- Teacher Specific Content			
	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Gokak, V. K., ed. *Literatures in Modern Indian Languages*.

\_. *Masterpieces of Indian Literature*. 3 vols.

Ramakrishnan E.V., eds. *Interdisciplinary Alter- Native in Comparative Literature*.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Dalit Writings					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN3DSE201					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	To centre Dalit Literature as a significant locus of imaginative and polemical writing Provide curricular recognition to the experience, art and knowledge of a marginalized community Expose students to the Dalit renewal of the discussion on democracy, humanism, and literature					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand key modern dalit writers and thinkers and their varied concepts	U	2
2	Evaluate the social and aesthetic questions being raised in the writing	E	6
3	Analyse the issues at stake in the contemporary Dalit movement	An	6
4	Appreciate the awareness of the social and aesthetic questions being raised in the writing	Ap	1
*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.
1	Module 1- Essays			
	1.1	T.M Yesudasan- Towards a prologue to Dalit Studies	20	1,2,3,4
	1.2	Gopal Guru- Dalit Women Talk Differently		1,2,3,4
	Practicum	B R Ambedkar- Annihilation of Caste		1,2,3,4
2	Module 2-Poetry			
	2.1	Panchama Vedam- Satish Chandar	20	1,2,3,4
	2.2	With Love- G Sasi Madhuraveli		1,2,3,4
	2.3	Untouchable, Yes I Am- N K Hanumanthiah		1,2,3,4
	2.42	Dream Teller- Prathiba Jeyachandran		1,2,3,4
	2.4	The Poison Fruit- M R Renukumar		1,2,3,4
	Practicum	Song- Poikayil Appachan		1,2,3,4
		Malligatawny Dreams- Meena Kandaswamy		1,2,3,4
3	Module 3-Drama			
	3.1	Dream Hunt- A Santhakumar	15	1,2,3,4
	3.2	Touch- K Gunasekharan		1,2,3,4
4	Module 4- Fiction			
	4.1	Grip of Change- P Sivakami	20	1,2,3,4

	4.2	Nostalgia- Paul Chirakkarode		1,2,3,4
	4.3	Madness- C Ayappan		1,2,3,4
	Practicum	Fther may be an elephant and mother only a small basket, but...- Goku Shyamala		1,2,3,4
		Poisoned Bread- Bandhu Madhav		1,2,3,4
5	Module 5- Teacher Specific Content			
	5.1	Om Prakash Valmiki- Joothan		
	5.2	Sharan Kumar Limabale- The Outcaste		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Tapan Basu, Listen to the Flames: Texts and Readings from the Margins.

M Dasan, Rajesh Karankal. Counter Cultural Discourse and Dalit Literature in India.

Eunice De Souza. Both Sides of the Sky: Post Independent English Poetry

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	UNDERSTANDING MEDIA					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN3DSE202					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course intends to develop students' ability to integrate the real life situations with the existing media environment to model various communication perspectives.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the foundational principles of mass communication	U	3,4,5
2	Analyse the functions of various mass media forms.	An	2
3	Apply basic theories and ideologies in mass communication.	A	1,2
4	Evaluate the role of media in the society	E	6
*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>Module 1 Fundamentals of Mass Communications</b>				
1	1.1	Concept and definitions of Communication - Forms of Communication - Tools of Communication - Models of Communication	15	1
	1.2	Mass Communication and Mass Media Role - Evolution of mass communication and mass communication technology		1
	1.3	Functions of Mass Communication - Types of mass media.		1
<b>Module 2 Theories of Mass Communications</b>				
2	2.1	Hypodermic Theory or Bullet Theory – Personal Influence theory (Two step flow theory – multi step flow theory) – Sociological theory (Agenda setting – Dependency theory)	20	3
	2.2	Normative Theory (Authoritarian theory- Soviet-communist theory - Libertarian or free press theory- Social responsibility theory - Democratic participant theory - Development theory)		3
	Practicum	Mass media theory – Cultivation theory – psychological or individual difference theory (Selective exposure – selective perception) – Hegemony theory		3
<b>Module 3 Types of Mass Media</b>				
3	3.1	Traditional media, Folk media, print, radio, film, TV, internet– New media, Social media.	20	2
	3.2	Growth and evolution of mass media, Evolution of media technology		2
	Practicum	Comparison of the scope and limitations of print and broadcast		2

		media, online media and its potential – Media convergence.		
<b>Module 4 Media and Society</b>				
4	4.1	Media Institution with definitions and characteristics of Media Institutions - Media in relation to other institutions -	20	4
	4.2	Media and Audience - Media and advertising		4
	4.3	Media and the government - Regulation of media institutions		4
	Practicum	Media Institutions and Power – Media Institutions and globalization.		4
<b>Module 5 Teacher Specific Content</b>				
<b>New Media and Web Journalism</b>				
5	5.1	Concept and definition of New Media/Tools of New Media	3	
	5.2	Introduction and power of Web Journalism/Web Editions of Indian Newspapers	3	
	5.3	Gathering and writing of Web news/Ethics of Web news/	3	
	5.4	News and entertainment on Web Presentation of Web content, Blogging.	3	

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 10. Group discussion 11. Debate 12. Seminars
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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**References:**

1. McQuail's Mass Communication Theory, Denis McQuail, SAGE Publication, New Delhi
2. The Media: An Introduction, edited by Adam Briggs & Paul Cobley, Pearson Education.
3. Mass Communication in India, Keval J. Kumar, Jaico Publication.
4. Watson, James (2003). Media Communication: An Introduction to Theory and Process (2nd Edition), Palgrave, McMillan: New York.
5. Media and Society: Critical Perspectives by Graeme Burton. Rawat Publications, 2005.
6. Media Studies: A reader (Eds) Paul Merries and Sue Thornham. Edinburgh University, 2005.
7. Language, Media and Society by Gajendra Singh Chauhan, 2010.
8. Cracking the Ad Code by Jacob Goldenberg, Amnon Levav (eds). Cambridge publications, 2009.
9. Interactive Design for New Media and the Web, Juppa
10. Online News gathering: Research and Reporting, Quinn & Lamble
11. Convergent Journalism: An Introduction, Quinn & Filak
12. Journalism in the Digital Age, Herbert

**SUGGESTED READINGS:**

1. Chapters from Media Studies: A reader (Ed. Paul Marries and Sue Thornham)  
Edinburgh University, 2005.
2. Marshall Mc Luhan, The Medium is the Message.
3. Raymond Williams Mass Communication and Minority Culture.
4. Stuart Hall, Racist Ideologies and the media.

5. Hans Eyesenck and D.K. B Nias, Desensitization, Violence and the media.
6. Raymond Williams, Advertising: The Magic System.
7. Michael Foucault, Space, Power and Knowledge. Ed. by Simon. The Cultural Studies Reader. London: Routledge, 2007.
8. Satyajit Ray, What is wrong with Indian? Our Films Their Films. Calcutta: Orient Longman, 1976.
9. Media Studies in the Indian Context Chapters from (Language, Media and Society by Gajendra Singh Chauhan.)



**Mar Athanasius College (Autonomous), Kothamangalam**

**FYUGP SYLLABUS**

<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Reading Culture: Food , Travel, Music</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>M24EN3DSE203</b>					
<b>Course Level</b>	<b>200</b>					
<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	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	30	0	75
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Interpret the symbolic significance of food in select literary texts	E	2,5
2	Identify music as a creative response to socio-political contexts	U	1,4,5
3	Demonstrate the literary mapping of geography in travel narratives	A	1,2
4	Analyse food, travel and music as social and cultural markers in select texts	An	1
*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>Module 1</b>				
1	1.1	“Chocolate”(story)- Manju Kapur	15	2,3
	1.2	“Salt n’ Pepper @ Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry”- Swetha Antony		2,3
	1.3	“Recess”, & “Offerings” –inspired from Laxman Gaikwad by Rajyashri Goody		2,3
	1.4	“At the Lahore Karhai”- Imtiaz Dharker		2,3
<b>Module 2</b>				
2	2.1	“The Origins in Thanjavur”- T.M Krishna	20	1,3,4
	2.2	“Blowing in the Wind”- Bob Dylan		1,3,4
	Practicum	“Heal the World”- Michael Jackson		1,3,4
		“Anti-Hero” - Taylor Swift		1,3,4
<b>Module 3</b>				
3	3.1	“Why we Travel?” – Pico Iyer	20	2,3
	3.2	The Great Railway Bazaar-Paul Theorux CH:1,2		2,3
	Practicum	The Travels of Marco Polo Ch: 1,2		2,3
<b>Module 4</b>				
4	4.1	“Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy Literature.”- Aatreyee Ghosh	20	1,3,4
	4.3	Notes of a Dream: The Authorized Biography of A R Rahman- Krishna Trilok		1,3,4

Practicum	Gulliver's Travels: Part 1 "A Voyage to Lilliput"- Jonathan Swift		1,3,4
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### Teacher Specific Content

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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### References


- Antony, Swetha. "Salt n' Pepper @ Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry." academia.edu.
- 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.
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- 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.
- Trilok, Krishna. Notes of a Dream: The Authorized Biography of A R Rahman. Penguin. 2018.

## SUGGESTED READINGS

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- 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.
- 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>.
- Said, Edward W. *Music at the Limits*. Columbia University Press, 2007





	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>  <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Exploring Graphic Narratives</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24EN3DSC202</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	<p>The course offers students an immersive journey into the rich and diverse world of graphic storytelling. Through a combination of readings, discussions, creative projects, and critical analysis, students will explore the history, techniques, themes, and cultural significance of graphic literature. From classic comic strips to contemporary graphic novels, students will examine the evolution of the medium, the unique narrative and visual techniques it employs, and its role within broader literary, artistic, and cultural contexts.</p>					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			45	0	30	0
<b>Pre- requisites, if any</b>						

## COURSE OUTCOMES (CO)

C O N o.	Expected Course Outcome	Learn ing Doma ins *	PSO No
1	Students will be able to demonstrate an understanding of the historical development of graphic literature, tracing its evolution from early comic strips to contemporary graphic novels.	R	2
2	Students will be able to analyze and evaluate the narrative techniques employed in graphic literature	U	1
3	Students will be able to critically evaluate the visual and verbal elements of graphic literature, and assess how these elements contribute to the overall meaning and impact of a text.	A	6
4	Students will be able to communicate their ideas effectively through written and oral presentations	S	3
5	Students will be able to reflect critically on ethical and aesthetic issues in graphic literature	Ap	6
*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)

Modules	Units	Course Description	Hour s	CO
<b>Module 1- Introducing Graphic Literature</b>				
1	1.1	Essay: "Comics as Literature? Reading Graphic Narrative" by Hillary Chute	20	1
	1.2	"Graphically Indian: Storying the Inauspicious (for Now)" by E. Dawson Varughese		1
	1.3	Building Blocks of Comics: Representation of time and space- FramePanel and its types-Gutter-Speech Balloons-Tier (Reference: Scott McCloud's Understanding Comics and the Link 1)		

Modules	Units	Course Description	Hours	CO
	Practicum	“Vocabulary of Comics” by Scott McCloud’s Understanding Comics (pgs. 24-59)		
<b>Module 2: Graphic Poetry</b>				
2	2.1	Graphic Memoir: Maus: A Survivor’s Tale by Art Spiegelman	15	2,3
	2.2	Super Hero: Batman: The Dark Knight Returns by Frank Miller		2,3
	2.3	A Contract with God and Other Tenement Stories by Will Eisner		
	Practicum	American Born Chinese by Gene Luen Yang.		
<b>Module 3: Graphic Novels</b>				
3	3.1	S. S. Rege and Dilip Kadam, Babasaheb Ambedkar: He Dared to Fight, Vol. 611 (Mumbai: Amar Chitra Katha, 1979).	20	2,3
	3.2	Bhimayana: Experiences of Untouchability Subhash Vyam, S. Anand, Durga Bai Vyam, Srividya Nataraja		2,3
	3.3	“An Ideal Girl” by Soumya Menon from Drawing the Line: Indian Women Fight Back Edited by Priya Kuriyan, Larissa Bertolasco and Ludmila Bartscht		2,3
	3.4	Web Comics: Royal Existentials (Selected Strips: 001, 008, 010, 013, 017, 018, 019, 021, 026, 040, 043)		2,3
	Practicum	“Ebony and Ivory” by Priya Kuriyan		
<b>Module 4: Graphic Comics</b>				
	4.1	Graphic Journalism: Palestine by Joe Sacco	20	2,3
	Practicum	Graphic History: The Hotel at the End of the World by Parismita Singh		

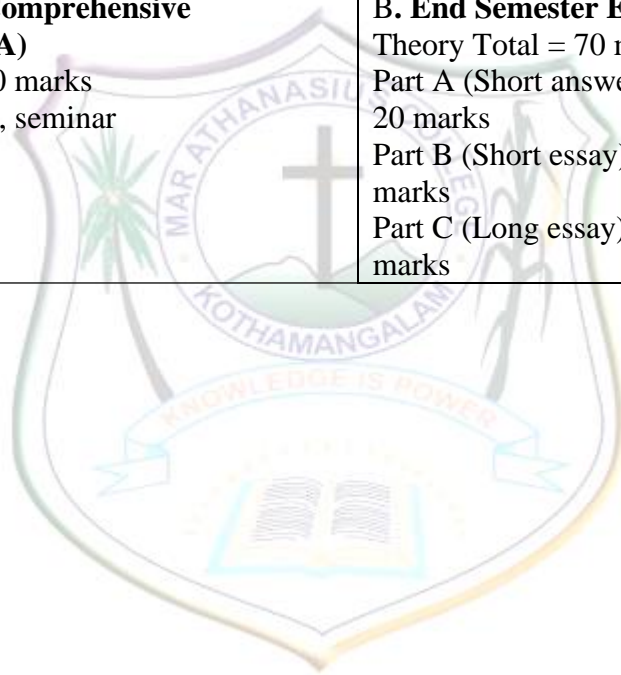
**Teacher Specific Content**

		Analysing adaptations of Graphic narratives		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## SUGGESTED READINGS

Link 1: <https://comicsforum.org/2013/07/26/list-of-terms-for-comics-studies-by-andrei-molotiu/>

Link 2: <https://www.royalexistentials.com/page/177>

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Press of Mississippi, 2009.

Hatfield, Charles. *Alternative Comics*. University Press of Mississippi, 2006.

Kukkonen., Karin. *Studying Comics and Graphic Novels*. Wiley-Blackwell, 2013.

McCloud, Scott. *Understanding Comics*. Harper Perennial, 1994.

Mehta, Suhaan. "Wondrous Capers: The Graphic Novel in India." *Multicultural Comics: From Zap*

to Blue Beetle, Edited by Frederick Luis Almada, University of Texas Press, Austin, 2010, pp. 173-

188.

Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*. Routledge, 2016.

Nayar, Pramod K. "Radical Graphics: Martin Luther King, Jr., B. R. Ambedkar, and Comics Auto/Biography." *Biography*, vol. 39, no. 2, 2016, pp. 147-171. Project Muse,

doi:10.1353/bio.2016.0027.

Prabhu, G. (2023). A gulf of secrets: Priya Kuriyan's graphic memoir "Ebony and Ivory". *The Journal of Commonwealth Literature*, 58(1), 22-35. <https://doi.org/10.1177/00219894221145221>

Oza, Vasvi. "Questions of Reading and Readership of Pictorial Texts: The Case of Bhimayana, A Pictorial Biography of Dr. Ambedkar." *Journal of Writing in Creative Practice*, vol. 4, no. 3, 2012, pp. 351-365. Intellect, doi:10.1386/jwcp.4.3.351\_1.

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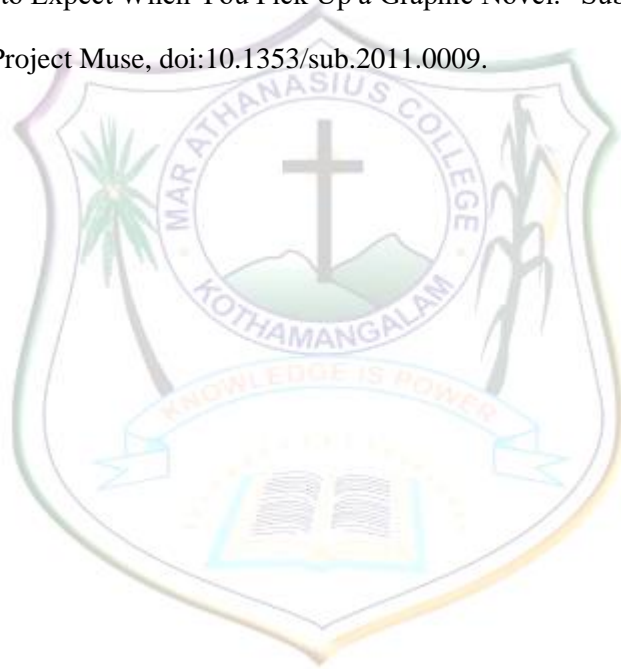
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Zunshine, L. "What to Expect When You Pick Up a Graphic Novel." *Substance*, vol. 40, no. 1, 2011, pp. 114-134. Project Muse, doi:10.1353/sub.2011.0009.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	Introduction to Drama					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN3DSC203					
<b>Course Level</b>	200					
<b>Course Summary</b>	This course offers an introduction to diverse forms of dramatic literature, spanning from ancient Greek dramas to contemporary Eastern and Western Theatre. The aim is to acquaint students with the historical, theoretical, and practical dimensions of theatre, encompassing both its academic study and real-world applications.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30	0	75
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Students will get an understanding of the key elements and conventions of drama, including plot, character development, setting, dialogue, and dramatic structure.	U	2
2	Students could remember significant movements, playwrights, and theatrical techniques in the history of drama.	R	5
3	Students will develop the ability to critically analyze dramatic texts and performances.	A	2
4	By the end of the course, students will be able to apply their understanding of drama to create original theatrical work.	C	1

*\*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>Module 1 Origin of Drama</b>				
1	1.1	Origin of Drama	15	2
	1.2	Aristotles Observation on Tragedy		2
	1.3	Beginning of Comedy		2
	Practicum	Major Movements and Genres: Morality plays, Mystery Plays, Miracle Plays, Seneca Tragedy, Comedy of Errors, Comedy of manners, Absurd Drama,		2
<b>Module 2 Plays for all Generations</b>				
2	2.1	Man and Superman (1902) by George Bernard Shaw, Act One	20	3
	2.2	A Doll's House (1879) by Henrik Ibsen, Act Three		3
	Practicum	Waiting for Godot (1953) by Samuel Beckett, Act One		3
<b>Module 3 Shakespearean Drama</b>				
3	3.1	Intoduction to the Bard and his works	20	3
	3.2	Extracts from Merchant of Venice		3
	Practicum	Othello		3
<b>Module 4 Modern Drama</b>				
4	4.1	Modern Theatre Movements like Kitchen sink drama, Living Newspaper, Docu Drama, Verbatim Theatre, Street Drama, Theatre of the Oppressed	20	2,3
	4.2	Accidental Death of an Anarchist by Dario Fo		2,3
<b>Module 5 Teacher Specific Content</b>				
One-Act Play				



5	5.1	Refund by Fritz Karinthy		
	5.2	Group work: Production of a One-Act Play		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	13. Group discussion 14. Debate 15. Seminars

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

Gainor, J. Ellen, et al., editors. *The Norton Anthology of Drama*, Shorter Second Edition, W.W. Norton & Company, 2014.

Brockett, Oscar. *World Drama*, Fort Worth TX: Holt, Rinehart and Winston, 1984.

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Esslin, Martin. *The Theatre of the Absurd*, Vintage Books, 2004.

Krasner, David, editor. *A Companion to Twentieth-Century American Drama*, Wiley-Blackwell, 2005.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	MODERN MALAYALAM LITERATURE IN TRANSLATION					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	M24EN3MDC200					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course aims to: 1. Familiarize the students with the major works in Malayalam 2. Analyse the possibilities and challenges while translating works in Malayalam to English					
<b>Semester</b>	3			Credits		3
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		45			0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Appreciate Malayalam Literature	Ap	1
2	Evaluate the changes, challenges and possibilities in translation	E	2,4,5
3	Understand the various genres in Malayalam	U	2
4	Analyse the various trends in Malayalam Literature	An	2,4
<b>*Remember (R), 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>Module 1 Poetry</b>				
1	1.1	Vallathol Narayana Menon: My Master	15	1,4
	1.2	Balamani Amma: The Pen		1,4
	1.3	Satchidanandan: The Mad		1,4
	1.4	Kadamanitta: Feline Fancies		1,4
	1.5	Anitha Thampi: Sweeping the Frontyard		1,4
	1.6	Ayyappa Panicker: The Thief		1,4
	1.7	S. Joseph: Group Photo		1,4
<b>Module 2 Short Fiction/Novella</b>				
	2.2	Madhavikutty Neypayasam	15	2,3
	2.3	Paul Zacharia: Last Show		2,3
	2.4	Basheer: Walls		2,3
<b>Module 3 Novel</b>				
3	3.1	O.V Vijayan: <i>The Legends of Khasak</i>	15	1,2
<b>Module 5 Teacher Specific Content</b>				

	5.2	Swarga by J.Devika(Translation of Ambikasuthan Mangad's <i>Enkamaje</i> )	5	1,2
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debate</li> <li>3. Seminars</li> </ol>

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

R.Anitha .Palettes of Kairali: A Textbook of Modern Malayalam Literature in Translation

**SUGGESTED READINGS**

Sujit Mukherjee: Translation as Discovery (139-150 in Translation as Discovery)

G.N.Devy: Translation and Literary History: An Indian View182-188 in Postcolonial Translation: Theory and Practice)

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Literature, Technology, and AI</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	<b>M24EN3VAC200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	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.					
<b>Semester</b>	3			Credits		3
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		45	0	0	0	
<b>Pre-requisites, if any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the historical and contemporary narratives that reflect the influence of technology on society and individual identity	U	2
2	Critically analyze the potential benefits and dangers of technological advancements, particularly AI, through literary and philosophical lenses.	An	1,5
3	Engage with speculative and dystopian fiction to explore hypothetical futures shaped by technology, fostering creative and critical thinking	A	1,3
4	Articulate informed perspectives on the role of humans in a technologically advanced future, considering both utopian and dystopian possibilities.	E	4
*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>Module 1 - Virtual Realities and Digital Transformations</b>				
1	1.1	"Virtual is the New Digital" Chapter 1 (pgs. 5-12) from Virtual Natives: How a New Generation is Revolutionizing the Future of Work, Play, and Culture by Catherine D Henry and Leslie Shanon	15	1,4
	1.2	"Why Technology Favours Tyranny" by Yuval Noah Harari		1,4
	1.3	"Are Humans Necessary?" by Margaret Atwood		1,4
<b>Module 2 - Classical Visions of Technological Dystopia</b>				
2	2.1	"The Machine Stops" (1901) by E.M. Forster	15	2,4
	2.2	"Murderer" (1953) by Ray Bradbur		
<b>Module 3 -Contemporary Reflections on AI and Algorithms</b>				
	3.2	"Likes" (2017) by Sarah Shun-lien Bynum	15	2,3,4
	3.3	"Better Living Through Algorithms" (2023) by Naomi Kritzer		2,3,4
<b>Teacher Specific Content</b>				

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debate</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### References

Atwood, Margaret. "Are Humans Necessary?" The New York Times, 4 Dec. 2014, [www.nytimes.com/2014/12/04/opinion/margaret-atwood-on-our-robotic-future.html](http://www.nytimes.com/2014/12/04/opinion/margaret-atwood-on-our-robotic-future.html).

Bradbury, Ray. The Murderer. [www.sediment.uni-goettingen.de/staff/dunkl/zips/TheMurderer.pdf](http://www.sediment.uni-goettingen.de/staff/dunkl/zips/TheMurderer.pdf).

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).

Forster, E. M. The Machine Stops. 1909. Collector's Library, 2012

Harari, Yuval Noah. "Why Technology Favors Tyranny" . Ecogise, 13 Mar. 2019, [ecogise.in/2019/03/14/why-technology-favors-tyranny-yuval-noah-harari/](http://ecogise.in/2019/03/14/why-technology-favors-tyranny-yuval-noah-harari/). Accessed 29 May 2024.

Henry, Catherine D., and Leslie Shannon. Virtual Natives. John Wiley & Sons, 2023.

Kritzer, Naomi. "Better Living through Algorithm." Clarkesworld Magazine, 2023, [clarkesworldmagazine.com/kritzer\\_05\\_23/](http://clarkesworldmagazine.com/kritzer_05_23/).

