

**MAHARAJA'S COLLEGE, ERNAKULAM**  
**(Govt. Autonomous -Affiliated to MG University, Kottayam)**

**UNDERGRADUATE PROGRAMMES (HONOURS)**  
**SYLLABUS**

**MCE-UGP (Honours)**

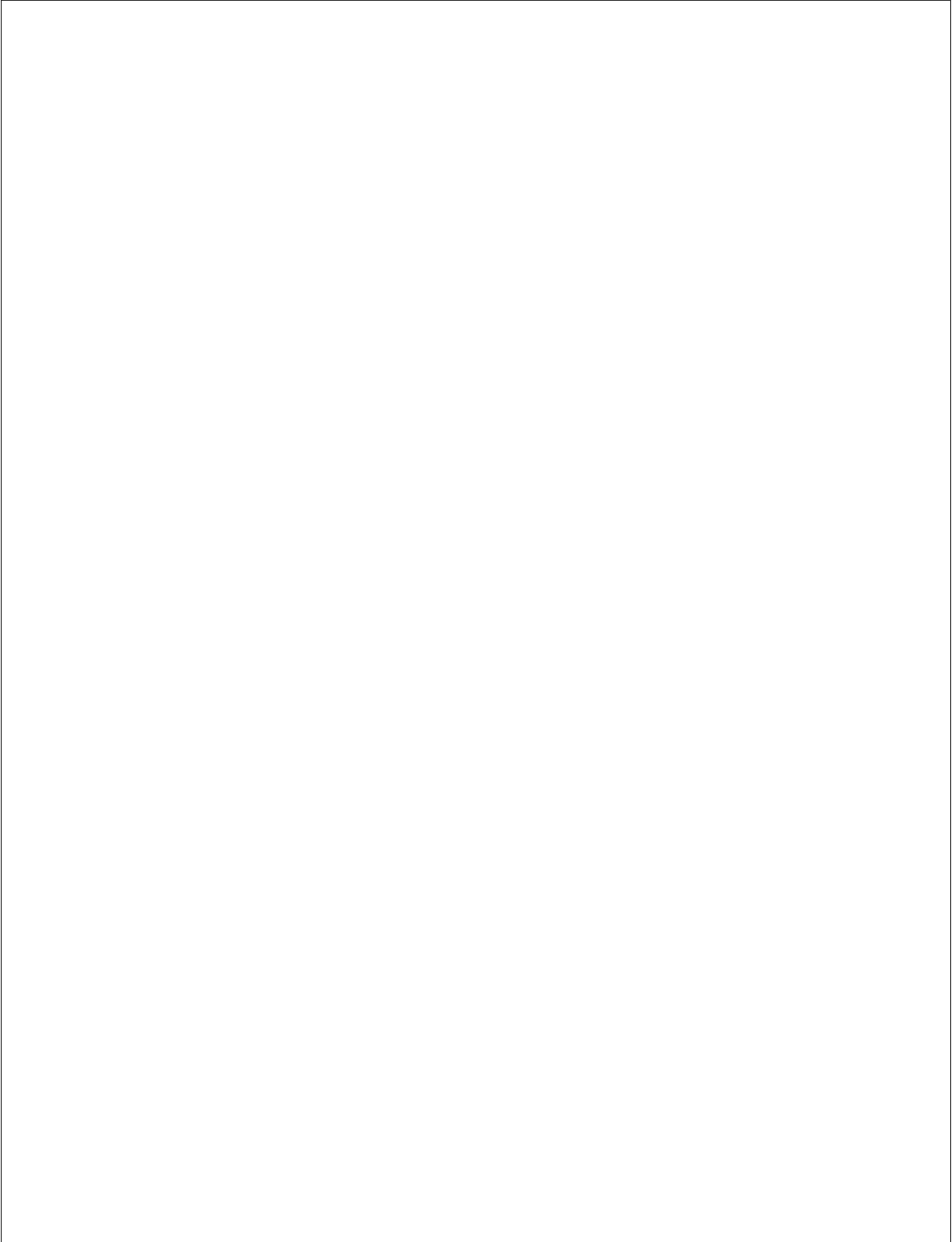
**(2024 Admission onwards)**

**Faculty : Language and Literature**

**BoS:English**

**Programme:B.A. English**

Maharaja's College,  
Ernakulam  
(Govt.Autonomous)  
Park Avenue Road, Marine Drive  
Ernakulam 682011, Kerala, India



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## Preface

It is my honour and privilege to present the syllabus and curriculum of B.A. Honours Programme in English, effective from the year 2024, designed by the Research & Post Graduate Department of English, Maharaja's College (Govt. Autonomous), Ernakulam. The curriculum is designed to understand and further the boundaries of knowledge of both English language and literature, with the aim of fostering critical analysis, thereby achieving academic finesse and practical proficiency.

The objective of the four-year undergraduate programme is to enable the learner, to embark on a journey that explores the depth and diversity of English language and literature, spanning different periods, genres and cultural contexts. The curriculum is structured to offer a balanced blend of theoretical insights, analytical skills and practical applications, in order to equip students with the necessary tools to engage critically with literary texts, develop effective communication skills, and cultivate a deeper appreciation of the nuances of language and literature. The faculty members of the Department of English at Maharaja's College, with their expertise and dedication, are committed to fostering an academic environment congenial to inquiry, creativity and intellectual growth.

We are deeply indebted to the invaluable guidance and support provided by the Academic Council of Maharaja's College and Mahatma Gandhi University, Kottayam in this journey. On behalf of the UG Board of Studies, I extend my sincere gratitude to all the faculty members of the department and the subject experts for their untiring efforts, support and timely assistance in bringing the syllabus out on time. I wish the students pursuing the Four-Year Undergraduate Programme the best and hope that this academic journey will turn out to be an enriching one.

Dr Rekha Karim  
Chairperson  
Board of Studies  
Post Graduate Department of English & Research Centre,  
Maharaja's College, Ernakulam

## Curriculum Committee

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

SL. NO	NAME	POSITION
01	Dr Rekha Karim Associate Professor and Head, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	<b>Chairperson</b>
02	Dr Sameera Rajan Associate Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
03	Dr Priya Jose K. Associate Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
04	Dr T. V. Suja Associate Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
05	Minu Fathima Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
06	Dr P. K. Sreekumar, Associate Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
07	Dr Manjusha K.G. Associate Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
08	Dr Sabitha S. Babu, Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member

09	Dr Manchusha Madhusoodhanan,  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
10	Bijesh V. Jose,  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
11	Dr Smitha M.  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
12	Dr Deepthi T. Divakaran,  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
13	Anoopa C. R.  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
14	Dr Limna M.  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
15	Dr Reem Shamsudheen  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
16	Simi Thomas  Assistant Professor, Post Graduate Department of English & Research Centre, Maharaja's College, Ernakulam	Member
17	Prof. Dr C. M. Manojkumar,  Professor, SSUS KALADY	Subject Expert
18	Dr Dennis Joseph Anatty Olakkengil Associate Professor, Sri C Achuthamenon Govt College Thrissur	Subject Expert

19	Dr Sherin B.S. Associate Professor, Dept of Comparative Literature, EFLU Hyderabad	Expert nominated by the Hon.Vice Chancellor
20	B. Ajithkumar Film Director and Writer	Expert from the industry
21	Dr Ayesha Swapna Associate Professor of English, Farook College Kozhikode	Alumna

**Curricular Structure of the MRC – UG (Honours) Programme**  
**3 Year UG Degree – 6 Semesters**

No.	Course Type	No. of Courses	Total Credits
1	Foundation: Ability Enhancement  Courses (AEC)	4	12
2	Foundation : Multi – disciplinary  Courses (MDC)	3	9
3	Foundation: Skill Enhancement  Courses (SEC)	3	9
4	Foundation: Value Addition  Courses (VAC)	3	9
5	Discipline Specific Courses: Major  (DSC A/DSE)	17	68
6	Discipline Specific Courses:  Minor (DSC B & C)	6	24
7	Internship		2
	Total	36	133



### 4 Year UG Degree (Honours) – 8 semesters

### 4 Year UG Degree (Honours with Research) – 8 Semesters

No.	Course Type	No. of Courses	Total Credits
1	Foundation: Ability Enhancement Courses (AEC)	4	12
2	Foundation : Multi – disciplinary Courses (MDC)	3	9
3	Foundation: Skill Enhancement Courses (SEC)	3	9
4	Foundation: Value Addition Courses (VAC)	3	9
5	Discipline Specific Courses: Major (DSC A/DSE)	17	68
6	Discipline Specific Courses: Minor (DSC B & C)	6	24
7	Discipline Capstone Courses : Major (DCC/DCE)	8	32
8	Research Project		12/8
9	Internship		2
	Total	44	177

## Programme Outcomes (POs)

PO1	Critical Thinking and Analytical Reasoning
PO2	Scientific Reasoning and Problem Solving
PO3	Multidisciplinary/Interdisciplinary/Trans disciplinary Approach
PO4	Communication Skills
PO5	Leadership Skills
PO6	Social Consciousness and Responsibility
PO7	Equity, Inclusiveness and Sustainability
PO8	Moral and Ethical Reasoning
PO9	Networking and Collaborating
PO10	Lifelong Learning

## Evaluation Scheme

Components	Marks (4 Credit)	Marks (3 Credit)
Continuous Internal Assessment (CIA)	30	25
End Semester Examination	70	50
Total	100	75

# 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	
<b>MCE1DSCENG100</b>	Literary Genres: Poetry, Fiction and Folktales	DSC A  Major/ Minor	4	5	3	0	2	
<b>MCE1DSCENG101</b>	Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literature	DSC B  Minor	4	5	3	0	2	
<b>MCE1DSCENG102</b>	Malayalam Literature in English Translation  (Translation Studies in English)	DSC C  Minor	4	5	3	0	2	
<b>MCE1DSCENG103</b>	Mechanics of Writing-I	DSC C  Minor	4	5	3	0	2	
<b>MCE1DSCENG104</b>	From Cartoons to Memes: Reflecting Social Psyche	DSC C  Minor	4	5	3	0	2	
<b>MCE1DSCENG105</b>	“Why Did Kattappa Kill Baahubali?”: Thinking Through Literature and Cinema	DSC C  Minor	4	5	3	0	2	

<b>MCE1DSCENG106</b>	Effective Reading I	DSC B Minor	4	5	3	0	2	
<b>MCE1MDCENG100</b>	Narratives of Humour	MDC	3	3	2	0	1	
<b>MCE1AECENG100</b>	English for Arts and Humanities Part I	AEC	3	3	3	0	0	
<b>MCE1AECENG101</b>	English for Sciences Part I	AEC	3	3	3	0	0	
<b>MCE1AECENG102</b>	English for Commerce Part I	AEC	3	3	3	0	0	

### Semester 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution			
					/week			
					L	T	P	O
<b>MCE2DSCENG100</b>	Literary Genres: Prose, Drama and Film	DSCA Major/Minor	4	5	3	0	2	
<b>MCE2DSCENG101</b>	From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature	DSC B Minor	4	5	3	0	2	
<b>MCE2DSCENG102</b>	Indian Literatures in English Translation	DSC C Minor	4	5	3	0	2	

<b>MCE2DSCENG103</b>	Mechanics of Writing-II	DSC C Minor	4	5	3	0	2	
<b>MCE2DSCENG104</b>	Introduction to Health Humanities	DSC C Minor	4	5	3	0	2	
<b>MCE2DSCENG105</b>	Effective Reading II	DSC B Minor	4	5	3	0	2	
<b>MCE2MDCENG100</b>	Narratives of Love and Friendship	MDC	3	3	2	0	1	
<b>MCE2AECENG100</b>	English for Arts and Humanities Part II	AEC	3	3	3	0	0	
<b>MCE2AECENG101</b>	English for Science Part II	AEC	3	3	3	0	0	
<b>MCE2AECENG102</b>	English for Commerce Part II	AEC	3	3	3	0	0	

### Semester 3

Course Code	Title of the Course	Type of the Course  DSC, MDC, SEC etc.	Credit	Hour s/w eek	Hour Distribution /week			
					L	T	P	O
<b>MCE3DSCENG200</b>	An Introduction to Phonetics	DSC A Major	4	4	4	0	0	

<b>MCE3DSCENG201</b>	Appreciating Poetry	DSC A Major	4	5	3	0	2	
<b>MCE3DSEENG200</b>	Introduction to Film Studies	DSE Electives	4	5	3	0	2	
<b>MCE3DSEENG201</b>	Reading Culture: Food, Travel and Music	Choose any one	4	5	3	0	2	
<b>MCE3DSEENG202</b>	Introduction to Media Studies		4	5	3	0	2	
<b>MCE3DSCENG202</b>	World Literatures in English Translation (Translation Studies in English)	DSC C Minor	4	5	3	0	2	
<b>MCE3DSCENG203</b>	Victorian Vistas and Imperial Imaginings: Makers of English Literature	DSC B Minor	4	5	3	0	2	
<b>MCE3DSCENG204</b>	Detective Fiction	DSC B Minor	4	5	3	0	2	
<b>MCE3MDCENG200</b>	Literature and Kerala Renaissance	MDC	3	3	3	0	0	
<b>MCE3VACENG200</b>	Literature and Gender	VAC	3	3	3	0	0	

#### Semester 4

		Type of the Course			Hour Distribution /week
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Course Code	Title of the Course	DSC, MDC, SEC etc.	Credit	Hours/ week	L	T	P	O
<b>MCE4DSCENG200</b>	Indian Writing in English	DSC A Major	4	4	4	0	0	
<b>MCE4DSCENG201</b>	Reading Prose and Fiction	DSC A Major	4	5	3	0	2	
<b>MCE4DSEENG200</b>	Reading Malayalam Cinema	DSE <b>Electives</b>	4	5	3	0	2	
<b>MCE4DSEENG201</b>	Reading Culture: Comics, Cartoons and Fairy Tales.	Choose any one	4	5	3	0	2	
<b>MCE4DSEENG202</b>	Dynamics of Radio Jockeying, Anchoring and Interviewing		4	5	3	0	2	
<b>MCE4DSEENG203</b>	Literary Food Studies		4	5	3	0	2	
<b>MCE4DSCENG202</b>	Ableism, Body and Praxis	DSC C Minor	4	5	3	0	2	
<b>MCE4DSCENG203</b>	War Narratives	DSC B Minor	4	5	3	0	2	
<b>MCE4DSCENG204</b>	Moods of Modernism and Poetics of the Postmodern: Makers of English Literature	DSC B Minor	4	5	3	0	2	

<b>MCE4DSCENG205</b>	Translation for the Media (Translation Studies in English)	DSC C Minor	4	5	3	0	2	
<b>MCE4SECENG200</b>	English for Professional Purposes	SEC	3	3	3	0	0	
<b>MCE4VACENG200</b>	Literature and Environment	VAC	3	3	3	0	0	
<b>MCE4INTENG200</b>	<b>Internship</b>		2					

### Semester 5

Course Code	Title of the Course	Type of the Course  DSC, MDC, SEC etc.	Credit	Hours /week	Hour Distribution /week			
					L	T	P	O
<b>MCE5DSCENG300</b>	American Literature	DSC A Major	4	5	3	0	2	
<b>MCE5DSCENG301</b>	An Introduction to Literary Criticism	DSC A Major	4	4	4	0	0	
<b>MCE5DSCENG302</b>	Reading Shakespeare	DSC A Major	4	4	4	0	0	
<b>MCE5DSEENG300</b>	Film Adaptation	DSE	4	4	4	0	0	



<b>MCE5DSEENG301</b>	Postcolonial Literatures	<b>Electives</b>	4	4	4	0	0	
<b>MCE5DSEENG302</b>	Literature and Ecology		4	4	4	0	0	
<b>MCE5DSEENG303</b>	Reading Culture: Literature and Fine Arts	<b>DSE Electives</b>	4	4	4	0	0	
<b>MCE5DSEENG304</b>	Literature from the Margins		4	4	4	0	0	
<b>MCE5DSEENG305</b>	Linguistics		4	4	4	0	0	
<b>MCE5DSEENG306</b>	Writing for the Media	<b>DSE Electives</b>	4	4	4	0	0	
<b>MCE5DSEENG307</b>	Partition Literature		4	4	4	0	0	
<b>MCE5DSEENG308</b>	African Literature	Choose any two from the three	4	4	4	0	0	
<b>MCE5SECENG300</b>	Critical Thinking and Academic Writing	<b>SEC</b>	3	4	3	0	1	

### Semester 6

		Type of the			Hour Distribution /week
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Course Code	Title of the Course	Course	Cr ed it	Hours /wee k	L	T	P	O
		DSC, MDC, SEC etc.						
<b>MCE6DSCENG300</b>	Exploring Gender	DSC A Major	4	4	4	0	0	
<b>MCE6DSEENG300</b>	The Art of Script Writing	<b>DSE Electives</b> Choose any one	4	5	3	0	2	
<b>MCE6DSEENG301</b>	Theatre Studies		4	5	3	0	2	
<b>MCE6DSEENG302</b>	Medical Humanities		4	5	3	0	2	
<b>MCE6DSEENG303</b>	English Language Teaching		4	5	3	0	2	
<b>MCE6DSEENG304</b>	Cultural Studies	<b>DSE Electives</b> Choose any one	4	4	4	0	0	
<b>MCE6DSEENG305</b>	Indigenous Literature		4	4	4	0	0	
<b>MCE6DSEENG306</b>	Critical Approaches to Literature		4	4	4	0	0	
<b>MCE6DSEENG307</b>	Reporting and Editing for the Media	<b>DSE Electives</b> Choose any one	4	5	3	0	2	
<b>MCE6DSEENG308</b>	Reading Graphic Narratives		4	5	3	0	2	
<b>MCE6DSEENG309</b>	Subaltern Voices		4	5	3	0	2	
<b>MCE6SECENG300</b>	Creative Writing in English	SEC	3	4	3	0	1	
<b>MCE6VACENG300</b>	Literature and Human Rights	VAC	3	3	3	0	0	

### Semester 7


		Type of the			Hour Distribution /week
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Course Code	Title of the Course	Course  DSC, MDC,SE C,DCC etc.	Credit	Hour/ week	L	T	P	O
<b>MCE7DCCENG400</b>	Critical Disability Studies	DCC	4	5	3	0	2	
<b>MCE7DCCENG401</b>	Memory and Trauma Studies	DCC	4	4	4	0	0	
<b>MCE7DCCENG402</b>	Posthuman Studies	DCC	4	4	4	0	0	
<b>MCE7DCEENG400</b>	British Literature till the Romantic Period	DCE	4	4	4	0	0	
<b>MCE7DCEENG401</b>	Nineteenth Century Literature	DCE	4	4	4	0	0	
<b>MCE7DCEENG402</b>	Modernism and After	DCE	4	4	4	0	0	

### Semester 8

Course Code	Title of the Course	Type of the Course  DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
<b>MCE8DCCENG400</b>	Literary Theory	DCC	4	5	3	0	2	
<b>MCE8DCCENG401</b>	Foundations of Research	DCC	4	5	3	0	2	
<b>MCE8DCEENG400</b>	New Trends in Literature	DCE	4	5	3	0	2	
<b>MCE8DCEENG401</b>	Shakespearean Echoes Transforming Words to Worlds	DCE	4	5	3	0	2	
<b>MCE8DCEENG402</b>	Life Narratives	DCE	4	5	3	0	2	
<b>MCE8PRJENG400</b>	Project	PRJ	12					

# **Semester I**

		<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>				
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	Literary Genres: Poetry, Fiction and Folk Tales					
<b>Type of Course</b>	<b>DSC A Major &amp; Minor</b>					
<b>Course Code</b>	MCE1DSCENG100					
<b>Course Level</b>	100- 199					
<b>Course Summary</b>	The course offers an in-depth study of the major genres of poetry and fiction in English literature. Students will engage with a range of texts to analyze their formal structures and thematic content, with particular emphasis on the transformative power of language in the creation of literary expression.					
<b>Semester</b>	ONE	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>75</b>
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					
<b>CO No.</b>	<b>Expected Course Outcome</b>			<b>Learning Domains *</b>	<b>PO No</b>	
<i>Upon the completion of the course, student will be able to</i>						
1	Identify different poetic and narrative devices			R	1, 4	
2	Understand the literary concepts like theme, character and setting			U	7	
3	Understand various Indian and world Oral Cultures			U	7	
4	Illustrate students with the nature and characteristics of literature			U	10	
5	Understand two key genres of literature viz. poetry and fiction.			U	2	
6	Understand the sociocultural context of the prescribed texts			U	1,6	
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)						

## COURSE CONTENT

Module	Units	Course description	Hrs	Co. No
1	1.1	Song 35 (Gitanjali): Rabindranath Tagore	2	1,2,6
	1.2	Louise Gluck: The Red Poppy	2	1,2,6
	1.3	Fady Joudah : Mimesis	2	1,2
	1.4	John Lennon: Imagine	2	1,2
	1.5	Aleena Akashamittayi: My English	2	1,2,6
	1.6 Practicum	Mario Klarer: Chapter 2, An Introduction to Literary Studies- Major Genres in LiteraryStudies, Section on Poetry, Pages (27-56).Third Edition, Routledge, 2011).  (Students are to attempt a review of any one of the poems prescribed.)	5	1,2,6
2	2.1	William Shakespeare: Sonnet 29	2	1
	2.2	Edgar Allan Poe: Annabel Lee	2	1,2
	2.3	John Keats: To Autum	3	1,2
	2.4	Walter Scot: Lochinvar	3	1,2
	2.5 Practicum	B Prasad: A Background to the Study of English Literature, Section I Poetry, Chapter 1(Subjctive and Objective Poetry) Pg. 1-5, Chapter	5	1,2

		2(Poetical Types) Pages. 5-38, Chapter 3 (Stanza Forms) Pg. 39-47.  (Students are to attempt a review of any one of the poems prescribed with special emphasis on its structural features.)		
3	3.1	O. Henry: After Twenty Years	3	2,4,5,6
	3.2	Chinua Achebe: The Sacrificial Egg	4	2,4,5,6
	3.3	Guy de Maupassant: The Necklace	4	2,4,5,6
	3.4	Oscal Wilde: Happy Prince	4	2,4,5,6
	3.5 Practicum	Mario Klarer: An Introduction to Literary Studies. Chapter 2, Major genres in literary studies, Section 1,Fiction Pages. (9 to 36)Third Edition, Routledge, 2011).  (Students are expected to attempt a review of a story of their own choice)	5	2,4,5,6
4	4.1	A.K.Ramanujan: A Story and a Song (From <i>A Flowering Tree and Other Oral Tales from India</i> )	3	2,3,4,5
	4.2	A.K.Ramanujan: A Buffallo without Bones (From <i>A Flowering Tree and Other Oral Tales from India</i> )	3	2,3,4,5
	4.3	Italo Calvino: Dauntless Little John (From <i>Italian Folktales</i> )	2	2,3,4,5

	4.4	The Ape, Snake and the Lion ( <a href="https://www.worldoftales.com/African_folktales/African_Folktale_44.html#a">https://www.worldoftales.com/African_folktales/African_Folktale_44.html#a</a> )	2	2,3,4,5
	4.5 Practicum	Maria Tatar: "Why Fairy Tales Matter: The Performative and the Transformative."	5	2,3,4
5		Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10



	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>


## Reference

### Core texts

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

### Suggested readings

- 1) Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 1983
- 2) Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.

		<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>				
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literature					
<b>Type of Course</b>	<b>DSC B Minor</b>					
<b>Course Code</b>	MCE1DSCENG101					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	This course offers a comprehensive survey of British literature from the Old English period to the Renaissance, focusing on the interplay between literary expression and the social, cultural, and political forces that shaped it.					
<b>Semester</b>	ONE	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>75</b>
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					
<b>CO No.</b>	<b>Expected Course Outcome</b>				<b>Learning Domains *</b>	<b>PO No</b>
<i>Upon the completion of the course, student will be able to</i>						
1	Analyse the historical context and influences that shaped major literary periods in English literature.				U	1,3
2	Illustrate the characteristic features of the writings of the given age				U	1
3	Distinguish the salient stylistic features of the writers of various literary schools				E	1
4	Understand emerging trends in literature				An	1,3
5	Understand the interconnectedness of socio-political, cultural contexts and literary development				An	1,3, 6
<b>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>						

## COURSE CONTENT

Module	Units	Course description	Hrs	Co. No
1. England during the Anglo-Saxon period	1.1	Early inhabitants: The Iberians, the Celts, the Britons – the Roman Invasion	3	1,5
	1.2	The Anglo-Saxon Invasion - the Conversion of England to Christianity- The Anglo Saxon Heptarchy	3	1,5
	1.3	King Alfred and the rise of Wessex – the Danes in England	2	1,5
	1.4	The Norman Conquest	2	1,5
	1.5 Practicum	Old English Poetry –Charms and riddles- Beowulf – Caedmon – Cynewulf, the Venerable Bede – Anglo-Saxon prose-the Anglo- Saxon Chronicles- Aelfric’s Homilies	5	1,5
2. Anglo-Saxon literature	2.1	The Norman Kings- Domesday Book – the Rise of Feudalism.	3	1,5
	2.2	The Plantagenet kings- Henry II and Thomas Becket – Richard I and the Crusades- King John and the Magna Carta	4	1,5
	2.3	The birth of the universities of Oxford and Cambridge- the Guild system— the Black Death – the Peasants’ Revolt - John Wycliffe and the Lollards	4	1,5
	2.4	The Hundred Years’ War -the Wars of the Roses -the Evolution of the Parliament- William Caxton and the impact of the Printing Press	4	1,5
	2.5 Practicum	Characteristics of Medieval Literature-Romance and chivalry –Legends of King Arthur and the knights of the Round Table –Malory’s Morte D’Arthur-Ballads- Geoffrey Chaucer –Canterbury Tales –Chaucer’s contemporaries: William Langland, John Gower	5	2,3, 5
3. M	3.1	The Tudor Dynasty	3	1,5

	3.2	The flowering of the Renaissance – Renaissance Humanism	3	1,5
	3.3	The Oxford Reformers- the Reformation in England	4	1,5
	3.4 Practicum	The Italian influence– the Petrarchan sonnet- Wyatt and Surrey - <i>Tottel's Miscellany</i> - the Development of English drama: Miracle plays, Moralities and the Interludes -Bible Translations and the Book of Common Prayer	5	2,3, 4
4. Elizabethan England	4.1	The Age of Queen Elizabeth	3	1,5
	4.2	Maritime activities – the Spanish Armada – geographical explorations- Drake, Hawkins and Raleigh	4	1,5
	4.3	The English Trading Companies – the scientific temper	3	1,5
	4.4 Practicum	Elizabethan poetry- the sonnet, the pastoral and the epic- Sir Philip Sidney – Edmund Spenser – Elizabethan prose romances-Lyly and Euphuism- Sidney and Arcadia - Holinshed's Chronicle-Pre- Shakespearean drama - the University Wits - the Plays of Marlowe – William Shakespeare and his plays – histories, comedies and tragediesthe Globe theatre- Lord Chamberlain's Men-Shakespeare's narrative poems and Sonnets	5	2,3, 4
5	5.1	Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.
Assessment	<b>MODE OF ASSESSMENT</b>
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>

	Class test		
	Viva		
	Seminar		
	Total		
<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>
	Essay	300	1 out of 2
	Short essay	150	5 out of 8
	Short answer	50	5 out of 8
	Objective type	NA	10 out of 12
	MCQ	NA	10
	<b>Total</b>		<b>70</b>

## Reference

Albert, Edward. *A History of English Literature*. OUP, 2017

Morgan, Kenneth O. Ed. *The Oxford History of Britain*. OUP, 2010

Carter, Ronald. *The Routledge History of Literature in English*. Routledge, 2021

Chowdhury, Aditi, Rita Goswami. *A History of English Literature; Traversing the Centuries*, Orient Blackswan, 2014.

Churchill, Winston. *A History of the English Speaking Peoples (Vol 1 -12)*

Daiches, David. *A Critical History of English Literature*, Vol. I

Evans, Ifor. *A Short History of English Literature*, Penguin, 2015


Hudson, W. H. *An Outline History of English Literature*. Maple press, 2015

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2002.

*Suggested Readings*

Poplawski, Paul; Ed. English Literature in Context. New Delhi ; CUP., 2008

Trevelyan, G. M. Illustrated English Social History (Vol 1 – 6). Penguin, 1968.