### SUGGESTED READINGS/ VIEWING

Her. Directed by Spike Jonze, Warner Bros., 2014.

The Lost Thing. Directed by Andrew Ruhemann and Shaun Tan, 2010.

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](https://scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations).


Huang, S. L. "MURDER by PIXEL: CRIME and RESPONSIBILITY in the DIGITAL DARKNESS." *Clarkesworld Magazine*, 2022, [clarkesworldmagazine.com/huang\\_12\\_22/](https://clarkesworldmagazine.com/huang_12_22/).

Rose-Stockwell, Tobias. *Outrage Machine*. Legacy Lit, 2023.



## SEMESTER 4

4	<b>Linguistics and History of English Language</b>	
4	<b>Outline of English Literature Part II</b>	
4	<b>Women's Writing</b>	
4	<b>African and Caribbean Literature</b>	
4	<b>Art of Advertising and PR</b>	
4	<b>Reading Culture: Comics, Cartoons, and Fairy Tales</b>	
4	<b>Film Adaptation</b>	
4	<b>Narratives of/on War</b>	
4	<b>Writings of Kerala Renaissance</b>	
4	<b>Skills in English for Employability</b>	
4	<b>Literature and Environment</b>	
4	<b>Internship</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B.A ENGLISH					
<b>Course Name</b>	LINGUISTICS AND HISTORY OF ENGLISH LANGUAGE					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN4DSC200					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course aims to inculcate in the students' awareness about the basic concepts of linguistics, the scientific study of language after initiating them into the history of English language.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0	0		
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	To understand the fundamental concepts and theories in linguistics as they pertain to the historical development of the English language.	U	2
2	To evaluate the socio-cultural, POLitical, and historical factors that have influenced the trajectory of English language change and variation.	E	2,4
3	To analyse the structural changes in English syntax, morphology, and semantics across different historical	AN	5

	periods, and to identify the underlying linguistic principles driving these changes.		
4	To apply linguistic principles and methodologies to analyse the evolution of English phonology, morphology, syntax, and lexicon over time.	A	1,3,5
5	To evaluate the impact of external factors such as language contact, migration, and societal changes on the evolution of English syntax, morphology, and semantics throughout its history.	E	2,4,6
6	To create comprehensive and well-supported explanations for linguistic phenomena observed in different historical periods of the English language.	C	5
<b>*Remember (R), 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>Module 1-(History of English Language)</b>		
1	1.1	Periods in the history of English language: Old English period - Old English Dialects - Old English vocabulary; Middle English period - Norman Conquest - Middle English Vocabulary -Middle English dialects -French influence; Modern English period: Early modern English - Grimms law	15	1,2
	1.2	The Great Vowel Shift- Renaissance and Reformation –The invention of printing - Authors and Books: The Bible - Shakespeare- Milton – Dictionaries -Loan words: Celtic, Scandinavian, Latin,		1,2


		French		
	1.3	Basic Introduction to major sub disciplines of linguistics: Phonetics and phonology, Morphology, Semantics, Syntax, Pragmatics		1,2
		<b>Module 2-Morphology</b>		
2	2.1	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.	15	4
	2.2	Allomorphy -Allomorph Zero Morph-Conditioning of allomorphs: Phonological &Morphological Word-Why is a word a difficult concept to define in absolute terms? Lexeme Form class and Function Class words		4
	2.3	Morphological Operations/Processes Affixation Reduplication Ablaut Suppletion Structure of Words Simple Words Complex Words ComPOund Words		4
		<b>Module 3-Syntax</b>		
3	3.1	Traditional grammar – fallacies – Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic, signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance,	15	4,5
	3.2	Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis –		4,5

	3.3	PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules- TG Grammar ComPOnents – transformational and generative – Standard Theory		4,5
<b>Module 4-Semantics</b>				
4	4.1	Basic Notions What is semantics? Lexical and grammatical meaning Sense, reference, referent.	15	4,5
	4.2	Sense Relations Synonymy – Antonymy – HyPOnymy – Homonymy – Homography – POlysemy – Metonymy – Ambiguity – Tautology - Collocation		4,5
	4.3	Word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc		4,5
<b>Module 5-Teacher Specific course</b>				
5	5.1	Indo-European family of languages		
	5.2	Branches of linguistics		
	5.3	Indian contribution to Linguistics		

<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

1. Charles Barber: The English Language: A Historical Introduction. Cambridge: Cambridge University Press, 2000.
2. A. C. Baughand T. Cable: A History of the English Language. London: Routledge. [fifth edition], 2002.
3. Gennaro Chierchia and Sally McConnell-Ginet: Meaning and Grammar: An Introduction to Semantics. MIT Press, 1990.
4. Noam Chomsky: Knowledge of Language: Its Nature, Origin and Use. New York: Praeger, 1986
5. Noam Chomsky: Syntactic Structures, Berlin: Moutonde Gruyter, 1957/2002
6. Noam Chomsky: Aspects of the Theory of Syntax, Cambridge, Massachusetts: MIT Press, 1965.
7. Noam Chomsky: "Linguistics and Philosophy", in Language and Philosophy: A SymPOsium, Sidney Hook, (ed.), New York: New York University Press, 1969, 51–94.
8. Noam Chomsky: The Science of Language, Cambridge: Cambridge University Press, 2012.
9. J. D. Fodor: Semantics: Theories of Meaning in Generative Grammar. Hassocks, Sussex: Harvester Press, 1977.
10. D. Freeborn: From Old English to Standard English. A course book in language variation across time. Houndsmill: Palgrave. [second edition], 1998
11. V. Fromkin et al: Linguistics: an introduction to linguistic theory. Oxford: Blackwell, 2000.
12. Geoffrey Leech: Semantics - The Study of Meaning. Second Edition. Penguin Books.
13. R. Jacken doff: Foundations of Language. Oxford University Press, 2002.
14. Andreas H.Jucker: History of English and English Historical Linguistics. Stuttgart: Klett, 2004.
15. J. Lyons: Introduction to Theoretical Linguistics. Cambridge: CUP, 1977.
16. S. Pinker: The Language Instinct, New York, NY: Harper Perennial Modern Classics, 1994/2007.
17. E. Sapir: Language - An Introduction to the Study of Speech. New York Harcourt, Brace & World, 1921.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>					
<b>FYUGP SYLLABUS</b>						
<b>Programme</b>	English Language and Literature					
<b>Course Name</b>	<b>Outline History of English Literature – Part II</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24ENDSC201</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	To introduce the basic concepts of literary criticism of the west and the east					
<b>Semester</b>	4	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		45	0	30	0	
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Create an understanding of the Literatures Romantic Era to the new millennium	C	2
2	Evaluate the social, cultural and POLitical influences that affected the course of English language and literature during the periods	E	2,4
3	Understand the movements and perspectives that shaped the literature of the age.	U	2
4	Understand the specific features of the particular periods	U	2,5
5	Appreciate literature with techniques, themes and concerns of a literary work in relation to its historical context.	Ap	1
6	Apply critical thinking to discern literary merits.	A	1,6
<b>*Remember (R), 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	C O No.
<b>1</b> <b>Romantic Age</b>	1.1	The Pre-romantic POets- Age of transition - The French Revolution – Edmund Burke, Thomas Paine and William Godwin’s influence on British Romantics- Major romantic POets – Basic tenets of Romanticism <i>Lyrical Ballads</i> – Essays- Gothic fiction – historical novel – women writers	15	1
	1.2	Robert Burns- “A Red Red Rose”		1
	1.3	William Blake ‘The Lamb’		1
	1.4	William Wordsworth – “Tintern Abbey Lines”		1
	Practicu m	Mary Shelley: <i>Frankenstein</i> (movie)		1
<b>2</b> <b>Victorian Age</b>	2.1	Characteristics of Victorian period - Spread of science and technology and its impact –Marx, Darwin, J.S. Mill, Freud - India and the Empire - Victorian POets – Pre-Raphaelite POetry - Victorian prose writers – Victorian Compromise -Victorian novelists – Oscar Wilde and the aestheticians – Criticism and the essay – Ruskin and Carlyle	20	1,2
	2.2	Alfred Lord Tennyson: “Break, break, break”		1,2
	2.3	Robert Browning, “My Last Duchess”		1,2
	2.4	Christina Rossetti- “Dreamland”		1,2
	Practicu m	Matthew Arnold: “The Study of POetry”		1,2
		Charles Dickens: “The Haunted House”		1,2
<b>3</b> <b>Modern Age</b>	3.1	Early 20th century - Influences on the social milieu - Georgian and Edwardian POets- Robert Bridges -W. B Yeats- Symbolist Movement- Irish Literary Revival The First World War - The war POets – Modernism - the crisis of modernity - World War II - Effects of the Wars on society and literature - Psychological novel- Detective novel - Prose criticism The dissolution of the British empire - Modern to the PPost-modernism	20	3,4,5
	3.2	Wilfred Owen: “Anthem for Doomed Youth”		3,4,5
	3.3	W.B. Yeats: “Adam’s Curse”		3,4,5
	3.4	T.S. Eliot: “Hollow Men” (first II sections)		3,4,5

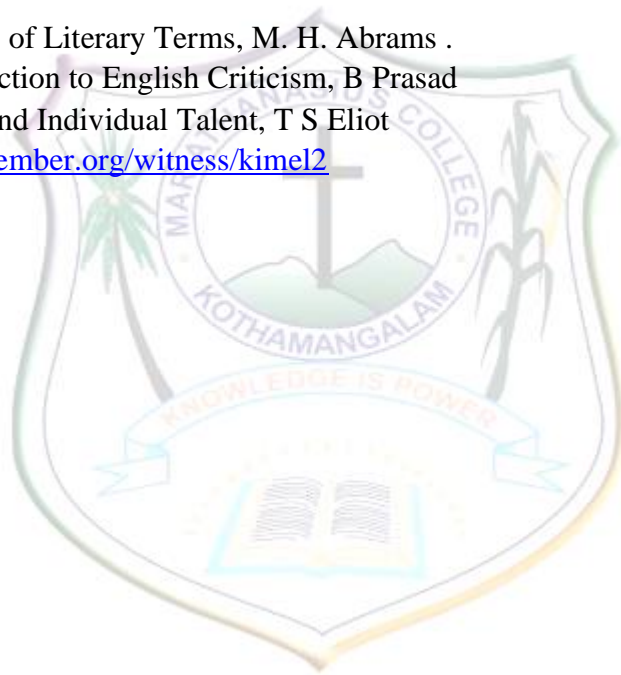
	3.5	James Joyce: “Clay”		3,4,5	
	Practicu m	D.H. Lawrence: “Her Turn”		3,4,5	
		George Orwell: “Reflections on Gandhi”		3,4,5	
<b>4</b>  <b>Postmoder n Age</b>	4.1	POstmodernism - the Movement - POetry, fiction and drama of the period - Beat generation - Marx’s concept of class struggle, Freud’s theory of the unconscious – electronic literature	20	4,5,6	
	4.2	Philip Larkin: “The Church Going”		4,5,6	
	4.3	Langston Hughes: “Dreams”		4,5,6	
	4.4	Carol Ann Duffy- “War Photographer”		4,5,6	
	Practicu m	Bertolt Brecht: “General Your Tank is a Powerful Vehicle”			4,5,6
		Robert Kendall: “Faith” <a href="https://collection.eliterature.org/1/works/kendall_faith.html">https://collection.eliterature.org/1/works/kendall_faith.html</a>			4,5,6
<b>Teacher Specific</b>	5.1	The Absurd, Confessional POetry, Dramatic monologues, Decadent POetry, Oxford movement, Wessex novels stream of consciousness, Surrealism, APOcalyptic POetry, Epic theatre, Abbey Theatre, Comedy of Menace, Campus Novel, Theatre of Cruelty, Kitchen Sink Drama			
	5.2	Minority literature, Puritan literature, POst Colonial fiction, Transcendentalism in America, Modernism in America			


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 30 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 70 marks, Duration 2 hrs  Part A (Short answer) – 10 out of 12 x 2 = 20 marks  Part B (Short essay) – 6 out of 9 x 5 = 30 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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**SUGGESTED READINGS**

1. Beginning Theory: An Introduction to Literary and Cultural Theory, Peter Barry
2. A History of Literary Criticism and Theory from Plato to the Present, M.A.R. Habib,
3. A Glossary of Literary Terms, M. H. Abrams .
4. An Introduction to English Criticism, B Prasad
5. Tradition and Individual Talent, T S Eliot
6. <https://remember.org/witness/kimel2>



	<p align="center"><b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b></p>
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<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	WOMEN'S WRITING					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN4DSE201					
<b>Course Level</b>	200					
<b>Course Summary</b>	To introduce students to the different genres and literary themes presented by women writers especially Indian women writers Understand the historical and social context in which literary expression by women developed					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45		30		75
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Evaluate the roles of such categories as race, gender, and sexuality, disability, class, ethnicity, and religion	E	2 6
2	Understand the advanced critical understanding of the cultural history of women's writing	U	2
3	Appreciate the richness and variety of literary production by women	Ap	6
4	Demonstrate the ability to use and resPOND to historicist, feminist S and other critical approaches to women writers.	S	12
*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.
1	Module 1- Prose			
	1.1	Chimamanda Ngozi Adichie- We Should all be Feminists	15	2
	1.2	Dorothy Parker- Good Souls		2
	1.3	Jasbir Jain- From Experience to Aesthetics: The Dialectics of Language and Representation		2
2	Module 2-POetry			
	2.1	Kamala Das- Too late for Making Up	20	1,2,3
	2.2	Imtiaz Dharker- Minority		1,2,3
	2.3	Judith Wright- Naked Girl and Mirror		1,2,3
	2.4	Sugathakumari- Devadasi		1,2,3
	2.5	Tensula Ao- Heritage		1,2,3
	2.6	Sylvia Plath- Balloons		1,2,3
Practicum	Shanta Acharya- Delayed Reaction	1,2,3		
	Vijayalekshmi- Thachante Makal	1,2,3		
3	Module 3-Fiction			
	3.1	Mahaswetha Devi- The Divorce	20	1,2,3
	3.2	P Vatsala- The Nectar and Panguru Flower		1,2,3
	3.3	Penelope Fitzgerald- The Axe		1,2,3

	3.4	Sarah Orne Jewett- A White Heron		1,2,3
	Practicum	Mrinal Pande- A Woman's Farewell Song		1,2,3
		Doris Lessing- No Witchcraft for Sale		1,2,3
4	Module 4- Drama and short fiction			
	4.1	Caryl Churchill- Top Girls	20	1,2,3
	4.2	Vinodini- Thirst		1,2,3
	Practicum	Mahaswetha Devi- Draupadi		1,2,3
3 5	Module 5- Teacher Specific Content			
	5.1			
	5.2			


<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

Mary Eagleton, Feminist literary Theory : A Reader

Toril Moi. Sexual/ Textual POLITICS.

Luce Irigaray. The Sex Which is Not One.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	AFRICAN AND CARIBBEAN LITERATURE					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN4DSE202					
<b>Course Level</b>	200					
<b>Course Summary</b>	Introduce students to different literary genres from African and Caribbean literature. Familiarize them with the historical and cultural context of literary works. Understand the impact of colonialism, race, class, ethnicity and gender.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45		30		75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the historical and cultural context of literary works	U	2
2	Appreciate the diversity of voices from Africa and the Caribbean	Ap	4
3	Evaluate the debates and concepts emerging from African Caribbean Studies	E	1 4
4	Analyse critically the African Caribbean diaspora	An	6
*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.
1	Module 1- Essays			
	1.1	Frantz Fanon- The fact of Blackness	15	1,2
	1.2	Ngugi wa Thiong'o- Decolonising the Mind		1,2
	1.3	Chinua Achebe- An Image of Africa- Racism in Conrad's <i>Heart of Darkness</i>		1,2
2	Module 2- POetry			
	2.1	Louise Bennet- Colonization In Reverse-	20	1,2,3,4
	2.2	David Diop- Africa, Vultures		1,2,3,4
	2.3	E K Brathwaite- South		1,2,3,4
	2.4	Wole Soyinka- Hamlet		1,2,3,4
	2.5	Kofi Awoonor- Songs of Sorrow		1,2,3,4
	Practicum	John Pepper Clarke- Night Rain		1,2,3,4
		Derek Walcott- A Far Cry From Africa		1,2,3,4
3	Module 3- Drama and Prose			
	3.1	Nelson Mandela- Birth of a Freedom Fighter	20	1,2,3,4
	3.2	George Lamming- The Occasion for Speaking		1,2,3,4
	Practicum	Wole Soyinka- Birth of a Freedom Fighter		1,2,3,4
Module 4- Fiction				



4	4.1	V.S Naipaul- The Enigma of Arrival	20	1,2,3,4
	4.2	Chimamanda Ngozi Adichie- Half of a Yellow Sun		1,2,3,4
	Practicum	J M Cotzee- Disgrace		1,2,3,4
5	Module 5- Teacher Specific Content			
	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practicum sessions</li> </ul>
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### SUGGESTED READINGS

Aime Cesaire. Discourse on Colonialism.

Abiola Irele, Simon Gikandi. The Cambridge history of African and Caribbean Literature.

D G Robin Kelling. A POetics of Anticolonialism

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	Art of Advertising and PR					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN4DSE203					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course provides a comprehensive exploration of advertising and public relations, covering their definitions, classifications, media, ethics, and strategic planning. Students will gain Practicum skills in copywriting, media relations, and strategic PR planning, preparing them for dynamic roles in the evolving landscape of communication.					
<b>Semester</b>	4	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		45		30		
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the fundamental concepts in Public Relations and Advertising – Importance, Functions and Applications.	U	1,2
2	Analyse and develop critical thinking for PR and Advertising.	An	1,2
3	Apply various strategic approaches to advertising campaign planning.	A	1,2
4	Evaluate the role of Ethical and Social Obligations of the Profession.	E	1,2
<b>*Remember (R), 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>Module 1 Basics of Advertising</b>				
1	1.1	Advertising: Working Definition and Classification: On the basis of Media, On the basis of Industry.	20	1
	1.2	Advertising in Marketing and Business: Importance, Role and Function.		1
	1.3	Advertising Media: Print media, Electronic Media, Outdoor media, Transit, trade fair, traditional, Digital Media, Characteristics, benefits & drawbacks of Different Media.		1
	Practicum	Advertising Agencies: Function, Structure and Types; Full- Service agency, Creative Boutique, Media Boutique, Composite Agency		1
<b>Module 2 Advertising Ethics &amp; Creativity</b>				
2	2.1	Advertising ethics & social responsibility, importance of self-regulation, legal aspects, prohibited ads: puffery, shock ads, subliminal advertising, weasel claims, surrogate advertising.	20	4
	2.2	Advertising statutory bodies in India – Role of AAI, INS, ASCI, TAM, NARB, NARC, DAVP – their structure, role and functions, advertising theories- DAGMAR, consumer learning theory, ELM model, cognitive process		4
	2.3	Creativity in advertising- Concept and role in advertising, Advertising appeals, emotional and rational, utilization and impact on consumers.		4
	Practicum	Copy writing for different media, Kinds of copy, Role and importance of copy writer, elements of copy, AIDA (copy writer's pyramid)		4
<b>Module 3 Fundamentals of Public Relation</b>				

3	3.1	Public Relations: Definition, Nature, scope and concepts – PR vs Advertising, Process of Public Relations: RPCE model, PEST analysis, SWOT analysis.	20	1, 2
	3.2	Tools of PR: Press release, press conference, newsletters, house journals, exhibitions, events, online tools, annual report, speech writing		1, 2
	Practicum	Professional bodies: IPRA, PRSA, PRSI – Structure, Roles & function – Ethics & career in PR – IPRA, PRSI Code of Conduct – PR policy – roles of PR professionals, PR consultant as entrepreneur.		1, 2
<b>Module 4 Media and PR</b>				
4	4.1	Media and PR: Different media – print, electronic, digital, functions of media. Central Govt. media units – AIR, RNI, PIB, DAVP – Role and functions.	15	3
	4.2	PR strategies – PR as top management function, creative approach, - development & implementation of PR strategies, situational analysis, tracking the program and communicating, follow ups.		3
	4.3	Recent trends in PR: Digital PR, Social media, internet tools, PR campaigns,		3
<b>Module 5 Teacher Specific Content</b>				
<b>PR in Different Sectors</b>				
5	5.1	PR in Govt: Central, state and local bodies, public information, Indian information system - Rural, urban, global PR: Appreciating local customs, global culture & audience	3	
	5.2	PR in Public and private sector: Growth and need of PR in public and private sector, challenges and opportunities- civic sense responsibility.	3	
	5.3	PR in Service sector: Banking, insurance, finance, hospitality, hotels, tourism, celebrity PR – NGO's: charity, fund raising &	3	

		communications management.		
	5.4	PR in Education: New techniques in education, education policies, public interest issues PR in politics: political advertising and PR, Changing directions of PR, political stars, fund raising.	3	

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 16. Group discussion 17. Debate 18. Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

1. Advertising and Public Relation, B.N. Ahuja & SS Chhabra
2. Effective Public Relation, Centre and Cultip
3. Altstiel, Tom & Grow, Jean. Advertising Creative Strategy, Copy & Design, 3<sup>rd</sup> edition.  
India: Sage
1. Bovee & Arens. ContemPOrary Advertising. USA: Irwin.
2. Chunawala & Sethia. Foundations of Advertising, 8th edition. India: Himalaya Publishing house.
3. Dennison, Dell (2006). The Advertising Handbook. India: Jaico
4. Halve, Bhaskar Anand. Planning For POWer Advertising. India: ResPOnse Books

5. Kaul, J.M (1992). Public Relations in India. Kolkata: India: Naya Prakash.
6. Lesly, Philip. (2002). Handbook of Public Relations and Communication. Delhi, India:
7. Nayyar, Deepak. (2006). Public Relations Communication. Jaipur, India: ABD Publishers
8. Pathak, Ajit. (2008). Public Relations Management. New Delhi, India: Ocean Books Pvt.Ltd.
9. Reddi, C V Narasimha. (2009). Effective Public Relations and Media Strategy. New Delhi, India PHI Learning Pvt.Ltd.

**SUGGESTED READINGS:**

1. Jones, Philip John. How To Use Advertising To Build Strong Brands. India: Sage
2. Jones, P J. How Advertising Works. India: Sage
3. Tiwari, S (2003). Uncommon Sense of Advertising: Getting the Facts Right. India: ResPOnse Wells,
4. Burnett, Moriarty. Advertising Principles & Practices -5th edition. India: Prentice Hall
5. Banik, G.C. (2006). PR & Media Relations. Mumbai, India: Jaico Publishing House.
6. Butterick, Keith. (2012). Introducing Public Relations. New Delhi, India: Sage Publications India Pvt. Ltd.
7. Center, Allen.H. Jackson, Patrick. Smith, Stacey. Stansberry, Frank R (2008). Public Relations Practices. Delhi, India: PHI Learning Pvt.Ltd.
8. Dhar, Neemo (2014). Public Relations and Corporate Communication. Bhopal, India: Makhanlal Chaturvedi National University of Journalism & Communication

	<p><b>Mar Athanasius College (Autonomous), Kothamangalam</b></p> <p><b>FYUGP SYLLABUS</b></p>
<p><b>Programme</b></p>	<p>BA ENGLISH</p>
<p><b>Course Name</b></p>	<p><b>Reading Culture: Comics, Cartoons, and Fairy Tales</b></p>

Type of Course	DSE					
Course Code	M24EN4DSE203					
Course Level	200					
Course Summary	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.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	30	0	75
Pre-requisites, if Any						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Explain the socio-political discourses in select comics.	U	2,5
2	Interpret the politics of representation in select cartoons.	E	1,4,5
3	Discover the alternative readings of fairy tales.	An	1,2
4	Interpret the subtexts in popular culture.	A	1

*\*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>Module 1</b>				
1	1.1	"Man vs Wild: Ecology and the Tintin Series"-Lakshmi Menon	15	2,3
	1.2	Superman as a Modernist Hero"- Arthur As a Berger		2,3
	1.3	River of Stories– Orijit Sen		2,3
<b>Module 2</b>				
2	2.1	"The Jungle Book is not a Book: Adaptation, Intertextuality and the Hegemonic Text" – Harry Culton	20	1,3,4
	Practicum	The Jungle Book (1989) TV series		1,3,4
<b>Module 3</b>				
3	3.1	"Poetic Retelling of Fairy Tales in Anne Sexton's Transformations"- Jyoti Sharma	20	2,3
	3.2	Grimm's "Cinderella" & "Cinderella" – Ann Sexton		2,3
	Practicum	"Little Red Riding Hood" & "Company of Wolves"- Angela Carter		2,3
<b>Module 4</b>				
4	4.1	"The Lion King" and "Hamlet" : A Homecoming for the Exiled Child"- Rosemarie Gavin	20	1,3,4
	4.3	Briar Rose -Jane Yolen		1,3,4
Practicum		The Lion King (1994)		

### Teacher Specific Content



			3	
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### References

- Culton, Harry. "The Jungle Book is not a Book: Adaptation, Intertextuality and the Hegemonic Text." *Adaptation*. Vol 15, No. 3, 2022. 366-380.
- 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.
- 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. *Yolen, Jane. Briar Rose*. Tor Books, 1992.