		<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>				
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	Malayalam Literature in English Translation (Translation Studies in English)					
<b>Type of Course</b>	<b>DSC C Minor</b>					
<b>Course Code</b>	MCE1DSCENG102					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	The course immerses learners in the world of Malayalam literature, emphasizing both its aesthetic value and linguistic nuances. Through a combination of close readings, discussions, and translation workshops, learners will gain expertise in bridging the linguistic and cultural gap between Malayalam and English literary forms.					
<b>Semester</b>	ONE	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	Proficiency of Malayalam and English languages.					
<b>CO No.</b>	<b>Expected Course Outcome</b>			<b>Learning Domains *</b>	<b>PO No</b>	
<i>Upon the completion of the course, student will be able to</i>						
1	To identify the key principles of translation			U	2	
2	To differentiate the poetic and prose devices in the source language and target language			An	6	
3	To distinguish the narrative order in Malayalam and in English translation			An	4	
4	To explain the factors involved in the translation of a play			An	1	
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>						

## COURSE CONTENT

Module	Units	Course description	Hrs	Co. No
1. Key concepts in translation	1.1	E.V.Ramakrishnan : “Translation as Literary Criticism ; Text and Subtext in Literary Translation” In <i>Locating Indian Literature : Texts, Traditions, Translations</i> , pp 167-176, Orient Blackswan , 2011.	4	1
	1.2	J.C.Catford- “Translation :Definition and General Types” Chapter 2 of <i>A Linguistic Theory of Translation</i> , OUP, 1965, pp 20- 26.	4	1
	1.3 Practicum	Explain the following terms which are crucial in translation,: Source Language, Target Language, Different levels of translation-full vs partial translation, total vs. restricted translation,free/unbounded translation, literal/word for word translation, Problems involved in translation, Lack of Equivalence-Loss and Gain in Translation.	7	1
2. Poetry and short story in translation	2.1	K G Sankara Pillai: Goorkha	4	2
	2.2	S Joseph: My Sister’s Bible, tr. K.Satchidanandan	4	2
	2.3	Sarah Joseph: ‘The Moonlight Knows’, tr. J. Devika	7	2
	2.4 Practicum	Compare and Contrast the two translations of C.Ayyappan’s Story, “Prethabhashanam” done into English as “Spectral Speech” by V.C.Harris and	5	2



		as “Ghost-Speech” by Udayakumar		
3. Novel in translation	3.1	Vaikom Muhammed Basheer-‘Me Grandad ‘Ad An Elephant’, tr. R.E. Asher and Achamma Coilparampil Chandrasekharan	7	3
	3.2 Practicum	Here the students will be given practical exercises in translating from Malayalam to English.  1) Identity Card by S Joseph 2) Porul by P P Ramachandran 3) Karutha Chandran (short story) by M T Vasudevan Nair	8	3
4. Drama in translation	4.1	Sajitha Madathil–Matsyagandhi (trans.V.C. Harris)	5	4
5		Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction)  1. Lectures on principles of translation 2. Synoptic reading and analysis of source text and target text 3. Discussion on the lexical registers of Malayalam and English 4. Hands on translating some texts by students
Assessment	<b>MODE OF ASSESSMENT</b>
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>

	Class test			
	Project (translation)			
	Total			
<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>				
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10
	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>

## References

Ayyappan,C., and V.C.Harris –“Spectral Speech”*Indian Literature*, Jan-Feb, 1998,Vol.41.1(183),(1998) : 43-47J.C.Catford.: *A Linguistic Theory of Translation* , OUP, 1965

P.P .Raveendran & G.S.Jayasree Ed. *The Oxford India Anthology of Modern Malayalam Literature.*, OUP,

Ayyappan. C. “Ghost-speech” Trans.Udayakumar.V, *No Alphabet in Sight: New Dalit Writings from South India* Ed. K.Satyanarayana& Susie Tharu. Penguin India, 2011

Sarah Joseph. “The Moonlight Knows”.Trans. J. Devika. *Masculine of Virgin :Storiesby Sarah Joseph* (Ed.) Mini Krishnan,OUP, 2012.

E.V. Ramakrishnan. *Locating Indian Literature : Texts, Traditions, Translations*, pp167-176

. Orient Blackswan , 2011

Pillai, Meena.T. *Translating Kerala: The Cultural Turn in Translation Studies*, Orient Blackswan, 2024

## Suggested Readings

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000.


Bassnett, Susan. *Translation Studies*. Routledge, 1991.

Baker, Mona. *In Other Words : A Course on Translation*. Routledge, 1992.

Baker, Mona. *Routledge Encyclopedia of Translation Studies*. Routledge, 1999.

Jaya Sukumaran and Scaria Zacharia. *Translation: Theory and Practice in Malayalam*.

Current Books. /1997.

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)				
<b>Programme</b>	B.A. English Honours (Language and Literature)				
<b>Course Name</b>	Mechanics of Writing-I				
<b>Type of Course</b>	DSC C Minor				
<b>Course Code</b>	MCE1DSCENG103				
<b>Course Level</b>	100-199				
<b>Course Summary</b>	Equips students to gather and process information through skimming, scanning inference and analysis of a wide variety of reading materials				
<b>Semester</b>	ONE	<b>Credits</b>		4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	
		3	0	1	0
<b>Pre-requisites, if any</b>	Standard competence expected of a student who has passed plus two or equivalent				

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Write without making basic mistakes	U	1, 4
2	Identify errors in printed texts	U, E	5
3	Use structures to produce better meaning	E, C	7
4	Transform sentences from one degree to another	R, U	10
5	Convert sentences from active to passive voice	S, I	2
6	Describe all situations in reported speech	U, Ap	1,6
7	Use the right verb depending on the subject	A, E,C	2, 5
8	Employ all the tenses to convey ideas	C	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)**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO</b>
1	1.1	English syntax	15	U
	1.2	Parts of speech		An, E
	1.3	Forms of verb		S, I
	1.4	Practicum: identification of parts of speech and transformation of all verb forms		I, C
2	2.1	Tenses: basic concepts	15	U, A
	2.2	All the tenses		U, Ap
	2.3	Sematic value of tenses		R, C
	2.4	Practicum: writing of passages containing all or most tenses; differretiating between tenses		U, S
3	3.1	Active and passive voice	30	An, E
	3.2	Subject-verb agreement		U, E
	3.3	Special cases and exercises		U, Ap
	3.4	Reported speech		U, Ap
	3.5	Degrees of comparison		R, U
	3.6	Practucim: interchange between degrees of comparison; convsion from active to passive in day-to0day situations.		E, C
4	4.1	Expansion of narratives	15	E, Ap
	4.2	Writing a précis		An, E
	4.3	How to structure an essay?		U, Ap
	4.5	Practicim: actual writing of different styles and contents.		
5	5.1	Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10
	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>

## References

1. David Green, *Contemporary English Grammar*, Trinity 2022
2. Paul R. Kroeger, *Analyzing Grammar: An Introduction*, CUP, 2005
3. Emma L. Pavey, *The Structure of Language: An Introduction to Grammatical Analysis*, CUP 2010.
4. Geert Booij, *The Grammar of Words*, OUP, 2005.
5. Susan M. Gass and Larry Selinker, *Second Language Acquisition*, Routledge 2008.
6. Gerald Nelson, *English: An Essential Grammar*, Routledge 2001.
7. Martin Everaert and Henk van Riemsdijk ed. *The Blackwell Companion to Syntax Volume I*, Blackwell, 2006
8. R.L. Trask, *Key Concepts in Language and Linguistics*, Routledge, 1999.

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)					
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	From Cartoons to Memes: Reflecting Social Psyche					
<b>Type of Course</b>	DSC C Minor					
<b>Course Code</b>	MCE1DSCENG104					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	This course provides an overall awareness to the students about the evolution and design of cartoons through ages and introduces them to works of leading cartoonists from India as well as across the world. It discusses the role of cartoons as a tool for social critiquing and a medium of artistic expression and not just for triggering laughs. The course will lead the student to the evolution of memes and attempts a discussion on whether memes, as a new age medium, play the role of cartoons.					
<b>Semester</b>	<b>ONE</b>	<b>Credits</b>		<b>4</b>	<b>Total hours</b>	
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>		<b>Others</b>
			<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>
<b>Pre-requisites, if any</b>	A basic understanding and exposure to cartoons and memes					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Get an overview about the history of cartoons	K, U, An, I, Ap	1,3,4
2	Introduced to different genres in cartooning	U, An, E, Ap	3,4
3	Informed about various renowned cartoonists across the world, with specific reference Indian cartoonists	U, E	1,3,4,6
4	Get an awareness about cartoon as a social criticism	U, An, E	6,7,8
5	Introduced to style and content of selected cartoonists	K, U, An, E, Ap	1,3,4
6	Understand the origin and evolution of memes	U, An, E, I	6,7,8
7	Critically engaging with the idea of using cartoon as a medium of expression and social criticism	U, A, An, E, C, I, Ap	1,4,6
8	Exploring new avenues of creativity	U, A, C, S	1,2,4,6
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Introducing cartooning: Pre-history to present times <a href="https://www.toonsmag.com/tracing-the-evolution-of-artistic-styles/">https://www.toonsmag.com/tracing-the-evolution-of-artistic-styles/</a>	15	1,2,4
	1.2	Origin and history of cartooning <a href="https://www.toonsmag.com/history-of-cartoon/">https://www.toonsmag.com/history-of-cartoon/</a>		1,2,4
	1.3	“Tragic Idiom against superstitions” by Sundar Ramanathaiyer and Nancy Hudson-Rodd		3,4,5
	1.4	Practicum		1,2,4
2	2.1	Political Cartoons <a href="https://bookriot.com/history-of-political-cartoons/">https://bookriot.com/history-of-political-cartoons/</a>	15	2,3
	2.2	Comic Strips <a href="https://www.britannica.com/art/comic-strip">https://www.britannica.com/art/comic-strip</a>		2,4,7,8
	2.3	Introduction to Manga and anime: Understanding their roots and Global reach <a href="https://www.linkedin.com/pulse/introduction-manga-anime-understanding-roots-global-reach-muqadim">https://www.linkedin.com/pulse/introduction-manga-anime-understanding-roots-global-reach-muqadim</a>		2,5,8
	2.4	Practicum Introducing “Calvin and Hobbes” by Bill Watterson – discussion based on comic strips		5
3	3.1	Michael Leunig on “Cartooning” <a href="https://www.leunig.com.au/cartooning">https://www.leunig.com.au/cartooning</a>	30	2,4,7
	3.2	“A Cartoonist’s Workshop” by O.V. Vijayan		2,4,7
	3.3	Indian Cartoonists <a href="https://www.prathaculturalschool.com/post/indian-cartoonists">https://www.prathaculturalschool.com/post/indian-cartoonists</a>		1,2,7,8
	3.4	Appreciating <i>Double Talk</i> by Manjula Padmanabhan		7,8




	3.5	The Graphic Novel and Literature <a href="https://ebooks.inflibnet.ac.in/engp08/chapter/the-graphic-novel-and-literature/">https://ebooks.inflibnet.ac.in/engp08/chapter/the-graphic-novel-and-literature/</a>		2,5,7,8
	3.6	Discussing the graphic novel <i>Bhimayana</i>		2,5,7,8
	3.7	Practicum: Cartoons on Environment <a href="https://www.greenhumour.com/">https://www.greenhumour.com/</a>		7,8
4	4.1	“Memes: the new replicators” by Richard Dawkins	15	6
	4.2	Evolution of memes <a href="https://www.complex.com/pop-culture/a/perry-kostidakis/evolution-of-memes">https://www.complex.com/pop-culture/a/perry-kostidakis/evolution-of-memes</a>		6,7,8
	4.3	Memes: New Forms of Communication and Literature? <a href="https://publiclinguist.blogspot.com/2017/11/memes-new-form-of-communication-and.html">https://publiclinguist.blogspot.com/2017/11/memes-new-form-of-communication-and.html</a>		6,7,8
	4.4	Practicum Discussing new age memes.		6,7,8
5	5.1	Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5=25
	Short answer	50	5 out of 8	5×2=10
	Objective type	NA	10 out of 12	1×10=10

	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>

## References

1. <https://www.avatoon.net/history-of-cartoon-artists-cartoons/>
2. <https://www.toonsmag.com/the-evolution-of-cartoons-from-classic-to-modern/>
3. “The History of Cartoons” by Nia Ristiana <https://www.linkedin.com/pulse/history-cartoons-nia-ristiana>
4. Ramanathaiyer, Sundar, and Nancy Hudson-Rodd. *Tragic Idiom O.V. Vijayan’s Cartoons and Notes on India*, DC Books, 2006.
5. <https://www.buffalolib.org/get-graphic/what-graphic-novel>
6. Watterson, Bill. *The Calvin and Hobbes Tenth Anniversary Book*. Warner Books, 1995.
7. Natarajan, Srividya, and Anand, S. *Bhimayana: Experiences of Untouchability: Incidents in the Life of Bhimrao Ramji Ambedkar*. 1st ed., Navayana Publishing, 2011.
8. Padmanabhan, Manjula. *Double Talk*. Penguin Books, 2005.
9. <https://www.cbr.com/best-calvin-hobbes-philosophies/>
10. <https://scroll.in/magazine/903768/the-best-indian-cartoonists-usually-come-from-kerala-but-why>
11. Padmanabhan, Manjula. *This is Suki*. Duckfoot Press, 2000.
12. <https://www.toonsmag.com/cartoons-and-gender-representation-shaping/>
13. Dawkins, Richard. *The Selfish Gene*. 4th ed., Oxford UP, 2016.
14. <https://www.nytimes.com/2022/01/26/crosswords/what-is-a-meme.html>
15. <https://chargeraccount.org/3912/for-fun/an-extremely-detailed-article-on-the-evolution-of-internet-memes-trends/>
16. <https://sathvikbharadwaj2000.medium.com/the-origins-and-evolution-of-memes-ce150f057024>
17. <https://quillette.com/2016/11/28/are-internet-memes-a-new-form-of-literature/>
18. [https://www.miragenews.com/memes-and-society-a-cultural-phenomenon-in-1033708/#google\\_vignette](https://www.miragenews.com/memes-and-society-a-cultural-phenomenon-in-1033708/#google_vignette)
19. <https://www.instagram.com/meancurry/?hl=en>

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)				
<b>Programme</b>	B.A. English Honours (Language and Literature)				
<b>Course Name</b>	<i>Why Did Kattappa Kill Baahubali?: Thinking Through Literature and Cinema</i>				
<b>Type of Course</b>	<b>DSC C Minor</b>				
<b>Course Code</b>	MCE1DSCENG105				
<b>Course Level</b>	100-199				
<b>Course Summary</b>	Enable students to engage in critical thought and creative imagination through qualitative analysis and interpretation of the primary texts. The course will help learners in developing deep critical thinking, logical reasoning and problem-solving skills through literary evaluation. Specifically, the course will help students in understanding societies through the abstract nature of literature and cinema.				
<b>Semester</b>	<b>1</b>	<b>Credits</b>		4	
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Total hours</b>
		<b>3</b>	<b>0</b>	<b>1</b>	
<b>Pre-requisites, if any</b>	Basic competence in English language and should have watched the movies, <i>Baahubali: The Beginning</i> and <i>Baahubali 2: The Rise</i> .				

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Carefully analyse text and decipher various aspects.	K ,U	1,2
2	Develop multiple viewpoints and cultural awareness.	Ap,U,A,An	6,7,8,10
3	Develop problem solving skills through interpretation of symbolism, character motivation and interconnections.	U,A, An, E, A S, Ap	1,2,3,6
4	Evaluate arguments by engaging in critical appreciation of the prescribed texts.	K, U, A, An, E, C, S, Ap	2,8
5	Articulate thoughts and opinions about the texts which require clear, coherent and logical reasoning.	K, U, C, I	3, 6,8,10
6	Think creatively and imaginatively.	C, S, I	2,4
7	Start questioning and expanding the concerns and concepts in the course.	Ap, I, S, C, E	2,4,6,10

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

### COURSE CONTENT


Module	Units	Course description	Hrs	CO No.
1 Disposition and Redemption	1.1	Discussion of the popular query from <i>Baahubali: The Beginning</i> , and an introduction to the abstract manifestation of thought in literature and cinema.	15 hrs	1
	1.2	<i>Kahanibaaz</i> . Dir. Sandeep A Varma. <a href="https://youtu.be/Z8mIF80_osM?si=l6zOtX24F1">https://youtu.be/Z8mIF80_osM?si=l6zOtX24F1</a>		2
	1.3	<i>Kumbalangi Nights</i> . Dir. Madhu C Narayanan		3
	1.4	Practicum: <i>Kill Bill. Vol 1</i> . Quentin Tarantino.		4
2. Gender and Sexuality	2.1	“Lihaaf”. Ismat Chughtai. <a href="https://www.thebeacon.in/2021/03/20/lihaaf-the-quilt-short-fiction-by-ismat-chughtai/">https://www.thebeacon.in/2021/03/20/lihaaf-the-quilt-short-fiction-by-ismat-chughtai/</a>	15 hrs	5
	2.2	“A Story of an Hour”. Kate Chopin. <a href="https://archive.vcu.edu/english/engweb/webtexts/hour/">https://archive.vcu.edu/english/engweb/webtexts/hour/</a>		6
	2.3	Practicum: <i>Little Women</i> . Dir. Greta Gerwig.		7
3 Resilience and Agency	3.1	<i>The Pianist</i> . Dir. Roman Polanski.	15 hrs	1
	3.2	“When It Rains in Dharamshala” Tenzin Tsundue. <a href="https://www.tenzintsendue.com/poems/when-it-rains-in-dharamshala/">https://www.tenzintsendue.com/poems/when-it-rains-in-dharamshala/</a>		2
	3.3	“How to Write About Africa”. Binyavanga Wainaina. <a href="https://granta.com/how-to-write-about-africa/">https://granta.com/how-to-write-about-africa/</a>		3
4. Power and Glory	Unit 1	4.1 Julius Caesar (Act 3, Scene 2, lines 73–108) William Shakespeare. <a href="https://shakespeare-navigators.ewu.edu/JC_Navigator/Julius_Caesar_Act_3_Scene_2.html">https://shakespeare-navigators.ewu.edu/JC_Navigator/Julius_Caesar_Act_3_Scene_2.html</a>	15 hrs	4
		4.2 “Ozymandias”. P B Shelley. <a href="https://www.poetryfoundation.org/poems/46565/ozymandias">https://www.poetryfoundation.org/poems/46565/ozymandias</a>		5
		4.3 “Making Do”. Italo Calvino. <a href="https://biblioklept.org/2023/08/12/making-do-a-very-short-tale-by-italo-calvino/">https://biblioklept.org/2023/08/12/making-do-a-very-short-tale-by-italo-calvino/</a>		6

	4.4	<i>Parasite</i> . Dir. Bong Joon-ho		7
Unit 2	4.5	“The Tell-Tale Heart” Edgar Allen Poe. <a href="https://americanenglish.state.gov/files/ae/resource_files/the_tell-tale_heart_0.pdf">https://americanenglish.state.gov/files/ae/resource_files/the_tell-tale_heart_0.pdf</a>	15 hrs	1
	4.6	“Neither Boy Nor Girl”. Vijayarajamallika. <a href="https://www.outlookindia.com/culture-society/poems-on-gender-and-identity-magazine-342694">https://www.outlookindia.com/culture-society/poems-on-gender-and-identity-magazine-342694</a>		2
	4.7	<i>Pariyerum Perumal</i> . Dir. Mari Selvaraj.		3
	4.8	Practicum: <i>Wall-E</i> . Dir. Andrew Stanton.		4

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10
	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>

## References

1. Sartre, Jean-Paul, and Bernard Frechtman. *What Is Literature?* Philosophical Library/Open Road, 2012.
2. Roche, Mark W. *Why Literature Matters in the 21st Century*. Yale UP, 2014.
3. Calvino, Italo, et al. *Why Read the Classics?* Recorded Books, Inc, 2023.
4. Carroll, Noël., and Jinhee Choi. *Philosophy of Film and Motion Pictures*. Wiley, 2009.
5. Ray, Satyajit. *Speaking of Films*. Penguin Books India ; Penguin Group (USA), 2005.
6. Tarantino, Quentin. *Cinema Speculation*. Harper Perennial Paperback, 2024.
7. Amir, Ruth, and Pnina Rosenberg. *The Diary of a Young Girl*. Salem Press, 2017.
8. Ambedkar, Bhimrao Ramji. *Caste in India B. R. Ambedkar*. 2008.
9. Winter, Laura. *Dystopia on Demand Technology, Digital Culture, and the Metamodern Quest in Complex Serial Dystopias*. Narr Francke Attempto, 2024.
10. Abbott, Pamela, and Claire Wallace. *Gender, Power and Sexuality*. Palgrave Macmillan Limited, 2016.
11. Bullock, Marcus Paul, and Peter Yoonsuk Paik. *Aftermaths: Exile, Migration, and Diaspora Reconsidered*. Rutgers University Press, 2009.

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)					
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	Effective Reading I					
<b>Type of Course</b>	DSC B Minor					
<b>Course Code</b>	MCE1DSCENG106					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	Equips students to gather and process information through skimming, scanning inference and analysis of a wide variety of reading materials					
<b>Semester</b>	1	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>75</b>
<b>Pre-requisites, if any</b>	Standard competence expected of a student who has passed plus two or equivalent					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Gather information (data, facts and figures) from any source	U	1
2	Identify premises, methods and theses in research papers	U, E	1, 2
3	Locate areas which deserve further engagement and elaboration	E, C	2, 5
4	Recognize implications of key postulate and arguments	R, U	4
5	Adopt approaches suitable to materials	S, I	6
6	Locate additional sources in a chosen direction	U, Ap	7
7	Critically engage with issues discussed in the syllabus	A, E,C	8
8	Explore new avenues and openings from her reading	C	9
<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
1	1.1	Agatha Christie <i>The Pale Horse</i> , pp 7-9	15	U
	1.2	Wilkie Collins <i>The Moonstone</i> , pp 183-186		An, E
	1.3	Daphne du Maurier 'No Motive', pp 1-7		S, I
	1.4	Skimming a new passage		An
2	2.1	'Anthropology'	15	U, A
	2.2	'Bullet'		U, Ap
	2.3	'Social Addiction'		R, C
	2.4	'Dyslexia'		U, S
	2.5	Scanning a new passage		An
3	3.1	'Morphology of Tradition'	30	An, E
	3.2	'Three Generations of Imbeciles is Enough'		U, E
	3.3	'Secularism and Its Discontents'		R, U
	3.4	'The Serpent-Handling Religions of West Virginia'		E, C
	3.5	'The Adventure of the Speckled Band'		An,E
	3.6	'White Plague' in <i>Empire: How Britain Made the Modern World</i> , pp 53-57.		U,An
	3.7	Reading a new passage to gather information		An
4	4.1	'What the Hell Happened in 2007?' in <i>Thank You for Being Late</i> , pp 19-23	15	E, Ap
	4.2	<i>We Should All Be Feminists</i>		An, E
	4.3	'A Sojourn in South Africa'		U,Ap
	4.5	Create ideas from a new passage		C
5	5.1	Teacher specific content		



Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10
	MCQ	NA	10	1×10=10
<b>Total</b>				<b>70</b>

## References

- Stanislas Dehaene, *Reading in the Brain*. Penguin, 2010.
- Richard K. Wagner PhD, Andrea E. Muse, Kendra R. Tannenbaum, *Vocabulary Acquisition: Implications for Reading Comprehension*. The Guilford Press, 2007.
- Allan Wigfield, Kathleen C. Perencevich, John T. Guthrie. *Motivating Reading Comprehension: Concept-Oriented Reading Instruction*, Routledge, 2004.
- Linda Jeffries, Beatrice S. Mikulecky. *Advanced reading power: extensive reading, vocabulary building, comprehension skills, reading faster*, Longman, 2007.
- Scott G. Paris, Steven A. Stahl. *Children's Reading Comprehension and Assessment*, L. Erlbaum Associates, 2005.

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)					
<b>Programme</b>						
<b>Course Name</b>	<b>Narratives of Humour</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	MCE1MDCENG100					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course explores the narrative techniques and cultural contexts of humour in literature. Students will examine various genres and forms of humour, from classical satire to modern comedic fiction, to understand how humour is constructed and its  Impact on readers and society.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	
<b>Pre-requisites, if Any</b>	General competence achieved at the plus two level					

### Course Outcomes (CO)

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

	narratives.		
5	Enhance appreciation for the diversity and complexity of humorous texts.	U	4,1
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Essays/Poems and Short Stories</b>	1.1	“Understanding Humour” and The Ingredients of a Good humour Story” William Webb	3	1,2,3
	1.2	“The Emperor's New Clothes”. Hans Christian Andersen	2	1,2,3
	1.3	“Goodbye Party For Miss Pushpa T.S”. Nissim Ezekiel	2	1,2,3
	1.4 Practicum	"The Secret Life of Walter Mitty". James Thurber	5	1,2,3
	1.5 Practicum	“Macavity: The Mystery Cat” by T. S. Eliot	3	1,2,3
<b>2</b> <b>Novel and Play</b>	2.1	<i>Three Men in a Boat</i> (1889) by Jerome K Jerome	15	4.6
	2.2 Practicum	<i>The Bear</i> (1888) by Anton Chekhov	15	4.6
<b>3</b> <b>Films/</b>	3.1	<i>Modern Times</i> (1936) Directed by Charlie Chaplin	3	5,6
	3.2	<i>Ratatouille</i> (2007) directed by Brad Bird and Jan Pinkava	2	5,6
	3.3	<i>Bruce Almighty</i> (2003) directed by Tom Shadyac	3	5,6
	3.4 Practicum	<i>The Proposal</i> (2009) directed by Anne Fletcher	3	5,6

4	Cartoons/w eb series	3.5 Practicum	Dark Skin & Getting Married. Stand Up Comedy by Saikiran  <a href="https://www.youtube.com/watch?v=aTUIGWJinX0">https://www.youtube.com/watch?v=aTUIGWJinX0</a>	1	5,6
		3.6 Practicum	“One Wedding and a Funeral” Mr. Bean Episode  <a href="https://www.youtube.com/watch?v=yGqP54lv9q4">https://www.youtube.com/watch?v=yGqP54lv9q4</a>	3	5,6
		Teacher Specific Content.			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecturing, Discussion, Presentation,
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>					
	<b>A. Continuous Comprehensive Assessment (CCA)–25marks</b>					
	Particulars					
	Class test					
	Assignment					
	Viva					
	<b>B. Semester End Examination</b>					
	Written Examination–50 marks, duration–1.5hrs					
	<b>Descriptive</b>		<b>Word limit</b>		<b>Number of</b>	<b>Marks</b>
	<b>Type</b>		<b>Questions to be</b>		<b>Added</b>	<b>Marks</b>
	Essays		300 words		1 out of 2	1 x 15 = 15
	Short Essay		150 words		2 out of 4	2 x 5 = 10
	Short Answer		50 words		5 out of 8	5 x 2 = 10
	Objective type		NA		10 out of 12	10 x 1 = 10
MCQ		NA		5	5 x 1 = 5	
<b>Total Marks</b>					<b>50</b>	

### Reference

Andersen, Hans Christian. *The Emperor's New Clothes*. Create space Independent Publishing Platform, 2018.

Chan, Yu-Chen, "Neural Correlates of Sex/Gender Differences in Humor Processing for Different Joke Types," *Frontiers in Psychology* 7 (2016) 1-18.

Carroll, Noël, *Humor: A Very Short Introduction*. Oxford: Oxford University Press, 2014.

Corbeill, Anthony. *Controlling Laughter: Political Humor in the Late Roman Republic*. Princeton: Princeton University Press, 2015.

Critchley, Simon, *On Humour*. London: Routledge, 2002.

Farnsworth, Stephen J. and S. Robert Lichter, *Late Night with Trump: Political Humor and the American Presidency*. London: Routledge, 2020.

Hokenson, Jan Walsh, *The Idea of Comedy: A Critique*. Madison and Teaneck: Fairleigh Dickinson University Press, 2006.

Web, William. *The Slacker's Guide to Humor Writing: Discovering the Art of Laughter*. Ridiculously Simple Books.



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	B.A.					
<b>CourseName</b>	<b>English for Arts and Humanities Part I</b>					
<b>TypeofCourse</b>	AEC					
<b>CourseCode</b>	MCE1AECENG100					
<b>CourseLevel</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>The course equips Arts and Humanities students to further develop their reading and writing skills. It enhances competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.</p>					
<b>Semester</b>	1	Credits			3	TotalHours
<b>CourseDetails</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic communication skills for everyday use.	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes.	A	8,10
4	Identify the literary devices employed in a poem, short story, essays.	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8
	<i>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)</i>		

Module	Units	Course description	Hrs	CO No.
1	1.1	<b>Reading text:</b> “Of Travel” by Francis Bacon “Long Trip” by Langston Hughes “Six Phase of Transformative Travel” by Jaco J Hamma Relevant extracts on topics of interest related to the theme of travel, nature and Literature	4	1,3
	1.2	<b>Comprehension and Analysis-</b> Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	3,4,5
	1.3	<b>Vocabulary:</b> Related to the text	2	1
	1.4	<b>Grammar focus:</b> Concord, Sentence Types	3	2
	1.5	<b>Writing task:</b> Paragraph Writing, Writing Travel Blogs.	3	1,2

2	2.1	<p><b>Reading text:</b></p> <p>“The Beauty Industry” by Aldous Huxley</p> <p>“How the Philosophy behind the Japanese art form of kintsugi can help us navigate failure” by Ella Tennant</p> <p>“Equipment” by Edgar Guest</p> <p>Relevant extracts on topics of life, victory and success.</p>	4	5
	2.2	<p><b>Comprehension and Analysis-</b>Analysing the themes of the poems and identifying figures of speech and poetic techniques;</p> <p>Analysing plot, characters and themes.</p>	3	1
	2.3	<p><b>Vocabulary:</b> Related to the text</p>	2	4
	2.4	<p><b>Grammar focus:</b> Auxiliaries and adverbs, Appropriate use of tense forms</p>	3	2
	2.5	<p><b>Writing task:</b> Writing E-mails, writing reflective journals</p>	3	1,2
	3.1	<p><b>Reading Text</b></p> <p>“Are the Rich Happy” by Stephen Leacock</p> <p>“Desiderata” by Max Ehrmann</p> <p>“Moxon’s Master” by Ambrose Bierce</p> <p>Relevant extracts on humanity, progress, etc.</p>	4	5,1
	3.2	<p><b>Comprehension and Analysis-</b>Analysing the themes of the poems and identifying figures of speech and poetic techniques;</p> <p>Analysing plot, characters and themes.</p>	3	1,5
	3.3	<p><b>Vocabulary:</b> Related to the text</p>	2	5,2
	3.4	<p><b>Grammar focus:</b> Reported Speech; Simple, Compound and Complex sentences.</p>	3	2



3	3.5	<b>Writing task:</b> Taking and Writing Notes; Summarising	3	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>																													
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																													
	<p style="text-align: center;"><b>A. Continuous Comprehensive Assessment (CCA)</b></p> <p style="text-align: center;">Continuous Comprehensive Assessment (CCA–25 Marks) Particulars</p> <p style="text-align: center;">Class test Assignment Portfolio Assessment</p> <p style="text-align: center;"><b>B Semester End Examination</b></p> <p style="text-align: center;">Written Examination–50marks, duration–1.5hrs</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Descriptive type</th> <th style="width: 25%;">Word limit</th> <th style="width: 25%;">Number of questions to be added</th> <th style="width: 25%;">marks</th> </tr> </thead> <tbody> <tr> <td>essays</td> <td>300</td> <td>1 out of 2</td> <td>1x15=15</td> </tr> <tr> <td>Short essays</td> <td>150</td> <td>2 out of 4</td> <td>2x5= 10</td> </tr> <tr> <td>Short answers</td> <td>50</td> <td>5 out of 8</td> <td>5x2=10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10x1 =10</td> </tr> <tr> <td>mcq</td> <td>NA</td> <td>5</td> <td>5x1=5</td> </tr> <tr> <td>total</td> <td></td> <td></td> <td>50</td> </tr> </tbody> </table>			Descriptive type	Word limit	Number of questions to be added	marks	essays	300	1 out of 2	1x15=15	Short essays	150	2 out of 4	2x5= 10	Short answers	50	5 out of 8	5x2=10	Objective type	NA	10 out of 12	10x1 =10	mcq	NA	5	5x1=5	total		
Descriptive type	Word limit	Number of questions to be added	marks																											
essays	300	1 out of 2	1x15=15																											
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Short answers	50	5 out of 8	5x2=10																											
Objective type	NA	10 out of 12	10x1 =10																											
mcq	NA	5	5x1=5																											
total			50																											

## References

Halliday, M.A.K. *An Introduction to Functional Grammar*. London: Edward Arnold Publishers, 1985.

McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use. Upper-Intermediate*. CUP 2001.

Taylor, John G. *The Handbook of Written English*. Second edition. Oxford: 2005.





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.Sc.</b>					
<b>Course Name</b>	<b>English for Sciences Part I</b>					
<b>Type of Course</b>	<b>AEC</b>					
<b>CourseCode</b>	MCE1AECENG101					
<b>CourseLevel</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>The course equips science students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction.</p> <p>The course equips the learners to effectively use language in academic and real life situations.</p>					
<b>Semester</b>	1	Credits			3	TotalHours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	NIL					

### COURSE OUTCOMES (CO)

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

5	Demonstrate critical thinking through reading of texts	An	1,4,8
<b>*Remember(K),Understand(U),Apply(A),Analyse(An),Evaluate(E),Create(C),Skill(S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT-

Module	Units	Coursedescription	Hrs	CO No.
1	1.1	“The Homecoming” by Tagore “The Globe of Gold” by Bankim Chandra Chatterjee  “An Astrologer's Day” by R. K. Narayan	4	1,3
	1.2	Comprehension and Analysis-	3	3,4,5
	1.3	Vocabulary Skills-Vocabulary related to the text	2	1
	1.4	Grammar Skills-Parts of Speech, Parts of a Sentence	3	2
	1.5	Writing Skills-Paragraph Writing.Writing conversations, blog writing	3	1,2
2	2.1	“The Soldier”by Rupert Brook “The Sent off” by Wilfred Owen  “Mending Shoes”by E.V. Ramakrishnan	4	5
	2.2	Comprehension and Analysis-	3	1
	2.3	Vocabulary skills-Vocabulary related to the text	2	4
	2.4	Grammar Skills-Tenses, active and passive voice, reported speech	3	2
	2.5	Writing Skills-Descriptive Writing and Narrative Writing	3	1,2

3	3.1	Proposed texts: Excerpt from A P J Abdul Kalam's <i>Wings of Fire</i>  Biographies of G.D. Naidu and Vijay Bhatkar "Playing the English Gentleman" by M. K. Gandhi	4	5,1
	3.2	Comprehension and Analysis	3	1,5
	3.3	Vocabulary skills-Vocabulary related to the text.	2	5,2
	3.4	GrammarSkills - Simple, compound and complex sentences, concord	3	2
	3.5	Writing Skills - Note-Making, Summarising	3	1,2
4		Teacher Specific Content		

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

Written Examination–50marks, duration–1.5hr			
<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>
Essays	300 words	1 out of 2	1 x 15 = 15
Short Essay	150 words	2 out of 4	2 x 5 =10
Short Answer	50 words	5 out of 8	5 x 2 = 10
Objectivetype	NA	10 out of 12	10 x 1 =10
MCQ	NA	5	5 x1=5
<b>Total Marks</b>			<b>50</b>


### References

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

Publishers, 1985

McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use*. Upper-Intermediate. CUP 2001.

Taylor, John G. *The Handbook of Written English*. Second edition. Oxford:2006.

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)					
<b>Programme</b>	<b>B.Com.</b>					
<b>CourseName</b>	<b>English for Commerce Part I</b>					
<b>TypeofCourse</b>	<b>AEC</b>					
<b>CourseCode</b>	<b>MCE1AECENG102</b>					
<b>CourseLevel</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Commerce students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real-life situation.					
<b>Semester</b>	1	Credits			3	
<b>CourseDetails</b>	Learning Approach	Lecture	Tutorial	Practical	Others	TotalHours 45
		3	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate basic reading and writing skills for everyday use	A	4,1,10
2	Construct grammatically acceptable sentences	A	4,1,10
3	Explain elements of narratives like plot, characters and themes	A	8,10
4	Identify the literary devices employed in a poem, shortstory, essays	U	1,10
5	Demonstrate critical thinking through reading of texts	An	1,4,8
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT-**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
1	1.1	1. "Go Kiss the World"–Subrato Bagachi  2. The Three Questions - LeoTolstoy 3. "If"–Rudyard Kipling	6	1,3,4
	1.2	Comprehension and Analysis of the texts	1	3,4,5
	1.3	Vocabulary Skills	2	1,2
	1.4	Grammar Skills – Parts of a Sentence, Punctuation, Parts of Speech, If Clauses.	3	2
	1.5	Writing Skills-Paragraph Writing. Essay writing, Diary writing.	3	1,2
2	2.1	1. "I Plead that You Read"-Shashi Tharoor  2. "Phenomenal Woman"-Maya Angelou 3. "Rampelstiltskin"-James Finn Garne	6	1,3,4
	2.2	Comprehension and Analysis of the texts	1	3,4,5
	2.3	Vocabularyskills	2	1,2
	2.4	GrammarSkills-Tenses, Active and Passive voice, Reported Speech	3	2
	2.5	WritingSkills-Writing conversations, Blog writing	3	1,2



	3.1	1. “Unlock Your own Creativity” – Roger Von Oech 2. “Barter” – Sara Teasdale 3. The Verger – Somerset Maugham	6	1,3,4
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	3.2	Comprehension and Analysis of the texts	1	3,4,5
	3.3	Vocabulary skills	2	1,2
	3.4	Grammar Skills-Concord, Relative clauses, Complex, compound and simple sentences, Comparatives and Superlatives.	3	2
	3.5	Writing Skills-Letterwriting, Note-Making, Summarising	3	1,2
4		Teacher Specific Content		

<b>Teaching and Learning approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul> <p style="text-align: center;">70</p>
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<b>Assessment types</b>	<b>MODE OF ASSESSMENT</b>																						
	<b>A. Continuous Comprehensive Assessment (CCA)</b>																						
	Continuous Comprehensive Assessment (CCA–25 Marks)																						
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	Portfolio Assessment																						
	<b>B. Semester End Examination</b>																						
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total		50																					
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<p>Halliday, M.A.K. <i>An Introduction to Functional Grammar</i>. London: Edward Arnold Publishers, 1985.</p> <p>McCarthy, Michael and Felicity O’Dell. <i>English Vocabulary in Use</i>. Upper-Intermediate. CUP, 2001.</p> <p>Taylor, John G. <i>The Handbook of Written English</i>. Second edition. Oxford: 2005.</p>																							

# **SEMESTER II**



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A. English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Literary Genres: Prose, Drama and Film</b>					
<b>Type of Course</b>	<b>DSC A Major &amp; Minor</b>					
<b>Course Code</b>	<b>MCE2DSCENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course intends to familiarise students with three important genres of literature, namely Prose, Drama and Film. The thrust is on structural devices as well as thematic devices. Moreover, dynamics between form, content and context is also emphasised.					
<b>Semester</b>	2	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours  75
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

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

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	G K Chesterton: On Running After One's Hat	3	1,2,3,4
	1.2	George Orwell: A Hanging <a href="https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/">https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/</a>	4	1,2,3,4
	1.3	Amanda Michael Poulou: Divided times: how literature teaches us to understand the 'the other'  Divided times: how literature teaches us to understand 'the other'   Books   The Guardian	3	1,2,3,4
	1.4 Practicum	B Prasad: <i>A Background to the Study of English Literature Section III</i> , Chapter 1 The Essay (183-192)	5	1,2,3,4
2	2.1	B Prasad: <i>A Background to the Study of English Literature, Section II</i> , Chapter 1 The Dramatic Art (106-110), Chapter II Dramatic Types (111-133), Chapter III Dramatic Devices (134-139)	10	1,2,3,4
	2.2 Practicum	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011). Drama Pg. (58 to 72)	5	1,2,3,4
3	3.1	GB Shaw: <i>Pygmalion</i>	15	1,2,3,4
	3.2 Practicum	<i>My Fair Lady</i> (Dir. George Cuckor)  Alan Jay Lerner: "Pygmalion and My Fair Lady" (Essay)	15	1,3,4

4	4.1	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011) Pg. 72 to 84 Roger Egbert: Heil, heil, the drang's all here! (Review) (The Great Dictator movie review (1940)   Roger Ebert)	10	1,2,3,4
	4.2 Practicum	Charlie Chaplin (Dir): <i>The Great Dictator</i>	5	1,2,3,4
5		Teacher Specific Component		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>							
	Lectures, Readings, Group Discussions, Debates, Panel Discussions and Collective watching of the films.							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>							
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>Particulars</td> </tr> <tr> <td>Class test</td> </tr> <tr> <td>Viva</td> </tr> <tr> <td>Seminar</td> </tr> </table>				Particulars	Class test	Viva	Seminar
	Particulars							
	Class test							
	Viva							
	Seminar							
	<b>B. Semester End examination, duration-2hrs</b>							
Descriptive Type		Word Limit	Number of Questions	Marks				
Essays		300 words	1 out of 2	1x15 = 15				
Short Essays		150 words	5 out of 8	5x5 = 25				
Short answers		50 words	5 out of 8	5x2 = 10				
Objective type		NA	10 out of 12	1x10 = 10				
MCQ		NA	10	1x10 = 10				
Total marks				70				

## References

### Core Texts

Klarer, Mario. *An Introduction to Literary Studies*. Third Edition, Routledge, 2011.

Prasad, B. *A Background to the Study of English Literature*. Revised Edition, Trinity Press, 2018.

Lerner, Alan Jay. *Pygmalion and My Fair Lady*. Penn State University Press, 1956

### Links

Module 1 Link : <https://fullreads.com/essay/on-running-after-ones-hat/>

Link 2: <https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/>

Link 3: Divided times: how literature teaches us to understand 'the other' | Books | The Guardian

### Module 4

Link 1: The Great Dictator movie review (1940) | Roger Ebert

### Suggested readings

Alex Clayton and Andrew Klevan – *The Language and Style of Film Criticism* 2011.

Amy Villarejo. *Film Studies: The Basics*. Routledge, 2013.

Andrew Dix. *Beginning Film Studies*. Manchester University Press, 2013.

Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.

Fischer-Lichte, Erika. *History of Drama and Theatre*. Routledge, 2002.

Hosein, Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015.



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A. English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature</b>					
<b>Type of Course</b>	<b>DSC B Minor</b>					
<b>Course Code</b>	<b>MCE2DSCENG101</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	This course aims to chart the development of scientific thinking and rationality in the human mind and the effect of Enlightenment, and its impact on British social life and literature of the eighteenth century, apart from the shaping of the party system and the administrative machinery in Britain					
<b>Semester</b>	2		Credits			4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours 75
		3	0	1	0	
<b>Pre-requisites, if any</b>						

**COURSE OUTCOMES (CO)**

CONo.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the historical context and influences that shaped major literary periods in English literature.	U	1,3
2	Illustrate the characteristic features of the writings of the given age.	U	1
3	Distinguish the salient stylistic features of the writers of various literary schools	E	1
4	Understand the emerging trends in literature.	An	1,3
5	Understand the interconnectedness of socio-political, cultural contexts and literary development	An	1,3,6
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			



## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>The Jacobean and Caroline England</b>	1.1	The Stuart kings - accession of James I- Divine Right of Kingship-Religious strife- Authorized Version of the Bible - Gunpowder Plot- Colonial expansion and overseas trade –Pilgrim Fathers	5	1,5
	1.2	Charles I –the conflict with the parliament -the Civil War or the Great Rebellion –pamphleteering and News books-Oliver Cromwell and the Protectorate-Puritanism in England- closing down of the theatres	5	1,5
	1.3 Practicum	Jacobean playwrights- Ben Jonson- Theory of humours- City Comedy, masques and Anti-masques-Webster, Chapman, Heywood and Dekker – John Milton and his works –the Epics, masque, drama, poetry and political pamphlets- the Cavalier poets: Lovelace, Carew, Suckling – other contemporaries: Andrew Marvell, Crashaw, Herbert – the Metaphysical poets: Cowley, Donne, Vaughan – Prose writers: Taylor, Baxter, Fuller, Walton, Hobbes-Robert Burton and <i>The Anatomy of Melancholy</i>	5	2,3,4,5
<b>2</b> <b>The Restoration England</b>	2.1	The Restoration of Monarchy- Charles II – pleasure and libertinism in court- ‘decorum’ and the growth of theatres.	5	1,2,5
	2.2	Patronage of Science- the Royal Sociey –the study of natural history, natural philosophy and natural religion- negation of dogmatism in religion and the acceptance of empiricism	5	1,2,5

	2.3	Religious strife- the Test Act and the Exclusion Bill—James II and the Jacobite risings	5	1,2,5
	2.4 Practicum	Restoration literature –French influence and the Baroque- Restoration Poetry - satire and mock-heroic-Samuel Butler’s Hudibras -Dryden’s poems- Heroic couplet-Restoration drama –Comedy of Manners- Sentimental Comedy, Anti-sentimental Comedy- plays of Wycherley, Congreve and Etherege - Jeremy Collier’s attack-plays of Dryden and Shadwell -Aphra Behn and Eliza Heywood- Restoration Prose- Prose works of Dryden-prose romances of Aphra Behn and Margaret Cavendish-Mary Astell’s feminist tracts- Diaries of Evelyn and Pepys-Locke’s contribution-John Bunyan	15	2,3,4,5
3	3.1	The Glorious Revolution-the Bill of Rights	3	1,5
	3.2	The joint monarchy of William and Mary-the origin and growth of political parties: the Whigs and the Tories	4	1,5
	3.3	Queen Anne’s England	3	1,5
<b>From the Glorious Revolutions till the death of Queen Anne</b>				

	3.4 Practicum	Poetry- characteristics of Neoclassical poetry -influence of Juvenal and Horace -Wit and Satire-Pope and Swift – Prose - the rise of the novel- Defoe and Swift - the rise of the London Coffee Houses and the growth of the periodicals and political literature- Addison and Steele - The Tatler and The Spectator - 'Spectator Club' as a cross section of 18th century society - the journalistic essays of Defoe	5	2,3,4,5
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<b>4</b> <b>Hanoverian England</b>	4.1	The Hanoverian succession – The reign of the first three Georges.	3	1,5
	4.2	Robert Walpole and the Cabinet System of Government	3	1,5
	4.3	The Rise of the Middle Class- emergence of traders and manufacturers -Expansion of overseas trade - the growth of the British Empire-spread of education and rise of new professions	4	1,5
	4.4 Practicum	The transition from neoclassicism to romanticism- Graveyard School –Gray and Collins-Cowper- Dr. Johnson and his Club-Boswell's Life of Samuel Johnson- Johnson's Dictionary and Lives of Poets- his views on Shakespeare- the popularity of the periodical essay -the flowering of the English novel- influence of Cervantes and Rabelais – Henry Fielding, Samuel Richardson, Tobias Smollett and Lawrence Sterne- picaresque heroes- female novelists- Sarah Fielding and	5	2,3,4,5

		Fanny Burney- the Gothic Novel- Horace Walpole, Clara Reeve and Ann Radcliff –Non-fictional prose - Jonathan Swift, Oliver Goldsmith, Edmund burke, the political philosopher and Edward Gibbon, the historian.		
5		Teacher Specific Component		

## References

### Suggested readings

Albert, Edward. *A History of English Literature*. OUP, 2017

Carter and Mears. *A History of Britain*.

Carter, Ronald. *The Routledge History of Literature in English*. Routledge, 2021

Chowdhury, Aditi, Rita Goswami. *A History of English Literature; Traversing the Centuries*, Orient Blackswan, 2014.

Churchill, Winston. *A History of the English Speaking Peoples* (Vol 1 -12)

Daiches, David. *A Critical History of English Literature, Vol. I*

Daiches, David. *A Critical History of English Literature, Vol. II*

Dickinson, H.T. *A Companion to Eighteenth Century Britain*. Blackwell, 2002

Evans, Ifor. *A Short History of English Literature*, Penguin, 2015

Hudson, W. H. *An Outline History of English Literature*. Maple press, 2015

Langford, Paul. *Eighteenth Century Britain: A Very Short Introduction*. OUP,2010

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2002

Poplawski, Paul; Ed. *English Literature in Context* New Delhi; CUP., 2008

Porter, Roy. *English Society in the Eighteenth Century: The Penguin Social History of Britain*, Penguin, 2001

Vallath, Kalyani Ed. *A Contemporary Encyclopedia of British History, Vol. 1*,

Thiruvananthapuram; Bodhi Tree Books,2015

Trevelyan, G. M. *Illustrated English Social History (Vol 1 – 6)*. England: Penguin, 1968.



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A. English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Indian Literatures in English Translation</b>					
<b>Type of Course</b>	<b>DSC C Minor</b>					
<b>Course Code</b>	<b>MCE2DSCENG102</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	Introduces the learner to the greatness and variety of Malayalam literature which stands high among Indian regional languages.					
<b>Semester</b>	2	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To identify the key principles of translation	U	1
2	To differentiate the poetic and prose devices in the source language and target language	An	1
3	To think creatively and critically within and beyond the singularity of regional literature	An	1,3
4	To explain the factors involved in the translation of a play	An	1,2,3

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

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 <b>Theory</b>	1.1	Sujit Mukerjee “A Link Literature for India” in <i>Translation as Discovery</i> . Pg 34-45	10	1
	1.2 Practicum	Bhasa : The Shattered Thigh, translated by A.N.D. Haksar	5	1,2
2 <b>Short Fiction</b>	2.1	Mahasweta Devi: Kunti and the Nishadin (Translated by Anjum Katyal)	3	2,3
	2.2	Saadat Hasan Manto: Open It! (Khol Do) (Translated by C Christine Fair)	3	2,3
	2.3	Anna Bhau Sathe, “Gold from the Grave”	4	2,3
	2.4 Practicum	Perumal Murugan, “The Man Who Could Not Sleep”	5	2,3
	3.1	Kabir: O Servant, where dost thou seek Me, translated by Tagore	3	2,3
	3.2	Mirza Asadullah Khan Ghalib: On the Death of an Adopted Son, translated by Khushwant Singh	3	2,3

3 <b>Poems</b>	3.3	Amrita Pritam: To Waris Shah, translated by Amrita Pritam	2	2,3
	3.4	Nilim Kumar: Guwahati, translated by Uttam Duorah	2	2,3
	3.5 Practicum	Gnanakoothan: The Son Complains to His Mother, translated by R Parthasarathy	2	2,3
	3.6 Practicum	Kynpham Sing Nongkynrih: The Fungus,  <a href="https://www.poetryinternational.com/en/poets-poems/poems/poem/103-6310_THE-FUNGUS">https://www.poetryinternational.com/en/poets-poems/poems/poem/103-6310_THE-FUNGUS</a>	3	2,3
	3.7 Practicum	Kalidasa: Ritusamhara, Canto One. Summer (From Kalidasa: The Loom of Time translated by Chandra Rajan.	15	2,3
4 <b>Novel in Translation</b>	4.1	UR Ananta Murthy: Samskara (A Rite for a Dead Man), translated by A.K. Ramanujan.	15	2,3
5		Teacher Specific Component		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>								
	Lectures, Readings, Group Discussions, Debates, Panel Discussions and Collective watching of the films.								
<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>								
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>								
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particular</td></tr> <tr><td>sClass test</td></tr> <tr><td>Group Project</td></tr> <tr><td>Assignment</td></tr> <tr><td>Seminar</td></tr> </table>				Particular	sClass test	Group Project	Assignment	Seminar
	Particular								
	sClass test								
	Group Project								
	Assignment								
	Seminar								
	<b>B. Semester End examination</b>								
	Total – 70 marks, Duration – 2hrs								
Descriptive Type		Word Limit	Number of Questions	Marks					
Essays		300 words	1 out of 2	1x15 = 15					
Short Essays		150 words	5 out of 8	5x5 = 25					
Short answers		50 words	5 out of 8	5x2 = 10					
Objective type		NA	10 out of 12	1x10 = 10					
MCQ		NA	10	1x10 = 10					
Total marks			70						

## References

- Bhasa. *The Shattered Thigh and Other Plays*, A.N.D. Haskar (Translator), Penguin Books, 1993
- Mahasweta Devi. *After Kurukshetra*, Anjum Katyal (Translator), Seagull Books in 2005.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*, Allied Publishers, 1981.
- Arjun Dangle (Ed.). *Homeless in My Land: Modern Marathi Dalit Short Stories*, Disha Books, 1992
- Perumal Murugan. *The Man Who Could Not Sleep*, Juggernaut, 2021
- Rabindranath Tagore (Translator). *One Hundred Poems of Kabir*, Macmillan, 1915



UR Ananta Murthy *Samskara: A Rite for a Dead Man*, tr A.K. Ramanujan New Delhi: Oxford University Press

**Suggested Reading**

Bassnett, Susan. *Translation Studies*. Routledge, 1991.

Baker, Mona. *In Other Words: A Course on Translation*. Routledge, 1992.

Baker, Mona. *Routledge Encyclopaedia of Translation Studies*. Routledge, 1999.

Devy, G.N. *After Amnesia*, Orient Blackswan, 2019.

Mukherjee, Tutun (Ed). *Translation from Periphery to Centre stage*. Prestige Books, 1998.

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A. English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Mechanics of Writing-II</b>					
<b>Type of Course</b>	<b>DSC C Minor</b>					
<b>Course Code</b>	MCE2DSCENG103					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	Equips students to gather and process information through skimming, scanning inference and analysis of a wide variety of reading materials					
<b>Semester</b>	TWO	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	Lecture	Tutorial	Practical/ Practicum	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					

**COURSE OUTCOMES (CO)**

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Plot the structure of research articles	U	1,4
2	Organize ideas under different heads	U, E	1,5
3	Use a conceptual lens to generate new knowledge	E, C	7
4	Find and use the right vocabulary	R, U	10
5	Use short sentences	S, I	2
6	Write without rhetorical devices	U, Ap	1,6
7	Gather and process required data	A, E,C	2,5
8	Follow different methodologies and citation styles	C	3,4
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO
1	1.1	Locating a topic	1	U
	1.2	Review literature	1	An, E
	1.3	Identifying the problem	1	S, I
	1.4	Conceptual lens and premises	1	I, C
2	2.1	Terminology	1	U, A
	2.2	Being clear and concrete	1	U, Ap
	2.3	Explicit organization	1	R, C
	2.4	Short sentences	1	U, S
3	3.1	Avoiding rhetoric	1	An, E
	3.2	Journalistic vs. academic writing	1	U, E
	3.3	Interviews	1	R, U
	3.4	Processing data	1	E, C
4	4.1	Methodology	1	E, Ap
	4.2	Citation styles	1	An, E
	4.3	Summary and paraphrase	1	U, Ap
	4.4	Plagiarism	1	U, Ap

5	Teacher Specific Content		Hrs	
	5.1	Work sheets	1	U
	5.2	Assignments	1	A, E
	C	Assessment	1	U
	D	Class Activities	1	An, E

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure</b></p> <ol style="list-style-type: none"> <li>1. Introduce the defining features academic writing</li> <li>2. Relevance of academic writing</li> <li>3. Literary and journalistic writing</li> <li>4. Building up the right vocabulary</li> <li>5. Need for registers</li> <li>6. How to keep notes?</li> <li>7. Art of organizing ideas</li> <li>8. Incorporating new information</li> <li>9. Avoiding methodological conflicts</li> <li>10. Value of multi-method</li> </ol>
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<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>Continuous Comprehensive Assessment (CCA)</b></p> <ol style="list-style-type: none"> <li>1. Regular writing exercises without reference to centrally organized internal examinations</li> <li>2. Open-books examinations to ascertain the student’s capability in writing as the occasion demands</li> <li>3. Discussion forums to ensure the process of writing is comprehensive and meaningful</li> </ol>
	<p><b>Semester End examination</b></p> <ol style="list-style-type: none"> <li>1. Two-hour written examination with two unforeseen exercises</li> <li>2. Question paper and key are to be prepared by the teacher</li> <li>3. Evaluation can be internal or external or both</li> </ol>

## References

- Stephen Bailey, *Academic Writing: A Practical Guide for Students*, Routledge, 2004.
- Eli Hinkel, *Teaching academic English writing: practical techniques*, Routledge, 2003.
- R.R. Jordan, *Academic Writing Course: Study Skills in English*, Longman 1999.
- Martin Hewings, *Academic Writing in Context: Implications and Applications*, Continuum, 2006.
- Rowena Murray, *Writing for Academic Journals*, Open UP 2005



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A. English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Introduction to Health Humanities</b>					
<b>Type of Course</b>	<b>DSC C MINOR</b>					
<b>Course Code</b>	<b>MCE2DSCENG104</b>					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	The course provides an overview of Health Humanities, an emerging interdisciplinary field. By incorporating materials from humanistic disciplines, such as literature, film, and visual arts, this course will enable one to critically examine person-centered stories about health, illness, and disability. Students are prepared for the health professions through a curriculum that engages with social and ethical issues that are central to all medical fields, as well as expanding their awareness of the different ways they can channel their interest in health in fruitful directions.					
<b>Semester</b>	<b>Second</b>	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>75</b>
<b>Pre-requisites, if any</b>	Students in the Health Humanities program are expected to examine the human condition, the patient's experience, the healer's experience, and provide renewal for health care professionals using various methods such as reflection, contextualization, deep reading, and slow critical thinking.					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1.	Understand the interaction and intersection of humanities and medicine	U, Ap	9
2.	Create knowledge regarding health care through literary works.	C	04, 10
3.	To encourage the inter-professional and interdisciplinary	U	03

	approach to literature study.		
4.	It is intended to demonstrate engagement with the major debates and concerns of Health Humanities through assignments designed to build critical vocabulary and practical skills in close reading, visual and textual literacy, narrative competency, representation ethics, reflective and critical writing.	S,E	01, 05
5.	Analyze ethical and existential issues arising from personal experiences of health, illness, and disability with enhanced critical capacity both orally and in writing.	An, S	02
6.	Understand the multidimensional, interdisciplinary nature of human health through the humanities - both in professional settings and scholarly contexts, as well as in your own lived experience as a consumer and potential patient.	E	06
7.	Characterize the health humanities field accurately.	R	07
8.	Demonstrate the ability to empathize with others.	A, S, I	08
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

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

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
1	1.1	Health Humanities: Key terms	5	1
	1.2	Graphic Medicine, Health Tourism	3	4
	1.3	Tony Hoagland, "Quiet"	2	4
	1.4 Practicum	Performing arts and health humanities	5	7,8
2	2.1	Edgar Allan Poe, "The Tell-Tale Heart" (1843)	5	2,3,4
	2.2	Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892)	3	2,3,4
	2.3	"Why I Wrote "The Yellow Wallpaper"" (1913) Charlotte Perkins Gilman	2	2,3,4
	2.4 Practicum	<i>Nothing to See Here</i> (2023)	5	2,3,4
3	3.1	Sylvia Plath, "Lady Lazarus"	2	2,4,5,6
	3.2	Ellen Forney, <i>Marbles</i> (2012)- I & II	3	5,6,8


		Chapters		
	3.3 Practicum	David Foster Wallace, "The Depressed Person" (1999)	10	2,5,6,8
4	4.1	<i>The Interpreter of Maladies</i>	10	2,3,4
	4.2 Practicum	"The Altar of the Dead" Henry James	5	3,4
5	5.1	Tyehimba Jess, <i>Olio</i>	10	2,5
	5.2	Practicum: Politics of Health/Public policy	5	3,4

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure</b> 1. Lectures 2. Assignments 3. Seminars 4. Tutorials			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>Continuous Comprehensive Assessment (CCA)-25 Marks</b> 1. Internal exams, Quiz, classroom assessments, Seminars			
	<b>Semester End examination -50 marks, 1.5 hours</b> 1. End Semester Examination			
	Descriptive type	Word limit	Number of question to be answered	Marks
	Essays	300 words	1 out of 2	1x15=15
	Short essays	150 words	2 out of 4	2x5=10
	Short answer	50 words	5 out of 8	5x2=10
	Objective	NA words	10 out of 12	10x1=10
MCQ	NA words	5	5x1=5	
		Total Marks	50	

## References

21. Sylvia Plath, "Tulip."
22. James Pennebaker, Joshua Evans, selection from *Expressive Writing: Words that Heal*.
23. Olivia Banner, *Communicative Biocapitalism: The Voice of the Patient in Digital Health and the Health Humanities*.
24. Dominique Christina, *Anarcha Speaks*.
25. Henry James, *The Beast in the Jungle* (1903)
26. Victoria Bates, Alan Bleakley, Sam Goodman (eds.) *Medicine, Health and the Arts: Approaches to the Medical Humanities* .
27. Francesca Scott, Kate Scarth, Ji Wong Chung *Picturing Women's Health*.
28. Jamil Zaki: *The War for Kindness*.
29. Therese Jones, Kathleen Pachucki *The Medical/Health Humanities-Politics, Programs, and Pedagogies*.
30. Audre Lorde, *The Cancer Journals*.