### SUGGESTED READINGS

- 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>.
- Bramlett, Frank, et al. *The Routledge Companion to Comics*. Routledge Taylor & Francis Group, 2020. *Tintin: The Complete Companion* by Michael Farr
- Mehta, Suhaan. "Wondrous Capers: The Graphic Novel in India." Edited by Frederick Luis Aldama, *University Of Texas Press, Austin*, 2010, pp. 173–188.


Tatar, Maria. *Off with Their Heads!: Fairy Tales and the Culture of Childhood*.

Princeton University Press, 2015.

*The Jungle Book* (1989 TV Series)

*The Lion King*. Directed by Roger Allers and Rob Minkoff. 1994. *River of Stories*. Kalpavriksh, 1994.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Film Adaptation</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>M24EN4DSE204</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Introduces the learner to the greatness and variety of adapted works.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	30	0	75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Identify the key principles of adaptation	U	2,5
2	Differentiate the cinematic and language properties in adaptation	E	1,4,5
3	Identify the problems involved in the process of adaptation	An	1,2
4	Explain the factors involved in the adaptations of literature	A	1
*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>Module 1</b>				
1	1.1	Brian McFerlarne: "Novel to Film: An Introduction to the Theory of Adaptation"	15	2,3
	1.2	Meena.T.Pillai : Translation as Adaptation		2,3
	1.3	Agnisakshi(Shyamaprasad 1999)		2,3
<b>Module 2</b>				
2	2.1	Elsie Walker: 'A "Harsh World" of Soundbite Shakespeare:Michael Almereyda's Hamlet.'	20	1,3,4
	2.2	Hamlet [Michael Almereyda, 2000]		1,3,4
	Practicum			1,3,4
				1,3,4
<b>Module 3</b>				
3	3.1	C. G. Shyamala: 'A Deconstructive Reading of Satyajit Ray's Pather Panchali.'	20	2,3
	3.2	Pather Panchali [Satyajit Ray, 1955]		2,3
	Practicum			2,3
				2,3
<b>Module 4</b>				
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"'		1,3,4

	4.3	Mathilukal [Adoor, 1990] The Colour Purple [Steven Spielberg, 1985]		1,3,4
	Practicum			1,3,4

#### Teacher Specific Content


			3	
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>			

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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#### References

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

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Narratives on/of War					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN4DSC202					
<b>Course Level</b>	200					
<b>Course Summary</b>	Explore various themes and concepts of war Explore social and historical issues including just war principle and tactics of war					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
<b>Pre-requisites, if any</b>		45		30		75
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand how war shape narrative and literature	U	2
2	Appreciate war literature	Ap	1
3	Evaluate personal and universal experiences of war	E	6
4	Analyse the influence of war on society and individuals	An	1,6
*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.
1	Module 1- War Poetry			
	1.1	The Soldier- Rupert Brooke	15	1,2,3,4
	1.2	There will Come Soft rains- Sara Teasdale		1,2,3,4
	1.3	Anthem for Doomed Youth- Wilfred Owen		1,2,3,4
	1.4	Going to the War- Karl Shapiro		1,2,3,4
	Practicum	A Story about Chicken Soup- William Simpon		1,2,3,4
		The Butterfly- Pavel Friedman		1,2,3,4
2	Module 2- War Stories			
	2.1	The Fly- Katherine Mansfield	20	1,2,3,4
	2.2	The War- Luigi Pirandello		1,2,3,4
	2.3	An Occurrence at Owl Creek Bridge- Ambrose Bierce		1,2,3,4
	Practicum	The Sniper- Liam O' Flaherty <sup>2</sup>		1,2,3,4
Module 3- Perspectives on War				
3	3.1	Looking at War- Susan Sontag	20	1,2,3,4
	3.2	War: How Conflict Shaped Us: Margaret Macmillan		1,2,3,4
	Practicum	Writing About War is Writing About Peace: Bao Ninh (Foreword- Other Moons- Vietnam short stories)		1,2,3,4
Module 4- War Memoirs				

4	4.1	Excerpts from Anne Frank's Diary	20	1,2,3,4
	4.2	On the War- Joel Whitney		1,2,3,4
	Practicum	Preface to <i>Night</i> -Elie Wiesel		1,2,3,4
5	Module 5- Teacher Specific Content			
	5.1	Apocalypse Now		
	5.2	Pan's Labyrinth		
	5.3	Inglorious Bastards		

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

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

John Stallworthy, Oxford Book of War POetry

Tim O'Brien, The Things They Carried (1990)

Excerpts from Hal Moore and Joe Galloway, We Were Soldiers Once, and Young (2004)



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	English Language and Literature					
<b>Course Name</b>	Writings of Kerala Renaissance					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN4DSC203					
<b>Course Level</b>	200					
<b>Course Summary</b>	To introduce the basic concepts of literary criticism of the west and the east					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture 45	Tutorial 30	Practicum 30	Others	
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the specificities of Kerala	U	2
2	Understand the socio-cultural formations within Kerala	U	4
3	Remember the contributions of the renaissance leaders of Kerala	R	2,6
4	Apply historical and theoretical perspectives on the readings and writings of Kerala	A	1,2
5	Evaluate the ideas, programmes and approach of social reformers	E	1,2
6	Appreciate the sense of plurality and its contradictions within Kerala	Ap	1

**\*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</b> <b>Social Mobilisation and Leaders of Kerala Renaissance</b>	1.1	Agitations against untouchability: Vaikom and Guruvayoor Stayagrahas - Temple entry proclamation - Malayali Memorial- Ezhava Memorial -- Impact of the reform movements – Progressive movements – Role of theatre, Christian Missionaries, KPCC, CPI	15	3,5
	1.2	<b>Leaders of Kerala Renaissance:</b> Sree Narayana Guru, Vagbhatananda, Mannath Padmanabhan, Chattampi Swamikal, Ayyankali, Vakkam Abdul Khadar Maulavi, POykayil Yohannan, V T Bhattathirippad, Sahodaran Ayyappan, Mitavadi C Krishnan		3,5
<b>2</b> <b>POetry</b>	2.1	Sree Narayana Guru: “Jati Mimamsa” <a href="https://www.sndp.org/html/jatiMimamsa.html">https://www.sndp.org/html/jatiMimamsa.html</a>	20	1,2
	2.2	Sahodaran ayyappan: “Dharma, the Ethics”		1,2
	2.3	POikayil Appachan: “No Father, No One for Us”(Song 32) <a href="https://www.academia.edu/434992/Unknown_Subjects_Songs_of_POykayil_Appachan_Translation_">https://www.academia.edu/434992/Unknown_Subjects_Songs_of_POykayil_Appachan_Translation_</a>		1,2
	Practicum	Kumaran Asan: “The Fallen Flower”		1,2
		G Sankara Kurup: “The Moment” <a href="https://www.POetryfoundation.org/POetrymagazine/browse?contentId=27905">https://www.POetryfoundation.org/POetrymagazine/browse?contentId=27905</a>		1,2
<b>3</b> <b>Narratives</b>	3.1	Sanjayan: “Farewell to Service” (Story)	20	1,4
	3.2	Thakazhi Sivasankara Pillai: “The Farmer” (Story)		1,4
	3.3	POnkunnam Varkey: “The Speaking Plough” (story)		1,4
	3.4	Karoor Neelakanda Pillai : “The Wooden Dolls” (story)		1,4
	3.5	Balamani Amma: “At the Dawn of Youth” (Memoir) ( Ammayude Lokam)		1,4
	3.6	Lalithambika Antharjanam: “The Power of Fate”(story)		1,4
	Practicum	Sabin Iqbal: “Vakkom Moulavi: My Grandfather, the Rebel” (essay) <a href="https://openthemagazine.com/essay/vakkom-moulavi-my-grandfather-the-rebel/">https://openthemagazine.com/essay/vakkom-moulavi-my-grandfather-the-rebel/</a> V T Bhattathirippad: <i>My Tears, My Dreams</i> (Chapter 2)		1,4

<b>Films and Criticism</b>	4.1	Thoppil Bhasi : <i>Ningalenne Communistakki</i>	20	1,4
	4.2	P Kunjiraman Nair: <i>Kaliyachan</i>		1,4
	4.3	P Kesavadev: <i>Odayilninnu</i>		1,4
	4.4	Vaikom Muhammed Basheer: <i>Walls</i>		1,4
	Practicum	J. Devika : En- Gendering Individuals: A Study of Gender and Individualization in Reform Language in Modern Keralam – 1880’s – 1950’s (Introduction) <a href="https://shodhganga.inflibnet.ac.in:8443/jspui/bitstream/10603/7311/5/05_introduction.pdf">https://shodhganga.inflibnet.ac.in:8443/jspui/bitstream/10603/7311/5/05_introduction.pdf</a>		1,4,5

	Module 5- Teacher Specific Content			
5	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA)</b>
	<b>B. End Semester Evaluation (ESE)</b>

<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

1. Appachan, POykayil. *POykayil Appachante Paatukal* (Unknown Subjects: Songs of POykayil Appachan). Tiruvalla: IPRDS Eraviperur, 2008
2. Logan, William. *Malabar Manual*. New Delhi: Low Price Publications, 2009
3. Menon, Sreedharan. *A Survey of Kerala History*, S.Viswanathan, Madras, 1991.
4. .... *Kerala History and its Makers*, S.Viswanathan, Madras,
5. Narayana. *Narayana Guru: Complete Works*. New Delhi: NBT, 2006
6. Tharakan K M (Ed.). *Malayalam POetry Today*. Thrissur: Kerala Sahitya Akademi, 1984  
Abdulla, V, Asher, R E (Ed.). *Wind Flowers*. New Delhi: Penguin, 2004
7. Thomas, A J. *The Greatest Malayalam Short Stories Ever Told*. Aleph Book Company, 2023

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	SKILLS IN ENGLISH FOR EMPLOYABILITY					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	M24EN4SEC200					
<b>Course Level</b>	100/200/300/400		200			
<b>Course Summary</b>	The course aims to: 1. To introduce the students the speech sounds of English, facilitating communicative intelligibility 2. Illustrate the various aspects of communication 3. To differentiate between verbal and non verbal communication 4. Familiarise the students with grammatical structures and usages 5. To improve the presentation skills of the students					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	0		45
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
*1	Remember the basic ideas for communication	R	2
2	Understand the process of communication and its effects on giving and receiving	U	2
3	Apply effective communication skills in a variety of public and interpersonal settings	A	1
4	Analyse and research the organizational skills of the students	An	1
*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>Module 1 Communication skills</b>				
1	1.1	Communication: An Introduction • Definition, Nature and Scope of Communication • ImPORTance and PurPOse of Communication • Process of Communication • Types of Communication	15	1,2
	1.2	Effective Communication • Essentials of Effective Communication • Communication Techniques • Barriers to Communication		1,2
	1.3	Non-Verbal Communication • Personal Appearance □ Gestures □ POstures □ Facial Expression □ Eye Contacts □ Body Language(Kinesics) □ Time language □ Silence □ Tips for Improving Non-Verbal Communication		1,2
	1.4	: Communication in English • Age of Globalization and the Need for Communicating in English • English as the First or Second language • Uses of English in academic and non-academic situations in India		1,2
<b>Module 2 LSRW</b>				
2	2.1	Listening: Active listening-Barriers to listening-listening and note taking-listening to announcements-listening to news on radio-comprehension	15	2,3
	2.2	Speaking-Vowels-consonants-word and sentence stress-weak forms and strong forms-pauses and sense groups-falling and rising tones-making small talks-describing people, place ,events		2,3
	2.3	Reading-Theory and practice-scanning-surveying a text book using an index-reading with a purPOse- making predictions-understanding text structure-locating main POints-reading for research-comprehension		2,3
	2.4	Writing-Applying for job-preparing resumes-writing covering letters- preparing for interviews-group discussion and telephone skills		2,3
<b>Module 3 Grammar</b>				

3	3.1	Articles • Parts of Speech • Tenses • Modals	3 3 3	3,4
	3.2	Types of clause-main-relative- co-ordinate-subordinate		3,4
	3.3	PrePOsitions and words followed by prepositions • Concord (Agreement of the Verb with the Subject) • Error Analysis( Correction of Errors in a given sentence - errors in the use of words - errors of indianisms - use of slang - errors in punctuation)		3,4

4	Module 5- Teacher Specific Content			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 19. Group discussion 20. PPT Presentation 21. Topic Discussions
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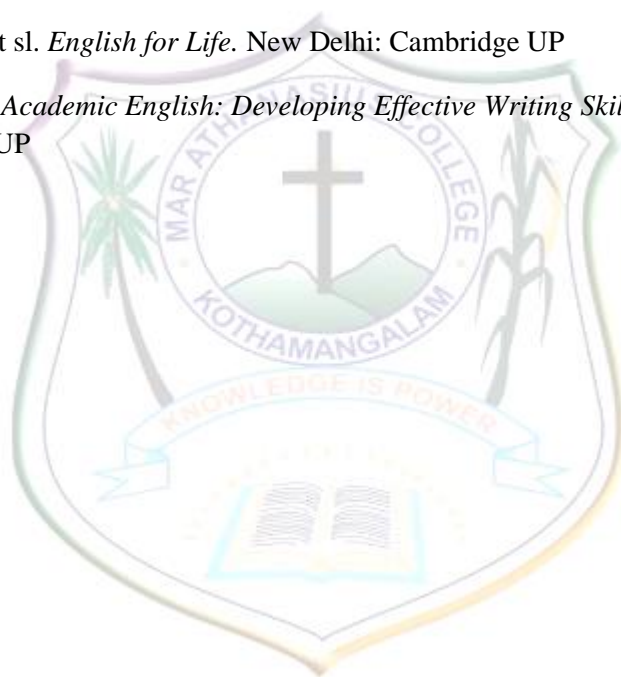
A. Continuous Comprehensive Assessment (CCA) Theory Total = 25 marks Quiz, Test Papers, seminar	B. End Semester Examination Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:

1. V. Sasikumar, P. Kiranmai Dutt and Geethu Rajeevan. *Communication Skills in English*. Cambridge University Press
2. *Towards Academic English: Developing Effective Writing Skills*. New Delhi: Cambridge UP
3. *Oxford Guide to Effective Writing and Speaking* . OUP 2007

**SUGGESTED READINGS**

1. M.A.K. Halliday- A Course in SPOken English
2. George A. Miller-Language and Communication
3. Samson et sl. *English for Life*. New Delhi: Cambridge UP
4. *Towards Academic English: Developing Effective Writing Skills*. New Delhi, Cambridge UP





	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	LITERATURE AND ENVIRONMENT					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	M24EN4VAC200					
<b>Course Level</b>	200					
<b>Course Summary</b>	The course aims to: 1. inculcate ecoliteracy among students 2. develop an awareness regarding the need to foreground ecological principles in literature 3. introduce basic principles of ecocriticism 4. understand and analyse POems, fiction and cinema ecocritically					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	0	0	45 hours
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the evolution and major concerns in Ecocritical Theory	U	2
2	Analyse literary works ecocritically	An	1
3	Appreciate literature and cinema based on ecology	Ap	1
4	Create an awareness regarding the growing environmental issues	C	1,4,6
*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>Module 1 Essays</b>				
1	1.1	Ecocriticism (From Peter Barry's <i>Beginning Theory</i> )	15	1,4
	1.2	Cheryl Glotfelty: Literary Study in an Age of Environmental Crisis		1,4
	1.3	William Rueckert: Literature and Ecology: An Experiment in Ecocriticism		1,4
	1.4	A.K.Ramanujan: The Five Landscapes		1,4
<b>Module 2 Poetry</b>				
2	2.1	F.G.Scott: The Unnamed Lake	15	2,3
	2.2	Langston Hughes: The Negro Speaks of Rivers		2,3
	2.3	Geive patel: On Killing a Tree		2,3
	2.4	D.H.Lawrence: Snake		2,3
	2.5	Mamang Dai: The Voice of the Mountains		2,3
	2.6	Niyi Osundare: Our Earth will not Die		2,3
	2.7	John Kenny: Sunset on Portage		2,3
<b>Module 3 Fiction</b>				
3	3.1	Amitav Ghosh: The Hungry Tide	15	2,3,4
<b>Teacher Specific Content</b>				
	4.1	<i>Avasavyuham</i>		

	4.2	<i>Peraraiyathavar</i>		
	4.3	<i>Ottal</i>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 22. Group discussion 23. Debate 24. Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x 1 = 10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:

1. Glotfelty, Cheryl, Harold Fromm *The Ecocriticism Reader*. The University Press.
2. Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*. 3<sup>rd</sup> Edition, Viva Books.
3. Ramanujan A.K. *POems of love and War: From the Eight Anthologies and the Ten Long POems of Classical Tamil*. Oxford University Press .

**SUGGESTED READINGS**

Laurence Buell : *The Environmental Imagination*

Cheryl Glotfelty and Harold Fromm (Eds.) : *The Ecocriticism Reader*

Greg Gerrad : *Ecocriticism*

Rachel Carson: *The Silent Spring*

Maria Miers and Vandana Shiva: *Ecofeminsim*

# Internship & Project

## M24EN41NT200

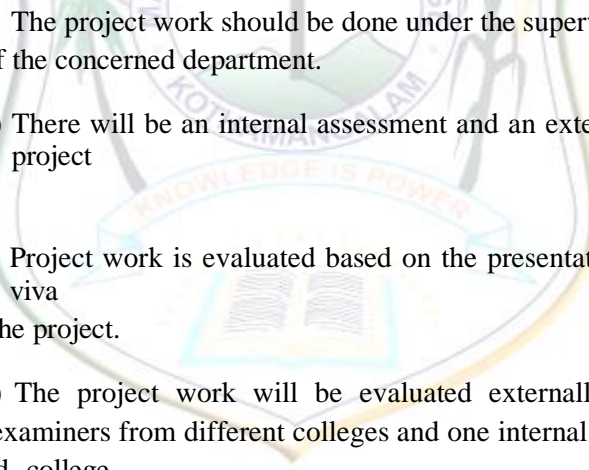
### A. Internship: Students can earn a maximum of 2 credits (4<sup>th</sup> Semester)

The internship can be in the field of the major subject/ Interdisciplinary field related to the major subject.

The student is expected to undergo training in a reputed organization/ Institution/any other for a minimum period of 21 days and submit the final consolidated report along with the completion certificate from the organization at the end.


The student will be evaluated at the college level based on the report submitted followed by presentation/viva.

### B. Project and Comprehensive Viva -Voce: Students can earn a maximum of 12 credits (8<sup>th</sup> Semester)

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- a) The project work should be done under the supervision of a teacher of the concerned department.
  - b) There will be an internal assessment and an external assessment of the project work.
  - c) Project work is evaluated based on the presentation of the student and viva voce on the project.
  - d) The project work will be evaluated externally by one or two external examiners from different colleges and one internal examiner from the concerned college.
  - e) The final external mark of the project will be calculated by taking the average of the marks given by the two external examiners and the internal examiner.

## **SEMESTER 5**

<b>5</b>	<b>Insights from Culture Studies</b>	
<b>5</b>	<b>Literary Criticism</b>	
<b>5</b>	<b>Through the Lens of Cinema</b>	
<b>5</b>	<b>Screen Writing</b>	
<b>5</b>	<b>Folklore Studies</b>	
<b>5</b>	<b>Writing for Media and Content Writing</b>	
<b>5</b>	<b>Reading Culture: Literature and Fine Arts</b>	
<b>5</b>	<b>Postcolonial Writing</b>	
<b>5</b>	<b>Literature from the Margins</b>	
<b>5</b>	<b>South Asian Literatures</b>	
<b>5</b>	<b>Academic Writing</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>  <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Insights from Culture Studies</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN5DSC300					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	<p>This course provides an overview of Cultural Studies, exploring its theoretical foundations, methodologies, and key concepts. Through interdisciplinary lenses, students will examine the complex interplay between culture, society, and Power dynamics. The students will develop critical thinking skills and engage in analytical writing to interrogate various cultural phenomena and their socio-Political significance. This course aims to foster an understanding of cultural complexity, diversity, and the ways in which cultural practices shape and are shaped by broader social structures.</p>					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0	0	0	60
<b>Pre- requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Recall key concepts and theories in Cultural Studies, such as hegemony, cultural imperialism and Power	R	2

2	Explain the relationships between culture, society, and Power dynamics using interdisciplinary perspectives.	U	2,4
3	Analyze cultural artifacts, media representations, and social phenomena through critical frameworks and methodologies learned in the course.	A	1
4	Assess the socio-POLitical implications of cultural practices, media messages, and Power structures within and across different cultural contexts.	An	6
5	Evaluate representations of race, gender, class, and sexuality in media and POPular culture.	E	4,6
6	Generate analysis of cultural representations	C	1

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
<b>Module 1 Introduction to Cultural Studies</b>				
1	1.1	Defining Cultural Studies, Origin of Cultural Studies & The birth of Centre for ContemPORary Cultural Studies	15	1,2
	1.2	Introducing key concepts: Culture, Representation, Discourse, Signifying Practices, Ideology, Hegemony, POPular Culture, Power, Subjectivity, Identity, cultural POLitics, cultural materialism & POPular culture		1,2
	1.3	The Parameters of Cultural Studies, The circuit of culture & Disciplining Cultural Studies		1,2
<b>Module 2 - Questions of Culture &amp; Ideology</b>				
	2.1	Culture with a capital C	15	2,3,4

2	2.2	Leavisism & Matthew Arnold	15	2,3,4
	2.3	Culturalism: Richard Hoggart, Raymond Williams and Edward Thomson		2,3,4
	2.4	Althusser & Ideology, Ideological state apparatuses, Gramsci & Hegemony, The Frankfurt School & Ideology of POpular culture,		2,3,4
	2.5	Foucault, Knowledge & POver, & Discursive Practices		2,3,4
<b>Module 3 : Other Conceptual Contributions</b>				
3	3.1	Pierre Bourdieu: The cultural capital & cultural intermediaries	15	3,4,5
	3.2	Theodor Adorno & Culture Industry		3,4,5
	3.3	Jean Baudrillard & the Hyperreal		3,4,5
	3.4	Donna Haraway, Cyborgs & Technoculture		3,4,5
	3.5	Theodor Veblen and the cultures of consumption		3,4,5
<b>Module 4 - Essays on Cultural Studies</b>				
4	4.1	Raymond Williams' "Culture is Ordinary"	15	4,5
	4.2	John Storey's "What is POpular Culture"		4,5
	4.3	Abhilash Nalapat and Andrew Parker: "SPOrt, Celebrity and POpular Culture: Sachin Tendulkar, Cricket and Indian Nationalisms"		4,5

### Teacher Specific Content

		Analysis of cultural representations such as literary texts, films, advertisements, fashions, cuisines etc.		
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		Decoding images		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### References:

1. Chris Barker, *Cultural Studies: Theory and Practice*. London: Sage, 2003.
2. Chris Barker, *The Sage Dictionary of Cultural Studies*. Sage, 2004.
3. Pramod K Nayar. *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.
4. Andrew Milner, *Contemporary Cultural Theory: An Introduction*, Routledge, 2002