	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> (Govt. Autonomous)					
<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	Effective Reading-II					
<b>Type of Course</b>	DSC B Minor					
<b>Course Code</b>	MCE2DSCENG105					
<b>Course Level</b>	100-199					
<b>Course Summary</b>	Equips students to gather and process information through skimming, scanning inference and analysis of a wide variety of reading materials					
<b>Semester</b>	TWO	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	Standard competence expected of a student who has passed plus two or equivalent					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Gather information (data, facts and figures) from any source	U	1
2	Identify premises, methods and theses in research papers	U, E	1, 2
3	Locate areas which deserve further engagement and elaboration	E, C	2, 5
4	Recognize implications of key postulate and arguments	R, U	4
5	Adopt approaches suitable to materials	S, I	6
6	Locate additional sources in a chosen direction	U, Ap	7
7	Critically engage with issues discussed in the syllabus	A, E,C	8
8	Explore new avenues and openings from her reading	C	9
<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
1	1.1	Shimazaki Toson, <i>The Broken Commandment</i> , pp 3-8.	15	U
	1.2	Gita Jayaraj, 'Gods of Small Things', <i>Frontline</i> , December 2, 2022.		An, E
	1.3	'Schools of Excellence: An Alternative.' <i>The Hindu Speaks on Education</i> , 1997		S, I
	1.4	Skimming a new passage		An
2	2.1	Charles Dickens, <i>A Tale of Two Cities</i> , chapter one	15	U, A
	2.2	E. Jaiwant Paul, <i>The Story of Tea</i> , pp 1-6		U, Ap
	2.3	John Parker and Richard Rathbone, 'The Idea of Africa' in <i>African History: A Very Short Introduction</i> , pp 1-10		R, C
	2.4	Dominique Lapierre, <i>India My Love</i> , pp 35-38		U, S
	2.5	Scanning a new passage		An
3	3.1	Bill Bryson, <i>Mother Tongue</i> , pp 11-16	30	An, E
	3.2	Eric Hobsbawm, <i>Bandits</i> , pp 1-5		U, E
	3.3	John Kenneth Gailbraith, <i>A History of Economics</i> , pp 20-26.		R, U
	3.4	Tom Standage, <i>An Edible History of Humanity</i> , pp 3-7.		E, C
	3.5	'Shakespeare in the Bush'		U, An
	3.7	Reading a new passage to gather information		An
4	4.1	'Patriarchy' in <i>Key Concepts in Gender Studies</i> , pp 93-96.	15	E, Ap
	4.2	Joseph Thaliath, 'Notes on Some Pulaya Customs and Beliefs' in <i>Anthropos</i> , 51, H. 5./6. (1956), pp 1029-34.		An, E
	4.3	Bernard Crick, <i>Democracy: A Very Short Introduction</i> , pp 69-76.		U, Ap
	4.5	Create ideas from a new passage		C
5	5.1	Teacher specific content		

Teaching and learning approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.			
Assessment types	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA – 30 Marks)</b>			
	Class test			
	Viva			
	Seminar			
	Total			
	<b>B. Semester End Examination - 70 marks, duration - 2hrs</b>			
	<i>Descriptive type</i>	<i>Word limit</i>	<i>Number of question to be added</i>	<i>Marks</i>
	Essay	300	1 out of 2	1×15=15
	Short essay	150	5 out of 8	5×5= 25
	Short answer	50	5 out of 8	5×2= 10
	Objective type	NA	10 out of 12	1×10=10
MCQ	NA	10	1×10=10	
<b>Total</b>				<b>70</b>



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>						
<b>Course Name</b>	<b>Narratives of Love and Friendship</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>MCE2MDCENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	<p>This course explores the structures of love and friendship using literary and visual texts, along with philosophical and psychological arguments. Perspectives on the politics of love/friendship will be suitably engaged with. Brief considerations on the different approaches of/to love and friendship will be made using textual/visual representations. The physical, familial, ethical and spiritual dimensions of love will be critically analysed. A broad, thematically focused understanding of literature and movies will be inculcated. The variations in the treatment of the theme of love in different genres will be examined. The course will facilitate an awareness about and familiarity with some contemporary critical ideas and discourses regarding love, friendship, community and other ethical relations.</p>					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Other s	
		2	0	1	0	60
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Reflect on and comprehend expressions of love and friendship from philosophical and psychological perspectives.	K, U	1,3
2	Analyse the various representations of love and friendship in literary/visual texts.	An	1,3
3	Evaluate the socio-cultural influences on/of the literary representations of love.	E,I	6,8
4	Critically reflect on the perceptions and politics of love and friendship.	An, U	1,6
5	Appreciate the role of literature and movies in conceiving and communicating love	Ap, E	4,7,8
6	Generate new discourses of love and friendship with socio- culturally suitable rhetorical strategies.	C,A	2,4,5,9

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

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Theorising Love &amp; Friendship</b>	1.1	Friendship–The Least Necessary Love’ by C. S. Lewis  (in <i>Friendship: A Philosophical Reader</i> ed. Neera Kapur Badhwar)	5	1,3,4,5,6
	1.2	‘Clarity: Give Love Words’ by Bell Hooks (chapter 1 of <i>All About Love</i> )	5	1,3,4,5,6
	1.3	‘The Construction of Love’ by Alain Badiou (chapter 3 of <i>In Praise of Love</i> )	5	1,3,4,5,6
	Practicum			

<b>2</b> <b>Narratives of Love</b>	2.1	<i>Crime and Punishment</i> (Part5 Chapter 4) by Fyodor Dostoevsky (trans. Constance Garnett)	5	2,3,5,6
	2.2	'The Last Leaf' by O'Henry	5	2,3,5,6
	2.3	<i>Pride and Prejudice</i> (Movie directed by Joe Wright, 2005) <i>Forrest Gump</i> (Dir. By	5	2,3,5,6
	2.4 Practicum	'Walls' by Vaikom Muhammad Basheer Trans. Nivedita Menon	15	2,3,5,6
<b>3</b> <b>Songs of Love / Friendship : Poetry</b>	3.1	"Fragment31": Sappho	2	2,3,5,6
	3.2	Ghazal XX: "Is it You..." (Selections from <i>Ghazals of Ghalib</i> ed. By Aijaz Ahmad - both translations by Adrienne Rich)	2	2,3,5,6
	3.3	"The Soul Selects Her Own Society" by Emily Dickinson	2	2,3,5,6
	3.4	"On Friendship" (from <i>The Prophet</i> ) By Kahlil Gibran	2	2,3,5,6
	3.5	"Tonight I can write the saddest lines" by Pablo Neruda	2	2,3,5,6
	3.6 Practicum	"Half the People in the World" by Yehuda Amichai (trans. Chana Bloch & Stephen Mitchell)	3	2,3,5,6
	3.7 Practicum	"A Letter to Malayalam Poetry" by S.Joseph (Tran.by K. Satchindandan)	2	2,3,5,6
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ol style="list-style-type: none"> <li>1. Lecture</li> <li>2. Class Discussions</li> <li>3. Seminars/Presentations</li> </ol>																																					
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p>Continuous Comprehensive Assessment (CCA–25Marks)</p> <table border="1" data-bbox="451 790 802 927" style="margin-left: auto; margin-right: auto;"> <tr> <td colspan="2" style="text-align: center;">Particulars</td> </tr> <tr> <td style="width: 50%;">Assignment</td> <td style="width: 50%;">Class test</td> </tr> <tr> <td colspan="2" style="text-align: center;">Seminar/Presentation</td> </tr> </table> <p style="text-align: center;">A. Semester End Examination</p> <p>Written Examination–50marks, duration–1.5hrs</p> <table border="1" data-bbox="435 1216 1505 1529" style="width: 100%;"> <thead> <tr> <th style="width: 30%;">Descriptive type</th> <th style="width: 20%;">Word limit</th> <th style="width: 25%;">Number of questions to be answered</th> <th style="width: 25%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1x15=15</td> </tr> <tr> <td>Short essays</td> <td>150 words</td> <td>2 out of 4</td> <td>2x5= 10</td> </tr> <tr> <td>Short answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5x2= 10</td> </tr> <tr> <td>Objective</td> <td>NA words</td> <td>10 out of 12</td> <td>10x1=10</td> </tr> <tr> <td>MCQ</td> <td>NA words</td> <td>5</td> <td>5x1= 5</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td>50</td> </tr> </tbody> </table>				Particulars		Assignment	Class test	Seminar/Presentation		Descriptive type	Word limit	Number of questions to be answered	Marks	Essays	300 words	1 out of 2	1x15=15	Short essays	150 words	2 out of 4	2x5= 10	Short answer	50 words	5 out of 8	5x2= 10	Objective	NA words	10 out of 12	10x1=10	MCQ	NA words	5	5x1= 5	Total Marks			50
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Total Marks			50																																			

### References

- Ahmad, Aijas, editor. *Ghazals of Ghalib*. OUP, 1994.
- Badhwar, Neera Kapur, editor. *Friendship: A Philosophical Reader*. Cornell UP, 1993.
- Badiou, Alain. *In Praise of Love*. Serpent's Tail, 2012.
- Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Constance Garnett, Pan Books, 1979.
- Fink, Bruce. *Lacan On Love*. Polity, 2016.
- Hooks, Bell. *All About Love*. Harper Perennial, 2000.
- Parthasarathy, R, editor. *Ten Twentieth-Century Indian Poets*. OUP, 1994.
- Sophocles. *The Theban Plays*. Penguin Popular Classics, 2000.

**Suggested Readings:**

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

**Suggested Movies:**

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





**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>						
<b>Course Name</b>	<b>English for Arts and Humanities Part-II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>MCE2AECENG100</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Arts and Humanities students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	TotalHours
<b>CourseDetails</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites,if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>ExpectedCourseOutcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	PO4,PO1, PO10

2	Speak grammatically acceptable sentences in every day conversation.	A	PO4, PO1, PO10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	PO8, PO10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	PO1, PO10
5	Demonstrate critical thinking through reading of texts	An	PO1, PO4, PO8
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen, Speak,</b> <b>THINK</b>	1.1	Module 1 will be structured around listening text that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities.  QR code of speeches given as listening material.	5	1,3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4,5
	1.3	Speaking Skills- Role plays, conducting a mock interview.	5	1
	1.4	Grammar Skills – Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills-Job Profiles and Resumes - Job Application Letter.	2	1,2

<b>2</b> <b>Listen, Speak, ACT</b>	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities.	5	5
	2.2	Vocabulary skills-Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills – Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills – Question tags, contracted forms, Modal Auxiliaries, Framing questions, Phrasal Verbs.	2	2
	2.5	Writing Skills – Letter of Complaint.	2	1,2
<b>3.Listen, Create</b> <b>Speak,</b>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Arts and Humanities.QR code of speeches given as listening material	5	5,1
	3.2	Vocabulary skills - Idioms, Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1,5
	3.3	Speaking Skills–Group Discussions and Debate	5	5,2
	3.4	Grammar Skills - Phrases, Clauses	2	2
	3.5	Writing Skills – Letter to the Editor	2	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>																																			
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	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>
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<b>Programme</b>						
<b>Course Name</b>	<b>English for Science Part II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>MCE2AECENG101</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Science students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learner to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4, 1, 10
2	Speak grammatically acceptable sentences in every day conversation.	A	4, 1, 10

3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	8, 10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	1, 10
5	Demonstrate critical thinking through reading of texts	An	1, 4, 8
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen, Speak,</b> <b>THINK</b>	1.1	Module 1 will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Science.  QR code of speeches given as listening material.	5	1,3
	1.2	Vocabulary Skills - Vocabulary to provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4,5
	1.3	Speaking Skills- Role plays, conducting a mock interview	5	1
	1.4	Grammar Skills - Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills- Job Profiles and Resumes- Job Application Letter	2	1,2
	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Science.	5	5

<p style="text-align: center;"><b>2</b></p> <p style="text-align: center;"><b>Listen, Speak, ACT</b></p>	2.2	Vocabulary skills - Idioms, Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples, Presenting ideas cohesively  Speaking–Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, modal Auxiliaries, Framing questions, Phrasal Verbs	2	2
	2.5	Writing Skills – Letter of Complaint.	2	1,2
<p style="text-align: center;"><b>3</b></p> <p style="text-align: center;"><b>Listen, Speak, CREATE</b></p>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts(audio/video/text) from various sources with activities and tasks suitable to the domain of Science.  QR code of speeches given as listening material	5	5,1
	3.2	Vocabulary skills – Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1,5
	3.3	Speaking Skills – Group Discussions and Debate	5	5,2
	3.4	Grammar Skills – Phrases and Clauses	2	2

	3.5	Writing Skills – Letter to the Editor.	2	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																														
	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Classroom discussions and presentation</li> <li>• Hands-on training</li> </ul>																														
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**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>						
<b>Course Name</b>	<b>English for Commerce Part II</b>					
<b>Type of Course</b>	AEC					
<b>Course Code</b>	<b>MCE2AECENG102</b>					
<b>Course Level</b>	<b>100-199</b>					
<b>Course Summary</b>	The course equips Commerce students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	
<b>Pre-requisites, if any</b>	<b>Standard competence expected of a student who has passed plus two or equivalent</b>					

COURSEOUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4, 1, 10
2	Speak grammatically acceptable sentences in every day conversation.	A	4, 1, 10
3	Apply a range of listening strategies for the effective interpretation of diverse texts.	A	8, 10
4	Articulate ideas clearly and confidently using apt words in real life contexts.	A	1, 10
5	Demonstrate critical thinking through reading of texts	An	1, 4, 8
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

#### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Listen, Speak, THINK</b>	1.1	Module 1 will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce.  QR codes of speeches given as listening material.	5	1, 3
	1.2	Vocabulary Skills-Vocabulary to Provide information, giving commands, persuading others, introductory and closing remarks.	1	3,4, 5
	1.3	Speaking Skills-Role plays, conducting a mock interview.	5	1
	1.4	Grammar Skills-Descriptive and possessive Adjectives, Transition words.	2	2
	1.5	Writing Skills – Job Profiles and Resumes - Job Application Letter	2	1,2

2 <b>Listen, Speak, ACT</b>	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce.	5	5
	2.2	Vocabulary skills-Idioms, Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples, Presenting ideas cohesively  Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, Modal Auxiliaries, Framing questions, Phrasal Verbs	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1, 2
3 <b>Listen, Speak, CREATE</b>	3.1	Module III will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Commerce. QR codes of speeches given as listening material	5	5, 1
	3.2	Vocabulary skills – Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing	1	1, 5
	3.3	Speaking Skills–Group Discussions and Debate	5	5, 2
	3.4	Grammar Skills - Phrases, Clauses	2	2
	3.5	Writing Skills – Letter to the Editor.	2	1,2
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture</li> <li>● Classroom discussions and presentation</li> <li>● Hands-on training</li> </ul>																																			
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# **SEMESTER III**



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>An Introduction to Phonetics</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE3DSCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	An overview of the basic concepts of English phonetics					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Demonstrate foundational knowledge of the historical development of the English language.	R	1,3
2	Apply the International Phonetic Alphabet (IPA) to transcribe and analyze speech sounds.	A	1,3,10,4
3	Demonstrate a comprehensive understanding of Phonetics, providing them with a solid foundation for analyzing and describing the sound patterns of human language.	U	1,2
4	Analyze phonological features and comprehend intricate syllabic structures	An	1,3

5	Apply phonetic and phonological knowledge to improve one's own pronunciation and understand variations in spoken language.	A	1,4,6
<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

Module	Units	Course description	Hrs	CO No.
1	1.1	The Indo-European Language Family-Old English, Middle English, Modern English: to study the linguistic features and evolution.	5	1
	1.2	Linguistics-Phonetics- Branches of Phonetics- Articulatory, Acoustic, Auditory- Airstream Mechanism- Ingressive, Egressive-Pulmonic, Glottalic, Velaric	5	3
	1.3	The Organs of Speech- The Respiratory System; The Phonatory System-State of the Glottis - Voiced, Voiceless; The Articulatory System- Position of the Soft Palate- Oral, Nasal, Nasalized sounds	5	3
2	2.1	IPA- Speech Sounds of RP- Classification and Description of Consonants	5	2
	2.2	Cardinal Vowels- Classification and Description of Vowels - Monophthongs-Diphthongs- Triphthongs	5	2
	2.3	Difference between RP and GIE- Mother-Tongue Influence- Difference between British English and American English	5	5

3	3.1	Phonology-Minimal Pairs- Allophones and Allomorphs (past tense morphemes and plural morphemes)-Aspiration-Linking/r/, Intrusive/r/-Broad and Narrow Transcription	5	4
	3.2	Syllable- Syllabic Structure – Onset- Coda-Releasing and Arresting Consonant- Abutting Consonant- Syllabic Consonant – Consonant Cluster	5	4
	3.3	Suprasegmentals- Word Stress, Sentence Stress - Weak and Strong Forms, Intonation, Juncture, Elision, Assimilation, Liaison	5	5
4	4.1	Transcription of Passages	8	2,5
	4.2	Reading of Transcribed Passages, Declamation–Articulation of Sentences with the Correct Stress and Intonation	7	2,5
5		TEACHER SPECIFIC CONTENT		



<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture–ICT-enabled</li> <li>● Peer Learning</li> <li>● Learning in the blended mode</li> <li>● Multimodal Learning</li> </ul>																																				
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### References

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Appreciating Poetry</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE3DSCENG201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Introduces the learner to English poets and their poetry across the ages					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	John Milton: "On His Blindness"	4	1
	1.2	Alexander Pope: "Odeon Solitude"	4	1
	1.3	William Blake: "The Tyger"	3	1
	1.4	William Wordsworth: "She Dwelt among the Untrodden ways..."	4	1
	1.5 Practicum	Identify the salient features of the Lyric, Ode, Elegy and Sonnet, and attempt to classify the poems prescribed for you.  Examine the following: Renaissance poetry, Pastoral Poetry, Neo classical poetry, Mock Epic/ Mock-heroic, Metaphysical Poetry, Lyrical Ballad, Epithalamium (refer John Peck And Martin Coyle: <i>Literary Terms and Criticism</i> , Palgrave Key Concepts, 2015)	15	1,4
2	2.1	John Keats: "Ode to the Nightingale"	2	1,3,4
	2.2	P B Shelley: "Ozymandis"	3	1,2,4
	2.3	Tennyson: "The Lady of Shalott"	3	1,2
	2.4	W.B. Yeats: "Lake Isle of Innisfree"	3	1,2
	2.5 Practicum	Students are supposed to identify  1. Various Figures of Speech, Poetic and structural devices used in Poetry- Imagery, symbol, Personification, Stanza forms, alliteration, assonance, rhythm, rhyme  2. Classification of poetry-Narrative Poetry, Epic, ballad, Dramatic Monologue, (Refer to Palgrave's Key Concepts)	5	2,4
	3.1	W.H. Auden: "Say This City Has Ten Million Souls"	2	3,4
	3.2	Dylan Thomas: "Do not Go Gentle into that Goodnight"	2	3,4
	3.3	Philip Larkin: "Church Going"	3	3,4

3	3.4	Carol Anne Duffy: “Anne Hathaway”	2	3,4
	3.5 Practicum	<p>Students are expected to learn</p> <ol style="list-style-type: none"> <li>1. The art of Scansion in reading poetry-Metre, Prosody –Free Verse, Heroic Couplet,</li> <li>2. The characteristics of Georgian Poetry, Modernist Poetry, Imagism, Movement poetry,</li> </ol> <p>(Refer to Palgrave’s <i>Key Concepts</i>, M.H. Abrahm’s <i>Glossary</i>)</p> <ol style="list-style-type: none"> <li>3. Attempt an analysis of Ted Hughes’s “Hawk Roosting” as a typical Modern poem in contrast with the Romantic Concept of Nature.</li> </ol>	5	3,4
	4.1	Sylvia Plath: “Lady Lazarus”	2	4
	4.2	Seamus Heaney: “Digging”	2	4
	4.3	Peter Porter: “Your Attention Please”	2	4
	4.4	Gabriel Okara: “Once Upon a Time”	2	4
	4.5	Pablo Neruda: “If you Forget Me”	2	4
	4.6 Practicum	Nissim Ezekiel: “Goodbye Party for Miss Pushpa T. S.	1	4
	4.7 Practicum	Derek Walcott: “A Sea Chantey”	2	4
4	4.8 Practicum	Jayanta Mahapatra: “Hunger”	2	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ol style="list-style-type: none"> <li>1. Scansion of the poem</li> <li>2. Thematic understanding and interpretation</li> <li>3. Discussion on the contemporary relevance of the poem</li> <li>4. Analysis of the poem by the learner</li> </ol>																																
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### References

1. Abrams, M.H., and Stephen Greenblatt, editors. *The Norton Anthology of English Literature*. 9th ed., vol. 1 and 2, W. W. Norton, 2012.
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- 8 Duncan, Ian, editor. *Modernist Poetry and Poetics: Reading Pound, Eliot, and Zukofsky*. State University of New York Press, 2001.
- 9 Perkins, David. *A History of Modern Poetry: Modernism and After*. Belknap Press, 1976.
- 10 Carl Woodring and James Shapiro. *The Columbia History of British Poetry*. Columbia UP, 1993.
- 11 M H Abrams, *A Glossary of Literary Terms*.
- 12 Wain, John. *The Oxford Anthology of British Poetry*, OUP, 2003.
- 13 Ferguson, Margaret et al. *Norton Anthology of Poetry*,
- 14 Ramazani, Jahab et al. *The Norton Anthology of Modern and Contemporary Poetry*.
- 15 Peck, John & Martin Coyle: *Literary Terms and Criticism*, Palgrave, Third edition, 2002



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Introduction to Film Studies</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MCE3DSEENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This interdisciplinary course provides an overview of Film Studies that aims at acquainting students with the fascinating world of cinema through a blend of theoretical discussions, historical analyses, and practical sessions. The course is also designed to develop a foundational understanding of key concepts in film studies and cultivate the critical skills necessary for analysing, appreciating, and creating the rich tapestry of cinematic storytelling.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		1		
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)



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

#### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b>  <b>Tracing the Celluloid: from Stage to Screen</b>	1.1	Bazin, André. "The Evolution of the Language of Cinema." <i>What is Cinema?</i> translated by Hugh Gray, University of California Press, 1967, pp. 23-40.	5	1,2,3
	1.2	Silent movies ( <i>Modern Times</i> Directed by Charlie Chaplin)  Cinema studios, Sound in movies, Colour in movies	5	1,2,3
	1.3 Practicum	Key terms and techniques. (mise-en-scene, cinematography, editing, sound, narrative structure, etc.)	5	1,2,3
	2.1	Schatz, Thomas. "Film Genre and the Genre Film." <i>Critical Visions in Film Theory: Classic and Contemporary Readings</i> . Ed. Timothy Corrigan. New York: University of	5	2,3

<b>2</b> <b>Exploring Film Genres</b>		Pennsylvania, 1981, pp.453-465		
	2.2	Weepies, Thriller, Sci-fi, Horror movies, Road movies, Historical movies, Biopics, Short Films, Queer Cinema, Documentary	5	2,3
	2.3 Practicum	<i>Life is Beautiful</i> Dir. Beninjo Beninji	2	2,3
	2.4 Practicum	<i>Green Book</i> Dir. Peter Farrelly	3	2,3
<b>3</b> <b>Exploring Cinematic Movements</b>  (Choose relevant excerpts from the movies of each movement.)	3.1	German Expressionism <i>Metropolis</i> (1927, directed by Fritz Lang)	3	2,4,5
	3.2	Soviet Montage <i>Battleship Potemkin</i> (1925, Directed by Sergei Eisenstein)	3	2,4,5
	3.3	Italian Neo-realism <i>Bicycle Thieves</i> (1948 Directed by Vittorio De Sica)	3	2,4,5
	3.4	French New Wave <i>Breathless</i> (1960, Directed by Jean Luc Godard)	3	2,4,5

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

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Lecturing, discussion, interactive instruction, group projects and assignments, screening films and documentaries, and live sessions with directors and crew.