### SUGGESTED READING

1. Chris Barker, *Making Sense of Cultural Studies*, Sage, 2002.
2. Simon During, *Cultural Studies: A Critical Introduction*. Routledge, 2005.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	English Language and Literature					
<b>Course Name</b>	<b>Literary Criticism</b>					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	<b>M24EN5DSC301</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	To introduce the basic concepts of literary criticism of the west and the east					
<b>Semester</b>	05	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	0	30		75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Create a conscious understanding of the nuances of literary criticism, literary theory and Indian aesthetics.	C	1
2	Evaluate literature subtly by applying the varied signposts of criticism, theory and aesthetics.	E	1,2
3	Analyse poetic or prose pieces critically	An	1
4	Apply critical, theoretical and aesthetic sensibilities in any literary piece.	A	1,4
5	Understand the development of major theoretical schools from ancient times to the twentieth century	U	2,4
*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</b> Classical Criticism – Western and Eastern	1.1	Plato – Concept of Art, His views on Poetry and Drama	15	1,2,5
	1.2	Aristotle – Mimesis, Tragedy, Parts of tragedy, Catharsis, Three unities		1,2,5
	1.3	Horace – Concept of decorum		1,2,5
	1.4	Longinus – On the Sublime		1,2,5
	1.5	An Introduction to Indian Aesthetics Rasa, Dhvani, Vakrokti		1,2,5
2 Literary Criticism: Sixteenth to Nineteenth Century	2.1	Philip Sidney – Apology for Poetry – Reply to Stephen Gosson, The Argumentative Method	20	1,5
	2.2	Dryden – Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.		1,5
	2.3	Samuel Johnson – Biographical criticism, historical approach, Observation on Shakespeare, tragicomedy and three unities		1,5
	Practicum	Literary devices: Alliteration., allusion, ambiguity, antithesis, assonance, connotations, consonance, oxymoron, paradox, personification		1,5
<b>3</b> Literary Criticism: Nineteenth Century	3.1	Romanticism – Wordsworth – “Preface to Lyrical Ballads” – definition of poetry – concept of Poetic diction and language	20	2,5
	3.2	S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius		2,5
	3.3	Matthew Arnold- Concept of Culture, Touch Stone method, Function of Criticism, High seriousness and Grand Style.		2,5
	Practicum	Literary devices: euphemism, hyperbole, irony, metaphor, metonymy, monologue, pun, rhyme scheme, satire, simile, synecdoche; tone, understatement		2,5
<b>4</b>	4.1	T. S. Eliot – Tradition and Individual Talent	20	1,4,5


<b>Literary Criticism: Twentieth Century</b>		Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility		
	4.2	I A Richards Poetry and Communication, Practicum Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.		1,4,5
	4.3	Formalism - Key Feature, Literariness, Defamiliarization, Fabula/Syuzet, Motivation		1,4,5
	4.4	New Criticism: The origin - Close reading and explication - Intentional Fallacy and Affective fallacy		1,4,5
	Practicum	Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.		1,4,5
<b>Teacher Specific: Literary Movements</b>	5.1	Classicism, Neoclassicism, Romanticism, Humanism, Realism, Aestheticism, Naturalism, Symbolism		
	5.2	Critical appreciation of Prose and Poetry		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform</p>
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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## SUGGESTED READINGS

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition. SingaPOre: Thomson & Heinle, 1999
- 2 Barry, Peter. *Beginning Theory - An Introduction to Literary and Cultural Theory*. Fourth Ed. Manchester UP, 2017.
3. Bennet Andrews and Nicholas Royale. *Introduction to Literature, Criticism*. New Delhi: Pearson Education, 2009.
- 4 Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Routledge, 2014.
- 5 Prasad, B. *A Background to the Study of English Literature*. Trinity press, 2012.
- 6 Seldon, Raman et al, *A Reader's Guide to ContemPOrary Literacy Theory*. New Delhi: Pearson Education, 2005.
- 7 Nagarajan, M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006
- 8 Seturaman, V S. *Indian Aesthetics*. Laxmi Publications, 2017

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	Through the Lens of Cinema					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN5DSC302					
<b>Course Level</b>	300					
<b>Course Summary</b>	The course initiates a captivating journey through the rich tapestry of cinematic history, analyzing themes, techniques, and cultural significance. It discovers the film's language and unlocks its POver to shape perceptions and evoke emotions.					
<b>Semester</b>	5	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		45		30		
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the key elements of cinematic language, including cinematography, editing, sound, and narrative structure.	U	1,2
2	Remember significant milestones in film history, from silent classics to contemPORary masterpieces, and their cultural impact.	R	1,2
3	Analyse films critically, deconstructing their themes, symbolism, and underlying messages through close examination and discussion.	A	1,2,4
4	Create insightful interpretations and evaluations of films, demonstrating a nuanced understanding of their artistic merit and socio-cultural relevance.	C	2,5

*\*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)

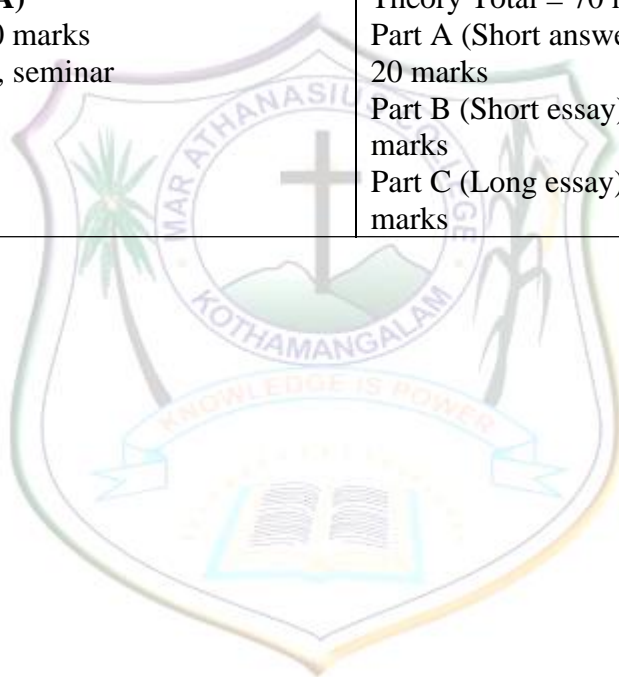
Module	Units	Course description	Hrs	CO No.
<b>Module 1 History of Cinema</b>				
	1.1	Early Beginnings and Silent Era	15	2, 4

1	1.2	Golden Age of Hollywood		2, 4
	1.3	Rise of World Cinema Movements		2, 4
Practicum		Film Reviewing		
<b>Module 2 Classics in World Cinema</b>				
2	2.1	"Citizen Kane" (1941) - Orson Welles	15	1,4
	2.2	"Bicycle Thieves" (1948) - Vittorio De Sica		1,4
	2.3	"Seven Samurai" (1954) - Akira Kurosawa		1,4
	2.4	Pather Panchali (1955)- Satyajith Ray		1,4
<b>Module 3 Film Studies as a Discipline</b>				
3	3.1	Major Theories in Film Studies	15	1,2,4
	3.2	Key Terms and Concepts in Film Analysis		1,2,4
	3.3	Adapting Literature into Film		1,2,4
<b>Module 4 Knowing the Veterans</b>				
4	4.1	Ingmar Bergman	15	1,4
	4.2	Roman Polanski		1,4
	4.3	Alfred Hitchcock		1,4
	4.4	Charlie Chaplin		1,4
<b>Module 5 Teacher Specific Content</b>				
<b>Cinema as Entertainment</b>				
5	5.1	Watching Cinema: The Silence of the Lambs, Psycho, Pulp Fiction, Modern Times, Kakkamuttai, Shutter, Gangs of Wasepur		

	5.2	Understanding the 'star'		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 25. Group discussion 26. Debate 27. Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:

1. Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2008
2. Hayward, Susan. *Cinema Studies: The Key Concepts*. Routledge, 2013.
3. Prince, Stephen. *Movies and Meaning: An Introduction to Film*. Pearson, 2019.
4. Stam, Robert, et al. *Film Theory: An Introduction*. Wiley-Blackwell, 2000.
5. 1.Thompon, Kristin, and David Bordwell. *Film History: An Introduction*. McGraw-Hill Education, 2019.

**SUGGESTED READINGS**

1. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press, 2009.
2. Rothman, William. *The "I" of the Camera: Essays in Film Criticism, History, and Aesthetics*. Cambridge University Press, 1988.
3. Mast, Gerald, and Bruce F. Kawin. *A Short History of the Movies*. Pearson, 2016.
4. Dyer, Richard. *Stars*. British Film Institute, 1998.
5. Neale, Steve, and Murray Smith. *ContemPORary Hollywood Cinema*. Routledge, 1998.
6. Marshall, P. David. *Celebrity and POver: Fame in ContemPORary Culture*. University of Minnesota Press, 1997.
7. Giannetti, Louis D. *Understanding Movies*. Pearson, 2014.
8. Barsam, Richard Meran. *Looking at Movies: An Introduction to Film*. W. W. Norton & Company, 2018.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	SCREEN WRITING					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE300					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Examine screenplays as text Become familiar with ways of reading screenplays Broaden and deepen the understanding of film adaptations and its emerging trends					
<b>Semester</b>	5	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0		0	60
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PSO No</b>
1	Understand how a narrative is transformed into a screenplay	U	2
2	Analyse screenplays as text	An	1
3	Review film history	S	1,2
4	Appreciate screenplays	Ap	1

*\*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.
1	Module 1- Screenplay as Literature- Theory			
	1.1	The Language of Film: Signs and Syntax- Monaco James	15	1
	1.2	Introduction: A History of Screenplay- Price Steven		1
1.3	Spec Scriptwriting-structure of screenplays- non-linear narrative and plot POints-logline-beat sheet-prelap-tweak- freeze frame- flashback-pinch POints- storyboard-montage	1		
2	Module 2-Adapted Screenplays			
	2.1	The Exorcist- William Peter Blatty	15	2,4
	2.2	The Godfather- Mario Puzo		2,4
2.3	The Silence of the Lambs- Ted Tally	2,4		
3	Module 3-Original Sreenplays			
	3.1	Pulp Fiction- Quentin Tarantino	15	2,3,4
	3.2	Netaji Subhash Chandra Bose: The Forgotten Hero- SHYam Benegal		2,3,4
	3.3	The Truman Show- Andrew Nicol		2,3,4
3.4	Up- Bob Peterson, Pete Docter, Tom Mccarthy	2,3,4		
4	Module 4- Critical ResPOnses			
	4.1	Lolita: stanLY Kubrick and the art of Adaptation- Greg Jenkins (31-63)	15	1,4
	4.2	Recreating the monster: Frankenstein and film- martin Tropp		1,4
4.3	Issues of authorship-auteurism- reconstructed auteurism-continuity script-silent film script- screenwriting manuals- George POLti's 36 dramatic situations	1,4		
5	Module 5- Teacher Specific Content			
	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> </ul>
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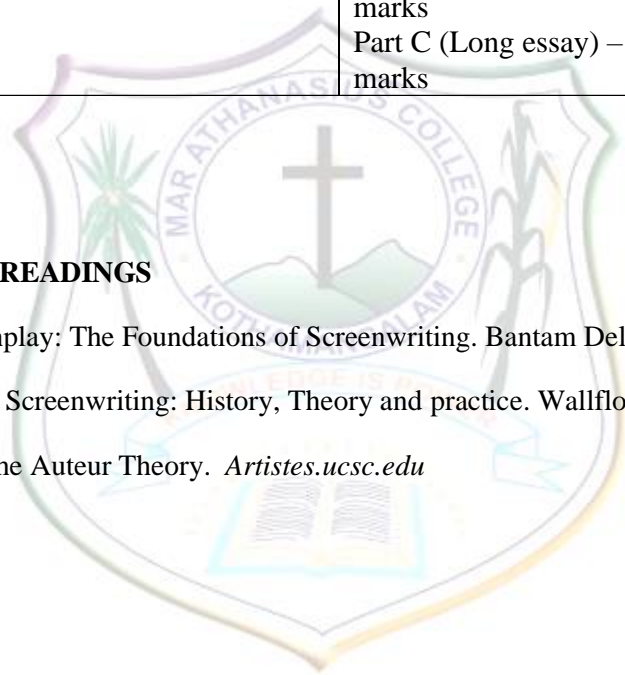
<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**SUGGESTED READINGS**

Field Syd. Sreenplay: The Foundations of Screenwriting. Bantam Dell.2005

Maras, Stephen. Screenwriting: History, Theory and practice. Wallflower 2009

Wollen Peter. The Auteur Theory. *Artistes.ucsc.edu*



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>					
<b>FYUGP SYLLABUS</b>						
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	FOLKLORE STUDIES					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>M24EN5DSE301</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	To look at folklore and its different forms with specific reference to the cultures in which they are determined Develop an understanding of early cultures and their expressions Understand methods of analysing folklore with a view to understand their function within their cultures To understand early cultural formations including oral culture in founding and sustaining modern societies					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0			60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Create awareness of the nature and form of folklore	C	1
2	Analyse folklore using different methodologies available	An	1,2
3	Evaluate folklore as a living tradition with contemPOrary relevance	E	1,2,6
4	Understand different types of folklore	U	1
*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.
1	Module 1- Fundamentals of folklore			
	1.1	Definition- folklore studies-folk group and folk culture- folklore and tradition-folklore and oppressed class	15	2, 4
	1.2	The nature of folklore- Vladimir Propp		2, 4
	1.3	Current folklore theories- Richard M Dorson		2, 4
2	Module 2-FORMS OF FOLKLORE			
	2.1	Folktales-folk narratives- folk songs-folklore in everyday life-	15	4
	2.2	Folkloristics: A Conception of Theory- Thomas Burns		4
3	Module 3-Folklore Of Kerala			
	3.1	Folk art performances- theyyam- mudiyetu- koythupattu-vallapattu-chavittunatakam- padayani-thottam	15	3
	3.2	Selections from <i>Aithyamala</i>		3
4	Module 4-			
	4.1	Selections from A K Ramanujan	15	1,4
	4.2	Major Theorists Propp- Strauss-Franz Boas- Freud- Milman Parry		1,4
5	Module 5- Teacher Specific Content			
	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practicum sessions</li> </ul>
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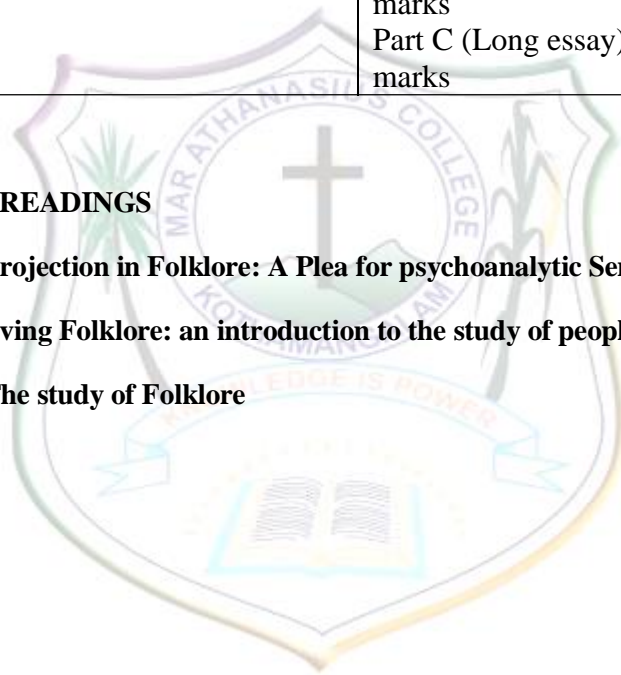
<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

**Alan Dundes. Projection in Folklore: A Plea for psychoanalytic Semiotics.**

**Martha Sim. Living Folklore: an introduction to the study of people and their tradition.**

**Alan Dundes. The study of Folklore**



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>					
	<b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Writing for Media and Content Writing</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE302					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	This course delves into the craft of content writing, equipping students with the skills and techniques necessary to create engaging written content for various digital platforms. Through a combination of theoretical insights, practicum exercises, and real-world examples, students will explore the nuances of effective content creation, from understanding audience demographics to mastering different writing styles and formats.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0	0	0	60
<b>Pre- requisites, if Any</b>						

### COURSE OUTCOMES (CO)

C O N o.	Expected Course Outcome	Learn ing Doma ins *	PSO No
1	Recall the definition of content writing and differentiate it from copywriting.	R	2



2	Comprehend the process of writing social media content for various platforms.	U	2,5
3	Apply genre-specific writing skills to produce persuasive advertisements, informative website content, engaging social media POsts, comprehensive white papers, compelling email newsletters, and informative news articles.	A	3
4	Evaluate the reliability and efficacy of AI tools in detecting plagiarism and enhancing content creation.	An	3
5	Critique social media content and assess its effectiveness in achieving intended objectives.	S	3,6
6	Generate original and engaging content for different genres and platforms.	Ap	3,4
*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)

Modules	Units	Course Description	Hours	CO
<b>Module 1- Introducing Content Writing</b>				
1	1.1	What is content writing?	15	1
	1.2	Difference between content writing & copy writing		1
	1.3	Importance of generating ideas, How to build a content related business?		1
<b>Module 2: Writing Social Media Content</b>				
2	2.1	How to write social media content?	15	3,5
	2.2	P interest, Facebook, Google Plus Posts, LinkedIn Posts		3,5
	2.3	How to make use of suitable hashtags?		3,5
	2.4	How to write effective headlines/ slogans/ taglines?		3,5

Modules	Units	Course Description	Hours	CO
	2.5	General tips/ tricks for writing, Mistakes to avoid and best practices		3,5
<b>Module 3: Writing for various genres</b>				
3	3.1	Writing for advertisements	15	3,5,6
	3.2	Writing for the website		3,5,6
	3.3	Writing for social media Posts		3,5,6
	3.4	Writing white papers		3,5,6
	3.5	Writing for email newsletters and instant messaging		3,5,6
	3.6	How to approach journalistic/ news writing?		3,5,6
<b>Module 4: Plagiarism</b>				
4	4.1	Plagiarism laws in Content Writing	15	4,5,6
	4.2	What is plagiarism, rules on plagiarism		4,5,6
	4.3	How to write plagiarism-free copies	15	4,5,6
	4.4	How to cite sources in content writing?		4,5,6
	4.5	Assistance of AI tools in copy & content writing		4,5,6

**Teacher Specific Content**

		Report Writing		
		Social media acronyms and slang/ conversational internet acronyms & slangs, Gen Z slang terms		


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:  
 Dale Kennedy, *Content Writing: Step by Step*  
 Robert W Bly, *The Copywriter's Handbook*

**SUGGESTED READING**

*The Power of Content Writing* by Devanshi Sharma  
*Making Words Work: A Practicum Guide to Writing POWERful Content* by Kim Scaravelli  
*Content and Copywriting Secrets* by Goldink Books  
*Content Writing 101* by Joyce Carrera

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Reading Culture: Literature and Fine Arts</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE303					
<b>Course Level</b>	300					
<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	Practicum	Others	
<b>Pre-requisites, if Any</b>		60	0	0	0	60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Comprehend the bond between literature and art	U	2,5
2	Explore the exercise of imagination in art and literature	E	1,4,5
3	Inculcate an awareness of how the visual and the literary narratives bring about a reconceptualization of what prevails in the society	An	1,2
4	Interpret the visual and the literary narratives	A	1
*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>Module 1</b> High Renaissance , the Baroque and Neoclassics				
1	1.1	“Of Depicting a Tempest”-The Notebooks of Leonardo da Vinci edited by Jean Paul Richter, 1880 <a href="https://www.fromoldbooks.org/Richter">https://www.fromoldbooks.org/Richter</a>	15	2,3
	1.2	“Epitaph on William Hogarth”- Samuel Johnson- genre- poetry		2,3
	1.3	“Rembrandt’s Late Self Portraits”- a poem by Elizabeth Jennings		2,3
<b>Module 2</b> Romanticism & Realism				
2	2.1	William Blake “The Chimney Sweeper”	15	1,3,4
	2.2	D. G. Rossetti “The Blessed Damozel” (painting & poem		1,3,4
	2.3	The Missing Male in the Paintings of Raja Ravi Varma-genre-essay (Pages 72 -73- brief excerpt)		1,3,4
	2.4	Compare Raja Ravi Varma’s paintings Malabar Lady with Veena, There Comes Papa and Galaxy of Musicians in the context of the novel Indulekha- O. Chandu Menon and discuss the social changes reflected in the novel.		1,3,4
<b>Module 3</b> Modernism				
3	3.1	<ul style="list-style-type: none"> <li>● Modernism in Western Art: CubismSurrealism- 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>	15	2,3
	3.2	Anne Sexton: “The Starry Night” (ref: The Starry Night by Vincent van Gogh)		2,3
	3.3	Rabindranath Tagore “Two Birds” (ref. the bird paintings of Tagore		2,3
	3.4	Ella Datta in Conversation with A. Ramachandran: Indianising Indian Art (Interview)		2,3
	3.5	Watch Padmini, the biopic on the life of T K Padmini, the modernist painter from Kerala.		2,3
<b>Module 4</b> Postmodernism				

4	4.1	Features of postmodern art -as practised by Andy Warho	15	1,3,4
	4.3	"Frida the Believer" by Selina Tusitala Marsh		1,3,4
	4.4	View and analyse the graffiti of Banksy, the street artist (Follow Your Dreams, Flower Thrower, Slave Labour). Discuss the use of colours, the mode of depiction of human figures and the antiauthoritarian nature of his graffiti		1,3,4

#### Teacher Specific Content

			3	
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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#### Suggested Reading

Bambach, Carmen. Leonardo da Vinci Rediscovered. Yale UP, 2019.

Barone, Juliana, ed. Leonardo da Vinci: A Mind in Motion. London: The British Library, 2019.

Goswamy, B.N..The Spirit of Indian Painting: Close Encounters with 100 Great Works. Penguin,2014.


Hall, James. Dictionary of Subjects and Symbols in Art, 1974.

Mitter, Partha. Indian Art. OUP,2001.

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>Mar Athanasius College (Autonomous), Kothamangalam</b>					
<b>FYUGP SYLLABUS</b>						
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Postcolonial Writing					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE304					
<b>Course Level</b>	300					
<b>Course Summary</b>	1. be aware of the social, POLitical, cultural aspects of POstcolonial societies. 2. realise the impact of colonialism and imperialism on native cultural identities. 3. get an insight into the links between language, history and culture.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0	0	0	60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the concept of Postcolonialism.	U	2
2	Create an awareness of key questions, theorists, authors and literary forms in Postcolonial literature.	C	1.,2
3	Evaluate how race, class, gender and identity are depicted in literary texts.	E	2,4
4	Analyse the impact of colonialism and decolonization.	An	1,4
5	Appreciate Postcolonial Poetry from different parts of the world.	Ap	1

*\*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.
1	Module 1-			
	1.1	John McLeod: From Commonwealth to Postcolonial (Chapter from "Beginning Postcolonialism")	15	2,3
	1.2	Out of Place- Edward Said		2,3
	1.3	Child of Exile- V S Naipaul		2,3
2	Module 2-			
	2.1	Faiz Ahmed Faiz: A Prison Evening Theory	15	1,5
	2.2	A.K. Ramanujan: Small Scale Reflections on a Great House		1,5
	2.3	David Malouf: Revolving Days		1,5
	2.4	Wole Soyinka: Civilian and Soldier		1,5
	2.5	Margaret Atwood: Journey to the Interior		1,5
3	Module 3-			
	3.1	Jean Rhys: Wide Sargasso Sea	15	1,2,4
	3.2	Foe-J M Coetzee		1,2,4
4	Module 4-			
	4.1	Athol Fugard, John Kani and Winston-Sizwe Bansi is Dead	15	1,2,4
	4.2	Mother of 1084- Mahasweta Devi		1,2,4
5	Module 5- Teacher Specific Content			
	5.1			




	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practicum sessions</li> </ul>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

P J GEORGE. Emergent Voices: selections from POstcolonial literatures. Macmillan

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	LITERATURES FROM THE MARGINS					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE305					
<b>Course Level</b>	300					
<b>Course Summary</b>	The course aims to familiarize students with the literatures, culture and issues of the marginalized groups.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60	0	0	0	60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the issues of the marginalized groups such as Dalits, Black Americans, Tribal communities and the colonized	U	2
2	Analyse the emergence and evolution of the literatures of the marginalized	An	1,2
3	Appreciate the voices of the marginalized	Ap	1,5
4	Create an awareness regarding the societal and cultural contexts of marginality	C	1,6
*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>Module 1- Dalit Literature</b>				
1	1.1	Omprakash Valmiki: <i>Joothan: An Untouchable's Life</i> (pp 1-17)	15	1,3
	1.2	Baburao Bagul: When I Hid My Caste		1,3
	1.3	Meena Kandasamy: One-Eyed		1,3
	1.4	Namdeo Dhasal: Hunger		1,3
<b>Module 2- African American Literature</b>				
2	2.1	James Baldwin: "Nobody Knows My Name: A Letter from the South"(From <i>Nobody Knows My Name</i> )	15	2,3
	2.2	Zora Neale Hurston: Sweat		2,3
	2.3	Langston Hughes: I, Too		2,3
	2.4	Maya Angelou: Caged Bird		2,3
<b>Module 3- Tribal Literature</b>				
3	3.1	Narayan: <i>Kocharethi</i>	15	3,4
	3.2	Hansda Sowvendra Shekhar: The Adivasi Will Not Dance (From <i>The Adivasi Will Not Dance</i> )		3,4
	3.3	Sherman Alexie: Evolution		3,4
<b>Module 4- Postcolonial Literature</b>				
4	4.1	Postcolonial Criticism (From Peter Barry's <i>Beginning Theory</i> )	15	1,2,4
	4.2	Chinua Achebe: Chike's School Days		1,2,4

	4.3	Derek Walcott: Ruins of a Great House		1,2,4
	4.4	Regi Siriwardena: Colonial Cameo		1,2,4
<b>Module 5- Teacher Specific Content</b>				
5	5.1	Key Terms: Subaltern, Dalit Movements, Black Arts Movement, Tribal Literature, Queer, LGBTQ community, Colonialism, POstcolonialism		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	1.	Lecture		
	2.	Seminar		
	3.	Discussions		

<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

Spivak: Can the Subaltern Speak?


Sharan Kumar Limbale : Towards An Aesthetic of Dalit Literature

Ramnika Gupta: Indigenous Writers of India

Dickson D Bruce Jr.: The Origins of African American Literature

Judith Butler: Gender Trouble

Eve Kosofsky Sedgwick: Epistemology of the Closet

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>					
		<b>FYUGP SYLLABUS</b>				
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	South Asian Literatures					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN5DSE306					
<b>Course Level</b>	300					
<b>Course Summary</b>	Introduce South Asian Literatures Explore the literature of India, Pakistan, Bangladesh, Sri Lanka, and other SA Countries					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		60				60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the history of European imperialism	U	2
2	Evaluate the experiences of immigration and diaspora	E	4
3	Appreciate themes of identity, memory, alienation, assimilation, solidarity, and resistance	Ap	1
4	Appreciate south Asian culture	Ap	1

*\*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.
1	Module 1- Socio Political and literary background			
	1.1	The Other question: Stereotype, Discrimination, and the Discourse of Colonisation- Homi K Bhaba (94-120)	15	1
	1.2	The Nation and its Fragments: Colonial and Postcolonial Histories- Partha Chaterjee (Chapter 1, 2)		1
2	Module 2- Poetry			
	2.1	Sun and Moon- Alamgir Hashmi	15	1,2
	2.2	Ode on a Lungi- Kaiser Haq		1,2
	2.3	July 1983- Anne Ranasinghe		1,2
	2.4	You are as you are- Suman POKhrel		1,2
2.5	The Big Match- Yasmine Gooneratne	1,2		
3	Module 3-Drama and Prose			
	3.1	Disgraced- Ayed Akhtar	15	2,4
	3.2	Freedom From Fear- Aung San Suu Kyi		2,4
	3.3	Why migration is a fundamental human right- Mohsin Hamid		2,4
4	Module 4- Fiction			
	4.1	Reef- Romesh Gunashekhara	15	3,4
	4.2	Cracking India- Bapsi Sidhwa		3,4
	4.3	The circle of Karma- Kunzang Choden		3,4
	Module 5- Teacher Specific Content			

5	5.1			
	5.2			

Teaching and Learning Approach	<b>Classroom Procedure (Mode of transaction)</b>
	<ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Debate</li> </ul>


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

**Pollock, Sheldon. Ed. Introduction. Literary Cultures in history: Reconstructions from South Asia. U of California P, 2003.**

**Didur, Jill. Unsettling Partition: Literature, Gender, memory. Pearson. 2007.**

**Appadurai, arjun. Modernity at Large: Cultural Dimensions of Globalisation. U of Minnesota. 1996.**

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>				
<b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH				
<b>Course Name</b>	ACADEMIC WRITING				
<b>Type of Course</b>	SEC				
<b>Course Code</b>	M24EN5SEC300				
<b>Course Level</b>	300				
<b>Course Summary</b>	The course aims to provide the fundamental knowledge required for effective and result oriented academic writing				
<b>Semester</b>	5	Credits		3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	
		45	00		0
<b>Pre-requisites, if Any</b>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the norms of academic writing	U	2,5
2	Analyse and ethically incorporate feedback into writings	An	6
3	Master the academic writing skills	S	3
4	Apply paraphrasing, quoting, summarising, and referencing techniques	A	1
*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>Module 1- Research for Academic Writing and the Writing Process</b>				
1	1.1	Academic Writing-Tone, style, structure of an academic write up	20	1
	1.2	Researching Resources for Writing- Assessing Credibility of an Information Source- Data Collection from Appropriate Sources		1
	1.3	Avoiding Plagiarism <ul style="list-style-type: none"> <li>• Plagiarism -definition and types</li> <li>• Methods to avoid plagiarism- summary writing, Note making, paraphrase, quotations, citations</li> </ul> Documentation-Documentation Styles- References and Bibliography- in- text citation- reference management tools		1
	Practicum	Proofreading, Punctuation		1
<b>Module 2- Types of Academic Writing</b>				
2	2.1	News article, editorial, scientific report, review article, original research article, thesis, Poster, seminar paper, project report	20	3,4
	2.2	Primary and secondary literature- definition and distinguishing features		3,4
	Practicum	Writing Research proposal		3,4
<b>Module 3- Writing Models</b>				
3	3.1	Types of Letters-Format-Letter to the Editor-Email	20	1,4
	3.2	Notices, Minutes and Agenda		1,4
	Practicum	Essays: Types of Essays-Developing, Writing, Revising and Polishing the Essay		1,4
<b>Module 4- Teacher Specific Content</b>				

4	4.1	Writing Exercises: Letters to the Editor, Notices, Minutes, Agenda, Essays, Articles, Editorial, Posters, Research proposal		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>		
	1.	Lecture	
	2.	Seminar	
	3.	Discussions	

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x 1 = 10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## References

Day RA, Gastel B, (2012) “How to Write & Publish a Scientific Paper” 7 th Edition, Cambridge University Press.

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*Critical thinking, Academic Writing and Presentation Skills* by Marilyn Anderson, Pramod K Nayar and Madhucchanda Sen

## SUGGESTED READINGS

Stephen Bailey : *Academic Writing: A Handbook for International Students*

## SEMESTER 6

<b>6</b>	<b>Contextualising Gender</b>	
<b>6</b>	<b>Comparative literature</b>	
<b>6</b>	<b>Travel Narratives</b>	
<b>6</b>	<b>Digital Story Telling</b>	
<b>6</b>	<b>Art of Script Writing</b>	
<b>6</b>	<b>Literature and Ecology</b>	
<b>6</b>	<b>Theorising Sexualities</b>	
<b>6</b>	<b>American Literature</b>	
<b>6</b>	<b>English Language Teaching</b>	
<b>6</b>	<b>Theatre Studies</b>	
<b>6</b>	<b>Indian Writing in English</b>	
<b>6</b>	<b>21<sup>st</sup> Century Skills</b>	
<b>6</b>	<b>Literature and Human Rights</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Contextualising Gender					
<b>Type of Course</b>	DSC					
<b>Course Code</b>	M24EN6DSC300					
<b>Course Level</b>	400					
<b>Course Summary</b>	To introduce the basic concepts related to gender, social construction of sexualities, and individual responses to sexual politics, and cultural productions related to gender identities.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45		30		75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Remember the terms related to gender	R	2,3
2	Understand the basic concepts of gender	U	2
3	Apply gender perspective in reading literary works	A	1
4	Analyse creative productions through the lens of gender	An	1,6
5	Evaluate the social constructions and power structures	E	1,6
*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>Module 1 Key terms</b>				
1	1.1	Sex- Gender- Stereotypes- Gender Roles- Patriarchy- Objectification- Socialisation- Sexual Orientation	15	1,2
	1.2	Gender Equivocation- Feminine Apologetic- Hegemonic Masculinity- Sexism and Androcentrism- Modified Patriarchies- Exculpatory Chauvinism		1,2
	1.3	Gender binary Subdivision-Cultural Traveling- Drag- Performance- Heteronormative-Gender fluid- Cisgender		1,2
<b>Module 2- The Masculine</b>				
2	2.1	Feminizing the song and Dance Man- Steven Cohan	20	3,4,5
	2.2	Masculinity and the Nation- Todd W Reeser		3,4,5
	2.3	To Men- Ella Wheeler Cox		3,4,5
	2.4	Duplex- Jericho Brown		3,4,5
	Practicum	A Duel- Guy de Maupassant		3,4,5
		The Body- Hanif Kureishi		3,4,5
<b>Module 3- The Feminine</b>				
3	3.1	Tomboys- Judith Halberstam	20	3,4,5
	3.2	Dance of the Happy Shades- Alice Munro		3,4,5
	3.3	Inside Every Woman Writer- Sara Joseph		3,4,5
	practicum	Still I Rise- Maya Angelou		3,4,5

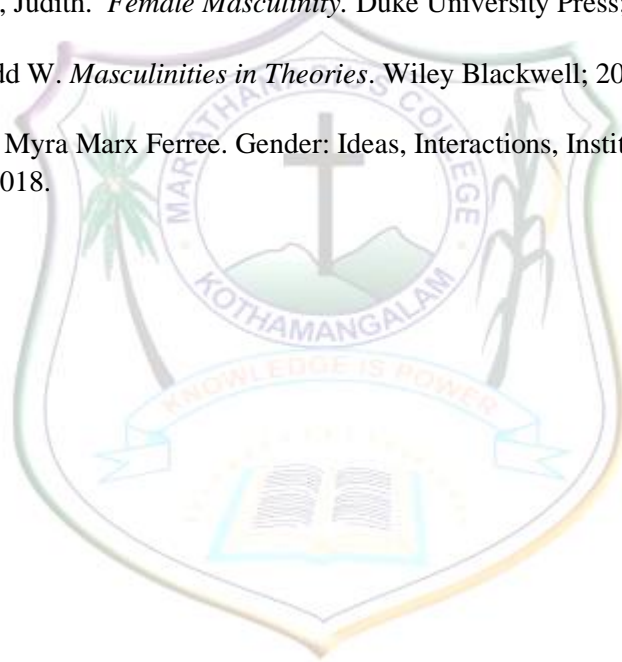
		Her Kind- Anne Sexton		3,4,5	
		Interview- Dorothy Parker		3,4,5	
<b>Module 4- Beyond Bodies</b>					
4	4.1	The Beast in the Closet: James and the Writing of the Homosexual Panic-Eve Kosovsky Sedgwick	20	3,5	
	4.2	Our Lady of the Flowers- Jean Genet		3,5	
	4.3	Sue- Forevertime- Emily Dickinson		3,5	
	4.4	Goblin Market- Christina Rossetti		3,5	
	Practicum	A Glimpse- Walt Whitman		3,5	
		For the Courtesan Chiang Lin- Wu Zao		3,5	
		M Butterfly			
<b>Module 5- Teacher Specific Content</b>					
5	5.1	The Good, the Bad and the Ugly- Sergio Leone	1		
	5.2	Brokeback Mountain- Ang Lee	1		
	5.3	Barbie- Greta Gerwig	1		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>1. Discussion</b> <b>2. Debates</b> <b>3. Seminars</b>
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 30 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 70 marks, Duration 2 hrs  Part A (Short answer) – 10 out of 12 x 2 = 20 marks  Part B (Short essay) – 6 out of 9 x 5 = 30 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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#### SUGGESTED READINGS

1. Adams, Rachel, David Savra (Ed). *The Masculinity Studies Reader*. Blackwell Publishing; 2002.
2. Halberstam , Judith. *Female Masculinity*. Duke University Press; 1998.
3. Reeser, Todd W. *Masculinities in Theories*. Wiley Blackwell; 2010.
4. Wade, Lisa, Myra Marx Ferree. *Gender: Ideas, Interactions, Institutions*. W.W. Norton and Company; 2018.





**Mar Athanasius College (Autonomous), Kothamangalam**  
**FYUGP SYLLABUS**

<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	COMPARATIVE LITERATURE					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE300					
<b>Course Level</b>	300					
<b>Course Summary</b>	<p>To give a historical overview of the development of the theory of comparative literature</p> <p>Familiarize students with the theory of comparative literature</p> <p>Enable students to assess cross cultural currents in literature and other arts</p>					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30		
<b>Pre- requisites, if Any</b>						

**COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains</b>	<b>PSO No</b>
1	Understand the major transformations in the concept of comparative literature	U	2
2	Analyse the cultural similarities and dissimilarities represented in the literature of different languages	An	4
3	Evaluate the flow of forms and concepts across languages and	E	4 5 6



	national boundaries		
4	Appreciate the universal character of literature and arts	Ap	1
*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.
1	Module 1-			
	1.1	Patrick Colm Hogan- Beauty, Politics, and Cultural Otherness: The Bias of Literary Difference	15	2
	1.2	Palumbo Liu- Method and Congruity: The Odious Business of Comparative Literature		2
2	Module 2- Poetry and Drama			
	2.1	Kumaran Asan- The Fallen Flower	20	1 2 3 4
	2.2	Ayyappa Paniker- Kurukshetra		1 2 3 4
	2.3	N Krishnapillai- Investment		1 2 3 4
	Practicum	C J Thomas- Crime 27 of 11282		1 2 3 4
3	Module 3-Prose and Fiction			
	3.1	O Chandu Menon- Indulekha	20	1 2 3 4
	3.2	M. T Vasudevan Nair- The Second Turn		1 2 3 4
	3.3	K P Ramanunni- What the Sufi Said		1 2 3 4
	Practicum	Ponkunnam Varkey- They Key of the Store		1 2 3 4
4	Module 4-			
	4.1	A Vincent- Bhargavi Nilayam	20	1 2 3 4
	Practicum	G Aravindan – Kanchana Sita		1 2 3 4
Module 5- Teacher Specific Content				

5	5.1			
	5.2			


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### Suggested Readings

Susan Bassnett: Comparative Literature: A Critical Introduction

Ali Behdad, Dominic Thomas. A Companion to Comparative Literature

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>						
<b>Programme</b>	B A ENGLISH						
<b>Course Name</b>	TRAVEL NARRATIVES						
<b>Type of Course</b>	DSE						
<b>Course Code</b>	M24EN6DSE301						
<b>Course Level</b>	300						
<b>Course Summary</b>	<p>To understand that travel writing has a chequered history of evolution</p> <p>Analysing travel texts through critical reading</p> <p>Acquire familiarity with samples of travel writing from across the world</p> <p>Place Indian travel writing in global context</p> <p>Examine the blend of fact and fiction in travel writing</p>						
<b>Semester</b>	6	Credits				4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	75	
		45	0	30	0		
<b>Pre-requisites, if Any</b>							

**COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains</b>	<b>PSO No</b>
		*	
1	Understand the evolution of travel writing, its features	U	2

2	Evaluate the cross links between travel writing and memoirs, history, ethnography etc	E	2,4
3	Undertake a critical reading of travel texts to unearth probable subtexts	An	2,4
4	Analyse the cultural connotations and prejudices that are embedded in many travel narratives	An	2,4,6
<b>*Remember (R), 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.
	Module 1- Departures			
	1.1	Travel writing and its theory- Mry Blaine Campbell	15	1, 2,4
	1.2	Why we travel-Pico Iyer		1,2,4
	practicum	Travel as/is- Frances Bartkkowski		1,2,4
	Module 2- Home and Away			
	2.1	Eat, Pray, Love- Elizabeth Gilbert	20	2,3
2	practicum	Following Fish- Samanth Subramanian		2,3
	Module 3-The World and Beyond			
	3.1	The Motorcycle Diaries- Che Guevera	20	3,4
	3.2	Wild- Cheryl- Strayed		3,4
3	practicum	The Great Railway Bazaar: By Train through Asia- Paul Theroux		3,4
	Module 4-			

4	4.1	Butter Chicken in Ludhiana: Travels in small town India- Pankaj Mishra	20	2,3,4
	practicum	City of Djinnns- William Darlymple		2,3,4
		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	<ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Cambridge Companion to Travel Writing: Peter Hulme and Tim Youngs. CUP,2002

A Strange Kind of Paradise: India through Foreign Eyes. Sam Miller, Vintage, 2014

Travel Writing. Carl Thompon. Routledge, 2011

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Digital Story telling					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE302					
<b>Course Level</b>	300					
<b>Course Summary</b>	-learn more about the long history of digital storytelling by reviewing particular projects, tools, methodologies, and reception histories -view digital storytelling within longer and larger conversations about aesthetics, audience, curation, materiality, and public humanities -consider the relationship between best practices in digital storytelling and their own professional, personal, and creative aims and interests -demonstrate their understanding of best practices through the creation and publication of digital storytelling projects					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30	0	75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the scope of Digital storytelling	Un	2
2	Apply digital tools for storytelling	A	1
3	Analyse the impact of digital storytelling platforms	An	1
4	Appreciate digital stories	Ap	1,6
5	Create digital stories	Cr	1
*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.
1	Module 1- Writing for Digital Media			
	1.1	Story Digital story telling Objectives Elements Scope	15	1,2
	1.2	Aristotle's modes of Persuasion, Ethos, Pathos, Logos- Story Arc, Audience		1,2
	1.3	Blogging and Podcasting- software- editing- styling-publishing		1,2
	Practicum	Geeks on the Frontline- David Kushner		1,2
Module 2- Pre-production				
2	2.1	Planning the project-research-interviews-managing the media	20	1
	2.2	Using media you do not create- the structure of a story- editing-voice tracking- recording someone without their knowledge		1
	Practicum	"Home Is Where The Photo Booth Is: How Instagram Is Changing Our Living		1
3	Module 3- Production			
	3.1	Video production terminology	20	1,5
	3.2	Frame composition-motion		1,5
	3.3	Basic shooting techniques and skills-shot sequence		1,5
	Practicum	"The Genre of You" (Isabel Munson, Real Life, 2018)		1,5
Module 4- Digital story telling tools				



4	4.1	Geographic story telling- image based story telling- content creation tools	20	1,2,3,5
	4.2	Snowfall: The Avalanche at Tunnel Creek- John Branch		1,2,3,5
	.Practicum	Spaces” (Alyssa Bereznak, The Ringer, 2019)		1,2,3,5
5	Teacher Specific Content			
	5.1	Memes and Misogynoir” (Laur M. Jackson, The Awl, 2014)		
	5.2	History on the Download: Podcasting the Past” (Sadie Bergen, Perspectives on History [AHA], 2016		


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**SUGGESTED READINGS**

- <https://digitalnow.undp.org/video/a-guide-to-digital-storytelling>
- <https://www.purplestorytelling.com/p-blog/all-about-digital-storytelling>
- <https://www.jmu.edu/digicomm/resources/storytelling.shtml>
- <https://www.rollingstone.com/interactive/feature-the-geeks-on-the-frontlines/#i.llpwy1elyemsxd>

Sturgill, Mary. *Digital Storytelling: A Beginner’s Guide*

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>Art of Script Writing</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>M24EN6DSE303</b>					
<b>Course Level</b>	<b>300</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					
<b>Course Details</b>	Learning Approach	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
<b>Pre-requisites, if Any</b>		45	0	30	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	To enable the students to grasp the fundamental components of storytelling, including plot development, character arcs, and narrative pacing	U	2,5
2	To make the students learn the industry-standard formats for scripts in various mediums, such as screenplays, teleplays, or online content	E	1,4,5
3	To acquire skills in writing authentic and engaging dialogue that reflects character personalities and advances the plot.	S	1,2
4	To develop the capacity to give and receive constructive feedback to refine scripts through multiple iterations.	S	1
*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>Module 1 Thinking Film</b>				
1	1.1	Introduction to Film Writing	15	2,3
	1.2	Finding the Subject: Action and Character		2,3
	Practicum	Watch Run Lola Run (Script & Dir. Tom Tykwer) and Thallumala (Dir. Khalid Rahman, Script: Muhsin Parari and Ashraf Hamza) and compare the two movies with regard to the style of presentation.		2,3
<b>Module 2 Watch Films</b>				
2	2.1	Creating and Building Characters: Dramatic Need, Point of View, Attitude, Transformation	20	1,3,4
	2.2	Three Act Structure: Beginning, Confrontation and Resolution		1,3,4
	Practicum	Watch The Shawshank Redemption (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		1,3,4
		Watch Catch Me If You Can (Dir. Steven Spielberg, Script: Jeff Nathanson, 2002) and present a seminar on the three-act structure of the movie.		1,3,4
<b>Module 3 Rethink Film</b>				
3	3.1	Identifying the Hooks: Plot Points 1 & 2	20	2,3
	3.2	Writing Scenes: the Form and the Specifics		2,3
	Practicum	Watch Django Unchained (Script & Dir. Quentin Tarantino, 2012), and The Matrix (Script & Dir. The Wachowskis, 1999) and identify the plot points. Present the findings as a written assignment		2,3

		Watch Fandry and Sairat (Script & Dir. Nagraj Manjule, 2013) and present a seminar on the art of scene writing		2,3
<b>Module 4 Make Film</b>				
4 Practicum	4.1	Crafting Scene Sequence		1,3,4
	4.2	Writing Dialogues		1,3,4
	4.3	Rewriting the Script		1,3,4
	Practicum	Watch Forrest Gump (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)		3,4
		Watch the movie Pursuit of Happiness (Dir. Gabriele Muccino, Script: Steven Conrad, 2006) and present a seminar on the use of emotional dialogues to create touching scenes.		3,4

**Teacher Specific Content**


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## FOR UNITS

1.1“Introduction”, and “What is a screenplay?” Chapter 1, Screenplay: The Foundations of Screenwriting by Syd Field. PP: 1-30.

“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.

“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

1.2“The Subject.” Chapter 2, Screenplay: The Foundations of Screenwriting by Syd Field.PP: 31-42.

2.1“Building a Character.” Chapter 4. Screenplay: The Foundations of Screenwriting by Syd Field. PP: 63-73.

“Character Creation.” Prewriting Your Screenplay: A Step-by-step Guide to Generating Stories by Michael Tabb. PP: 53-160.

“Character.” Chapter 2. The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives by Lajos Agri. PP: 32-124.

“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.

“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

2.2“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.“Endings and Beginnings.” Chapter 4, Screenplay: The Foundations of Screenwriting by Syd Field.“Three-act Structure.” Chapter 4. Prewriting Your Screenplay: A Step-by-step Guide to Generating Stories by Michael Tabb. PP: 182-197.

3.1“Plot Points.” Chapter 9, Screenplay: The Foundations of Screenwriting by Syd Field.

3.2“The Scene.” Chapter 10, Screenplay: The Foundations of Screenwriting by Syd Field. PP: 162-182.“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.

4.1“The Sequence.” Chapter 11, Screenplay: The Foundations of Screenwriting by Syd Field.“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.

4.2“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.

“Dialogues, subtext, and exposition.” The Screenwriter’s Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts by David Trottier. PP: 101-110.

“Dialogue.” Chapter 4. The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives by Lajos Agri. PP: 238-245.

4.3“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.

“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); Stayci 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-screenplaysubject-creation/#:~:text=T>

	<p><b>Mar Athanasius College (Autonomous), Kothamangalam</b></p> <p><b>FYUGP SYLLABUS</b></p>
<p><b>Programme</b></p>	<p>BA ENGLISH</p>

<b>Course Name</b>	LITERATURE AND ECOLOGY					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE304					
<b>Course Level</b>	300					
<b>Course Summary</b>	The course aims to: 1. inculcate ecoliteracy among students 2. develop an awareness regarding the need to foreground ecological principles in literature 3. introduce basic principles of ecocriticism 4. understand and analyse poems, fiction and cinema ecocritically					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		60		0	0	60
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the evolution and major concerns in Ecocritical Theory	U	2
2	Analyse literary works ecocritically	An	1, 5
3	Appreciate literature and cinema based on ecology	Ap	1, 5,4
4	Create an awareness regarding the growing environmental issues	C	2,4
*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>Module 1 Essays</b>				
1	1.1	Ecocriticism (From Peter Barry's <i>Beginning Theory</i> )	15	1,2,3,4
	1.2	Cheryl Glotfelty: Literary Study in an Age of Environmental Crisis		1,2,3,4
	1.3	William Rueckert: Literature and Ecology: An Experiment in Ecocriticism		1,2,3,4
	1.4	A.K. Ramanujan: The Five Landscapes		1,2,3,4
<b>Module 2 Poetry</b>				
2	2.1	F.G. Scott: The Unnamed Lake	15	1,2,3,4
	2.2	Langston Hughes: The Negro Speaks of Rivers		1,2,3,4
	2.3	Geive Patel: On Killing a Tree		1,2,3,4
	2.4	D.H. Lawrence: Snake		1,2,3,4
	2.5	Mamang Dai: The Voice of the Mountains		1,2,3,4
	2.6	Niyi Osundare: Our Earth will not Die		1,2,3,4
<b>Module 3 Fiction/Non Fiction</b>				
3	3.1	Amitav Ghosh: The Hungry Tide	15	1,2,3,4
	3.2	Ruskin Bond: The Tree Lover		1,2,3,4
	3.3	Chief Seattle: The End of Living and the Beginning of Survival		1,2,3,4
<b>Module 4 Cinema/Drama</b>				



4	4.1	2000-Joan Macleod (Drama)	15	1,2,3,4
	4.2	<i>Avasavyuham</i> (2022 Malayalam Film by Krishand		1,2,3,4
	4.3	<i>Peraraiyathavar</i> by Dr.Biju		1,2,3,4

**Module 5 Teacher Specific Content**

**Ecocritical Analysis of Malayalam Literature(In translation)**

5	5.1	Sara Joseph: Gift in Green	5	
	5.2	Ambikasuthan Mangad: Enmakaje	5	

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	28. Group discussion 29. Debate 30. Seminars


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

6. Glotfelty, Cheryl, Harold Fromm *The Ecocriticism Reader*. The University Press.
7. Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*.3<sup>rd</sup> Edition, Viva Books.
8. Ramanujan A.K.*Poems of love and War:From the Eight Anthologies and the Ten Long Poems of Classical Tamil*.Oxford University Press .