<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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### SUGGESTED READINGS

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Reading Culture: Food, Travel, and Music</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	MCE3DSEENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	The course is intended to introduce the learner to the nuances of the intersection between literature and food, travel, and music.					
<b>Semester</b>	3	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	“Chocolate” (story)-Manju Kapur	4	1,4
	1.2	“Salt N’ Pepper & Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry”- Swetha Antony	6	1,4
	1.3	“At the Lahore Karhai”-Imtiaz Dharker	3	1,4
	1.4 Practicum	“Recess”, & “Offerings”–inspired from Laxman Gaikwad  By Rajyashri Goody	2	1,4
2	2.1	“The Origins in Thanjavur”-T.M Krishna	10	2,4
	2.2 Practicum	“Blowin’ In The Wind”-Bob Dylan	2	2,4
	2.3 Practicum	“Heal the World”-Michael Jackson	1	2,4
	2.4 Practicum	“Anti-Hero”-Taylor Swift	2	2,4
3	3.1	“Why we Travel?”–Pico Iyer	5	3,4
	3.2	<i>The Great Railway Bazaar</i> -Paul Theorux CH:1,2	5	3,4
	3.3 Practicum	<i>The Travels of Marco Polo</i>  Ch: 1,2	5	3,4
4	4.1	“Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy Literature.”- Aatreyee Ghosh	7	1,4
	4.2	<i>Notes of a Dream: The Authorized Biography of A R Rahman</i> - Krishna Trilok	8	2,4
	4.3 Practicum	<i>Gulliver’s Travels: Part1</i> “A Voyage to Lilliput”- Jonathan Swift	15	3,4

5		Teacher Specific Content		
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<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Lecture, Practicum Discussions,</p> <p>Group activities</p> <p>Exploring Food, Travel, Music Blogs/Vlogs</p>																																			
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**References**



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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Introduction to Media Studies</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MCE3DSEENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	To provide students with a comprehensive understanding of media and its role in contemporary society. Through theoretical and practical approaches, students will explore the evolution, impact, and critical analysis of various media forms.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the key concepts in communication and media studies	U	1,3,10
2	Understand the historical development of different media forms.	U	10
3	Evaluate different kinds of mass media and their characteristics	E	3,10
4	Understand media-related terms, techniques, and the concept of Media Ethics	U	6,8,10
5	Analyze recent trends in mass media	An	1,3,10
6	Planning and executing media campaigns	C	1,3,10
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			

**COURSE CONTENT-**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
<b>1</b> <b>INTRODUCTI ON TO MEDIA AND MASS COMMUNICA TION</b>	1.1	Fundamentals of Communication-Types of Communication-7CsofCommunication- Process of Communication- Barriers to Communication	3	1
	1.2	Characteristics of Mass Communication- Tools of Mass Communication- Uses of Mass Media -Mass Media and Public Opinion- Importance of Media Literacy	4	1
	1.3 Practicum	Theories of Communication- Hypodermic Needle Theory-Two step theory- Multistep theory- Commercial theory, Play theory- Perception and Retention Theory, The Authoritarian theory, The Libertarian theory, The Social Responsibility theory, Development Media theory, Democratic Participant theory- Theories of Media, Marshall McLuhan, Global Village and Electronic Age.	8	1
	2.1	History of Printing- History of Newspapers- Different types of print media and their characteristics- Advantages of print media- Future of Newspapers in the digital era	3	2,3
	2.2	Magazines-Characteristics of magazines- difference between newspaper and magazine—history of Magazines-Types of Magazines-Future of Magazines in the digital era	3	2,3
	2.3	Radio as a mass medium- Radio Broadcasting- Broadcast Technologies- Types of Radio Broadcasting-Radio Programme Production-Pre-production, production, postproduction, Transmission and Feedback-New Trends in Radio.	4	2,3

2	PRINT AND BROADCAST MEDIA	2.4	History of Television-TV Studio-Production Control Room (PCR)-Personnel in Television production – Making of a Television Programme –Pre-production. Production and Post-production- Similarities and Differences between Print and Broadcast Media.	5	2,3
		2.5	<b>Practicum:</b> Seminars on  1. Print Media in India and Kerala. 2. History of Radio and television in India and Kerala 3. Prepare a glossary of commonly used terms in print and broadcast media	15	2,4,6
3	DIGITAL MEDIA	3.1	Cyberspace - Information Super highway- Fundamentals of Cyber Media-Advantages and Disadvantages of Cyber Media- E- E-books, E- magazines, E-newspaper, E-journal.	2	3,5
		3.2	New media -Social media platforms and their impact on communication- Basics of digital content creation (blogs, podcasts, videos)-Influencer culture, memes, and viral content	3	3,5
		3.3	Recent trends in online media-mobile journalism- the role of mobile devices in news gathering and dissemination-mobile journalism platforms and technologies	3	3,5
		3.4	<b>Practicum:</b> Prepare a glossary of terms related to digital media.	7	2,4,6
4	MEDIA ETHICS IN THE CONTEMPORARY WORLD	4.1	Press Laws-Press and Registration of Books Act- Press Council of India (PCI)– Right to Information- Code of Ethics for Journalists- Broadcasting codes - Audit Bureau of Circulations.	5	4
		4.2	Plagiarism–Contempt of Court–Defamation – Libel– Copyright Act –Sensationalism.	5	4
		4.3	Concept of Free Press – Free Press and Democracy- Media Ethics–Self Regulation in Press - Censorship in Press- Self Censorship.	5	4
5		Teacher specific content			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lectures Presentation Handson training																															
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> A. Continuous Comprehensive Assessment (CCA–30 Marks)  Particulars Class test Seminar Assignment Group Project  B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs  <table border="1" data-bbox="435 1155 1477 1552"> <thead> <tr> <th data-bbox="435 1155 679 1238">Descriptive Type</th> <th data-bbox="679 1155 887 1238">Word Limit</th> <th data-bbox="887 1155 1209 1238">Number of Questions to be added</th> <th data-bbox="1209 1155 1477 1238">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="435 1238 679 1283">Essays</td> <td data-bbox="679 1238 887 1283">300 words</td> <td data-bbox="887 1238 1209 1283">1 out of 2</td> <td data-bbox="1209 1238 1477 1283">1 x 15 = 15</td> </tr> <tr> <td data-bbox="435 1283 679 1328">Short Essay</td> <td data-bbox="679 1283 887 1328">150 words</td> <td data-bbox="887 1283 1209 1328">5 out of 8</td> <td data-bbox="1209 1283 1477 1328">5 x 5 = 25</td> </tr> <tr> <td data-bbox="435 1328 679 1373">Short Answer</td> <td data-bbox="679 1328 887 1373">50 words</td> <td data-bbox="887 1328 1209 1373">5 out of 8</td> <td data-bbox="1209 1328 1477 1373">5 x 2 = 10</td> </tr> <tr> <td data-bbox="435 1373 679 1417">Objective type</td> <td data-bbox="679 1373 887 1417">NA</td> <td data-bbox="887 1373 1209 1417">10 out of 12</td> <td data-bbox="1209 1373 1477 1417">1 x 10 = 10</td> </tr> <tr> <td data-bbox="435 1417 679 1462">MCQ</td> <td data-bbox="679 1417 887 1462">NA</td> <td data-bbox="887 1417 1209 1462">10</td> <td data-bbox="1209 1417 1477 1462">1 x 10 = 10</td> </tr> <tr> <td colspan="3" data-bbox="435 1462 1209 1552" style="text-align: center;">Total Marks</td> <td data-bbox="1209 1462 1477 1552" style="text-align: center;">70</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
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	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>
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<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>World Literatures in English Translation (Translation Studies in English)</b>					
<b>Type of Course</b>	DSC C Minor					
<b>Course Code</b>	MCE3DSCENG202					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course is designed to provide students with a foundational understanding of the theory, practice, and complexities involved in the art of translation.					
<b>Semester</b>	<b>3</b>	Credits			4	Total hours
<b>Course Details</b>	Learning approach	Lecture	Tutorial	Practical	Others	
		3		1		75
<b>Pre-requisites, if any</b>	Students should have an aptitude to read and appreciate translated literary works					

#### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learnig Domais	PO No
1	Demonstrate a comprehensive understanding of foundational concepts and theories in translation studies.	U	1,2
2	Evaluate the quality of translations based on linguistic accuracy, cultural fidelity, and adherence to the intended purpose of the text.	U	3
3	Analyze and interpret the cultural contexts that influence translations.	An	1,2
4	Apply various translation techniques and strategies to effectively convey meaning between languages, considering linguistic, cultural, and contextual factors.	A	3
5	Critically evaluate translated text's linguistic quality and cultural appropriateness and provide constructive feedback	E	3

Module	Units	Course description	Hrs	CO No.
1 Key Concepts of Translatio n	1.1	‘Translation as Discovery’ by Sujit Mukherjee	5	1,2,4
	1.2	‘The Origins and Developments of Translation Studies’ by Susan Bassnet	5	1,2,4
	1.3 Practicum	Key Concepts in Translation Studies	5	1,2,4
2 Poems in Translatio n	2.1	“The Albatross” by Charles Baudelaire (“L'Albatros”) Translated by William Aggeler, from the collection <i>The Flowers of Evil</i>	4	1,4
	2.2	The Panther by Rainer Maria Rilke Translated by Steven Michell	4	1,4
	2.3	“Lot's Wife” by Anna Akhmatova Translated by Stanley Kunitz and Max Hayward from Poems of Akhmatova, by Anna Akhmatova	2	1,4
	2.4 Practicum	Adonis: Celebrating Childhood, translated by Khaled Mattawa.	5	1,4
3 Drama in Translatio n	3.1	<i>The Blood Wedding</i> by Federico Garcia Lorca Trans. Langston Hughes	10	1,4
	3.2 Practicum	<i>A Marriage Proposal</i> - Anton Chekhov. Trans by Julius West	5	1,4
4 Fiction in Translatio n	4.1	Ryūnosuke Akutagawa: “In a Grove”, Translated by Takashi Kojima	5	3,4
	4.2	Jorge Luis Borges: “The Garden of Forking Paths”, translated by Helen Temple and Ruthven Todd.	5	3,4
	4.3	Albert Camu: <i>The Guest</i> , Translated by Justin O’ Brein	5	3,4



	4.4 Practicum	Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i> , Translated by Gregory Rabassa	15	3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lectures</li> <li>• Readings</li> <li>• Discussion Forums</li> </ul>																														
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Bassnett, Susan. *Translation Studies*, 3rd Ed. Routledge, 2002.

[https://www.academia.edu/21596357/Translation\\_Studies\\_3rd\\_Ed\\_Bassnett\\_Susan\\_Routledge\\_](https://www.academia.edu/21596357/Translation_Studies_3rd_Ed_Bassnett_Susan_Routledge_)

<https://fleursdumal.org/poem/200>

<https://www.wenauis.org/poetry/panther.html>

<https://poets.org/poem/lots-wife><https://www.poetryfoundation.org/poems/55321/celebrating-childhood>

<https://allpoetry.com/A-Sad-State-Of-Freedom>

### **SUGGESTED READINGS**

Venuti, Lawrence, *The Translation Studies Reader*, 3rd Ed. Routledge 2012

“The Task of the Translator” by Walter Benjamin



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B A English Honours (Language and Literature)</b>					
<b>Course Name</b>	Victorian Vistas and Imperial Imaginings: Makers of English Literature					
<b>Type of Course</b>	<b>DSC B Minor</b>					
<b>Course Code</b>	MCE3DSCENG203					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course is designed to provide students with a foundational understanding of the theory, practice, and complexities involved in the art of translation.					
<b>Semester</b>	3	Credits			4	Total hours
<b>Course Details</b>	Learning approach	Lecture	Tutorial	Practical	Others	
		3		1		75
<b>Pre-requisites, if any</b>	Students should have an aptitude to read and appreciate translated literary works					

### COURSE OUTCOME

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the historical context and influences that shaped major literary periods in English literature.	U	1,3
2	Illustrate the characteristic features of the writings of the given age	U	1
3	Distinguish the salient stylistic features of the writers of various literary schools	E	1
4	Understand the emerging trends in literature	An	1,3
5	Understand the interconnectedness of socio-political,cultural contexts and literary development	An	1,3,6

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

Module	Units	Course description	Hrs	CO No.
1 The Age of Revolution: Characteristics & Influences	1.1	The American War of Independence-Declaration of Independence- causes- Stamp Act-Boston Tea Party-result- Political philosophers-- Edmund Burke, Tom Paine	3	1,4,5
	1.2	The French Revolution and its impact in England--- Intellectual influences of the French Revolution- Voltaire, Rousseau, and Montesquieu -Rise of Napoleon--the end of feudalism and the rise of the Bourgeoisie	3	1,4,5
	1.3	Industrial Revolution and its impact on the Agricultural Revolution-enclosure Act and mechanization-Growth of transportation and technology-Factory systems and development of textile industry	4	1,4,5

	1.4 Practicum	Romanticism in English literature- continental influence-Hellenism- Triumph of romance over reason- - subjectivity and freedom of the individual- solace in nature- personal search for the spiritual-mysticism- love of the supernatural-negation of Christianity- opposition to materialism-assertion of humanity- tenants of Romanticism as opposed to Neo-classicism	5	2,3,4
2 Romantic Literature	2.1	Blake and Burns- early precursors of Romanticism- Blake's Songs of Innocence and Songs of Experience-merging of opposites- rebellious streak in Blake- engraver- mythology and symbolism- Robert Burns- Scottish national poet	2	2,3,4,5
	2.2	Lyrical Ballads- the older Romanic poets- Wordsworth, Coleridge, Southey, and Landor- Wordsworth's TinternAbbey, Lucy Poems, Immortality Ode and Petrarchan	4	2,3,4,5

		Sonnets -dream visions as subject in Kubla Khan and The Prelude -subjective and self-revealing- individualism- Coleridge's The Rime of the Ancient Mariner, Christabel and Dejection; an Ode, - Coleridge's Shakespeare criticism and <i>Biographia Literaria</i>		
	2.3	The younger Romantics- Shelley, Keats, and Byron- recreation of the past- Shelley and the Neo-Platonists- Godwin's influence on Shelley-the Romantic Odes- Shelley's pastoral elegy Adonis -Byron's fight for the independence of Greece- Don Juan, Child Harold's Pilgrimage -Keats's great Odes of 1819, The Eve of St. Agnes, Hyperion, Lamia, La Belle Dame Sans Merci	4	2,3,4,5
	2.4 Practicum	Growth of Periodicals- conflicting attitude to romantic poetry- Romantic criticism -Biographia Literaria and Shelley's A Defence of Poetry- Sir Walter Scott 's Historical Novels- Waverley novels and novels dealing with British history- Mary Shelley's Frankenstein-Jane Austen's 'Little Bit of Ivory' -the essayists- Lamb, Hazlitt and De Quincey-decline of drama	5	2,3,4
3 Victorian Age	3.1	Long Reign (1837-1901) - Early Victorian Period (1830-1870) and Late Victorian Periods (1871-1901)- the rise of technology and innovation-The Great reforms Acts-the Chartist movement	4	1,5
	3.2	The Great Exhibition of London-Irish Home Rule Abolition of Slavery in Britain and colonies	3	1,5
	3.3	The Crimean War (1853-56) - the First Indian War of Independence (1857)- The Boer Wars (1880-81, 1899-1902)	3	1,5
	3.4 Practicum	Publication of Darwin's Origin of Species - religious skepticism- conflict between science and religion, the industrial and the urban, oligarchy and monarchy Victorian Dilemma- the new democratic, scientific, industrial forces- demand for acceptance of a new world order- Victorian Compromise -vast expansion of the Empire- growth of factories -beginning of materialism and capitalism-Engels's The Condition of the Working Class in England and The Communist Manifesto -Victorian complacency- Utilitarianism Jeremy Bentham and J.S. Mill- Sarah Grand and the 'New woman'-	5	1,2,5
4 Victorian Literature	4.1	Dramatic Monologue- the chief genre- Tennyson, Browning and Arnold- Tennyson's Morte d' Arthur, 'The Lady of Shalott'-the Elegy In Memorium - dramatic monologues	4	2,3

	4.2	Browning and Elizabeth Barrett -elopement to Italy- Italian influence in Browning's poetry-Andrea del Sarto, Fra Lippo Lippi and My Last Duchess-obscure style-Elizabeth Barrett Browning's Sonnets from Portuguese and Aurora Leigh	4	2,3
	4.3	Arnold, the poet, and critic-Thyrsis, The Scholar Gipsy, Dover Beach-	3	2,3
	4.4	Pre-Raphaelite Brotherhood- Fleshly School- the Rossettis, Swinburne and William Morris- The Blessed Damozel-Fitzgerald's Rubaiyat	4	2,3
	4.5 Practicum	Novel-predominant genre- Industrial novel- Gaskell's <i>Mary Barton</i> , Dickens's <i>Hard Times</i> - "New Woman Novelists"- Influence of Mary Wollstonecraft-Oliver Scheriner's <i>Story of an African Farm</i> , Charlotte Bronte's <i>Shirley</i> , <i>Gaskell's Margaret Hale</i> - Thomas Hardy's <i>Jude the Obscure</i> -major novelists-Benjamin Disraeli and Silver Fork fiction- the works of Elizabeth Gaskell, Thackeray, Dickens, Trollope, Bronte Sisters- <i>Wuthering Heights</i> , and the Frame narrative- moral issues and realism in George Eliot and the influence of Herbert Spencer-Charles Kingsley, Wilkie Collins and the sensation novel- Lewis Carroll, Samuel Butler- Thomas Hardy and the Wessex novels- Hardy's Fatalism- Henry James and 'The Art of Fiction'-R. L. Stevenson and Arthur Conan Doyle-prose Writings of Carlyle, Macaulay, and Ruskin-Lytton Strachey's biographies	15	2,3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lectures</li> <li>• Readings</li> <li>• Discussion Forums</li> </ul>			
<b>Assessment Types</b>	<b>A. Continuous Comprehensive Assessment -30 Marks</b>  <b>Particulars</b> Class test Seminar assignment  <b>B Semester end examination 50 marks duration 2 hrs</b>			
	<b>Descriptive</b>	<b>Word limit</b>	<b>No of qns to be added</b>	<b>marks</b>
	essays	300	1 OUT OF 2	1X15=15
	Short essays	150	5 OUT OF 8	5X5=25
	Short answers	50	5 OUT OF 8	5X2=10
	Objective type	NA	10 OUT OF 12	1X10=10
	MCQ	NA	10	1X10=10
			<b>TOTAL</b>	<b>70</b>

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**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Detective Fiction</b>					
<b>Type of Course</b>	DSC B Minor					
<b>Course Code</b>	<b>MCE3DSCENG204</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course is designed to provide students with a understanding of Detective Fiction					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

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

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

## COURSE CONTENT

Module	Units	Course Description	Hrs	CO No.
1  Essays	1.1	“What is Detective Fiction?”: Charles J. Rzepka	3	1,5
	1.2	“Detective Story Decalogue”: Ronald A. Knox”	3	1,5
	1.3	“Hollywoodunit”: Richard Mealand	4	1,5
	1.4 Practicum	Tzvetan Todorov. “The Typology of Detective Fiction.”	5	1,2,3
2  Short Stories	2.1	"The Murders in the Rue Morgue". Edgar Allan Poe	3	1,2,5
	2.2	"The Final Problem". Sir Arthur Conan Doyle	3	1,2,5
	2.3	"Kailash Chowdhury's Jewel". Satyajit Ray	4	1,2,5
	2.4 Practicum	“The Blue Cross”. G.K. Chesterton	5	1,2,5
3  Novel	3.1	<i>Murder on the Orient Express</i> by Agatha Christie	7	3,4,5
	3.2	<i>My Sister, the Serial Killer</i> by Oyinkan Braithwaite	8	3,4,5
	3.3 Practicum	<i>Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde</i>	15	3,4,5
4  Film/ Web Series	4.1	<i>Yavanika</i> (1982) directed by K.G. George	3	3,4,5
	4.2	“Sherlock” season1 episode1: “A Study in Pink”	7	3,4,5
	4.3 Practicum	<i>ChinaTown</i> (1974 ) by Roman Polanski	5	3,4,5

5		Teacher Specific Content		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	<b>A. Continuous Comprehensive Assessment (CCA)</b>																														
	Continuous Comprehensive Assessment (CCA–30 Marks)																														
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td style="text-align: center;">Particulars</td></tr> <tr><td style="text-align: center;">Class test</td></tr> <tr><td style="text-align: center;">seminar</td></tr> <tr><td style="text-align: center;">assignment</td></tr> </table>				Particulars	Class test	seminar	assignment																							
	Particulars																														
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	seminar																														
assignment																															
<b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</b>																															
<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">Descriptive Type</th> <th style="text-align: center;">Word Limit</th> <th style="text-align: center;">Number of Questions to be added</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Essays</td> <td style="text-align: center;">300 words</td> <td style="text-align: center;">1 out of 2</td> <td style="text-align: center;">1 x 15 = 15</td> </tr> <tr> <td style="text-align: center;">Short Essay</td> <td style="text-align: center;">150 words</td> <td style="text-align: center;">5 out of 8</td> <td style="text-align: center;">5 x 5 =25</td> </tr> <tr> <td style="text-align: center;">Short Answer</td> <td style="text-align: center;">50 words</td> <td style="text-align: center;">5 out of 8</td> <td style="text-align: center;">5 x 2 =10</td> </tr> <tr> <td style="text-align: center;">Objective type</td> <td style="text-align: center;">NA</td> <td style="text-align: center;">10 out of 12</td> <td style="text-align: center;">1 x 10 = 10</td> </tr> <tr> <td style="text-align: center;">MCQ</td> <td style="text-align: center;">NA</td> <td style="text-align: center;">10</td> <td style="text-align: center;">1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: center;">Total Marks</td> <td style="text-align: center;">70</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
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Total Marks			70																												

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>						
<b>Course Name</b>	<b>Literature and Kerala Renaissance</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>MCE3MDCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Literature and Kerala Renaissance aims to familiarize students with the historical background of Kerala Renaissance. Students are introduced to the key Renaissance reformers, their works, and the major events. A selection of creative and non-creative writings is included to shed light on how various kinds of social evils existed in Kerala society, which in turn helps in creating a critical stand towards all kinds of social evils and injustices.					
<b>Semester</b>	3	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CONo.	Expected Course Outcome	Learning Domains*	PO No
1	Understand the historical background of Kerala Renaissance.	U	3
2	Remember the life and works of Kerala Reformers and the major events.	K	3,5
3	Analyze the presence of social evils like casteism, dowry, class divisions, etc. in Kerala society through literature	An	6,7,8
4	Identify the presence of social evils in the present Kerala society	A	6,8,10

5	Identify the role played by women in Kerala Renaissance	A	6,7
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course Description	Hrs	CO No.
<b>1</b> <b>Kerala Renaissance:</b> <b>A Historical Perspective,</b> <b>Key Figures, and</b> <b>Events</b>	1.1	Perspectives on Kerala Renaissance- Historiography Vaikunda Swamikal, Thyccad Ayyavu, Arattupuzha Velayudha Panikkar, Chattampi Swamikal, Sree Narayana Guru, Poykayil Appachan, Ayyankali, Pandit Karuppan, Sahodaran Ayyappan, K. Kelappan, T K Madhavan, Vakkom Abdul Khader Moulavi, Kuriakose Elias Chavara, V T Bhattathiripadu, Arya Pallam, Parvathi Nenmenimangalam, Dakshayani Velayudhan, Mannath Padmanabhan, C Krishnan;	10	1,2,5
	1.2	The advent of printing.  Christian missionaries and the spread of education: LMS, CMS, and Basel Mission  Channar Lahala, Aruvipuram Idol Consecration, Malayali memorial, Ezhava memorial, Kallumala Samaram, Panthibhojanam, Kayal Sammelanam, Vaikom Satyagraha, Guruvayoor Satyagraha, Temple Entry Proclamations	5	1,2,5
	2.1	Poykayil Appachan- “No Alphabet in Sight” (song)	2	3,4
	2.2	Sree Narayana Guru- <i>Anukampa Dasakam</i> (Scriptures of Mercy), Translated by Nataraja Guru	1	3,4
	2.3	Kumaransasan- Chandalabhikshuki (English Translation, Selected lines)	2	3,4

2 Creative Writings	2.4	V T Bhattathiripad- <i>From the Kitchen to the Stage</i> (page no:195 to 199 in <i>The Oxford India Anthology of Modern Malayalam Literature</i> , Vol 1)	2	3,4
	2.5	Sahodaran Ayyappan- “Maveli Nadu Vaneedum Kalam”, English translation	1	3,4
	2.6	Potheri Kunjambu- <i>Saraswati Vijayam</i> (novel)	7	3,4
Essay/Autobiographies	3.1 Practicu m	Devaki Nilayangode-Selectionsfrom 1-PakaravoorIllom, 3-Daily Routine,6-Studies,7-Visitors,13- Thuppettan, 15- Widows, 18- leavings, 20- The Winds of Change Reach Mookkuthala, 22-Marriage, 23- Kuriyedathu Thaatri, 27- Social Activism	8	3,4,5
	3.2	K Saraswathiyamma- “Vivahangal Swargathil Vechu Nadathapedunnu” (Marriages are Made in Heaven), short story	2	3,4,5
	3.3	K Saradmoni- Chapter 6- “Profiles from the Past: Two Women Look Back” from <i>Matrilyn Transformed:- Family, Law, and Ideology in Twentieth Century Travancore.</i> pg 147-155	3	3,4,5
	3.4	Kavitha Rao; “The Surgeon General: Mary Poonnen Lukose” Chap7, <i>Lady doctors: The Untold Stories of India’s First Women in Medicine</i>	2	3,4,5
4		Teacher Specific Content		



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

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Ouwerkerk, Louise, *No Elephants for the Maharaja: Social and Political Change in the Princely State of Travancore (1921- 1947)*, Manohar, 1994.

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Satyanarayana. K. and Susie Tharu. Ed. *No Alphabet in Sight*. Penguin Books,2011.

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**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Literature and Gender</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	<b>MCE3VACENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	Literature acts as a prism, refracting the complexities of human experience through the lens of language and storytelling. In this course, the multi-layered concepts of gender and identity are explored using literature as a medium.					
<b>Semester</b>	3	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Recall the historical and cultural contexts that shaped the ideas and their continued relevance in contemporary discussions of gender.	K	3
2	Explain the symbolic meaning of key scenes or passages in the selected texts.	U	1
3	Analyze the intersection of masculinity with other social identities and examine its influence on society	A	2
4	Compare and contrast the representations of gender across different historical periods or cultural contexts.	An	8

5	Assess the potential consequences of different social expectations of masculinity on individuals and society.	E	6
6	Deconstruct the traditional gender roles and their representations	C	7
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1. SPECTRUM:  Variant Perspectives of Gender</b>	1.1	Gender studies: Three Phases, Gender Equality: Milestones, Socialisation, Housework: Invisible Labour, Missing Women: Sex selection and its consequences, Sexual Harassment: SAY NO, Domestic Violence: Speaking Out, Gender Spectrum: Beyond the Binary, Thinking About Sexual violence, Masculinity: Hairstyles, Models of masculinity in Movies, <i>A World of Equals: A Textbook on Gender</i> Ed Susie Tharu, A. Suneetha, Uma Maheswari Bhrugubanda Orient Balckswan,2022	9	1,2,3,4
	1.2	Feminist Perspectives in Literature <i>“Why I want a Wife”</i> by Judy Brady	2	1,2,3,4
	1.3	Feminist Perspectives in Literature <i>In the Name of the Mother</i> -Mahaswetha Devi (Trans Radha Chakravarthy) Seagull Books	4	1,2,3,4
<b>2  Reading Rainbows: Intersectional and diverse hues</b>	2.1	Intersectional Feminism <i>A Raisin in the Sun</i> -Lorraine Hansberry (Play)	5	2,4,5,6
	2.2	Masculinity: Ernest Hemingway: <i>The Sun Also Rises</i>	5	2,4,5,6
		Queer Narratives Kamala Das: “The Sandal Trees” from <i>The Sandal Trees and Other Stories</i> (Trans.		

	2.3	V.C. Harris and C.K. Mohammed)  “ <i>Intersex Tharattupattu</i> ” Vijayarajamallika  R. Raj Rao: “streetplay3” from <i>The Wisest Fool on Earth: Ten Street Plays &amp; Three Monologues</i>	5	2,4,5,6	
<b>3 .Decolonizing Gender: Power, Representation, and Identity in the Postcolonial World</b>	3.1	“ <i>Nervous Conditions</i> ”by Tsitsi Dangarembga	8	2,4,6	
	3.2	Lalithambika Antharjanam: <i>Agnisakshi-</i> (Translated into English by Vasanthi Sankaranarayanan) <i>Fire, My Witness</i> . OUP	7	4,6	
<b>4</b>	4	Teacher Specific Content			
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Brainstorming lecture, E-learning, Films, documentaries, presentations  Interactive instruction: Group Projects, Assignments and discussion, Presentation by individual students				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>				
	<b>A. Continuous Comprehensive Assessment (CCA)</b>				
	Continuous Comprehensive Assessment (CCA–25Marks)				
	<b>Particulars; Class test Debate Group project presentatiuon</b>				
	<b>B. Semester-End Examination</b>				
	Written Examination–50marks, duration-2hrs				
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>	
	Essays	300 words	1 out of 2	1 x 15 = 15	
Short Essay	150 words	2 out of 4	2 x 5 =10		
Short Answer	50 words	5 out of 8	5 x 2 = 10		
Objective type	NA	10 out of 12	10		
MCQ	NA	5	5		
		<b>Total Marks</b>	<b>50</b>		

## References

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# **Semester IV**





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>INDIAN WRITING IN ENGLISH</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE4DSCENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course intends to familiarise students with Indian writing in English. This course explores the historical evolution, diverse literary genres, prominent themes and influential authors of Indian writing in English.					
<b>Semester</b>	4	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CONo.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical and political contexts of the evolution of Indian English Writing	K, U	1,6
2	Analyse the regional and linguistic nuances of the prescribed texts	An	1,2,4
3	Evaluate various devices and techniques in Indian English Discourses	E	1,2,4
4	Examine various thematic concerns and the ideologies that engender them.	An	4,7,8
5	Analyse the working of caste, class and gender representations	An	7,8
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			

## COURSE CONTENT

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

5	Teacher Specific Component							
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussions							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment (CCA)-30 MAR</b>							
	<table border="1"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table>				Particulars	Class test	Seminar	Assignment
	Particulars							
	Class test							
	Seminar							
	Assignment							
	Semester End Examination (50marks descriptive type and 20 marks objective type) , duration - 2hrs							
<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>					
Essays	300 words	1 out of 2	1 x 15 = 15					
Short Essay	150 words	5 out of 8	5 x 5 = 25					
Short Answer	50 words	5 out of 8	5 x 2 = 10					
Objective type	NA	10 out of 12	1X10= 10					
MCQ	NA	10	1X10= 10					
		<b>Total Marks</b>	<b>70</b>					

## References

Megha Anwer (2014) Tigers of an-other jungle: Adiga's tryst with subaltern politics, Journal of Postcolonial Writing, 50:3, 304-315, DOI: [10.1080/17449855.2013.827586](https://doi.org/10.1080/17449855.2013.827586)

Parthasarathy,R."Indian Poetry Today."Poetry,vol.190,no.5,2007,pp.407-18.JSTOR, <http://www.jstor.org/stable/20607848>. Accessed 27 Feb. 2024.