**SUGGESTED READINGS**

Laurence Buell : *The Environmental Imagination*  
 Carolyn Merchant (Ed.) : *Ecology: Key Concepts*  
 Cheryl Glotfelty and Harold Fromm (Eds.) : *The Ecocriticism Reader*  
 Greg Gerrad : *The Green Studies Reader*  
 Rachel Carson: *The Silent Spring*  
 Maria Miers and Vandana Shiva: *Eco feminism*

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	THEORISING SEXUALITIES					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE305					
<b>Course Level</b>	300					
<b>Course Summary</b>	<p>-Demonstrate an awareness of biological, social and grammatical gender as being three different categories</p> <p>Gain a basic awareness of struggles and attainments of people with alternative sexualities in civil rights</p> <p>Helps students to view with scepticism the simplistic conflation of biological sex with socially and culturally conditioned gender</p>					
<b>Semester</b>	6	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		60	0	0		
<b>Pre- requisites, if Any</b>						

### COURSE OUTCOMES (CO)

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains</b> *	<b>PSO No</b>
1	Understand, if not accept the viewing of gender as a continuum	U	2
2	Analyse different gender self identification preferences	An	4
3	Appreciate the literary output	Ap	5

4	Evaluate the human rights issues faced by the Queer community	E	4
*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.
1	Module 1- Poetry			
	1.1	Shakespeare- Sonnet 73	15	1,2,3,4
	1.2	Emily Dickinson- Her Breast is fit for Pearls That time of the year...in me behold		1,2,3,4
	1.3	Walt Whitman- The Wounded dresser		1,2,3,4
	1.4	Siegfried Sassoon- The Last Meeting		1,2,3,4
Module 2-Prose				
2	2.1	Mukul Kesavan – Nowhere to Call Home	15	1,2,3,4
	2.2	Shyam Selvadurai- Cinnamon Gardens		1,2,3,4
	2.3	Ismat Chughtai- The Quilt		1,2,3,4
3	Module 3-Drama			
	3.1	Edward Albee- Zoo Story	15	1,2,3,4
4	Module 4- Essays			
	4.1	Simone de Beauvoir- The Lesbian	15	1,2,3,4
	4.2	Judith Butler- Introduction to Bodies that Matter		1,2,3,4
	4.3			1,2,3,4
Module 5- Teacher Specific Content				

5	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>
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### Suggested Readings


<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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Joseph Bristow. Sexuality: The New Critical Idiom Series.

Annamarie Jagose. Queer Theory: An Introduction

Teresa de Lauretis. Technologies of Gender

Michel Foucault. A History of Sexuality. 3 vols.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	AMERICAN LITERATURE					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE306					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	<p>The course aims to:</p> <ol style="list-style-type: none"> <li>1. Create an understanding about the evolution and growth of American literature.</li> <li>2. Analyse the socio cultural peculiarities of America as expressed in various literary texts.</li> <li>3. Examine the position of American literature within the corpus of world literature.</li> </ol>					
<b>Semester</b>	6	<b>Credits</b>			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours 60
		60			0	
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the characteristics of American literature.	U	2
2	Analyse the prescribed texts in terms of the social, cultural and political milieu of America	An	1
3	Evaluate the stylistic and thematic aspects of the prescribed texts.	E	1
4	Appreciate the unique position of American literature as the most important branch of English literature belonging to the non-British tradition.	Ap	1

**\*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>Module 1 Prose</b>				
1	1.1	M.H Abrams: Periods of American Literature in <i>A Glossary of Literary Terms</i>	15	2,3,4
	1.2	Robert E Spiller: The First Frontier in <i>The Cycle of American Literature</i>		2,3,4
	1.3	Henry David Thoreau: Where I Lived, and What I Lived for		2,3,4
	1.4	James Baldwin: If Black English Isn't a Language, Then Tell me, What is?		2,3,4
<b>Module 2 Poetry</b>				
2	2.1	Walt Whitman: O Captain! My Captain!	2 2 2	1,3,4
	2.2	Emily Dickinson: Success is Counted Sweetest	2	1,3,4
	2.3	Robert Frost: After Apple Picking	2	1,3,4
	2.4	e.e Cummings: Let's Live Suddenly Without Thinking	3 2	1,3,4
	2.5	Wallace Stevens: The Snow Man	2	1,3,4
	2.6	Langston Hughes: Let America be America Again	2	1,3,4
	2.7	Anne Sexton: Her Kind	2	1,3,4
<b>Module 3 Short Stories</b>				
	3.1	Edgar Allan Poe: The Purloined Letter	15	1,3,4
	3.2	Nathaniel Hawthorne: The Birthmark		1,3,4
	3.3	Mark Twain: The Celebrated Jumping Frog of Calaveras County		1,3,4

3	3.4	Leslie Marmon Silko: Lullaby		1,3,4
	3.5	Kate Chopin: The Story of an Hour		1,3,4
<b>Module 4 Drama</b>				
4	4.1	Tennessee Williams: The Glass Menagerie	15	1,3,4

### Teacher Specific Content

5	5.1	The Great Gatsby		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 31. Group discussion 32. Debates 33. Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READING

Abrams M.H. *A Glossary of Literary Terms*.

Robert E Spiller *The Cycle of American Literature*

Henry David Thoreau *Walden*

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	English Language Teaching					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE307					
<b>Course Level</b>	300					
<b>Course Summary</b>	This course explore advanced pedagogical strategies and methodologies tailored specifically for English language teaching. The course also helps the students to gain comprehensive insights into the latest trends, theories, and practices shaping the field of English language education. It also equips the students with the knowledge and skills necessary to excel as a proficient and innovative educator in diverse language learning contexts					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	75
		45	0	30	0	
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Remember the fundamental language skills: listening, speaking, reading, and writing	R	3
2	Understand key concepts regarding the integration of literature into English language teaching.	U	3
3	Analyze the advantages and limitations of different technology tools and assessment methods in language teaching.	An	1
4	Apply technology tools to create instructional materials and implement assessment methods to evaluate language learning.	A	3



5	Evaluate the effectiveness of different teaching strategies in addressing diverse learner needs.	E	6
<b>*Remember (R), 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>Module 1 Skill Acquisition</b>					
1	1.1	Imparting the four skills: listening, speaking, reading and writing The process of second language acquisition and second language learning	15	1,2,3,4,5	
	1.2	Passive versus active knowledge Reception and production of language Receptive- Interpretive Skills			1,2,3,4,5
	1.3	The problems of teaching English in India; Mother tongue influence, grammatical errors, Present relevance of ELT in India - World English			1,2,3,4,5
	1.4	<b>Practicum/Classroom Activity</b> Use language lab and complete 5 activities in listening or speaking skills			1,2,3,4,5
<b>Module 2 Methods and Approaches</b>					
2	2.1	The Grammar - Translation method The Direct method The Audio Lingual Method Total Physical Response The Natural Approach The Communicative Approach	20	1,2,3,4,5	

	2.2	Psychological framework: the learner and the learning process Behavioural, Cognitive, structural and Socio-cultural approaches toward teaching.		1,2,3,4,5
	2.3	Theories of Learning: SR Association-classical conditions of Skinners Operant conditioning-Gestalt Field Theory. Problem based learning, task based learning and self directed learning		1,2,3,4,5
	2.4	<b>Practicum/Classroom Activity</b> Make a report on the application of the theories mentioned in the module		1,2,3,4,5
<b>Module 3 Teaching Strategies</b>				
3	3.1	Teaching Vocabulary: Active and Passive vocabularies; Techniques to introduce new words; Vocabulary expansion Teaching spelling: Difficulties and remedies	20	1,2,3,4,5
	3.2	Teaching Grammar: Theoretical Grammar and pedagogical grammar substitution tables The deductive approach- rule driven learning The inductive approach- the rule discovery path The functional- notional approach Teaching grammar in situational contexts Teaching grammar through texts		1,2,3,4,5
	3.3	Honing listening skills Teaching techniques of writing and speaking Error correction Error analysis		1,2,3,4,5

		Using a Dictionary Different types of writing taught in an ELT class (Business, academic, technical)		
	3.5	<b>Practicum/Classroom Activity</b> Students shall design a detailed lesson plan for a 45-60 minute English language lesson, incorporating one or more teaching strategies discussed in the module		1,2,3,4,5
<b>Module 4 ELT and Literature</b>				
ss  4	4.1	Teaching literature in an ELT classroom: Teaching Poetry: Literary Language; Literary competence; Deviant use of Language; Rhythm, intonation; Pronunciation with the help of phonetic script.	20	1,2,3,4,5
	4.2	Teaching Prose: parts of speech, sentence structure, and punctuation. Strategies for creative writing: Shared writing through exchange of ideas; developing imagination, Establishing context; developing dialogue; using appropriate vocabulary		1,2,3,4,5
	4.3	Film in language teaching -- contrast of language used in <i>Pride and Prejudice</i> –vs. – <i>Bride and Prejudice</i>  The internet and ELT: impact of the internet on English learning		1,2,3,4,5
	4.4	<b>Practicum/Classroom Activity</b> Students are directed to make character analysis from a chosen literary text, exploring language use in character portrayal, and then writing character monologues that reflect on significant events or moments from the story.		1,2,3,4,5

<b>Module 5 Teacher Specific content</b>			
<b>Tools and Evaluation Methods</b>			
5	5.1	Use of audio visual aids Selection, grading and sequencing of teaching items; preparation of lesson plan for teaching English	
	5.2	Classroom observation and research; Monitoring learners' progress and giving feedback  Evaluating classrooms tests and other forms of assessments for different purposes: Bloom's taxonomy	
	5.3	Error analysis and remedial teaching- their significance and rationale.  Tests and Examinations- Diagnostic test and achievement test	
		<b>Practicum/Classroom Activity</b> Students collaboratively design innovative assessment tools for specific language skills or competencies in English language teaching	


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debate</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**References:**

1. Bright & McGregor: Teaching English as a Second Language. Longman.
2. Jean F. Forrester: Teaching without Lecturing. OUP.
3. Ghosh, Das, & Sastri: Introduction to English Language Teaching Vol. 3. CIEFL (OUP).
4. Nunan, D. ed.: Practical English Language Teaching. New York: McGraw-Hill.
5. Hall, Smith and Wicaksono: Mapping Applied Linguistics, Routledge.
6. Corony Edwards and Jane Willis eds.: Teachers Exploring Tasks in English Language Teaching. Palgrave Macmillan.
7. Nigel Harwood: English Language Teaching Materials: Theory and Practice. Cambridge Univ. Press.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	Theatre Studies					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE308					
<b>Course Level</b>	300					
<b>Course Summary</b>	Introduce students to the concepts and practices of theatre Familiarize various aspects of theatre studies Understand the social, cultural, and political functions of theatre					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if Any</b>		45		30		75
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Appreciate theatre as an art and sociopolitical institution	A	1
2	Understand the functions and aesthetic values of theatre and performance	U	2
3	Evaluate the potential of theatre	E	1
4	Understand the techniques of theatre	U	2
*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.
1	Module 1-			
	1.1	Theatre- nature and elements-act-playwright-director-actor-character-audience-dialogue-monologue-soliloquy-aside-text for reading and staging-performance-space-time-action-subplot-subtext-unities-production-chorus-scenography-dramaturgy-improvisation-climax-denouement-catharsis-alienation-carnival-mise-en-scene-play within a play	15	2,4
	1.2	Oedipus Rex- Sophocles		2,4
	Practicum	The Tempest- William Shakespeare		2,4
2	Module 2-			
	2.1	Classical Drams- Greek and roman drama-medieval liturgical plays- Renaissance Italy and england- jacobean drama-restoration theatre-melodrama-realism and naturalism-symbolism-existentialism-american drama-indian theatre-classical theatre- folk theatre-regional theatres-	20	1,3
	2.2	Emperor jones- Eugene O' Neil		1,3
	Practicum	Raisin in The Sun-		1,3
3	Module 3-			
	3.1	Comedy- Tragedy-farce-problem play-poetic drama-radio play-theatre of cruelty-theatre of the absurd-epic theatre-meta theatre-postcoloial theatre-theatre of the roots- poor and environmental theatre- street theatre-pantomime- Japanese Noh and kAbuki theatre- Indonesian wayang kulit	20	2,3
	3.2	Pygmalion-Bernard Shaw		2,3
	Practicum	The Rhinoceros- Eugene Ionesco		2,3
	Module 4-			

4	4.1	Natyasastra-rasa theory-navarasa-performance theory:ritual, culture, ideology-folk theatre-kathakali-koodiyattom-jatra-tamasha-swang-nautangi-parsi theatre-puppet drama	20	1, 2,3
	4.2	Hayavadana-Girish Karnad		1,2,3
	Practicum	Marattam-Kavalam Narayana Panicker		1,2,3
5	Module 5- Teacher Specific Content			
	5.1			
	5.2			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Discussion</li> <li>• Lecture</li> <li>• Practical sessions</li> </ul>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Awasthi, suresh. Performance tradition in India. NBT, 2001.

Kennedy Dennis. Oxford Companion to Thatre and Performance. Oup. 2010

Schechner, Richard. Performance TheoRY.Routledge.2005.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	INDIAN WRITING IN ENGLISH					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	M24EN6DSE309					
<b>Course Level</b>	300					
<b>Course Summary</b>	<p>The course aims to:</p> <ol style="list-style-type: none"> <li>1. Introduce different forms of prose</li> <li>2. Familiarize the students with representative prose works and writers</li> <li>3. Create an interest in perusing prose works</li> </ol>					
<b>Semester</b>	6			Credits		4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		45	0	30	0	
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains</b> *	<b>PSO No</b>
1	Create a conscious understanding of the nuances of literary criticism, literary theory and Indian aesthetics.	U	2,5
2	Evaluate literature subtly by applying the varied signposts of criticism, theory and aesthetics.	E	1,4,5
3	Analyse poetic or prose pieces critically	An	1,2
4	Apply critical, theoretical and aesthetic sensibilities in any literary piece.	A	1
<b><i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></b>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
<b>Module 1 Poetry</b>				
1 1	1.1	Henry Derozio: To My Native Land	15	2,3
	1.2	Nissim Ezekiel: Night of the Scorpion		2,3
	1.3	JayantaMahapatra: Freedom		2,3
	1.4	Dom Moraes: Absences		2,3
<b>Module 2 Essays</b>				
2	2.1	Rabindranath Tagore: Nationalism in India	20	1,3,4
	2.2	B. R. Ambedkar: Back from the West and Unable to Find Lodging in Baroda		1,3,4
	Practicum	Satyajit Ray: Odds Against Us		1,3,4
		ShashiTharoor: 'Kindly Adjust' to our English		1,3,4
<b>Module 3 Short Stories</b>				
3	3.1	R. K. Narayan: The Antidote	20	2,3
	3.2	Rabindranath Tagore: Kabuliwala		2,3

	3.3	Salman Rushdie: The Free Radio		2,3
	Practicum	Jhumpa Lahiri: The Interpreter of Maladies		2,3
		Chitra B. Devakaruni: Mrs. Dutta Writes a Letter		2,3

**Module 4 Novel and Drama**

4	4.1	Anita Nair: Ladies Coupe	20	1,3,4
	4.3	Girish Karnad- Hayavadana		1,3,4
	Practicum	Mulk Raj Anand: Untouchable		1,3,4

**Teacher Specific Content**

		R K Narayan: Swami and Friends	3	
		Rabindranath Tagore: Gitanjali	3	


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debates</li> <li>3. Seminars</li> </ol>			

<p><b>A. Continuous Comprehensive Assessment (CCA)</b>  Theory Total = 30 marks  Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b>  Theory Total = 70 marks, Duration 2 hrs  Part A (Short answer) – 10 out of 12 x 2 = 20 marks  Part B (Short essay) – 6 out of 9 x 5 = 30 marks  Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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References:

**Indian Writing in English** edited by Vimala Anna Jacob and Jisha, Mahatma Gandhi University Press



	<p><b>Mar Athanasius College (Autonomous), Kothamangalam</b>  <b>FYUGP SYLLABUS</b></p>
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<b>Programme</b>	B A ENGLISH					
<b>Course Name</b>	21 <sup>st</sup> Century Skills					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	M24EN6SEC300					
<b>Course Level</b>	300					
<b>Course Summary</b>	Create learning experiences and activities that address the 21st Century Skills of problem solving and creative thinking, of connecting, communicating, and collaborating, and of analyzing data using research skills.					
<b>Semester</b>	6	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
<b>Pre-requisites, if Any</b>		45				45

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Evaluate the media	E	1,2
2	Analyse news content	An	1,2
3	Understand the role of technology in daily life	U	1,2,4
4	Apply effective communication skills	A	1,2,4
5	Appreciate individual efforts towards happiness and progress.	Ap	1,2,4

*\*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>Module 1- Learning Skills</b>				
1	1.1	Critical thinking- Relevance of Critical Thinking- diverse perspective development Activities: 1. Debate 2. Critical Writing 3. Identify and evaluate forces that facilitate and delay progress in a state.	20	2,4
	1.2	Creativity: Importance of creativity in life Activities: 1. Role play 2. Write a story from pictures 3. Explain a complicated concept to a 5 year old.		2,4
	1.3	Collaboration: Meaning and Relevance Activity: 1. Organise and conduct a national seminar on life skills by assigning duties. 2. Plan and execute a social outreach activity.		2,4

		<p>Communication: Activity:</p> <ol style="list-style-type: none"> <li>1. Team debate tournament</li> <li>2. You don't say – explaining non-verbal cues</li> <li>3. Class presentations on assigned topics</li> </ol>		2,4
<b>Module 2- Literacy Skills</b>				
2	2.1	<p>Information Literacy Definition- Importance- types- Evaluating information source</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. locate information sources for a specific information need using multiple search tools.</li> <li>2. Class presentation on fake information</li> </ol>	20	1,2,4
	2.2	<p>Media Literacy Definition- significance- approaches Digital platforms-</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. Dissect a website</li> <li>2. Create and share a video on 'misinformation'</li> </ol>		1,2,4
	2.3	<p>Technology Literacy Definition -Importance-</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. Analyze spending, research costs, and plan for purchases using spreadsheet.</li> <li>2. Conduct a one day online workshop on healthy digital</li> </ol>		1,2,4



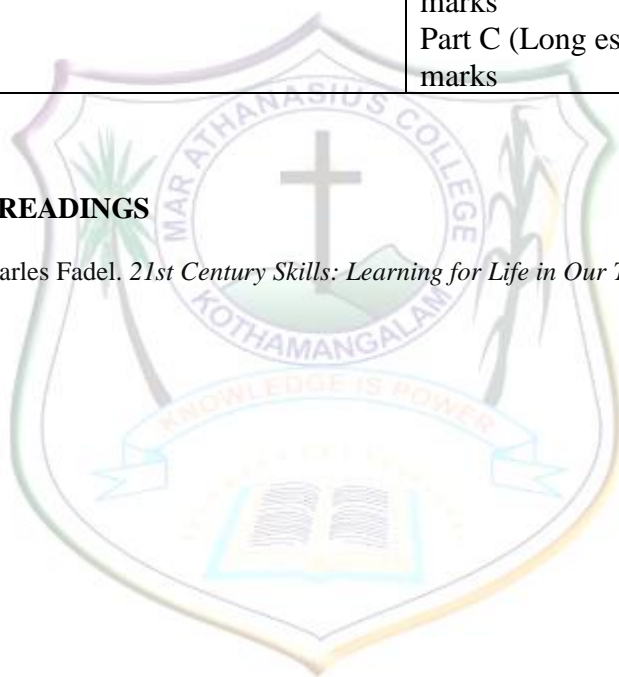
		habits.		
<b>Module 3- Life Skills</b>				
3	3.1	Flexibility- Leadership- different types of leadership  Activities:  1. What if? 2. The Unexpected Journey 3. devise a 3-to-5 step decision-making process that can be used when challenging leadership situations occur.	20	3,5
	Practicum	Initiative Productivity: Social skills  Activity  1. Organise an inter college quiz competition. 2. Organise a one day sale/ food fest 3. Conduct a survey in college		3,5
<b>Module 4- Teacher specific Content</b>				
4	4.1	The Pursuit of Happiness	2	
	4.2	12th Fail	2	


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 1. Lecture 2. Discussions
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x1 =10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Bernie Trilling and Charles Fadel. *21st Century Skills: Learning for Life in Our Times*. Jossey Bass;2009.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	LITERATURE AND HUMAN RIGHTS					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	M24EN6VAC300					
<b>Course Level</b>	300					
<b>Course Summary</b>	The course aims to enhance the students' understanding of human rights					
<b>Semester</b>	6	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	0	0	45 Hours
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the relevance of human rights in everyday Contexts	U	1,2,6
2	Analyse the representation of human rights in literature	An	1,2,6
3	Appreciate the importance of human rights in literary terms	Ap	1,2,4,6
4	Create awareness regarding the various aspects of human rights	C	1,2,4,6
*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>Module 1- Poetry</b>				
1	1.1	June Millicent Jordan: Poem About My Rights	15	1,2,3,4
	1.2	Wilfred Owen: Mental Cases		1,2,3,4
	1.3	Nazim Hikmet: Hiroshima Child		1,2,3,4
	1.4	Elizabeth Barrett Browning: The Cry of the Children		1,2,3,4
	1.5	Carol Anne Duffy: Shooting Stars		1,2,3,4
	1.6	Oodgeroo Noonuccal: We Are Going		1,2,3,4
<b>Module 2- Short Stories</b>				
2	2.1	Nadine Gordimer: Amnesty	15	1,2,3,4
	2.2	Alice Munro: Boys and Girls		1,2,3,4
	2.3	Luisa Valenzuela: The Censors		1,2,3,4
	2.4	Premchand: The Thakur's Well		1,2,3,4
<b>Module 3- Novel</b>				
3	3.1	George Orwell: Animal Farm	15	1,2,3,4
<b>Teacher Specific Content</b>				
4	4.1	<ul style="list-style-type: none"> <li>• Human Rights</li> <li>• Representation of Human Rights in</li> </ul>		

		the prescribed works		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	1.	Lecture		
	2.	Seminar		
	3.	Discussions		

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 25 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 50 marks, Duration 1.5 hrs Part A (Short answer) – 10 out of 12 x 1 = 10 marks Part B (Short essay) – 4 out of 6 x 5 = 20 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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**SUGGESTED READINGS**

The Universal Declaration of Human Rights Annexure VII

[https://www.un.org/en/udhrbook/pdf/udhr\\_booklet\\_en\\_web.pdf](https://www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf)


Hunt, Lynn. Inventing Human Rights: A History. W.W. Norton, 2008.