Subramaniam, Arundhathi. "Introduction: Beyond the Hashtag: Exploring Contemporary Indian Poetry in English." *Indian Literature*, vol.61,no.1(297),2017,pp.33-39.JSTOR, <https://www.jstor.org/stable/26791073>. Accessed 27 Feb. 2024

## SUGGESTED READINGS

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Reading Prose and Fiction</b>					
<b>Type of Course</b>	DSC A (MAJOR)					
<b>Course Code</b>	MCE4DSCENG201					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	Identify the key features of fiction and essay as literary genres					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

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

### COURSE CONTENT-

Module	Units	Course description	Hrs.	CO No.
<b>1. British Prose</b>	1.1	Francis Bacon: Of Marriage and Single Life	3	1,2
	1.2	Charles Lamb: Dream Children: A Reverie	3	1,2
	1.3	Alfred George Gardiner: WG	3	1,2
	Practicum 1.4	Read the entry on essay in A Glossary of Literary Terms by M H Abrams (Eleventh edition, pages 116-17) and find out the characteristics of the essay as a literary genre.  Write short notes on :  Formal and Informal essay, Montaigne and the personal essay, Francis Bacon and the Aphoristic Essay, Pope and the Verse Essay, Addison and Steele and the Periodical Essay, the Romantic Essayists-Hazlitt, Lamb and Dequincy	6	1,2
<b>2. Non- British Prose</b>	2.1	Stephen Leacock: My Financial Career	5	1,2
	2.2	Kenneth Kaunda: Colour Bar	5	1,2
	Practicum 2.3	Amitav Ghosh: The Diaspora in Indian Culture	5	1,2
<b>3 Short Fiction</b>	3.1	R K Narayan: A Shadow	3	1,3,5,6
	3.2	Chinua Achebe: The Sacrificial Egg	3	1,3,5,6
	3.3	Toni Morrison: Sweetness	3	1,3,5,6
	Practicum 3.4	Short story-how is it different from an anecdote and novel- story of incident and story of character-novelle or novella, frame story, Popularity of the genre in America  Ref: M. H. Abrams	6	1,3,5,6
<b>4 Novel</b>	4.1	Mark Twain: <i>The Adventures of Tom Sawyer</i>	7	1,4,6

	4.2  Practicum	Novel–Characterization, Plot, Milieu, setting, point of view  Different kinds of novel- Picaresque novel, Psychological, Epistolary; Bildungsroman and Kunstlerroman Novel, Historical Novel, Science Fiction, Gothic Novel, Utopian Novel, Stream of Consciousness Technique and Psychological novel, Regional novel, Magic realism, metafiction, Fabulation (Refer M. H. Abrahms- <i>A Glossary of Literary Terms</i>  Peck & Coyle- <i>Literary Terms &amp; Criticism</i>	8	1,4,6
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>				
	Lecture ,Group Discussion ,Presentation, Brainstorming ,Question answer Sessions, Seminars				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>				
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>				
	<b>Particulars</b>				
	<b>Class test</b>				
	<b>Seminars</b>				
	<b>Assignment</b>				
	<b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</b>				
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>	
	Essays	300 words	1 out of 2	1 x 15 = 15	
	Short Essay	150 words	5 out of 8	5 x 5 = 25	
	Short Answer	50 words	5 out of 8	5 x 2 = 10	
	Objective type	NA	10 out of 12	1x10 = 10	
MCQ	NA	10	10		
		<b>Total Marks</b>	<b>70</b>		

## References

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

## **SUGGESTED READINGS**

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





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>READING MALAYALAM CINEMA</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MCE4DSEENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course aims to provide students with an in-depth analysis of the historical, cultural and artistic dimensions of Malayalam Cinema. Through critical readings, discussions, and film screenings, students will explore key themes, movements, and trends within the Malayalam film industry.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand historical development of Malayalam Cinema	K &U	4&8
2	Analyse the cultural representations and influences within Malayalam Cinema	A	3&6
3	Develop critical thinking skills through the analysis of cinematic techniques, narrative structures, and thematic elements in Malayalam	A&E	4&8

4	Enhance the research and presentation skills by working on individual or group projects related to specific aspects of Malayalam Cinema	C	1&2
5	Appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity	Ap	1,2&3
6	Evaluate major film movements, popular and artistic films and create comparative studies	An &E	1,4&7
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1 Classic Cinema	1.1	“Intimate Terrors: Changing Representations of Structural Violence Against Women in Malayalam cinema”. R. K. Menon	5	2,3,4,5
	1.2	G. Aravindan’s <i>Kanchanasita</i> “Film Form Meets Mythic Imagination”. C.S. Venkiteswaran	5	2,3,4,5
	1.3 Practicum	<i>Chemmeen.</i> (1965), directed by. Ramu Kariat	3	2,3,4,5
	1.4 Practicum	<i>Kanchana Sita</i> (1978) directed by G. Aravindan	2	
2 Middle Cinema	2.1	“Casting Gendered Subalternities: A Reading of Padmarajan’s <i>Kallam Pavitran</i> . Binu K.D and Rajesh James	5	2,3,4,5
	2.2	“Materialities, subjectivities and the symbolic spaces of destruction and Hope in K.G. George’s Films”. Archana Vasudev	5	2,3,4,5
	2.3 Practicum	<i>Kallan Pavithran</i> (1981), directed by P. Padmarajan	3	2,3,4,5
	2.4 Practicum	<i>Panchavadi Palam</i> (1984) directed by K. G. George	2	

3 Comedy/ Action	3.1	“The Laughter Films and Reconfiguration of Masculinities”. Jenny Rovena	5	1,2
	3.2	“Ayyappanum Koshiyum: The Insult and Ideals of Masculinity”.Srivatsan S.	5	1,2
	3.3 Practicum	<i>In Harihar Nagar</i> 1990) directed by Siddique-Lal	3	2,3,4,5
	3.4 Practicum	<i>Ayyappanum Koshiyum</i> (2020) directed by Sachi	2	
4 Popular/C contemporary Cinema	4.1	“Cinematic Cartography: Landscape as Language in Lijo Jose Pellissery Movies”. George Sebastian and Bibin Sebastian	3	2, 3&5
	4.2	“Construction and contestation of identity and politics: Transgender people in contemporary Malayalam cinema”. Anu Kuriakose	2	3,4 &6
	4.3	“Reconstructing Body Perceptions: A Critical Analysis of Fahad Fazil’s Cinematic Representations”. K.P. Jayakumar/Sajin P.J	2	3, 5 &6
	4.4 Practicum	<i>Manichitrathazhu</i> (1993), directed by Fazil	2	1,2, 5&6
	4.5 Practicum	<i>Amen</i> (2013) directed by Lijo Jose Pellissery	2	
	4.6 Practicum	<i>Aalorukkam</i> ( 2018) directed by V. C. Abhilash	2	
	4.7 Practicum	<i>Home</i> (2021) directed by Rojin Thomas	2	
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture, tutorial, Practical, group discussion																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)-30marks</b>  <table border="1" data-bbox="432 600 759 784"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table>				Particulars	Class test	Seminar	Assignment																							
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### SUGGESTED READINGS

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



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>READING CULTURE: COMICS, CARTOONS AND FAIRY TALES</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MCE4DSEENG201</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course delves into socio-political discourses within select comics, analyzes the politics of representation in cartoons, and uncovers alternative readings of fairy tales. Through exploring subtexts in popular culture, this course offers a nuanced understanding of popular narratives and their impact on collective consciousness.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

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

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

### COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1	1.1	“Manvs Wild: Ecology and the <i>Tintin</i> Series”-Lakshmi Menon	5	1,4
	1.2	“Superman as a Modernist Hero”- Arthur Asa Berger	5	1,4
	1.3 Practicum	<i>Tintin in Tibet</i>	5	1,4
2	2.1	“ <i>The Jungle Book</i> is not a Book: Adaptation, Intertextuality and the Hegemonic Text” – Harry Culton	10	2,4
	2.2 Practicum	<i>The Jungle Book</i> (1989) TV series	5	2,4
	3.1	“Poetic Retelling of Fairy Tales in Anne Sexton’s <i>Transformations</i> ”- Jyoti Sharma	5	3,4
3	3.2	Grimm’s “Cinderella” & “Cinderella”–Ann Sexton	5	3,4
	3.3 Practicum	“Little Red Riding Hood” & “Company of Wolves”-Angela Carter	5	3,4
	4.1	““The Lion King” and “Hamlet”: A Homecoming for the Exiled Child”- Rosemarie Gavin	3	2,4
4	4.2	<i>Briar Rose</i> -Jane Yolen	3	3,4
	4.3 Practicum	<i>The Lion King</i> (1994)	6	2,4,
	4.4	<i>River of Stories</i> –Orijit Sen	3	1,4
5		Teacher Specific Component		

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brainstorming lecture, Explicit Teaching, Interactive Instruction</p> <p>Active cooperative learning, group discussion, presentation</p> <p>Practicum on viewing the cartoons,exploring the world of comics, and trying to rewrite other fairy tales</p>																																			
<p><b>Assessment Types</b></p>	<p><b>MODEOF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)–30marks</b></p> <table border="1" data-bbox="448 719 761 902"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</b></p> <table border="1" data-bbox="424 1081 1524 1417"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 =25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 =10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>				Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>	<b>70</b>
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**References**

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- Gavin, Rosemarie. ““The Lion King” and “Hamlet”: A Homecoming for the Exiled Child.” *The English Journal*. Vol. 85, No. 3, 1996, 55-57.
- Herge. *Tintinin Tibet*. Egmont, 1960.



▪ Menon, Lakshmi. "Man vs Wild: Ecology and the *Tintin* Series." *Tintin in Tibet by Herge: A Critical Companion*. Eds. Anurimachanda and Samrat Sengupta. Orldview, 2021. 102-109.

• Sen, Orijit. *River of Stories*. Kalpavriksh, 1994

Yolen, Jane. *BriarRose*. TorBooks, 1992.

## SUGGESTED READINGS

- Bera, Sohini, and Rajni Singh. "Appeal for Embracing Post humanist 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.



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>DYNAMICS OF RADIO JOCKEYING, ANCHORING AND INTERVIEWING</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MCE4DSEENG202</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course is designed to provide students with a comprehensive understanding of radio jockeying, anchoring, and interviewing techniques. Students will develop the necessary skills to engage and entertain audiences through effective communication, creative script writing, and interviewing strategies.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES (CO)**

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

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

### COURSECONTENT

Module	Units	Course description	Hrs.	CO No.
1	1.1	An over view about the history of Radio broadcasting  Understand different Radio Formats Ethics and Regulations of Radio Broadcasting  Parameswaran, K. <i>Radio Broadcasting: A Reader's Guide</i>	8	1&2
	1.2	Familiarise voice over artist Mike usage and developing styles of speech music and show production  Developing an On-Air Persona Scriptwriting for Radio  Research Skills for Radio Topics Scannell, Paddy. <i>Radio, TV &amp; Modern Life.</i> Kohli, Simran. <i>Radio Jockey: A Handbook</i>	7	1,2&3
	1.3 Practicum	<b>Practicum: Hands on Radio Jockeying, Lessons by Rima</b> <u>Interesting English vocabulary used by Radio Jockeys - Free English lessons by Rima</u> Radio Talk Show with Mammootty	8	3

		<a href="https://youtu.be/jm3E_u4iFzA?si=RHRGn4-8cFIYpLzj">https://youtu.be/jm3E_u4iFzA?si=RHRGn4-8cFIYpLzj</a>		
2	2.1	To understand Voicing and Anchoring Language and Diction Pronunciation  Understand hosting public events, career guidance and job reference  Dutt, Bindiya. <i>Anchoring TV and Live Events</i> .	10	6&7
	2.2 Practicum	<b>Practicum:</b> Talk Show Tips <a href="https://youtu.be/E5u62b41NV0?si=XNsxAuQqmFuap5fB">https://youtu.be/E5u62b41NV0?si=XNsxAuQqmFuap5fB</a>	5	6&7
3	3.1	To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews – On The Spot, Planned, Telephone; Language Skills  To know how to conduct insightful and well prepared interviews across genres  <i>Basic Interviewing Skills: Raymond L. Gorden</i>	15	4&5
4	4.1	Familiarise Radio Talk shows  Understand Public Event Management Skills  Familiarise famous interviews  Bakshi, Rakesh Anand. <i>Let's Talk On-Air: Conversations with Radio Presenter</i>	5	4&5
	4.2	Practicum:  Interview with Dr. A. P. J. Abdul Kalam  <a href="https://www.youtube.com/watch?v=sevel_ZyqNc">https://www.youtube.com/watch?v=sevel_ZyqNc</a>  Interview with Sachin Tendulkar  <a href="https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx">https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx</a>	10	4&5
5		Teacher specific content		

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

## References

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

## **SUGGESTED READINGS**

Berlo, David. *The Process Of Communication*.

- Schramn Wilbur, *Men, Messages and Media*.
- Wilbur Schram, *Mass Communication*.
- Agee. Warren. K. *Introduction To Mass Communication*.
- Bitner J, *Mass Communication- An Introduction*.
- Fedler F, *Introduction To Mass Media*.
- Keval J Kumar, *Mass Communication In India*.
- Rivers, W L *Mass Media*.
- Subir Ghosh, *Communication in India*.



**MAHARAJA'S COLLEGE, ERNAKULAM  
(Govt. Autonomous)**

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>LITERARY FOOD STUDIES</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MCE4DSEENG203</b>					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	This interdisciplinary course provides a symbolic understanding of food through a blend of theoretical discussions and practical sessions. It is intended to introduce the learner to the nuances of culinary culture, and its intersection between literary texts and cinema.					
<b>Semester</b>	<b>FOUR</b>		<b>Credits</b>			4
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical / Practicum</b>	<b>Others</b>	<b>Total hours</b>
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
<i>Upon the completion of the course, student will be able to:</i>			
1	To introduce food culture studies in literature and to analyse literary texts gastronomically	U,K,I	3,7
2	To know and appreciate the location of texts within culinary studies	E,C	4
3	To make the student familiar with the new trends in food ,memory and cultural studies	E	6
4	To establish connections across disciplines	An	2
5	To educate students in both the artistry and the utility of food as a metaphor through selected literary and visual texts	U, Ap	9
6	To critically engage with food, culture and community	A,E	5
7	To encourage creative writing on food, power and	C,A,I	10,8

	culture		
8	To present any visual or literary food narrative not prescribed in the syllabus in the form of a short film	C,S,A	1,8
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

### Content for Classroom transaction (Units)7558993559

Module	Units	Course description	Hrs	CO No.
1.Food and Culinary short stories	1.1	‘Introduction’ in <i>Distinction:; A Social Critique of the Judgement of Taste</i> by Pierre Bourdieu	6	1,2,4
	1.2	Stephen Leacock ‘ The New Food’	3	2,3,4
	1.3	1. Madeleine Thien ‘Simple Recipes’ 2. Jeffrey Archer ‘The Luncheon’	6	2,3,4
2.Food and Culinary Poems	2.1	Anand Haridas ‘This is How You Cook Beef ’	3	5
	2.2	Maya Angelou” ‘The Health Food diner’	3	5
	2.3	‘Towards a Psycho Sociology of Contemporary Food Consumption’ Roland Barthes	9	3,4,5
	3.1	‘The Lunch Box’	3	3,8
	3.2	‘Food and Senses in Film’ essay by Laura Lidenfeld and Fabio Parasecoli	8	3,5,6
3.Food and Visual Texts	3.3	Practicum - A dissertation /presentation based on Food, memory and cultural studies	4	6,7
4 Food and Gender	4.1	‘What do You Want for Dinner Honey?:The Subversive Power of Food’ - Chapter 5 in <i>Food Culture Studies in India: Consumption, Representation and Mediation</i>	3	4,5
	4.2	‘Domestic Divo? Televised Treatments of Masculinity Femininity and Food’ essay by Rebecca Swenson	5	2
	4.3	‘Great Indian Kitchen’	3	8
	4.4	Practicum and Viva/short film/documentary based on food and gender	4	3,6,7
5	<b>Teacher Specific Content</b>			



<b>Teaching and Learning Approach</b>	<b>Classroom Procedure</b> <ol style="list-style-type: none"> <li>1. Lectures</li> <li>2. Group project Assignments</li> <li>3. Interactive sessions</li> <li>4. Tutorials</li> <li>5. Film screening</li> <li>6. Presentation of short films</li> <li>7. Seminars</li> </ol>																											
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A.Continuous Comprehensive Assessment (CCA)Assessment</b> <ol style="list-style-type: none"> <li>1. Internal examinations Group Projects and assignments, Seminars, presentations</li> </ol>																											
	<b>B.Semester End examination</b> <ol style="list-style-type: none"> <li>1. End semester examination (50 marks descriptive and 20 marks objective type) duration- 2 hrs.</li> </ol>																											
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## References

- Bourdieu, Pierre. *A Social Critique of the Judgement of Taste*. Translated by Richard Nice, Harvard University Press, 1996.
- <https://guftugu.in/2019/12/17/this-is-how-you-cook-beef/>
- Barthes, Roland. 'Towards a Psycho Sociology of Contemporary Food Consumption.' *Food and Culture*. 3<sup>rd</sup> edition, Routledge, 2012.
- Swenson, Rebecca. 'Domestic Divo? Televised Treatments of Masculinity, Femininity and Food.' *Critical Studies in Media Communication*, vol.26, 2009 10.1080/15295030802684
- [https://www.researchgate.net/publication/232930951\\_Domestic\\_Divo\\_Televised\\_Treatmnts\\_of\\_Masculinity\\_Femininity\\_and\\_Food/citation/download034](https://www.researchgate.net/publication/232930951_Domestic_Divo_Televised_Treatmnts_of_Masculinity_Femininity_and_Food/citation/download034)

## Suggested Readings

- Visser, Margaret. "Food and Culture: Interconnections." *Social Research*, vol. 66, no.1, spring1999pages= {117-130},  
url={<https://api.semanticscholar.org/CorpusID:148119629>}
- Coghlan, J. Michelle. "Tasting Modernism: An Introduction." *Resilience: A Journal of the Environmental Humanities*, vol. 2, no. 1, 2015. *JSTOR*, <https://doi.org/10.5250/resilience.2.1.001>. Accessed 30 June 2024.
- Douglas, Mary. *Purity and Danger*. London: Routledge, 2002.
- Civitello, Linda. *Cuisine and Culture. A History of Food and People*. London: Wiley and Sons,2007.
- Counihan, Carole and Penny Van Esterik. *Food and Culture. A Reader*. New York Routledge, 2013.
- Roy, Parama. *Alimentary Tracts: Appetites, Aversions, and the Postcolonial*. Durham: Duke UP, 2010.
- Stoler, Ann Laura. *Carnal Knowledge and Imperial Power*. 2nd ed. Berkeley: U of California P, 2010.



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	B.A. English Honours (Language and Literature)					
<b>Course Name</b>	<b>ABLEISM, BODY AND PRAXIS</b>					
<b>Type of Course</b>	<b>DSC C Minor</b>					
<b>Course Code</b>	<b>MCE4DSCENG202</b>					
<b>Course Level</b>	200-299					
<b>Course Summary</b>	Make the students aware of the various issues related to disabilities and about the advanced technologies that may be approached to deal with these issues.					
<b>Semester</b>	<b>FOUR</b>	<b>Credits</b>			4	<b>Total hours</b>
<b>Course Details</b>	<b>Learning approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical/ Practicum</b>	<b>Others</b>	
		<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>75</b>
<b>Pre-requisites, if any</b>	<b>Students can do this course without any prior background of the discipline</b>					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
<i>Upon the completion of the course, student will be able to:</i>			
1	Develops an overall understanding of the discipline 'Disability'.	U	6, 7
2	Enlightens on the rights of Disability while enhancing the need of social engagement of Disability.	An, I, R	6
3	Opens up issues and concerns in relation to the representation of Disability.	An, I, S, A	3
4	The course unravels the question of faith and superstition in connection with disability.	An, R, A	4
5	Exploring the aesthetic sensibility of Disability Studies.	S, K, I, A	6,8
6	Analysing visions and perceptions in relation to Disability.	An, U, R, Ap	9,7
7	Recognising different styles of writing	An, U, I, S	3,
<b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

#### Content for Classroom transaction (Units)

Module	Units	Course description	Hrs.	CO
1	1.1	Alice Hall, 'An Introduction to Disability Studies.' Literature and Disability. Routledge. 2016. Pages 19 to 29	5	U, E
	1.2	Rosemarie Garland-Thomson, 'Disability and Representation' PMLA, vol. 120, No. 2 (march 2005), pages 522-527	5	An, E, U
	1.3	Jim Crow, 'Disability, Dislocation and the School-to Prison Pipeline.'	5	An, E
2	2.1	Scene one and Scene two from 'Richard the Third'	3	I, S, An, Ap
	2.2	Nancy Mairs, 'On being a Cripple'	3	U, An, R
	2.3	Hellen Keller, 'Three days to See'	3	U, Ap
	2.4	E V Lucas, 'The School for Sympathy', Chapter one and Chapter two	6	Ap, An, A
3	3.1	Jyotsna Phanija, "See" from "Cramic Evening" (New Delhi: writer's workshop, 2016) p. 49.	3	Ap
	3.2	Tito Rajarshi Mukhopadhyay, "Poem 1", from 'The Mind Tree: A Miraculous Child Breaks the Silence of Autism.', (New York: Arcade Publishing), p.91	3	Ap, An
	3.3	Jim Ferris, "Poems with Disabilities" from 'Beauty is a Verb: The New Poetry of Disability'.	3	Ap, An, A
	3.4	Raghuvir Sahay, 'The Handicapped Caught in a Camera', Translated by Harish Trivedi, Chicago Review, Vol. 38: 1/2 (1992) pp. 146-7	6	Ap, U, An
4	4.1	Mark Haddon, 'The Curious Incident of the Dog in the Night-Time'	15	U, A, An, Ap, S

5	<b>Teacher Specific Content</b>	Hrs.	
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture–ICT-enabled</li> <li>● Peer Learning</li> <li>● Learning in the blended mode</li> <li>● Multimodal Learning</li> </ul>																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
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## References

- 'Beauty is a Verb: The New Poetry of Disability', ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2012 p. 89).
- Michael Bérubé, 'Disability and Narrative'.
- Greg Olear, 'When Popular Novels Perpetuate Negative Stereotypes: Mark Haddon, Asperger's and Irresponsible Fiction'.
- Thomas G. Causer, Introduction in 'Recovering Bodies: Illness, Disability and Life Writings'
- Timothy Barrett, 'De-individualising Autobiography: A Reconsideration of the Role of Autobiographical Life Writing Within Disability Studies'
- Jean-Dominique Bauby, 'The Diving Bell and the Butterfly'.
- Nandini Ghosh, 'Interrogating Disability in India' excerpt from Introduction



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>WAR NARRATIVES</b>					
<b>Type of Course</b>	DSC B Minor					
<b>Course Code</b>	<b>MCE4DSCENG203</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	<p>Embark on an immersive journey through the intricate tapestry of War Literature, where diverse literary genres become portals into the profound impact of conflict on the human experience. This minor invites you to traverse the realms of poetry, essays, short stories, drama, and novels, unraveling the complexities of war with a focus on fostering critical analysis and empathy. The Minor in War Literature offers a unique opportunity to delve beyond text books and into the living narratives of war. By encompassing a spectrum of literary genres, this course transcends traditional boundaries and provides a comprehensive exploration of the conflict's emotional, psychological, and cultural aspects. As students engage with powerful works of poetry, essays, short stories, and a novel adapted into a movie, they refine their analytical skills and develop a deep and empathetic connection to the diverse voices that echo through the pages of war literature. This course goes beyond academic study; it is a transformative journey that enriches the mind and soul, fostering critical thinkers and compassionate individuals prepared to comprehend the complexities of the human experience in times of war.</p>					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Analyze war literature, identifying major thematic concepts	An	6
2	Examine and analyze gender experiences within the context of war literature	An	7
3	Critically evaluate the moral and ethical dilemmas related to race, identity, and nationalism in war narratives	E	8
4	Reflect on the psychological and personal impacts of war on individuals	An, A, Ap	2, 4, 7
5	Foster empathy through the analysis of emotional and human aspects of war presented in various literary works	An, C	1, 4, 5
6	Evaluate the transition from literature to cinema in war narratives, fostering a trans-disciplinary approach	E	3, 10
*Remember(K),Understand(U),Apply(A),Analyse(An),Evaluate(E),Create(C),Skill(S), Interest (I) and Appreciation (Ap)			

## COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
<b>1</b> <b>Cacophony of Conflict: Verses Amid Turbulence</b>	1.1	Wilfred Owen: "Dulceet Decorum Est"	2	1
	1.2	e. e. cummings: "my sweet old etcetera"	3	4
	1.3	<u>Najwan Darwish</u> : "The Shelling Ended"	2	3
	1.4	Carol Ann Duffy: "War Photographer"	3	4
	1.5 Practicum	Carl Sandburg: "Grass"	2	1
	1.6 Practicum	Zayna Azam: "Write my name on my leg, Mama"	3	5
	2.1	Luigi Pirandello: "War"	3	4

<b>2</b> <b>Tales of Turmoil: Short Stories of Conflict</b>	2.2	Chinua Achebe: “Civil Peace”	3	5
	2.3	Cynthia Ozick: “The Shawl”	3	3
	2.4 Practicum	Ben Okri: “In the Shadow of War”	3	3
	2.5 Practicum	Ghassan Kanafani: “Letter from Gaza”	3	4
<b>3</b> <b>War Chronicles: Non-Fiction Insights</b>	3.1	Svetlana Alexievich’s speech at the Nobel Banquet in the Stockholm City Hall, 10 December 2015.	3	3
	3.2	River bend: “Baghdad Burning: Girl Blog from Iraq”	3	4
	3.3	E M Forster : “Tolerance”	4	1

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



<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>● Lecture–ICT-enabled</li> <li>● Peer Learning</li> <li>● Learning in the blended mode</li> <li>● Multimodal Learning</li> </ul>																														
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	<b>B. Continuous Comprehensive Assessment (CCA)–30marks</b>																														
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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>MOODS OF MODERNISM AND POETICS OF THE POSTMODERN: MAKERS OF ENGLISH LITERATURE</b>					
<b>Type of Course</b>	DSC B Minor					
<b>Course Code</b>	<b>MCE4DSCENG204</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	An overview of the evolution of the movements of modernism and the transition to postmodernism					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical context and influences that shaped major literary periods in English literature.	U	1,3
2	Illustrate the characteristic features of the writings of the given age	U	1
3	Distinguish the salient stylistic features of the writers of various literary schools	E	1
4	Analyse the emerging trends in literature	An	1,3
5	Analyse the interconnectedness of socio-political, cultural contexts and literary development	An	1, 3,6
*Remember(K),Understand(U),Apply(A),Analyse(An),Evaluate(E),Create(C),Skill(S), Interest (I) and Appreciation (Ap)			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 The Emergence of Modernism	1.1	Rapid urbanization – Progress of industry – Science and Knowledge at the beginning of twentieth century-Modern Enlightenment	3	1,5
	1.2	Edwardian and Georgian Literature – Impressionism, Imagism, Expressionism	3	1,5
	1.3	The World Wars -- alienation, cultural disruption - – Erosion of faith in religion	3	1,5
	1.4	Modernity and Emerging Avant-garde	3	1,5
	1.5 Practicum	Poetry: Kipling, Thompson, Bridges, Masfield  Prose & Novel: H. G. Wells, E.M. Forster, George Orwell, A. G. Gardiner  Drama: J. M. Barrie, Galsworthy	3	1,2
2 Reflections of Modernism	2.1	Stream of Consciousness, Symbolism, Existentialism, The Absurd,	3	1,5
	2.2	War Poetry, Holocaust Literature, Myth, Surrealism, Dadaism	3	1,5
	2.3	Movement Poetry, Pylon Poetry, Angry Young Men, New Criticism	4	1,5
	2.4 Practicum	Poetry: Hopkins, T.S. Eliot, W B Yeats, Seamus Heaney,  War poetry: Brooke, Sassoon, Owen  Prose: Strachey, Hilaire Belloc, G. K. Chesterton, Trevelyan  Novel: Conrad. James Joyce, Virginia Woolf, D.  H. Lawrence, Huxley Drama: Shaw, J M. Synge  Pioneers of New Criticism: Empson,	5	2,3,5

		Leavis		
3	3.1	The Ravages of the two World Wars – Modernism and anti-modernism	3	1,5
	3.2	Resistance to traditional values and institutions – Focus on personal experience and self-expression-	4	1,5
<b>Post war cultures</b>				

	3.3	The Sixties- Feminism – Multiculturalism – Gender Identity	3	1,5
	3.4	Poetry: W H Auden, Spender, Ted Hughes, Sylvia Plath, Larkin Novel: Greene, Waugh, Morgan	5	1,5
	Practicum	Drama: Beckett, Pinter		
4	4.1	The turbulent seventies- self-reflexivity, intertextuality, distrust of coherence-counter culture- identity politics-celebration of popular culture	5	1,5
	4.2	The Beat Generation- Magic Realism	2	1,5
	4.3	The ending of the Century: Literature and Digital Technology	3	1,5
	4.4	Poetry: Carol Ann Duffy, Margaret Atwood, Elizabeth Bishop Novels: Joseph Heller, Gabriel Garcia Marquez, Rushdie Drama: Tom Stoppard, Caryl Churchill	5	2,3,4
5		Teacher Specific Content		
<b>Postmodern scenario</b>				

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos etc.