Griffin, James. On Human Rights. United Kingdom: OUP, 2009

## **SEMESTER 7**

<b>7</b>	<b>Subaltern Studies</b>	
<b>7</b>	<b>Life Writings</b>	
<b>7</b>	<b>Digital Humanities</b>	
<b>7</b>	<b>British Literature till the Romantic Period</b>	
<b>7</b>	<b>Nineteenth Century Literature</b>	
<b>7</b>	<b>Modernism and Beyond</b>	



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	SUBALTERN STUDIES					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	M24EN7DCC400					
<b>Course Level</b>	400					
<b>Course Summary</b>	The course aims to familiarize the students with the essence and diversity of subaltern literature					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		45	0	30	0	75
<b>Pre-requisites, if any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the nature and importance of the subaltern literary Tradition	U	2
2	Analyse the various aspects of subalternity	An	2,4
3	Appreciate the aesthetic and literary value of subaltern literature	Ap	1
4	Create an understanding of the emergence and development of subaltern literature	C	1,2
*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>Module 1- Theory</b>				
1	1.1	Gayatri Spivak: Can the Subaltern Speak?	15	1,2
	1.2	David Ludden: "Introduction." Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia		1,2
	Practicum	Paulo Freire: <i>Pedagogy of the Oppressed</i> - Chapter 1		1,2
<b>Module 2- Poetry</b>				
2	2.1	Mahmoud Darwish: To My Mother	20	1,2,3,4
	2.2	H.W. Longfellow: The Slave's Dream		1,2,3,4
	2.3	Mina Assadi: A Ring to me is Bondage		1,2,3,4
Practicum	2.4	J.V.Pawar: Birds in Prison		1,2,3,4
<b>Module 3- Fiction</b>				
3	3.1	Chimamanda Ngozi Adichie: Purple Hibiscus	20	1,2,3,4
	3.2	Mahasweta Devi : Draupadi		1,2,3,4
	Practicum	3.3		Khaled Hosseini : The Kite Runner
<b>Module 4- Movies</b>				
4	4.1	M. Manikandan: Kaaka Muttai	20	1,2,3,4
	Practicum	4.2		Jeo Baby: The Great Indian Kitchen
<b>Module 5- Teacher Specific Content</b>				



5	5.1	Subaltern Studies- Contributions of Antonio Gramsci, Spivak and Ranajit Guha		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>			
	1.	Lecture		
	2.	Seminar		
	3.	Discussions		

<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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#### SUGGESTED READINGS

Bailey Betik: “Subaltern Studies.”(2020)

Léopold Sédar Senghor: “On Negritude”

Ambedkar B.R.: “Castes in India: Their Mechanism, Genesis and Development.”

Ranjit Guha: “Preface” to Subaltern Studies

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	Life Writings					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	M24EN7DCC401					
<b>Course Level</b>	400					
<b>Course Summary</b>	The course delves into the multifaceted realm of life writing, examining its significance in self-discovery, self-recovery, and self-fashioning across cultures and historical contexts. Through critical analysis, students will explore various life writing practices such as biography, autobiography, diaries, oral history, and memoirs, engaging with methodological and theoretical issues inherent in these forms.					
<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 *	PSO No
1	Understand the nuances involved in life writing practices across different cultures.	U	2
2	Analyse the methodological and historical contexts that help to create biographies, autobiographies and other forms of life writing	An	1,2,4
3	Apply critical, theoretical, and methodological issues raised by biography, autobiography, and such forms of life writing	A	1,2,4

4	Evaluate the relevance of biography, autobiography, and other forms of life writing in the making of selves and for self-discovery.	E	1,2,4
*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>Module 1 Autobiography: Narrating the Self through Time</b>				
1	1.1 (Theory)	Linda Anderson – (“Introduction” from <i>Autobiography</i> ) Laura Marcus – (“Autobiographical Spaces” from <i>Auto/biographical Discourses: Theory, Criticism and Practice</i> )	15	1,2,3,4
	1.2	APJ Abdul Kalam – Excerpt from <i>Wings of Fire</i>		1,2,3,4
	1.3	<i>Freedom in Exile</i> by Dalai Lama		1,2,3,4
	1.4	<i>Playing It My Way</i> by Sachin		1,2,3,4
<b>Module 2 Biography: Unveiling Lives Beyond the Surface</b>				
2	2.1	A O J Cockshut – <i>The Art of Biography in 19<sup>th</sup> Century</i> . Eric Homberger & John Charmley – “Introduction” from <i>The Troubled Face of Biography</i>	15	2,3,4
	2.2	Excerpt from <i>Will in the World: How Shakespeare Became Shakespeare</i> , by Stephen Greenblatt		2,3,4
	2.3	Excerpts from <i>Red Comet: The Short Life and Blazing Art of Sylvia Plath</i> , by Heather Clark		2,3,4
	2.4	Excerpts from <i>Beyond The Last Blue Mountain</i> by R M Lala		2,3,4
<b>Module 3 Women's Life Writings: Resilience and Resistance in Narrative</b>				
3	3.1	Carolyn G Heilbrun – <i>Writing a Woman's Life</i> Linda Wagner Martin - <i>Telling Women's Life</i>	15	1,2,4
	3.2	<i>Becoming</i> : Michelle Obama		1,2,4

	3.3	<i>An Autobiography of a Sex Worker: Nalini Jameela</i>		1,2,4
	3.4	<i>Shilpa Raj: The Elephant Chaser's Daughter</i>		1,2,4
<b>Module 4 Marginalized/Dalit Writings: Voices from the Fringes</b>				
4	4.1	Pramod K. Nayar: "The Poetics of Postcolonial Atrocity: Dalit Life Writing, Testimonio, and Human Rights"	15	1,2,3,4
	4.2	<i>The Fire Next Time</i> – James Baldwin		1,2,3,4
	4.3	<i>Interrogating My Chandal Life: An Autobiography of a Dalit</i> : Manoranjan Byapary		1,2,3,4
	4.4	<i>Pan on Fire: Eight Dalit Women Tell their Story</i> –Sumitra Bhav		1,2,3,4
<b>Teacher Specific Content</b>				
<b>Emerging Trends: Shaping Identity in the Digital Age</b>				
5	5.1	Pramod K. Nayar: "Autobiogenography: Genomes and Life Writing" (from a/b: <i>Auto/Biography Studies</i> ) G. Thomas Couser: "Rhetoric and Self- Representation in Disability Memoir" (from <i>Memoir: An Introduction</i> )		
	5.2	Abraham Varghese: <i>The Tennis Partner</i>		
	5.3	Stephen Hawking: <i>My Brief History</i>		
	5.4	Isaacson, Walter: <i>Steve Jobs (Pb): The Exclusive Biography</i>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 34. Group discussion 35. Debate 36. Seminars
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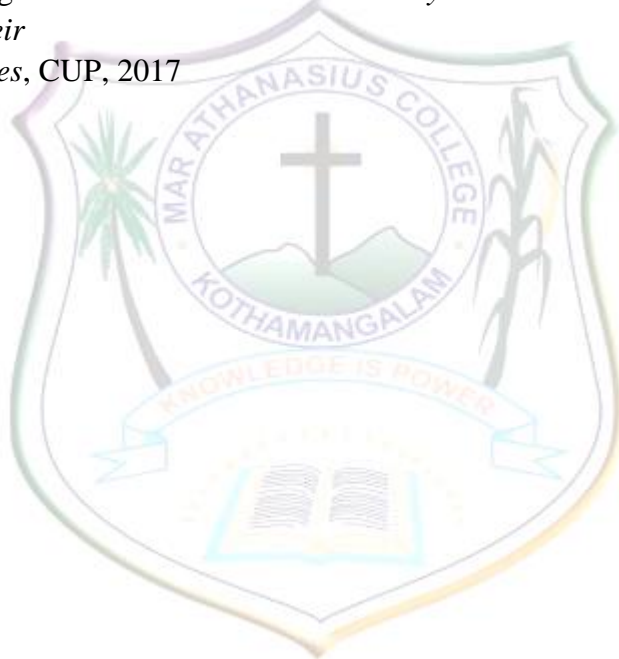
<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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**References:**

1. Benjamin Franklin: (W. Macdonald (Ed.) *Autobiography*, JM Dent Sons, 1960
2. James Olney (Ed.) *Autobiography: Essays Theoretical and Critical*. Princeton, 1980.
3. A. O. J. Cockshut. *Truth to Life: The Art of Biography in the 19th Century*, 1974.
4. Linda Wagner- Martin. *Telling Women's Lives: The New Biography*, RUP, 1980.
5. Carolyn G. Heilbrun. *Writing a Woman's Life*, Norton, 1988.
6. Bella Brodzki and Celeste Schenck (Eds.) *Life/Lines: Theorizing Women's Autobiography*, Cornell University Press 1988
7. Eric Homberger and John Charmley (eds.) *The Troubled Face of Biography*, Macmillan, 1988
8. Laura Marcus. *Auto/biographical Discourses: Theory, Criticism, Practice*. Manchester University Press, 1994
9. Linda Anderson. *Autobiography*, Routledge, 2001.
10. Susannah B. Mintz. *Unruly Bodies: Life Writing by Women with Disabilities*. The University of North Carolina Press, 2007
11. G. Thomas Couser. *Signifying Bodies: Disability in Contemporary Life Writing*. U of Michigan P, 2009
12. Barbara Caine. *Biography and History*. Palgrave Macmillan, 2010
13. G. Thomas Couser. *Memoir: An Introduction*. Oxford University Press, 2012
14. Gillian Whitlock. *Postcolonial Life Narratives: Testimonial Transactions*, OUP, 2015
15. Ricia Anne Chansky and Emily Hipchen (Eds.). *The Routledge Auto/Biography Studies Reader*, Routledge, 2016

**SUGGESTED READINGS:**

1. Richard Wright, *Black Boy*. Piacador, 1968
2. M. K. Gandhi. *Autobiography or the Story of My Experiments with Truth*. Navajivan Trust, 1993
1. Helene Cixous and Mireille Calle- Gruber, Eric Prenowitz (Tr.). *Rootprints: Memory and Life Writing*. Routledge, 1997. 1st print ed.
2. Binodini Dasi. *My Story and My Life as an Actress*. Kali for Women, 1998
3. Equiano, Olaudah; Werner Sollors (Eds.). *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*. Vol. I & II, 1789, Norton, 2001
4. Sharankumar Limbale; Santosh Bhoomikar. *The Outcaste*, OUP, 2003
5. Leigh Gilmore. *Tainted Witness: Why We Doubt What Women Say About Their Lives*, CUP, 2017



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>
<b>Programme</b>	BA ENGLISH
<b>Course Name</b>	<b>DIGITAL HUMANITIES</b>
<b>Type of</b>	DCC

<b>Course</b>						
<b>Course Code</b>	<b>M24EN7DCC402</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	The course aims to: <ol style="list-style-type: none"> <li>1. Introduce the fundamental concepts of Digital Humanities</li> <li>2. Equip learners to use tools and applications of digital technologies</li> <li>3. Develop computing and analytical skills to engage with the problems of the humanities.</li> </ol>					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		60	0	0	0	60
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Understand the relevance of Digital Humanities in the technology driven world	U	1,2
2	Analyse how traditional concepts are altered when the humanities intersect with computing.	An	1,4
3	Evaluate the scope of Digital Humanities in both academic and non-academic contexts	E	1,4,6
4	Appreciate how digital tools and methodologies can be used to study and promote humanities	Ap	1,4
<b>*Remember (R), 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>Module 1 Introduction to Digital Humanities</b>				
1	1.1	Digital Humanities-Definition and Scope	15	1,4
	1.2	Relevance of Digital Humanities		1,4
	1.3	Digital Humanities and Social Media		1,4
	1.4	Digital Humanities in India		1,4
<b>Module 2 Evolution and Theoretical Approaches</b>				<b>Module 3 Digital Literature</b>
2	2.1	Beginnings- period of consolidation- new developments- the era of the internet- present day	15 2,4	
	2.2	New Criticism- Reader Response Theories-Feminism-Biographical Criticism- New Historicism- Postcolonial Digital Humanities	2,4	
3	3.1	Electronic/Digital Literature- Definition and characteristics	15	3,4
	3.2	Evolution of the Reader: Passive Spectator to Player		3,4
	3.3	Genres of digital literature: hypertext fiction-interactive fiction-flash poetry-generative poetry-locative narratives		3,4
	3.4	Digital texts: narrative, stylistic and aesthetic formulations		3,4
<b>Module 4 Tools and Methodologies</b>				
	4.1	Tools: PDF creators- video and podcasting tools-shared drive-blogs-dropbox-websites	15	1,3,4
	4.2	Text mining, documentation, curation, data design, visualization		1,3,4

4				
<b>Teacher Specific Content</b>				
5	5.1	Video Games as Narratives		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Group discussion Debates Seminars
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READING

Adolphs, Svenja and Dawn Knight, editors. *The Routledge Handbook of English Language and Digital Humanities*. Routledge, 2020.

Battershill, Claire and Shawna Ross. *Using Digital Humanities in the Classroom*. Bloomsbury Academic, 2022.

Berry, David M. *Understanding Digital Humanities*. Palgrave Macmillan, 2012.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	BRITISH LITERATURE TILL THE ROMANTIC PERIOD					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	M24EN7DCE400					
<b>Course Level</b>	400					
<b>Course Summary</b>	The course aims to: 1. To provide a comprehensive view of various periods in English literature 2. To give an insight into the growth of literature upto Romantic period 3. Familiarise the students the various writers and genres 4. To give knowledge in various literary movements in English literature 5. To provide the socio-political cultural and historical phenomena during the periods					
<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	10	60
<b>Pre-requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
*1	Remember the time line and features of the literary period	R	2
2	Understand the socio-political climate of the periods	U	2
3	Apply the generic conventions in modern contexts	A	1
4	Analyse the themes of various literary works	An	1
5	Evaluate literary ambience and settings of the works written during the time	E	1,2
<i>*Remember (R), 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>Module 1- Old English Period</b>				
1	1.1	Beowulf	15	1,2
	1.2	The York Play of Crucifixion		1,2
<b>Module 2 Middle English Period</b>				
2	2.1	John Gower: Confessio Amantis – The Tale of Narcissus: Book 1. Lines 2275-2380	15	1,2
	2.2	General Prologue to Canterbury Tales: Introduction		1,2
	2.3	William Langland's Piers Plowman – Prologue		1,2
<b>Module 3 The Renaissance</b>				
3	3.1	William Shakespeare: <i>The Tempest</i>	15	1,2,3
	3.2	Christopher Marlowe: Doctor Faustus		1,2,3
	3.3	John Donne: Canonization		1,2,3
	3.4	Thomas Moore: Utopia		1,2, 3

Module	Units	Course description	Hrs	CO No.
<b>Module 4- Neo Classical Period</b>				
1	4.1	John Milton : The Fall of Man (Lines 850-1055) from Paradise Lost: Book IX	15	1,2,3,4
	4.2	Thomas Gray: Elegy Written in a Country Churchyard		1,2,3,4
	4.3	John Dryden : The Portrait of Achitophel (150-174) from Absalom and Achitophel		1,2,3,4

	4.4	Alexander Pope: The Portrait of Atticus (193-214) from An Epistle to Dr.Arbutnot		1,2,3,4
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> 37. Group discussion 38. PPT Presentation 39. Topic Discussions
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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References:

1. W.W. Norton and Company's The Norton Anthology of English Literature: "Introduction to The Middle Ages"
2. Terry Eagleton: Shakespeare and His Age
3. A C Bradley: Shakespearean Tragedy
4. Martin Evans: John Milton: Twentieth Century Perspectives

**SUGGESTED READINGS**

1. . Bruce Mitchell and Fred C. Robinson: A Guide to Old English, Wily Blackwell, 8th ed. (2012)
2. EMW Tillyard: Shakespeare's Last Plays
3. John Sitter: The Cambridge Companion to Eighteenth Century Poetry
4. Ernst Cassirer: Philosophy of Enlightenment

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	NINETEENTH CENTURY LITERATURE					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	M24EN7DCE401					
<b>Course Level</b>	400					
<b>Course Summary</b>	The course aims to familiarise students with the fundamental premises of the Romantic Movement and Victorian literature, and the major trends and offshoots across various genres. A rough span of one and a half century which witnessed an initial flowering of Romanticism, followed by the rapid growth of industrialisation, scientific thinking and materialism all of which find expression in the texts chosen for study.					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		60	0	0		60
<b>Pre- requisites, if Any</b>						

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Create an awareness regarding the British Romantic Movement and Victorian literature that chronologically follows the Romantic Era	U	1,2,4
2	Evaluate the historical significance of the Ode as a poetic form and examines the subjective and individualistic imagination of the Romantic poets who find expression in odes	E, A	1.2.4
3	Analyse the shift to the Victorian sensibility with increased attention being paid to the decline of the Romantic sensibility, the growth of reason, the ascent of materialism etc	A	1,2,4
4	Understand and evaluate the classic novels, plays and the great prose writers of Romantic/ Victorian literature	U, E, Ap	1,2,4
<b>*Remember (R), 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>Module 1- Romantic Poetry (Ode)</b>				
1	1.1	Wordsworth: Immortality Ode	15	1,2,3,4
	1.2	Coleridge: Dejection: An Ode		1,2,3,4
	1.3	Shelley: Ode to the Skylark		1,2,3,4
	1.4	John Keats: Ode on a Grecian Urn		1,2,3,4
	1.5	William Blake: The Tiger		1,2,3,4
<b>Module 2- Victorian Poetry</b>				
2	2.1	Lord Tennyson: The Lotus Eaters	15	1,2,3,4
	2.2	Robert Browning: My Last Duchess		1,2,3,4
	2.3	Matthew Arnold: Dover Beach		1,2,3,4
	2.4	D G Rossetti: The Blessed Damozel		1,2,3,4
<b>Module 3- Fiction</b>				
3	3.1	Charles Dickens: A Tale of Two Cities	15	1,2,3,4
	3.2	Emily Bronte: Wuthering Heights		1,2,3,4
	3.3	Charlotte Bronte: Jane Eyre		1,2,3,4
<b>Module 4- Essays</b>				
	4.1	Charles Lamb: Old China	15	1,2,3,4

4	4.2	William Hazlitt: On Reading Old Books		1,2,3,4
	4.3	Charles Lamb: A Dissertation upon a Roast Pig		1,2,3,4
<b>Module 5- Teacher Specific Content</b>				
5	5.1	Oscar Wilde: The Importance of being Ernest		

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform</p>
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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### SUGGESTED READINGS

1. M.H.Abrams: The Mirror and the Lamp
2. C M Bowra: The Romantic Imagination
3. Duncan (ed): A Companion to Romanticism, Blackwell, 1998
4. Walter Allen: The English Novel
5. Terry Eagleton: The English Novel: An Introduction
6. Hugh Walker: The English Essay and Essayists
7. Graham Hough: The Last Romantics
8. Boris Ford(ed): From Blake to Byron: The New Pelican Guide to English Literature (Vol 5)



9. M.H. Abrams(ed); English Romantic Poets: Modern Essays in Criticism. OUP London,1975
10. Harold Bloom:The Visionary Company, Cornell University Press, 1971
10. Patricia Meyer Spacks: The Female Imagination
11. Joseph Bristow (ed); The Cambridge Companion to Victorian Poetry, 2000
12. Deirdre David (ed):The Cambridge Companion toVictorian Novel, 2001
13. Raymond Williams: “The Romantic Artist”
14. Isobel Amstrong: “Introduction: Rereading Victorian Poetry



	<p><b>Mar Athanasius College (Autonomous), Kothamangalam</b></p> <p><b>FYUGP SYLLABUS</b></p>
<p><b>Programme</b></p>	<p>BA ENGLISH</p>

<b>Course Name</b>	MODERNISM AND BEYOND					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	M24EN7DCE402					
<b>Course Level</b>	400					
<b>Course Summary</b>						
<b>Semester</b>	7	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture 60	Tutorial 0	Practical 0	Others	
<b>Pre-requisites, if Any</b>						

#### COURSE OUTCOMES (CO)

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PSO No</b>
1	Create an awareness regarding how to recognise and assess the features of Modernist literary texts.	U	1,2
2	Evaluate how specific Modernist literary works reflect on social developments and concepts from the era.	E	1,2,4
3	Remember the key figures in Modernist movement.	R	1,2,4
4	Analyse and interpret a range of Modernist texts	An	1
5	Understand and identify several key works of modernist fiction and poetry	U, E, Ap	2
*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>Module 1- Poetry</b>				
1	1.1	Dylan Thomas: Poem in October	15	1,2,3,4,5
	1.2	Philip Larkin: Next, Please		1,2,3,4,5
	1.3	G M Hopkins: To the Windhover		1,2,3,4,5
	1.4	W.H.Auden: In Memory of W.B. Yeats		1,2,3,4,5
	1.5	W.B. Yeats: Easter 1916		1,2,3,4,5
<b>Module 2- Poetry</b>				
2	2.1	T S Eliot: The Wasteland	15	1,2,3,4,5
<b>Module 3 - Drama</b>				
3	3.1	Samuel Beckett: Waiting for Godot	15	1,2,3,4,5
	3.2	J M Synge: Riders to the Sea		1,2,3,4,5
	3.3	T S Eliot: Murder in the Cathedral		1,2,3,4,5
<b>Module 4 - Fiction</b>				
4	4.1	James Joyce: Dubliners	15	1,2,3,4,5
	4.2	Virginia Woolf: Mrs Dalloway		1,2,3,4,5
	4.3	D H Lawrence: Sons and Lovers		1,2,3,4,5
	4.4	Joseph Conrad: Heart of Darkness	5	1,2,3,4,5
<b>- Teacher Specific Content</b>				

	5.1	Theatre of the Absurd, symbolism, stream of consciousness, realism		
5	5.2	Malcolm Bradbury and James McFarlane: "The Name and Nature of Modernism" (Ch. 1 of Modernism: A Guide to European Literature 1890-1930)		


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform	
	<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks

### SUGGESTED READINGS

1. James Frazer: The Golden Bough
2. Frank Kermode: The Sense of an Ending: Studies in the Theory of Fiction
3. Malcolm Bradbury and James McFarlane: Modernism 1890-1930
4. D. H. Lawrence: Selected Literary Criticism
5. G M Hopkins: The Wreck of the Deutschland
6. George Orwell: 1984
7. Louis MacNiece: Snow
8. Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies Vols.1-5 (Routledge)]

## **SEMESTER 8**

<b>8</b>	<b>Literary Theory</b>	
<b>8</b>	<b>Foundations of Research</b>	
<b>8</b>	<b>New Trends in Literature</b>	
<b>8</b>	<b>Modern World Literature in Translation</b>	
<b>8</b>	<b>Shakespearean Studies</b>	
<b>8</b>	<b>Project (UG Degree Honours)</b>	
<b>8</b>	<b>Project (UG Degree Honours with Research)</b>	

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	BA ENGLISH					
<b>Course Name</b>	<b>LITERARY THEORY</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	M24EN8DCC400					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	The course aims to: 1. provide insight into the key concepts and theories of literary criticism 2. familiarize the students with literary texts 3. give exposure to current development in this domain					
<b>Semester</b>	8					
<b>Course Details</b>	Learning Approach	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
<b>Pre-requisites, if Any</b>		45		30	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Analyse the historical, political and aesthetic dimensions of Literary Theories	An	2
2	Evaluate the relevance of changing concepts in theory	E	1,2
3	Understand the current trends in Literary Theory	U	2
4	Create a sense of literary appreciation and criticism	C	1

**\*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>Module 1</b>				
1	1.1	Key concepts in Structuralism, Post Structuralism, Deconstruction, Psychoanalytic Criticism, Reception Theory, New Criticism, Feminism, Marxism, Queer Theory, Spatial Theory, Trauma Theory, Ecocriticism, Post Theory	15	1,2
	1.2	Derrida: Structure, Sign and Play in the Discourse of Human Sciences		1,2
	1.3	M.H Abrams: The Deconstructive Angel		1,2
	1.4	Levi Strauss: The Structural Study of Myth		1,2
<b>Module 2</b>				
2	2.1	Roland Barthes: The Death of an Author	15	1,2,3
	2.2	Micheal Foucault: Who is an Author?		1,2,3
	2.3	Robert J.C.Young:Poems that Read Themselves		1,2,3
Practicum			10	
<b>Module 3</b>				
3	3.1	Roman Jakobson:What is Poetry?	15	1,2,3
	3.2	Stanley Fish: Is There a Text in the Class		1,2,3
	3.3	Victor Shklovsky: Art as Technique		1,2,3
Practicum			10	

<b>Module 4</b>				
4	4.1	Lionel Trilling: Freud and Literature	15	1,2,3,4
	4.2	Judith Butler: performativity, Precarity and Sexual Politics in Powers of Horror		1,2,3,4
	4.3	Bell Hooks: Postmodern Blackness		1,2,3,4
Practicum		Edward Said: Travelling Theory	10	1,2,3,4

<b>Teacher Specific Content</b>				
4	4.1	Key Concepts in Indian Aesthetics(Rasa, Dhvani, Vyanjana, Vakrokti, Aucitya, Tinai)		
	4.2	G.B Mohan Thampi:Rasa as Aesthetic Experience		
	4.3	S.Kuppuswami Sastri: Highways of Literary Criticism in Sanskrit		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Debate</li> <li>3. Seminars</li> </ol>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## Reference

David Lodge(ed): Twentieth Century Literary Criticism: A Reader.Longman

### SUGGESTED READINGS

Terry Eagleton. Literary Theory: An Introduction

Raymond Williams: Marxism and Literature

Peter Barry: Beginning Theory

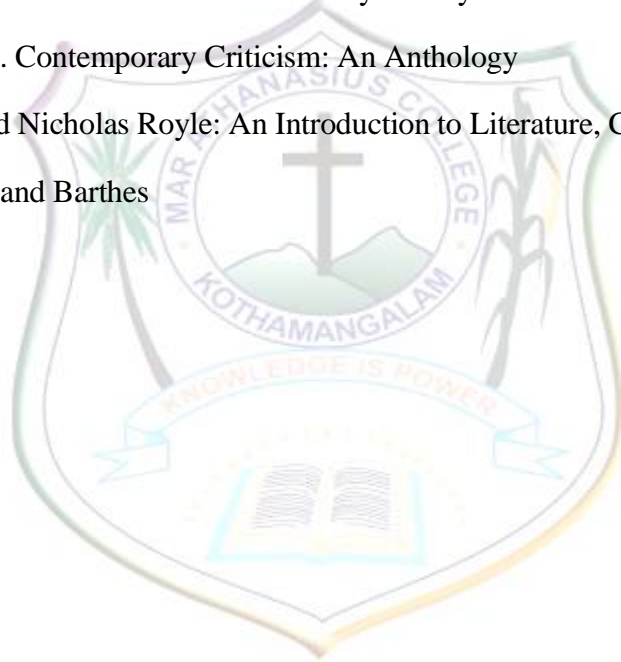
Sara Mills. Micheal Foucault


Gregory Castle. The Blackwell Guide to Literary Theory

V.S.Seturaman(ed). Contemporary Criticism: An Anthology

Andrew Bennet and Nicholas Royle: An Introduction to Literature, Criticism and Theory

Graham Allen: Roland Barthes



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>					
<b>Programme</b>	B.A ENGLISH					
<b>Course Name</b>	FOUNDATIONS OF RESEARCH					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	M24EN8DCC401					
<b>Course Level</b>	400					
<b>Course Summary</b>	The course "Foundations of Research" introduces students to key concepts and methodologies in academic research, covering topics such as research design, literature review, data collection, analysis, and ethical considerations. Through practical exercises and theoretical discussions, students develop critical thinking skills and the ability to conduct independent research projects within the field of English Language and Literature.					
<b>Semester</b>	8					
<b>Course Details</b>	Learning Approach	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
<b>Pre-requisites, if Any</b>		45		30		75

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	To understand the fundamental principles of research methodology and their application in the context of English literature studies.	U	1,3,6
2	To apply various research techniques and tools for collecting, analyzing, and interpreting data relevant to literary research inquiries.	AP	1,3,6
3	To create well-structured research proposals and scholarly papers adhering to academic conventions and standards.	C	1,3,6
4	To analyze existing research within the field of English literature critically, evaluating methodologies, findings, and implications for further study.	AN	1,3,6
<p><b><i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></b></p>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
		<b>Module 1: Introduction to Research in English Literature</b>		
1	1.1	Introducing terms in Research Methodology.	15	1
	1.2	Understanding the Research Process		1
	1.3	Literature Review and Conceptual Frameworks		1
	Practicum	Research Design and Methodology	10	1
		<b>Module 2: Research Process</b>		

2	2.1	Data Collection and Analysis Techniques-Selection of topic and materials.	15	2,3
	2.2	Qualitative Research Methods in Literary Studies-Quantitative Research Methods in Literary Studies-Mixed-Methods and Approaches in Literary Research.		2,3
	2.3	Conducting Research-Survey-Interview-Visual documentation-		2,3
	Practicum	Framing titles and chapters-Research Objectives-Review of Literature-Thesis Statement-Methodology-	10	2,3
<b>Module 3: Ethical Considerations in Literary Research</b>				
3	3.1	Ethical Principles in Academic Research.	15	3,4
	3.2	Handling of Sensitive Data and Confidentiality.		3,4
	3.3	Ensuring Research Integrity and Avoiding Plagiarism.		3,4
	Practicum	Utilizing Plagiarism Detection Tools and Best Practices for Citation.	10	3,4
<b>Module 4: Writing and Presenting Research in English Literature</b>				
4	4.1	Scholarly Writing: Structure, Style, and Citation-Taking Notes-Writing Drafts-Spelling and Punctuation.	15	3
	4.2	Documentation-Format of research-Citing Resources-Citing periodical and non-periodical Print publications-Citing Web sources-Forms of documentation-MLA AND APA style-Working Bibliography.		3
	4.3	Presenting Research Findings: Oral and Written Communication-Presentation in Viva and Conducting Discussions-		3


		Utilizing Feedback for Revision and Improvement.		
	4.4	Publishing and Disseminating Research in Academic Journals -Navigating the Peer Review Process.		3
		<b>Module 5-Special Topics in Literary Research (Teacher Specific Content)</b>		
5	5.1	Research Trends and Future directions in English Literature.		
	5.2	Comparative Literature and Cross cultural research.		
	5.3	Interdisciplinary approaches to Literary Research.		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>1.Lecture</b> <b>2.Assign Projects</b> <b>3.Practice</b> <b>4.Audio-visual presentation.</b>
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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## SUGGESTED READINGS

1. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. (8<sup>th</sup> edition) New Delhi: East West. 2009.
2. Griffin, Gabriele. Ed. *Research Methods in Literary Studies*. Jaipur: Rawat, 2007.
3. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. "The Craft of Research." University of Chicago Press, 2016.
4. Creswell, John W. "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches." Sage Publications, 2017.
5. Hart, Chris. "Doing a Literature Review: Releasing the Social Science Research Imagination." Sage Publications, 2018.
6. Leedy, Paul D., and Jeanne Ellis Ormrod. "Practical Research: Planning and Design." Pearson, 2019.
7. Mertler, Craig A., and Rachel Vannatta Reinhart. "Advanced and Multivariate Statistical Methods for Social Science Research." Sage Publications, 2017.
8. Pears, Richard, and Graham Shields. "Cite Them Right: The Essential Referencing Guide." Palgrave Macmillan, 2019.
9. Silverman, David. "Doing Qualitative Research: A Practical Handbook." Sage Publications, 2019.
10. Swales, John M., and Christine B. Feak. "Academic Writing for Graduate Students: Essential Tasks and Skills." University of Michigan Press, 2012.
11. Walliman, Nicholas. "Research Methods: The Basics." Routledge, 2017.
12. Webb, Eugene J., et al. "Revising and Editing for Translators." Routledge, 2018.

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b> <b>FYUGP SYLLABUS</b>							
<b>Programme</b>	BA ENGLISH							
<b>Course Name</b>	New Trends in Literature							
<b>Type of Course</b>	DCE							
<b>Course Code</b>	M24EN8DCE400							
<b>Course Level</b>	400							
<b>Course Summary</b>	This course invites students to delve into the latest literary landscapes. From narratives challenging the boundaries of humanity and technology to analyses of displacement, identity negotiation, and cultural hybridity, this course navigates through diverse themes such as ecological crises, memory studies, disability representation, and the cultural significance of food. Through critical analysis, creative expression, and theoretical engagement, students will gain profound insights into the multifaceted narratives shaping our understanding of the world today.							
<b>Semester</b>	8							
<b>Course Details</b>	Learning Approach			Credits		4	Total Hours	
<b>Course Details</b>	Learning Approach			Lecture	Tutorial	Practicum		Others
<b>Pre-requisites, if any</b>				45	0	30	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Remember the importance of memory in shaping personal and societal narratives, as well as the significance of remembering and preserving diverse experiences in literature.	R	2
2	Students will comprehend the key principles and theories of posthumanism/transhumanism in literature.	U	2
3	Analyze the portrayal of migration experiences in literature, considering themes of displacement, identity, and belonging	An	1
4	Apply food studies perspectives to analyze and interpret literary texts, exploring the relationship between food,	A	1,6

	culture, and society.		
5	Evaluate how climate fiction (Cli-Fi) engages with environmental issues and prompts ecological awareness.	E	1,6
<b>*Remember (R), 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>Module 1 Posthumanism/Transhumanism</b>				
1	1.1 (Theory)	Badmington, Neil. "Theorizing Posthumanism", <i>Cultural Critique</i> . University of Minnesota Press, 2013.  "Introduction" in <i>The Transhumanist Reader</i> by Max More and Natasha Vita	15	2
	1.2	<b>Poems</b> - "Forecast" & "More Scenery" from Five Poems by Amlanjyoti Goswami		2
	1.3	<i>Citizen Cyborg</i> (2004) by James Hughes		2
	1.4	<b>Novel</b> - Excerpts from <i>Machines Like Me</i> by Ian McEwan		2
	Practicum	<b>Practicum/Classroom Activity</b> Watch the film <i>Interstellar</i> (2014) by Christopher Nolan  Based on the film and other contents in module, students can discuss and create a research proposal	10	2
<b>Module 2 Migration Studies</b>				
2	2.1 (Theory)	Castles, S. (2000). International Migration at the Beginning of the Twenty-First Century: Global Trends and Issues. <i>International Social Science Journal</i> , 52(165), 269-281	3	1,2,3
	2.2	<b>Poems</b> – "Immigrant Blues" by Li-Young Lee	15	1,2,3



		“Home” by Warsen Shire		
	2.3	<b>Short Stories</b> – “Generational Differences” from <i>Afterparties</i> by Anthony Veasna So		1,2,3
	2.4	<b>Novel-</b> Excerpts from <i>Exit West</i> by Mohsin Hamid		1,2,3
	Practicum	<b>Practicum/Classroom Activity</b> Watch the TV Series –Life Isn't All Ha Ha Hee Hee - Meera Syal Based on the series and other contents in module, students can discuss and create a research proposal	10	1,2,3
<b>Module 3 Climate Fiction (Cli-Fi) and Environmental Humanities</b>				
3	3.1 (Theory)	Trexler A, Johns-Putra A. “Climate change in literature and literary criticism.” WIREs Clim Change 2011,2:185–200.	15	5
	3.2	<b>Poems-</b> “Polar Bear” by William J Smith “Water Wars” by Ruth Padel		5
	3.3	<b>Short Story</b> – “Contamination Generation” from <i>Some Possible Solutions</i> by Helen Phillips		5
	3.4	<b>Novel-</b> Excerpts from <i>Parable of the Sower</i> by Octavia Butler		5
	Practicum	<b>Practicum/Classroom Activity</b> Watch the film Before the Flood (2016) by Leonardo DiCaprio Based on the film and other contents in module, students can discuss and create a research proposal	5	5
<b>Module 4 Disability Studies/Memory Studies</b>				
4	4.1 (Theory)	<i>An Introduction to Disability Studies</i> by David Johnstone. <i>Memory in a Global Age- Discourses, Practices and Trajectories</i> by Aleida Assmann and Sebastian Conrad	15	1,3
	4.2	<b>Poems</b> – “It’s for Life” by Barbara Crooker “Skeleton of Winter” by Joy Harjo		1,3

	4.3	Excerpts from Malini Chib's autobiography titled, <i>One Little Finger</i> (2011)		1,3
	4.4	<b>Novel</b> - Excerpts from <i>Good Kings Bad King</i> by Susan Nussbaum		1,3
	Practicum	<b>Practicum/Classroom Activity</b> Watch the film Walk. Ride. Rodeo. (2019) starring Amberley Snyder Based on the film and other contents in module, students can discuss and create a research proposal	5	1,3
<b>Module 5 Teacher Specific content</b>				
<b>Food and Culture in Literature</b>				
5	5.1 (Theory)	“The foods we read and the words we eat :four approaches to the language of food in fiction and nonfiction.” In JWEL by Sara Dunne  “Introduction: Food in Multi-Ethnic Literatures.” By Gardaphé, Fred	3	
	5.2	<b>Poems</b> – “On a Diet” by William Matthews “The Great Indian Kitchen” by Hiba Ashraf	3	
	5.3	<b>Short Story</b> – Tea by Saki	3	
	5.4	<b>Novel</b> - Excerpts from <i>The Abundance</i> by Amit Majmudar	3	
		<b>Practicum/Classroom Activity</b> Watch the film Salt n Pepper (Malayalam) starring Lal, Swetha Based on the film and other contents in module, students can discuss and create a research proposal		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ol style="list-style-type: none"> <li>4. Group discussion</li> <li>5. Debate</li> <li>6. Seminars</li> </ol>
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<p><b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar</p>	<p><b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks</p>
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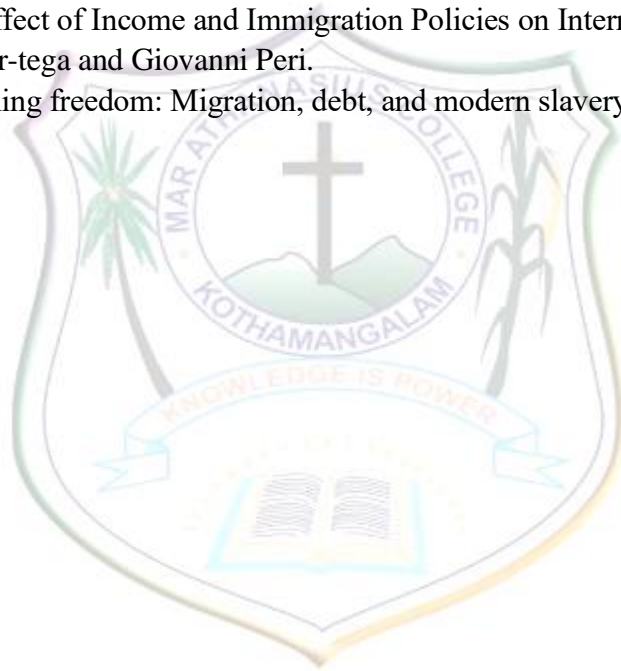
**References:**


1. The Anthropocene Magazine
2. Environmental Humanities - Duke University
3. *Disability Studies* by Dan Goodley
4. *Disability Studies in Education* by Susan L. Gabel.
5. *Disability Studies* by Colin Cameron.
6. *Memory* (Routledge, 2008) by Anne Whitehead
7. *Memory in a Global Age- Discourses, Practices and Trajectories* (Palgrave Macmillan UK, 2010) edited by Aleida Assmann and Sebastian Conrad
8. *Memory in Culture* (Palgrave Macmillan, 2016) by Catherine Malabou and Astrid Erll
9. *Memory Unbound Tracing the Dynamics of Memory Studies* (Berghahn Books, 2017) by Stef Craps and Pieter Vermeulen
10. *Routledge International Handbook of Migration Studies* (Routledge, 2020) edited by Steph-anie J. Nawyn and Steven J. Gold
11. *An Introduction to International Migration Studies: European Perspectives* (Amsterdam Uni-versity Press, 2014) edited by Marco Martiniello and Jan Rat
12. “The foods we read and the words we eat :four approaches to the language of food in fiction and nonfiction.” In JWEL by Sara Dunne
13. “Introduction: Food in Multi-Ethnic Literatures.” By Gardaphé, Fred

**SUGGESTED READINGS:**

1. *Flight Behaviour* by Barbara Kingsolver
2. *Anchor Point* by Alice Robinson
3. *We Are Unprepared* by Meg Little Reilly
4. *Polar City Red* by Jim Laughter
5. *Please Don't Paint Our Planet Pink!* by Gregg Kleiner and Laurel Thompson
6. Asch, Adrienne. “Recognizing Death while Affirming Life: Can End of Life Reform Up-hold a Disabled Person’s Interest in Continued Life?” The Hastings CenterReport (2005).
7. Baynton, Douglas. “Slaves, Immigrants, and Suffragists: The Uses of Disability in Citizen-ship Debates.” PMLA (2005).
8. *Blind Rage: An Open Letter to Hellen Keller*: Kleege Georgina

9. Brueggemann, Brenda Jo, et al., “What Her Body Taught (Or, Teaching about and with a Disability): A Conversation.” *Feminist Studies*, vol.31, no.1, 2005, pp. 13-33  
doi: <https://doi.org/10.2307/20459005>
10. Davis, Lennard. “Crips Strike Back: The Rise of Disability Studies.” *American Literary History* (1999)
11. Disability research in India by H. Chandrasekhar, C. Naveen Kumar and P. Kasthuri.
12. Disability: Knowledge and identity – Simi Linton.
13. Assmann, Jan. Czaplicka John. “Collective Memory and Cultural Identity”. *New German Critique*, 1995
14. Freeman, Lindsey A. Nienass Benjamin. Melamed, Laliv . “Screen Memory” *International Journal of Politics, Culture, and Society*, 2013
15. Nora, Pierre. “Between Memory and History: Les Lieux de ”Representations, 1989.
16. “The Effect of Income and Immigration Policies on International Migration” by Francesc Or-tega and Giovanni Peri.
17. “Troubling freedom: Migration, debt, and modern slavery” by Julia O’Connell Davidson.



	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>  <b>FYUGP SYLLABUS</b>
<b>Programme</b>	BA ENGLISH
<b>Course Name</b>	<b>MODERN WORLD LITERATURE IN TRANSLATION</b>
<b>Type of Course</b>	DCE

<b>Course Code</b>	<b>M24EN8DCE401</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	The course aims to: <ol style="list-style-type: none"> <li>1. Acquaint students with literature from across the globe.</li> <li>2. Create appreciation for literary masterpieces written in different languages.</li> <li>3. Make students aware of the socio-political concerns around the globe as expressed in literary writings from the world over.</li> </ol>					
<b>Semester</b>	8					
<b>Course Details</b>	Learning Approach	Credits			4	Total Hours
<b>Course Details Pre-requisites, if Any</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	
		45	1	30	0	75

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Gain an understanding of human experiences from different parts of the world.	U	2
2	Analyse how literatures across the globe defy genres, regionalities and canonical assumptions.	An	1,4
3	Evaluate how world literature emerges as a platform where poetics and politics fuse.	E	6
4	Appreciate the rich body of seminal classics from the world over.	Ap	1,4

**\*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>Module 1 Poetry</b>				
1	1.1	Dante: Inferno (Canto I)	15	1,4
	1.2	Anna Akhmatova: Lot's Wife		1,4
	1.3	Wislaw Szymborska: Tortures		1,4
	Practicum	Pablo Neruda: Tonight I Can Write the Saddest Lines		1,4
		Leopold Senghor: Black Woman		1,4
<b>Module 2 Drama</b>				
2	2.1	Henrik Ibsen: A Doll's House	20	2,4
	Practicum	Anton Chekhov- The Proposal		
<b>Module 3 Short Stories</b>				
3	3.1	Anton Chekhov: The Man in a Case	20	1,3,4
	3.2	Guy de Maupassant: The Necklace		1,3,4
	3.3	Jorge Luis Borges: The Garden of Forking Paths		1,3,4
	Practicum	Ryunosuke Akutagawa: In a Grove		1,3,4
		O.V. Vijayan: After the Hanging		1,3,4
<b>Module 4</b>				
4	4.1	Gabriel Garcia Marquez: One Hundred Years of Solitude	20	1,3,4
	Practicum	If on a winters night a traveller- Italo Calvino		
5	5.1	Kalidasa: Megha Duta or the Cloud Messenger		

## Teacher Specific Content


<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>	
	<ol style="list-style-type: none"> <li>4. Group discussion</li> <li>5. Debates</li> <li>6. Seminars</li> </ol>	
A. Continuous Comprehensive Assessment (CCA) Theory Total = 30 marks Quiz, Test Papers, seminar	B. End Semester Examination Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks	

### References

*Reading World Literature: Theory, History, Practice*- edited by Sarah Lawall  
*World Literature Reader*- edited by Theo D'haen, Cesar Dominguez, Mads Rosendahl Thomsen

### SUGGESTED READING

Dante Alighieri- *The Inferno*, translated by Robert Hollander  
*A History of Western Literature* - J.M Cohen  
*Reading World Literature: Theory, History, Practice*- edited by Sarah Lawall  
*World Literature Reader*- edited by Theo D'haen, Cesar Dominguez, Mads Rosendahl Thomse

	<b>Mar Athanasius College (Autonomous), Kothamangalam</b>					
<b>FYUGP SYLLABUS</b>						
<b>Programme</b>	English Language and Literature					
<b>Course Name</b>	Shakespearean Studies					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>M24EN8DCE402</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	To develop critical understanding of Shakespearean plays					
<b>Semester</b>	8					
<b>Course Details</b>	Learning Approach	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach Introductory knowledge on	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if Any</b>		45	0	30	0	75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PSO No
1	Evaluate the affordances and limitations of different critical approaches to Shakespeare.	E	1,2
2	Remember the social, cultural and political events as represented in the works of Shakespeare	R	1,2 ,4
3	Critically analyze the works of Shakespeare	An	1,2
4	Apply various techniques that Shakespeare used in constructing texts	A	1,2
5	Develop an aesthetic appreciation for Shakespeare	Ap	1

**\*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</b> <b>The Idea of Shakespeare</b>	1.1	Classical Drama –Seneca’s tragedies – Mystery and Morality Plays – The Elizabethan and Jacobean Age – The University Wits – The Elizabethan Theatre – Life of Shakespeare – Shakespeare’s women – Shakespeare’s soliloquies – Shakespearean Critics – Charles Lamb, A C Bradley, Wilson Knight, William Empon, Terry Eagleton, Jonathan Dollimore	15	2
	1.2	A&E’s <i>Biography of Shakespeare: A Life of Drama</i>		2
	Practicum	Samuel Johnson: <i>Preface to Shakespeare</i> – Excerpts - Shakespeare as a Dramatist		2
<b>2</b> <b>Histories and Comedies</b>	2.1	Shakespeare’s Histories - Historical Sources- Common Features- Form and content - Reflection of the English social class	20	1,2,3
	2.2	Shakespeare: <i>Henry IV Part 1</i>		1,2,3
	Practicum	Shakespeare’s background and traditions of Comedy - Comedy through language- Themes- Complex plots-Mistaken Identities- Fools and Clowns- Use of songs- Dramatic devices Shakespeare: <i>Twelfth Night</i>		1,2,3
				1,2,3
<b>3</b> <b>Tragedies</b>	3.1	Shakespeare’s tragedies - features - innovations	20	1,2,3
	3.2	A.C. Bradley (extract) From <i>Shakespearean Tragedy</i> Chapters		1,2,3
	Practicum	Shakespeare: <i>Hamlet</i>		1,2,3
<b>4</b> <b>Shakespeare Adaptations and Appropriations</b>	4.1	Howard Jacobson: <i>Shylock is My Name.</i>	20	3,4,5
	4.2	Akira Kurosawa: <i>The Bad Sleep Well</i>		3,4,5
	4.3	Vishal Bhardwaj: <i>Maqbool.</i>		3,4,5
	Practicum	Oscar Wilde: <i>Portrait of Mr. W.H</i>		3,4,5
		Robert Browning: “Caliban upon Setebos”		3,4,5

<b>Teacher Specific content</b>  <b>Cultural Readings of Shakespeare</b>	5.1	Modern approaches - mythical, archetypal, feminist, post-colonial, New Historicist		
	5.2	Ania Loomba: "Shakespeare and Cultural Difference".		
	5.3	Jonathan Dollimore: "Introduction: Shakespeare, Cultural Materialism and the New Historicism".		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform
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<b>A. Continuous Comprehensive Assessment (CCA)</b> Theory Total = 30 marks Quiz, Test Papers, seminar	<b>B. End Semester Examination</b> Theory Total = 70 marks, Duration 2 hrs Part A (Short answer) – 10 out of 12 x 2 = 20 marks Part B (Short essay) – 6 out of 9 x 5 = 30 marks Part C (Long essay) – 2 out of 4 x 10 = 20 marks
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### SUGGESTED READINGS

Bradley, A C. *Shakespearean Tragedy*. Fourth Edition, Palgrave, Macmillian, January 2007

Clapp, Larry Ed. *A Complete Critical Analysis of Shakespearean Plays with a Reference to Elizabethan Theatre*. New Delhi: Dominant Publishers and Distributors, 2007

Dollimore, Jonathan and Alan Sinfield. Ed. *Political Shakespeare: Essays in Cultural Materialism*. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Houghton, Mifflin *The Riverside Shakespeare*, 2<sup>nd</sup> ed., 1996.

Loomba, Ania. "Shakespeare and Cultural Difference". In *Alternative Shakespeares*. Vol II. Ed. Terrence Hawks. NY: Routledge, 2003.