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

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>TRANSLATION FOR THE MEDIA</b> (Translation Studies in English)					
<b>Type of Course</b>	DSC C Minor					
<b>Course Code</b>	<b>MCE4DSCENG205</b>					
<b>Course Level</b>	200 – 299					
<b>Course Summary</b>	This course shall provide a comprehensive understanding of the various approaches to translation outside of literary texts and provide an interdisciplinary approach to the study of English in its functionality. The course presents concepts and techniques that can be fruitfully used by experts in multiple languages who are sensitive to other cultures. As the course promotes creativity in the field of media studies, the course focuses on strengthening critical analysis and empathy skill.					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### – COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Apply effective techniques for translating news articles, ensuring clarity, accuracy, and impartiality	A	1, 2, 3
2	Demonstrate cultural sensitivity and awareness in translations, ensuring that the content is appropriate and respectful towards the cultural context of the target audience	U	8, 1,
3	Adapt the technical and linguistic aspects of translation in the fields of subtitling, including synchronization, condensation, and readability	C	3, 1
4	Apply dubbing techniques, ensuring that translated dialogue matches the original lip movements and conveys the intended emotions	A	1, 5
5	Develop skills for creating descriptive audio content for visually impaired audiences, adhering to industry standards and guidelines	S	2, 3, 6,



6	Adapt translations to different media formats, ensuring consistency and appropriateness across various platforms	C	1, 3
7	Exhibit advanced proficiency in both source and target languages, ensuring accurate and culturally appropriate translations	C	1
8	Demonstrate a thorough understanding of key translation theories and their applications in various media contexts	U	1
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 <b>News Translation</b>	1.1	Hard news and Soft News – cultural relativity in the preferences for hard news and soft news. Foreignisation and Domestication – cultural biases News Agency Translations in the global scenario – news translation in a multi-lingual environment News in dailies, news portals and the visual media	5	8
	1.2	Diplomacy in translation – multiple source texts in news translation – translation as editing Hard news and soft news: varying strategies in translation – cultural differences in the treatment of content and language styles	5	2, 6
	1.3 Practicum	News translation Practice- 1	5	1, 6, 7
2	2.1	History of subtitling: the silent movie era and after Key technical terms and concepts: intertitles – digital and analogous subtitles – closed subtitles and open subtitles – subtitles and captions	5	8
		Content of subtitles:		3

<b>Language Skills for Subtitling</b>	2.2	Linguistic content (conversations, songs, non-diegetic linguistic content) Non-linguistic sound Visual Features  Language Variety in subtitling Technical issues in subtitling – over translation and under translation Technological advancements	5	
	2.3 Practicum	Subtitling – Practice -1	5	6, 7
	3.1	History of Dubbing (post-silent film era):  Sound on film – magnetic strips – digital dubbing – full dubbing and partial dubbing (voice-over)	5	4
<b>3 Language Skills for Dubbing</b>	3.2	Synchrony in dubbing: lip synchrony – isochrony – kinetic synchrony – problem of equivalence – technical requirements v/s close translation – revoicing to overcome problems of synchrony  Standard Practices in voice-over dubbing  Technological advancements	5	6, 7
	3.3 Practicum	Dubbing Practice -1	5	
<b>4 Audio Description</b>	4.1	Evolution and History of audio description Japanese Genshi – Running Commentaries on Radio – Audio Description for the Visually challenged	3	8
	4.2	Audio description in the theatre  Audio description in Cinema  Audio Introduction  Visual Information and  Auditory Information	3	5

	4.3	<p>Describing live musical events and performances in theatre – Complexities of audio description in the theatre</p> <p>Audio description and cultural load</p> <p>Variations demanded by age difference</p> <p>Creative use of language in audio descriptions</p> <p>Writing script for audio description</p>	3	5
	4.4 Practicum	<p>Audio description – Practice</p> <p>News Translation Practice -2</p>	3	6, 7
	4.5 Practicum	<p>Editing and Analysis of Script</p> <p>Dubbing Practice -2</p> <p>Subtitling Practice – 2</p>	3	7, 8
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transactio</b> Lecture,Class Discussions Hands-on training Research Projects and Presentations							
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment – 30 marks</b>  <table border="1" data-bbox="574 443 901 683"> <tr><td>Particulars</td></tr> <tr><td>Translation (News)</td></tr> <tr><td>via subtitling</td></tr> <tr><td>Class test</td></tr> </table> <b>.B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</b>				Particulars	Translation (News)	via subtitling	Class test
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Objective type	NA	10 out of 12	1 x 10 = 10					
MCQ	NA	10	1 x 10 = 10					
		Total	70					

## References

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- David Bellos. *Is There a Fish in Your Ear? Translation and the Meaning of Everything*. London, Penguin Books, 2011.
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Scammell, Claire. *Translation Strategies in Global News: What Sarkozy said in the suburbs*. Guildford, UK: Palgrave Pivot, 2018



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>ENGLISH FOR PROFESSIONAL PURPOSES</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	<b>MCE4SECENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	This course aims at providing the learner an overview of the world of career building in the twenty-first century along with empowering him/her with necessary communicative skills and employability skills for getting and sustaining a career.					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	nil					
<b>CO No.</b>	<b>Expected Course Outcome</b>				<b>Learning Domains</b>	<b>PO No</b>
					*	
1	To understand the process of choosing careers and common methods of recruitment followed worldwide.				U	2,10
2	To compose well-structured letters				C	4
3	To design Resumes and CVs				C	4
4	To utilize the fundamental skills and etiquette required for facing job interviews and group discussion				A	1,2,4,5,9
5	To prepare official documents like notices, memos, reports etc.				C	4,5

6	To comprehend the basic etiquette and netiquette for maintaining good interpersonal relationship and group dynamics	U	1,4,5,6,8, 9,10
<b>*Remember(K),Understand(U),Apply(A),Analyse(An),Evaluate(E),Create(C),Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1	1.1	Introduction <ul style="list-style-type: none"> <li>● Soft skills and hard skills</li> <li>● Communication skills</li> <li>● Employability skills</li> <li>● How to plan your career?</li> <li>● The job market</li> </ul>	3	1
	1.2	Job application letter and email <ul style="list-style-type: none"> <li>● Components of a job application letter.</li> <li>● How to write an effective job application letter?</li> <li>● How to write a follow-up letter/email?</li> <li>● Dos and don'ts in a job application letter</li> </ul>	5	2
	1.3	Resume and CV <ul style="list-style-type: none"> <li>● Significance</li> <li>● Components/structure</li> <li>● Difference between a Resume and CV</li> <li>● How to prepare an attractive Resume?</li> <li>● What not to write in a Resume</li> </ul>	7	3
	2.1	Interview skills <ul style="list-style-type: none"> <li>● Types and significance of job interviews</li> <li>● Preparing for a job interview</li> <li>● Major questions asked at job interviews and how to answer them effectively</li> <li>● Creating the best impression</li> </ul>	8	4

		<ul style="list-style-type: none"> <li>● Interview etiquette: Dos and Don'ts</li> </ul>		
	2.2	<p>Group discussion</p> <ul style="list-style-type: none"> <li>● Types, significance and purpose of GD</li> <li>● Preparing for a group discussion</li> <li>● Skills required</li> <li>● Etiquette: Dos and Don'ts</li> </ul>	7	4
3	3.1	<p>Language skills for workplace</p> <ul style="list-style-type: none"> <li>● Letters for various purposes (leave application, transfer requests, application for promotion, business letters etc.)</li> <li>● Notices</li> <li>● Memos</li> <li>● Orders</li> <li>● Agendas</li> <li>● Reports</li> <li>● Social media management</li> </ul>	8	2,5
	3.2	<p>Interpersonal skills and group dynamics in workplace</p> <ul style="list-style-type: none"> <li>● Emotional intelligence</li> <li>● Leadership quality</li> <li>● Empathy</li> <li>● Relationship building</li> <li>● Negotiation</li> <li>● Non-verbal Communication (Model conversations)</li> </ul>	5	6
	3.3	<p>Etiquette and netiquette</p> <ul style="list-style-type: none"> <li>● Dos and Don'ts in workplace</li> </ul>	2	6
4		Teacher specific component		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Interactive sessions Hands-on Training Group Discussion ICT enabled class Mock Interview Role play																															
	<b>MODEOF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)</b>  Continuous Comprehensive Assessment(CCA–25Marks)																															
<b>Assessment Types</b>	Particulars																															
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## SUGGESTED READINGS

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>LITERATURE AND ENVIRONMENT</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	<b>MCE4VACENG200</b>					
<b>Course Level</b>	<b>200-299</b>					
<b>Course Summary</b>	The course offers a unique exploration of eco- literature, connecting literary works with environmental issues to deepen participants' understanding of ecological challenges and inspire meaningful contributions to sustainability through the lens of literature. Participants will engage with thought-provoking texts, fostering a deeper appreciation for the inter connectedness between literature, culture, and the environment.					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend importance of environment for the human sustenance	U	3
2	Explore the different ecosystems and its importance of preserving it	A	2
3	Inculcate an ecological awareness about the relevant ecological issues	A	6
4	Appreciate and interpret ecological concerns depicting the visual platform	E	8
5	Apply ecological logic in everyday life	C	10

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

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1. Ecology and Ecosystem	1.1	Rachel Carson: <b>A Fable for Tomorrow</b>  The Silent Spring(Chapter One)	5	1
	1.2	Aloka Debi: <b>Types of Ecosystem.</b> Environmental Science and Engineering, 2 <sup>nd</sup> edn.Kolkata:University Press,2012.pp62-66 print	5	2
	1.3	A. K. Ramanujan: <b>Ecology</b>	5	4
2. Man and Environment	2.1	William Wordsworth: <b>The World is Too Much With Us</b>	2	2
	2.2	Sujatha Bhatt: <b>The First Meeting</b>	2	2
	2.3	David Orme: <b>The Day the Bulldozers Came</b>	2	3
	2.4	Vaikom Muhammed Basheer: <b>The Inheritors of the Earth</b>	4	3
	2.5	Rayson K Alex , Poornima G: <b>E for Elephant: Tales of Elephants and Beyond- Chapter Two</b> Madampu Kunjukuttan trn. by Green books Pvt. Ltd	5	1
3  Ecological Concerns through Eco films	3.1	<b>A. Steve Cutts: Man</b> <b>B. Steve Cutts: Man2020</b> <b>C. Andy Matthews: The Seed</b>	5	4,5
	3.2	<b>A. Roman Pennes: One Earth</b> <b>B. Meshmind: Plastik</b> <b>C. Ishan Raut: Waste</b>	5	4,5
	3.3	<b>A. Tomorrow</b>  <u><a href="#">Tomorrow, an animated film about climate change (English version) (youtube.com)</a></u>  <b>B. Vincent Eckert: In the Green</b>	5	4,5
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture ,Group Discussion, Debate, Seminar, Quizzing ,Panel Discussions, Film Screening.			
<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>			
	<b>Continuous Comprehensive Assessment (CCA-25Marks)</b>			
	Particulars			
	Class test			
	Assignment			
	Debate/Group Discussion			
	B. Semester End Examination			
	Written Examination–50marks,duration–1.5hrs			
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>
	Essays	300 words	1 out of 2	1 x 15 = 15
Short Essay	150 words	2 out of 4	2 x 5 = 10	
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	10	
MCQ	NA	5	5	
<b>Total Marks</b>			<b>50</b>	

#### SUGGESTED READINGS

- Vandana Shiva: *Staying Alive: Women Ecology Survival in India*
- 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*
- Ramachandra Guha: *Environmentalism A Global History*

- *Textbook of Environmental Studies for Undergraduate Courses* 3 edition University Grants Commission
- *Nature Anthem: A Textbook of Environmental Studies*. Ed Anitha R, Jimmy James. Mahatma Gandhi University, Kottayam

Internship	<b>MCE4INTENG200</b>	Credit - 2
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# **Semester V**



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>AMERICAN LITERATURE</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE5DSCENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course introduces the students to the discipline of American literature and its growth and development. The course intends to equip the students to achieve knowledge about social, political, cultural and literary elements of American literatures and its literary evolution.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CONo.	Expected Course Outcome	Learning Domains *	PO No
1	To analyse the social issues discussed in the prescribed works	An	PO1
2	To analyse the major themes and cultural influences in selected American prose	An	PO1
3	To appreciate the socio-political and cultural elements discussed in selected poems	Ap	PO8
4	To assess the cultural and social issues embedded in American fiction	E	PO8
5	To evaluate the complex human relationships and social issues presented in the prescribed drama	E	PO6

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

### COURSE CONTENT-

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



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

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

## SUGGESTED READINGS

- Balton, Alan: *An Introduction to Contemporary American Fiction*
- Conkins, Paul C.: *Puritans and Pragmatists*

- Cunliffe, Marcus: *The Literatures of the United States*
- Ford, Boris. Ed. *The New Pelican Guide to English Literature. Vol. 9, American Literature*, Penguin, 2000
- Hart, D., James: *The Oxford Companion to American Literature*, OUP,  
2018 Reads, Notion. *History of American Literature*, Notion Press, 2019  
Spiller, Robert E.: *The Cycle of American Literature*
- Vallath, Kalyani. *A Contemporary Encyclopaedia of Literature of the Americas. Vol. 1&2*, Bodhi Tree Books, 2023



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	BA English Honours (Language and Literature)					
<b>Course Name</b>	AN INTRODUCTION TO LITERARY CRITICISM					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	MCE5DSCENG301					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	Provides an introduction to the major concepts in literary criticism and theory					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Summarise the major ideas in literary criticism.	U	1,2
2	Explain the different concepts in classical criticism both western and eastern.	U	1,2
3	Survey the key aspects of literary criticism through the centuries.	An	1,2,10
4	Apply the basic concepts of criticism in literary texts.	A and Ap	1,2,10

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

## COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
<b>1</b> <b>Classical and Neo Classical Criticism</b>	1.1	Classical Literary Criticism: Plato and Aristotle (Habib, Literary Criticism from Plato to the Present, pg 1-15)  Horace and Longinus (Habib, Literary Criticism from Plato to the Present, pg 35- 37)	5	1,2,3
	1.2	Renaissance and Beyond: Philip Sydney (Habib, Literary Criticism from Plato to the Present, pg. 91-93)  Neoclassicism in England : John Dryden, Alexander Pope, Aphra Behn, Samuel Johnson(Habib, Literary Criticism from Plato to the Present, pg 107 to 113)	5	1,2,3
	1.3	Romanticism in England and America: (Habib, Literary Criticism from Plato to the Present, pg 153 to 166)	5	1,2,3
<b>2</b> <b>Twentieth Century Criticism</b>	2.1	The Twentieth Century: A Brief Introduction (Habib, Literary Criticism from Plato to the Present, pg 189 to 202.)	5	1,2,3
	2.2	F. R. Leavis (Habib, Literary Criticism from Plato to the Present, pg 202 to 206)	5	1,2,3
	2.3	The Heterological Thinkers: Schopenhauer, Nietzsche, Bergson and Arnold. (Habib, Literary Criticism from Plato to the Present, pg 181to 185)	5	1,2,3
<b>3</b> <b>Indian Aesthetics</b>	3.1	Indian Aesthetics: A Historical and Conceptual Overview(Mini Chandran and Sreenath V S, An Introduction to Indian Aesthetics, pg.1 to 31)	8	2
	3.2	Basics of Bhava and Rasa: (Neerja A Gupta, A Students Hand Book of Indian Aesthetics ,pg27-42)	7	2
<b>4</b> <b>Practical Criticism</b>	4.1	Practical sessions on critical analysis of poetry	8	4
	4.2	Practical sessions on critical analysis of prose	7	4

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

- Habib, M A R. *Literary Criticism from Plato to the Present*, Wiley –Blackwell, 2011
- Habib, M A R. *Modern Literary Criticism and Theory: A History*, Wiley–Blackwell, 2005

- Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing, 2017
- Chandran, Mini, Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*
- Peck, J.& Coyle, M. *Practical Criticism*, Palgrave,1995
- Sethuraman, V S, C T Indra, T Sreeraman Ed. *Practical Criticism*. Trinity Press

#### **SUGGESTED READINGS**

- Eagleton, Terry. *How to Read Literature*
- Tyson, Lois. *Critical Theory Today: A User Friendly Guide*
- Richards, I.A. *Practical Criticism: A Study of Literary Judgement*. London: Routledge &Kegan Paul, 1929.
- Thomsen, Mads Rosendahl. *Literature: An Introduction to Theory and Analysis*. London: Bloomsbury Academic, 2011.
- Seturaman, V.S. *Indian Aesthetics: An Introduction*. Trinity Publishers

	<b>MAHARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>
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<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>READING SHAKESPEARE</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE5DSCENG302</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is designed to familiarize students with William Shakespeare's plays, both tragedy and comedy.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

#### COURSE OUTCOMES (CO)

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

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

**COURSE CONTENT**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs.</b>	<b>CO No.</b>
<b>1</b>	1.1	<i>Romeo and Juliet</i> By William Shakespeare (Acts1&2)	15	1,2,3,4
<b>2</b>	2.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4
<b>3</b>	3.1	<i>As You Like It</i> by William Shakespeare (Acts 1 & 2)	15	1,2,3,4
<b>4</b>	4.1	<i>As You Like It</i> by William Shakespeare(Acts3,4&5)	15	1,2,3,4
<b>5</b>		Teacher Specific Content		

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

### References

A.C. Bradley: *The Shakespearean Tragedy*

Bill Bryson: *Shakespeare: The World as Stage*

E. K. Chambers: *The Elizabethan Stage* Andrew Langley: *Shakespeare's Theatre* Jan Kott: John

DoverWilson: *Life in Shakespeare's England* Allan Bloom: *Shakespeare's Politics*

F. Chute, Marchette. *Stories from Shakespeare*. Samuel Johnson: *Preface to Shakespeare*

Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books. New York,1998.

Hopkins, Lisa. *Beginning Shakespeare*. Manchester University Press. New York, 2005. John. F. Andrews. Ed. *Romeo and Juliet; Critical Essays*. Routledge, 2016

Joseph Ashby Porter. *Critical Essays on Shakespeare's Romeo and Juliet*. G. K.

Hall, Tomarken, Edward. *As You Like It from 1600 to the Present: Critical Essays*

William. N. West. *As If; Essays in As You Like It*, Punctum Books, 2016



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>FILM ADAPTATION</b>					
<b>Type of Course</b>	DSE BASKET 1					
<b>Course Code</b>	<b>MCE5DSEENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	Introduces the learner to the greatness and variety of Malayalam literature which stands high among Indian regional languages.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

1	Identify the key principles of adaptation	Understand	3
2	Differentiate the cinematic and language properties in adaptation	Analyse	5
3	Identify the problems involved in the process of adaptation	Analyse	7
4	Explain the factors involved in the adaptations of literature	Analyse	8
<p><i>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

## COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1	1.1	Brian Mc Ferlarne: “Novel to Film: An Introduction to the Theory of Adaptation”	10	1
	1.2	<i>Agnisakshi</i> (Shyamaprasad 1999) Meena. T. Pillai: Translation as Adaptation	5	3
2	2.1	Elsie Walker: ‘A “ Harsh World” of Soundbite Shakespeare: Michael Almereyda’s Hamlet.’	10	4
	2.2	Hamlet [Michael Almereyda,2000]	5	1
3	3.1	C. G. Shyamala: ‘A Deconstructive Reading of Satyajit Ray’s Pather Panchali.’	10	3
	3.2	Pather Panchali [Satyajit Ray, 1955]	5	4
4	4.1	Krishnakumari M. P. : ‘Basheer/Adoor: The Voice Beyond the Wall.’  Maria Fas: ‘The Walker-Spielberg Tandem and Lesbianism in The Color Purple: “[Spielberg] Don't Like It Dirty”’	7	3
	4.2	Mathilukal [Adoor, 1990]  The Colour Purple [StevenSpielberg,1985]	8	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lectures, Readings, Group Discussions, Debates, Panel Discussions																																			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>  <table border="1" data-bbox="448 528 775 712"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion</td></tr> <tr><td>Assignment</td></tr> </table> Semester End Examination (50 marks descriptive type and 20 marks objective type), duration 2hrs  <table border="1" data-bbox="448 965 1485 1323"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 =25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 =10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>				Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>POSTCOLONIAL LITERATURES</b>					
<b>Type of Course</b>	DSE BASKET 1					
<b>Course Code</b>	<b>MCE5DSEENG301</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course explores Postcolonial Studies, examining the cultural and political impact of colonialism. Students analyze literature, theories, and histories of postcolonial societies, focusing on identity, power structures, and resistance. Emphasis is placed on engaging with key theorists and authors, developing analytical skills to navigate postcolonial discourse and gain insights into diverse experiences and narratives.					
<b>Semester</b>	5	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

CONo.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the major concepts in Postcolonial studies.	U	PO 6
2	Identify the social and political implication of language in postcolonial discourses.	An	PO 1
3	Analyze gender experiences in postcolonial context.	A	PO 7
4	Critically evaluate the moral and ethical dilemma related to race, identity and nationalism.	E	PO 8

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

### COURSE CONTENT

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

Nationalism	4.3	The Danger of a Single Story by Chimamanda Adichie ( Ted Talk) <a href="https://www.youtube.com/watch?v=D9Ihs241zeg">https://www.youtube.com/watch?v=D9Ihs241zeg</a>  (Transcript to be included in the text)	3	4
5		Teacher Specific Content		

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

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Oxford University Press, 2004.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial*



*Literatures*. Routledge

- Fanon, Frantz, and Charles Lam Markmann. *Black Skin White Masks*. Pluto Press, 2008.

Coetzee, J. M. *Waiting for the Barbarians*. Vintage, 2004.

- Harasym, Sarah. *The Post-Colonial Critic: Interviews, Strategies, Dialogues; Gayatri Chakravorty Spivak*. Routledge, 1990.
- <https://jamesclear.com/great-speeches/the-danger-of-a-single-story-by-chimamanda-ngozi-adichie>
- Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 2015.
- McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.
- Neil Lazarus, ed. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge UP, 2004.
- Said, Edward W. *Culture and Imperialism*. Chatto & Windus, 1993.
- Thiong'o, Ngũgĩwa. *Decolonising the Mind: The Politics of Language in African Literature Language*. Heineman 1986.

#### **SUGGESTED READINGS**

- Ahmad, Aijaz. "Jameson's Rhetoric of Otherness and the "National Allegory." *SocialText*, 17, 1987, pp. 3-25.
- Anderson, Benedict, and Richard O' Gorman. *Imagined Communities: Reflections on The Origin and Spread of Nationalism*. Verso, 2006.
- Anderson, Perry. "On the Concatenation in the Arab World." *New Left Review*, 68, 2011, pp. 5-15. Ashcroft, Bill. "Towards a postcolonial aesthetics." *Journal of Postcolonial Writing*, 51.4 (2015): 410-421.
- Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. Minneapolis: U of Minnesota P, 1996.
- Bahri, Deepika. *Native Intelligence: Aesthetics, Politics and Postcolonial Literature*. Minneapolis: Minnesota UP, 2003. Baucom, Ian. *Out of Place: Englishness, Empire, and the Location of Identity*. Princeton: PUP, 1999.

- Bhabha, Homi. *The Location of Culture*. Oxon: Routledge, 1994.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. New York: Oxford U P, 1995.
- Brennan, Timothy. *At Home in the World: Cosmopolitanism Now* Cambridge: Harvard UP, 1997.
- Butler, Judith. 'Merely Cultural'. In *New Left Review*, 1/227 (January-February 1998): 1-10.
- Casanova, Pascale. *The World Republic of Letters*. Translated by M. B. De Bevoise. Harvard University Press, 2004.
- Césaire, Aime *Discourse on Colonialism*, trans. Joan Pinkham (New York: Monthly Review Press, 1972)
- Chakrabarty, Dipesh, 'Provincializing Europe: Postcoloniality and the Critique of History', *Cultural Studies*, 6.3 (1992), 337-57
- Crystal Bartolovich and Neil Lazarus, ed. *Marxism, Modernity and Postcolonial Studies* (Cambridge: Cambridge University Press, 2002). Desai, Gaurav and Nair, Supriya. 2005.
- *Postcolonialisms: An Anthology of Cultural Theory and Criticism*, New Brunswick: Rutgers University Press.
- Dirlik, Arif. 1994. "The Postcolonial Aura: Third World Criticism in The Age of Global Capitalism". *Critical Inquiry*, 20: 328– 56.
- Gary Wilder and Jini Kim Watson, eds. *The Postcolonial Contemporary: Political Imaginaries for the Global Present* (Fordham University Press, 2018)
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- Leela Gandhi, *Postcolonial Theory* (1998)
- Lomb, Ania. *Colonialism, Postcolonialism*. Routledge, 2015.
- McClintock, Anne. 1992. The Angel of Progress: Pitfalls of The Term "Post- Colonialism". *Social Text*, 31/32: 84–98.

- Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post- Colonial Theory: A Reader* (Cambridge: Harvester Wheatsheaf, (1994) Subir Sinha and Rashmi Varma, "Marxism and Postcolonial Theory: What is Left of the Debate? *Special Symposium of the Journal Critical Sociology* (2017)



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	LITERATURE AND ECOLOGY					
<b>Type of Course</b>	DSE BASKET 1					
<b>Course Code</b>	MCE5DSEENG302					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course delves into the intricate relationship between literature and ecology. Through a diverse selection of literary works spanning various genres, time periods, and cultures, students will explore themes such as environmental degradation, sustainability, human-nature inter connectedness, and eco-consciousness.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

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

## COURSE CONTENT

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

	4.4	The Elephant Whisperers 2022 Documentary Directed by Kartiki Gonsalves	4	4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lectures, Readings, Group Discussions, Debates, Panel Discussion																																			
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- Glotfelty, Cheryl, Harold Fromm *The Ecocriticism Reader*. Athens and London: The University Press, 1996.

- Datar, Chhaya. *Ecofeminism Revisited-Introduction to the Discourse*. Rawat Publications, 2011.
- Merchant, Carolyn. *Key Concepts in Critical Theory: Ecology*. Humanities Press International, 1994.

#### **SUGGESTED READINGS**

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>READING CULTURE: LITERATURE AND FINEARTS</b>					
<b>Type of Course</b>	DSE BASKET 2					
<b>Course Code</b>	<b>MCE5DSEENG303</b>					
<b>Course Level</b>	<b>300-399</b>					
<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	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSEOUTCOMES(CO)

CONo.	Expected Course Outcome	Learning Domains	PO No
1	Comprehend the bond between literature and art	U	1,3
2	Explore the exercise of imagination in art and literature	An	1,3
3	Aware of the social issues voiced through art and literature	An	1,3
4	Interpret the visual and the literary narratives	U	1,2,3,4,6,7,9,10
5	Inculcate an awareness of how the visual and the literary narratives bring about are conceptualization of what prevails in the society	C	1, 3,6,7
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			



**COURSE CONTENT**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs.</b>	<b>CO No.</b>
<b>1. High Renaissance, the Baroque and Neo classicism</b>	1.1	<p>“Of Depicting a Tempest”-<i>The Notebooks of Leonardo da Vinci</i> edited by Jean Paul Richter, 1880</p> <p><a href="https://www.fromoldbooks.org/Richter-NotebooksOfLeonardo/section-8/item-606.html">https://www.fromoldbooks.org/Richter-NotebooksOfLeonardo/section-8/item-606.html</a></p>	5	1,2
	1.2	<p>“Epitaphon William Hogarth”-Samuel Johnson- genre- poetry</p> <p><a href="https://www.poetrynook.com/poem/epitaph-william-hogarth">https://www.poetrynook.com/poem/epitaph-william-hogarth</a></p>	5	1,2
	1.3	<p>“Rembrandt’s Late Self Portraits”-a poem by Elizabeth Jennings</p> <p><a href="https://poetryarchive.org/poem/rembrandts-late-self-portraits/">https://poetryarchive.org/poem/rembrandts-late-self-portraits/</a></p>	5	1,2
<b>2 Romanticism &amp; Realism</b>	2.1	<p>William Blake “The Chimney Sweeper”</p> <p><a href="https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young">https://www.poetryfoundation.org/poems/43654/the-chimney-sweeper-when-my-mother-died-i-was-very-young</a></p>	3	1,2
	2.2	<p>D. G. Rossetti “The Blessed Damozel” (painting &amp; poem)</p> <p><a href="https://englishverse.com/poems/the_blessed_damozel">https://englishverse.com/poems/the_blessed_damozel</a></p>	3	1,2
	2.3	<p><i>The Missing Male in the Paintings of Raja Ravi Varma</i>-genre-essay</p> <p>(Pages 72 -73- brief excerpt)<a href="https://www.scribd.com/document/653030020/This-Missing-Male-by-R-Nandakumar">https://www.scribd.com/document/653030020/This-Missing-Male-by-R-Nandakumar</a></p>	3	1,2,3,4

	2.4	Compare Raja Ravi Varma's paintings <i>Malabar Lady with Veena, There Comes Papa</i> and <i>Galaxy of Musicians</i> in the context of the novel <i>Indulekha</i> - O. Chandu Menon and discuss the social changes reflected in the novel.	6	1,2,3,4, 5
<b>3. Modernism</b>	3.1	<ul style="list-style-type: none"> <li>• Modernism in Western Art: Cubism-Surrealism-Post Impressionism-only the defining aspects (as avant-garde art)</li> <li>• Main features of the Bengal School-India-Modernism-Contribution of Rabindranath Tagore</li> </ul>	3	1,2,3
	3.2	Anne Sexton: "The Starry Night" (ref: The <i>Starry Night</i> by Vincent van Gogh)	3	1,2,3
	3.3	Rabindranath Tagore: "Two Birds" (ref. the bird paintings of Tagore) <a href="https://www.parabaas.com/rabindranath/articles/kPalash_twobirds.html">https://www.parabaas.com/rabindranath/articles/kPalash_twobirds.html</a>	3	1,2,4
	3.4	Ella Datta in Conversation with A. Ramachandran: Indianising Indian Art (Interview) <a href="https://www.sahapedia.org/ella-datta-conversation-ramachandran-indianising-indian-art">https://www.sahapedia.org/ella-datta-conversation-ramachandran-indianising-indian-art</a>	3	2,4,5
	3.5	Watch <i>Padmini</i> , the biopic on the life of T K Padmini, the modernist painter from Kerala.	3	1,2,5
	4.1	Features of postmodern art- as practiced by Andy Warhol	5	1,2,3
	4.2	"Frida the Believer" by Selina Tusitala Marsh <a href="https://thespinoff.co.nz/books/13-01-2023/the-friday-poem-frida-the-believer-by-selina-tusitala-marsh">https://thespinoff.co.nz/books/13-01-2023/the-friday-poem-frida-the-believer-by-selina-tusitala-marsh</a>	5	1,3

4. <b>Postmodernism</b>	4.3	View and analyse the graffiti of Banksy, the street artist ( <i>Follow Your Dreams, Flower Thrower, Slave Labour</i> ). Discuss the use of colours, the mode of depiction of human figures and the antiauthoritarian nature of his graffiti  <a href="https://www.artsy.net/article/artsy-editorial-6-iconic-works-banksy">https://www.artsy.net/article/artsy-editorial-6-iconic-works-banksy</a>	5	1,2,3,4
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lectures, Readings, Group Discussions, Debates, Panel Discussions																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment–30marks</b>  <b>Particulars</b>  <b>Class test</b>  <b>Assignment</b>  <b>Discussions</b>  <b>Seminars</b>  <b>B Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b> <table border="1" data-bbox="448 1447 1481 1803"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 =25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 =10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>			Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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### Suggested Reading

- Bambach, Carmen. *Leonardo da Vinci Rediscovered*. YaleUP, 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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>LITERATURE FROM THE MARGINS</b>					
<b>Type of Course</b>	DSE BASKET 2					
<b>Course Code</b>	<b>MCE5DSEENG304</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	<p>This course explores literary works that emanate from marginalized communities, focusing on voices often silenced or underrepresented in mainstream discourse.</p> <p>Through an examination of the theoretical frame work, various genres, forms, and historical contexts, students will gain insight into the diverse ways in which literature reflects and addresses social, political, and cultural marginality.</p>					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

## COURSE CONTENT

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

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

### References

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

### SUGGESTED READINGS

- *Things Fall Apart* by Chinua Achebe

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





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>LINGUISTICS</b>					
<b>Type of Course</b>	DSE BASKET 2					
<b>Course Code</b>	<b>MCE5DSEENG305</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course seeks to achieve the following: 1. To introduce students to the basic concepts of linguistics 2. To make students understand the evolution of language 3. To describe and explain morphological processes and phenomena. 4. To show the various processes involved in the generation of meaning. 5 To enhance students' awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena.					
<b>Semester</b>	5	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1	1.1	Basic Introduction to the major sub disciplines of Linguistics: Phonetics and Phonology, Morphology, Semantics, Syntax, Pragmatics, Sociolinguistics, Psycholinguistics.	5	1,3
	1.2	What is Applied Linguistics-Definition and Scope- Language Teaching and Learning, Computational Linguistics – Translation- Error Analysis	5	1,2
	1.3	Word Formation Techniques - Compounding - Derivation - Abbreviation - Onomatopoeic words - Clipping-Acronyms-Portmanteau words Historical Semantics - Semantic change: Generalisation - Specialisation - Association of Ideas - Euphemism - Popular misunderstanding	5	1,4,5
2	2.1	What is Language? -What is Linguistics? Arbitrariness -Duality-Displacement-Cultural transmission	5	2
	2.2	Grammar- Grammaticality and Acceptability – Descriptive and Prescriptive Grammar-Synchronic and Diachronic Grammar -Syntagmatic and Paradigmatic Relationships	5	2
	2.3	Sign, Signified and Signifier Langue and Parole Competence and Performance-Dialect-Sociolect- Idiolect - Register - Pidgin - Creole -	5	2
	3.1	Introduction to theories on Grammar -Traditional Grammar -Problems with traditional Grammar- Structural grammars-Phrase Structure Grammars- Transformational Generative Grammars -Kernel Sentences -Deep and Surface Structures	5	3,4
	3.2	Structuralism: Contributions of Bloomfield – IC Analysis–disambiguation using IC analysis, limitations of IC analysis –	5	3,4

3	3.3	What is semantics? Lexical and grammatical meaning Sense, reference, referent Sense Relations Synonymy – Antonymy–Hyponymy–Homonymy–Homography– Polysemy – Metonymy – Ambiguity – Tautology – Collocation	5	3,4
4	4.1	Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency- Plurals & past tense in English as examples for phonologically conditioned alternation	5	3,4
	4.2	Basic Notions- What is morphology? Morph, Morpheme Morpheme Types and Typology Free and Bound morphemes Root, Base, Stem Different types of affixes: Prefix, Suffix, Infix Inflection Inflectional and derivational affixes Class-changing and class- maintaining affixes	5	3,4,5
	4.3	Allomorphy -Allomorph- Zero Morph Conditioning of allomorphs: Phonological & Morphological -Lexeme - Form class and Function Class words -Morphological Operations/Processes Affixation-Reduplication-Ablaut  -Suppletion- Structure of Words- Simple Words- Complex Words -Compound Words	5	3,4,5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction:Brainstorming,lecture,explicit teaching,e-learning,seminar, library work, group presentation.</p>
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<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>				
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>				
	<b>Class test</b>				
	<b>assignment</b>				
	<b>Group discussion</b>				
	<b>seminar</b>				
	Semester End Examination(50marksdescriptivetypeand20marksobjective type ), duration - 2hrs				
	Descriptive Type	Word Limit	Number of Questions to be added	Marks	
	Essays	300 words	1 out of 2	1 x 15 = 15	
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	Short Answer	50 words	5 out of 8	5 x 2 = 10	
	Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10		
		Total	70		

### References

- S. K. Verma and N. Krishnaswamy: *Modern Linguistics: An Introduction*. New Delhi: OUP,1989.
- H. A. Gleason: *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.
- Radford A, Atkinson M, Britain D, Clahsen Hand Spencer A: *Linguistics-An Introduction*. Cambridge University Press, Cambridge,1999
- Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London: 1971
- Malieckal, Ponnu Liz and Deepa Thomas. *A Student's Handbook to Language and Linguistics*. Books of polyphony.2018
- 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, 1976A.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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>WRITING FOR THE MEDIA</b>					
<b>Type of Course</b>	DSE BASKET 3					
<b>Course Code</b>	<b>MCE5DSEENG306</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course focuses on refining writing skills for diverse media platforms. Students will master various writing styles, understand the art of effective storytelling, and compare writing approaches across different mass media outlets.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

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

### COURSE CONTENT

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

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



<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>							
	<b>A. Continuous Comprehensive Assessment–30marks</b>							
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### References

- Dominick, Joseph R. *The Dynamics of Mass Communication*. New Delhi, McGraw Hill, 1995.
- Everett, Anna, and John T. Caldwell, editors. *New Media: Theories and Practices of Digitextuality*. New York: Routledge, 2003.
- Fedler, Fred, etal. *Reporting for the Media*. New York: OUP, 2001.
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- Kamath, M.V. *Professional Journalism*. New Delhi: Vikas Publishing House, 2009.
- Quinn, Stephen. *Digital Sub Editing and Design*. Oxford: Focal Press, 2001.
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- Ray, Tapas. *Online Journalism: A Basic Text*. New Delhi: Foundation, 2006.

- Saxena, Sunil. *Broadcasting News: The Craft and Technology of Online Journalism*. New Delhi: Oxford University Press, 2006.
- Stein, M. L., Susan S. Patemo, and Chris Burnett. *News writer's Handbook: An Introduction to Journalism*. John Wiley & Sons, 2006.
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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>PARTITION LITERATURE</b>					
<b>Type of Course</b>	DSE BASKET 3					
<b>Course Code</b>	MCE5DSEENG307					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course encompasses literature from regions with a history of partition. Literary texts that explore the themes of division, displacement, and the human impact of geopolitical partitions are included. These writings, spanning various regions and historical contexts, contribute to a global understanding of the profound and often tragic consequences of political divisions on individuals and communities.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

4	Examine literary representations of displacement within their socio-political contexts, examining the historical, cultural, and geopolitical factors that contribute to forced migration and displacement.	A	6, 8
5	Criticise texts/movies based on the theoretical insights gained from the study of Partition literature to create original expressions demonstrating an ability to embody and convey the emotional and historical nuances of the Partition experience.	E	1,3, 6
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

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

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lectures, Readings, Group Discussions, Debates, Panel Discussions																																				
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA)-30marks</b></p> <table border="1" data-bbox="448 510 775 734"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Viva</td></tr> <tr><td>Review</td></tr> <tr><td>Assignment</td></tr> </table> <p><b>B. Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs</b></p> <table border="1" data-bbox="448 887 1493 1234"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>				Particulars	Class test	Viva	Review	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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MCQ	NA	10	1 x 10 = 10																																		
		Total	70																																		

### References

1. Gulzar –*Footprintson Zero Line: Writings on the Partition*
2. *Partition Literature: An Anthology*. Ed Debjani Sengupta
3. *A Country without a Post Office*. Agha Shahid Ali. Penguin Publications
4. *India's World: The Politics of Creativity in a Globalized Society*. Arjun Appadurai Co-editor  
A. Mack

### SUGGESTED READINGS

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>AFRICAN LITERATURE</b>					
<b>Type of Course</b>	<b>DSE BASKET 3</b>					
<b>Course Code</b>	<b>MCE5DSEENG308</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course explores African literatures, encompassing a diverse array of genres, themes, and cultural contexts. The students are familiarised with a rich tapestry of literary works from various regions of the continent. It helps to examine the historical, social, and political dimensions that shape African literary expression in a critical and theoretical bend.					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES (CO)

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

## COURSE CONTENT

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

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

**References**

- *The Wretched of the Earth*- Franz Fanon
- *The Empire Writes Back*- Bill Ashcroft, Gareth Griffiths & Helen Tiffin
- *The Reinner Anthology of African Literature. Ed. Anthonia C. Kalu*
- *The Routledge Encyclopedia of African Literature*
- *Postcolonial Studies Reader*-Bill Ashcroft, Gareth Griffiths & Helen Tiffin
- *Postcolonial Discourses: An Anthology. Ed. Gregory Castle*



- From Orality to writing: African Women Writers and the (Re) Inscription of Womanhood” - Obioma Nnaemeka

#### **SUGGESTED READINGS**

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



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>CRITICAL THINKING AND ACADEMIC WRITING</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	MCE5SECENG300					
<b>Course Level</b>	300-399					
<b>Course Summary</b>	This course is intended to provide practice to students in academic situations. Greater focus is on the development of a formal style suitable for academic purposes.					
<b>Semester</b>	5	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES (CO)**

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs.	CO No.
1 Introduction to Critical Thinking	1.1	Introduction to Critical thinking- Benefits- Barriers to Critical thinking- Elements of Critical Thinking: Analysis and Evaluation	4	1
	1.2	Logical Fallacies: Recognizing and Avoiding Them- Critical Reading: Strategies for Analyzing Texts	4	1
	1.3 Practicum	Understanding Arguments: Claims, Evidence, and Reasoning- Constructing Sound Arguments- Paraphrasing and Summarizing Arguments-Identifying Bias and Assumptions in Arguments.	7	1
2 Academic Essay Writing	2.1	Paragraph Writing: Chief Parts of a Paragraph: Topic Sentence, Supporting Sentences, Clincher  Structure and Sequencing of Ideas in a Paragraph—Different Kinds of Paragraphs	5	2, 3
	2.2	Types of essays: Expository Writing, Descriptive Writing, Persuasive Writing, Narrative Writing  From a Paragraph to an Essay: Structure of an Essay -- Writing Different Kinds of Essays -- Structure, Useful Vocabulary, and Style --  Editing Essays-- Summary and Note Making	5	2, 3
	2.3 Practicum	Practical Applications of Language Skills: Tracing Essential Facts and Identifying Main Ideas  Essay Writing: Planning and Preparing Drafts Using Appropriate Vocabulary and Style	5	2, 3
	3.1	Finding and Evaluating Sources Incorporating Sources Effectively:	5	4

3 Introduction  To Research Skills:		Summarizing, Paraphrasing, and Quoting		
	3.2	Understanding Citation Styles: APA, MLA, and Chicago  Avoiding Plagiarism: Proper Attribution and Citation Practice	5	4
	3.3  Practicum	Practical Applications  Provide Practical Exercises for Students- framing thesis statement  Assign Tasks Based on Practical Applications	5	4
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <ol style="list-style-type: none"> <li>1. Lecture</li> <li>2. Class Discussions and presentations</li> <li>3. Hands-on training</li> </ol>
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>			
	Particulars			
	Class test			
	Discussion			
	Assignment			
	Semester End Examination Written Examination–50 marks, duration–1.5hrs			
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	2 out of 4	2 x 5 = 10
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	10	
MCQ	NA	5	5	
<b>Total Marks</b>			<b>50</b>	

#### References

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

#### SUGGESTED READINGS

- Gupta, Renu. *A Course in Academic Writing*. OBS, 2010
- McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. 2<sup>nd</sup> ed. Cambridge UP, 2001.
- Taylor, John G. *The Handbook of Written English*. 2<sup>nd</sup> Ed. 2005

# **Semester VI**



**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Exploring Gender</b>					
<b>Type of Course</b>	DSC A Major					
<b>Course Code</b>	<b>MCE6DSCENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This interdisciplinary course provides an overview of Gender Studies. It aims at acquainting students with fundamental concepts, inquiries, and discussions prevalent in the field of Gender Studies, spanning historical and modern contexts. It deliberates on the nuanced aspects of gendered expression and influence across diverse societal domains.					
<b>Semester</b>	6	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	There are no prerequisites for this course.					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Comprehend the ideas of gender, sexuality, marginality and intersectionality	U	1
2	Communicate personal ideas and opinions with confidence.	A	6
3	Analyse human interactions and social/political systems using a “gender lens”.	An	8
4	Critique the short comings related to inclusivity, intersectionality and diversity.	E	7
5	Critique gender stereotypes and spread awareness.	C	3

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

**COURSE CONTENT-**

<b>Module</b>	<b>Units</b>	<b>Course description</b>	<b>Hrs</b>	<b>CO No.</b>
1 <b>Gender and Sexuality</b>	1.1	Meena T. Pillai  Return of the Uncanny Yakshi: Gendering the ‘Spectres’ of Kerala’s Modernities  <i>Gender and Modernity in Kerala: Politics, Praxes, Paradoxes</i> , Orient Blackswan, pp. 15-32	5	1
	1.2	<b>Stories</b>  “Sooryakalady” pg 124-131  From <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, <i>Mathrubhumi</i> Books, 2014.	4	1
	1.3	“Venmony Namboothiris” pg 136-140  from <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, <i>Mathrubhoomi</i> Books, 2014.	3	1
	1.4	“Kadamattathachan and Panyannarkkavu” pg 526-529  from <i>Aithiyamaala</i> translated by Sreekumari Ramachandran, <i>Mathrubhoomi</i> Books, 2014.	3	1
2 <b>Gender Manifestations</b>	2.1	Elaine Showalter; “The Female Tradition” from <i>A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism</i> Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)	6	3
	2.2	Jeanette Winterson: <i>Oranges are Not the Only Fruit</i> (1985)	6	3
	2.3	Priya A.S “When Violet Cats Feel to Pee” Transl. Jyotimol P. “Violet Poochakku Shoo Vaykkan Thonnumbol” from <i>Violet Poochakku Shoo Vaykkan Thonnumbol</i> , <i>Mathrubhoomi</i> Books, 2010.	3	3



3		Jasbir Jain “Revisionist Myth Making as Resistance” Bande, Usha. <i>Writing Resistance: A Comparative Study of the Selected Novels by Women Writers</i> , IAS, 2015 pg 171-176	7	3
<b>Resisting Stereotypes</b>	3.1			
	3.2	Sara Joseph’s “Mother Clan” from <i>Retelling the Ramayana: Voices from Kerala</i> Translated by Vasanthi Sankaranarayanan, OUP, 2005.	5	2
	3.3	“Draupathi” Sutapa Bhattacharyaqq	3	5
<b>4 Ideas on Intersectionality</b>		“What is Intersectionality?” Collins, Patricia H., and Sirma Bilge <i>Intersectionality</i> . 2nd ed. Cambridge. 2020	5	1
	4.1			
	4.2	Toni Morrison : <i>The Bluest Eye</i>	10	5
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Brainstorming, lecture, E-learning,  Interactive instruction, Seminar Presentations, Flipped Classroom, In–Class discussions			
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)– 30 marks</b>  Presentation Class test Assignment Group discussion  Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			

DescriptiveType	Word Limit	Number of Questions to be added	Marks
Essays	300 words	1 out of 2	1 x 15 = 15
Short Essay	150 words	5 out of 8	5 x 5 = 25
Short Answer	50 words	5 out of 8	5 x 2 = 10
Objective type	NA	10 out of 12	1 x 10 = 10
MCQ	NA	10	1 x 10 = 10
		Total	70

## References

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De Beauvoir, Simone. *The Second Sex*. 1949.

Friedan, Betty. *The Feminine Mystique*. W.W. Norton & Company, 1963.

Gilman, Charlotte Perkins. "The Yellow Wallpaper." 1892. Taylor, Verta, Nancy Whittier, and Leila J. Rupp, eds. *Feminist Frontiers*. 9<sup>th</sup> ed. Mc Graw Hill Humanities, 2011.

Kimmel, Michael S., Jeff Hearn, and R. W. Connell, editors. *Handbook of Studies on Men & Masculinities*. SAGE Publications, Inc., 2005

Moraga, Cherríe, and Gloria E. Anzaldúa, editors. *This Bridge Called My Back: Writings by Radical Women of Color*. 1981.

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Rich, Adrienne. *Compulsory Heterosexuality and Lesbian Existence*. Only Women Press. 1980.

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Woolf, Virginia. *A Room of One's Own*. Penguin Books, 2004.

## SUGGESTED READINGS

Butler, Judith "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" *Theatre Journal*, Vol.40, No.4(Dec.,1988),pp.519-531The Johns Hopkins University Press, JSTOR <http://www.jstor.org/stable/3207893>

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Collins, PatriciaH., and Sirma Bilge *Intersectionality*. 2<sup>nd</sup> ed. Cambridge. 2020.

Davis, Angela."Racism, Birth Control and Reproductive Rights"*Women, Race and Class* Vintage, 1983.

Halberstam, Judith. "AnIntroduction to Female Masculinity: Masculinity without Men" *Female Masculinity*. Duke University Press 1998 (pp 1-43).

"Introduction" Bhasin, Kamla. *Understanding Gender*. 2020. Women Unlimited, 2003. pp1-85

MicheleT. & Kathleen Guidroz. Editors *The Intersectional Approach. Transforming the Academia Through Race, Class, and Gender Seeing like a Feminist*. The University of North Carolina Press. 2009.

Menon, Nivedita. *Seeing Like a Feminist*. Penguin, 2012.

Rege, Sharmila etal. "Intersections of Gender and Caste. "*Economic and PoliticalWeekly*, vol. 48, no.18, 2013, pp. 35-36.

---"Dalit WomenTalk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position. "*Economic and Political Weekly*, vol.33,no.44,1998,pp.39-46.

Schultz,J."Reading the Cat suit: Serena Williams and the Production of Blackness at the 2002 U.S. Open" *Journal of Sport and Social Issues*, 2005. 29. 3, 338–357.

Stanley,Liz "Should Sex Really be Gender or Gender Really be Sex" S Jackson and S. Scott. Editors.*Gender: A Sociological Reader*, Routledge, 2002, pp 31-41.

Tripathi, Priyanka. "Traversing the Terrain of Indian Feminism and Indian Sexuality" *Indian Literature*, Vol. 62, No. 1 (303) (January/February 2018), pp. 181-195 JSTOR

<https://www.jstor.org/stable/10.2307/26791851>

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Freedman 397-401.



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	The Art of Script Writing					
<b>Type of Course</b>	DSE basket 1					
<b>Course Code</b>	<b>MCE6DSEENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is structured to empower learners with an extensive understanding of scriptwriting, encompassing crucial elements and techniques such as plot selection, characterization, treatment, execution, etc. It aims to equip students with the necessary knowledge and skills to craft impactful scripts for short films, advertisements, vlogs, blogs, and various online platforms. With an emphasize on practical application, the course will enable students to seamlessly translate their acquired knowledge into compelling scripts for today's multi-platform landscape.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	<p>A passion for story telling, a basic understanding of narrative structure, and a keen interest in various forms of media.</p> <p>Familiarity with different story telling mediums, such as films, TV shows, or literature.</p> <p>Basic writing skills and the ability to articulate ideas coherently are advantageous.</p>					

## COURSEOUTCOMES(CO)

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

## COURSE CONTENT

Module	Units	Coursed escription	Hrs	CO No.
1 <b>Think Film</b>	1.1	Introduction to Film Writing	5	1,2,3
	1.2	Finding the Subject: Action and Character	5	1,2,3
	1.3 Practicum	Watch <i>Run Lola Run</i> (Script & Dir. Tom Tykwer) and <i>Thallumala</i> (Dir. Khalid Rahman, Script: Muhsin Parari and Ashraf Hamza) and compare the two movies with regard to the style of presentation.	5	1,2,3
	2.1	Creating and Building Characters: Dramatic Need, Point of View, Attitude, Transformation	5	1,2,3,5

2	<b>Write Film</b>	2.2	Three Act Structure: Beginning, Confrontation and Resolution	5	1,2,3,5
		2.3 Practicum	Watch <i>The Shawshank Redemption</i> (Script & Dir. Frank Darabont, 1994) and identify the dramatic need, point of view, attitude and transformation of the main character and prepare a character sketch.	3	1,2,3,5
		2.4 Practicum	Watch <i>Catch Me If You Can</i> (Dir. Steven Spielberg, Script: Jeff Nathanson, 2002) and present a seminar on the three-act structure of the movie.	2	1,2,3,5
3	<b>Rethink Film</b>	3.1	Identifying the Hooks: Plot Points 1&2	5	1,2,5
		3.2	Writing Scenes: the Form and the Specifics	5	1,2,5
		3.3 Practicum	Watch <i>Django Unchained</i> (Script & Dir. Quentin Tarantino, 2012), and <i>The Matrix</i> (Script & Dir. The Wachowskis, 1999) and identify the plot points. Present the findings as a written assignment.	3	1,2,5
		3.4 Practicum	Watch <i>Fandry</i> and <i>Sairat</i> (Script & Dir. Nagraj Manjule, 2013) and present a seminar on scene writing.	2	1,2,5
4	<b>Make Film</b>	4.1	Crafting Scene Sequence	5	1,2,3,4, 5,6
		4.2	Writing Dialogues	5	1,2,3,4, 5,6
		4.3	Rewriting the Script	5	1,2,3,4, 5,6
		4.4 Practicum	Watch <i>Forrest Gump</i> (Dir. Robert Zemeckis, Script: Eric Roth, 1994) and trace the ingenuity of dialogues, the importance of dialogues in projecting characters, and the significance of verbal communication over visuals in the movie. Present the findings in the form of a presentation (either audio-visual or PPT).	8	1,2,3,4, 5,6
		4.5 Practicum	Watch the movie <i>Pursuit of Happiness</i> (Dir. Gabriele Muccino, Script: Steven Conrad, 2006) and present a seminar on the use of emotional dialogues to create touching scenes.	7	1,2,3,4, 5,6

5		Teacher Specific Content		
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<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture, discussions, demonstrations, film screening, hands-on training																																			
<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>  <table border="1" data-bbox="432 831 759 1059"> <tr><td>Particulars</td></tr> <tr><td>Classtest</td></tr> <tr><td>Presentation</td></tr> <tr><td>Review</td></tr> <tr><td>Assignment</td></tr> </table>  <b>B. Semester End Examination (50marks descriptive type and 20mark subjective type ), duration - 2hrs</b>  <table border="1" data-bbox="432 1294 1481 1666"> <thead> <tr> <th>Descriptive Type</th> <th>WordLimit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>			Particulars	Classtest	Presentation	Review	Assignment	Descriptive Type	WordLimit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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## References

### FOR UNITS 1.1

“Introduction” and “What is a screen play?” Chapter1, *Screenplay: The Foundations of Screen writing* by Syd Field. PP: 1-30.



"How to Write a Screen play: APrimer." *The Screen writer's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 14-42.

"The Screen writer." *The Tools of Screen writing: 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." Chapter2, *Screen play: The Foundations of Screen writing* by Syd Field. PP:31-42.

## **2.1**

"Building a Character." Chapter4. *Screen play: The Foundations of Screen writing* by Syd Field. PP: 63-73.

"Character Creation." *Prewriting Your Screen play: AStep-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 Screen writer's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 74-96.

"Characterisation." *The Tools of Screen writing: A Writer's Guide to the Craft and Elements of a Screen play* 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, *Screen play: The Foundations of Screen writing* by Syd Field.

"Three-act Structure." Chapter 4. *PrewritingYour Screenplay: AStep-by-step Guide to Generating Stories* by Michael Tabb. PP: 182-197.

## **3.1**

"Plot Points." Chapter 9, *Screenplay: The Foundations of Screen writing* by Syd Field.

## **3.2**

"The Scene." Chapter10, *Screen play: The Foundations of Screen writing* by Syd Field. PP: 162-182.

"How to make a scene." *The Screen writer's Bible: AComplete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 111-118.

#### 4.1

“The Sequence.” Chapter 11, *Screen play: The Foundations of Screen writing* by Syd Field.

“Development of the Story.” *The Tools of Screen writing: 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 Screen writing: 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

*The Palgrave Handbook of Script Development* by Craig Batty (Editor); Stacy Taylor (Editor)

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Theatre Studies</b>					
<b>Type of Course</b>	<b>DSE basket 1</b>					
<b>Course Code</b>	<b>MCE6DSEENG301</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This comprehensive course in Theatre Studies embarks on a nuanced exploration of the multifaceted world of theatre, encompassing the foundations of modern theatre, diverse Indian theatre traditions, fundamental elements of theatrical expression, and a profound examination of influential theatre theories. Through an immersive blend of theoretical discourse and practical engagement, students will navigate the intricate tapestry of theatrical arts, fostering a profound appreciation for the historical, cultural, and artistic dimensions that define the world of theatre.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

4	Integrate mastery of essential theatrical concepts and practical application	A	2,6
5	Develop a nuanced appreciation for a spectrum of Indian theatre traditions, fostering a comprehensive understanding of the cultural and regional diversity in Indian performing arts.	A	4,5,9
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

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

2		Watching/Reading Play Session		
<b>Reading Theatre</b>	2.3 Practicum	<i>A Sunny Morning: A Comedy of Madrid in One Act</i> By Serafin Quintero, Joaquin Quintero	5	5
3		Various components of Theatre: Space, Time Audience and performance	3	1,2
<b>Elements of Theatre</b>	3.1	“Theatrical Competence: Frame, Convention and the role of the Audience”. Keir Elam		
	3.2	Indian Styles of performance form and Style and Histrionics <i>Knowledge Tradition Text: Approaches to Bharata's Natyasastra. Amrut Srinivasan</i>	3	3,4
	3.3	Improvisation, Body Language, Voice and Speech, Acting and Structural Acting “When Acting Is an Art”. Constantin Stanislavski	4	4
	3.4 Practicum	<i>The Birthday Party</i> - <a href="https://www.youtube.com/watch?v=ap1g5AqMhv0">https://www.youtube.com/watch?v=ap1g5AqMhv0</a>	5	5
4	4.1	Kathakali, Yakshagana, Tholpavakoothu, Nautanki, Terukkuttu, Jatra, Dashavatar, Raas Leela Excerpts from <i>Musicin Traditional Indian Theater</i> . Rani Balbir Kaur	5	1,2
	4.2	<i>Nine Hills On eValley</i> . Ratan Thiyam	5	3,4
	4.3	<i>Kathakali-Karnasapadham- Chapters 1,2and 3</i> <a href="https://www.youtube.com/watch?v=cwy9EvqQ2ykhttps://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4vOUIr9https://youtu.be/mDwARQz3TZI?si=E6Of_kUsPzxU5wnN">https://www.youtube.com/watch?v=cwy9EvqQ2ykhttps://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4vOUIr9https://youtu.be/mDwARQz3TZI?si=E6Of_kUsPzxU5wnN</a>	5	4
	4.4 Practicum	<i>The Dream of Vasavadatta</i> . Bhasa	15	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Lecture-Based Learning, Textual Analysis, E-learning, Interactive instruction, Active co-operative learning, Practical Workshops, Practicum, Seminar, Group Assignments , Library work, Presentation by individual student/ Group representative ...																																				
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#### SUGGESTED READINGS

- “Unhappy Days in the Art World? De-skilling Theatre, Re-skilling Performance” by Claire Bishop
- Oscar G. Brockett and Franklin Hildy. *History of Theatre*
- Alterberd, Lynn, Lewis, Leslie L. *A Handbook for the Study of Drama*. New York:
- Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. 2015.
- Elam, Keir. “Foundations: Signs in Theatre” in *The Semiotics of Theatre and Drama*. 1996
- Farley P. Richmond, Darius L. Swann, Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. Oxford University Press, 2009.  
Macmillan, 1966.
- Nandy, Asish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, 1983.
- Panikkar, K.N. *The Theory of Rasa*. Natrang Pratisthan, 2012.
- Stanislavsky, Konstantin, 1863-1938. *An Actor Prepares*. New York: Theatre Arts, inc., 1936.

- Subversive Expectations: Performance Art and Paratheatre in New York, 1976-1985, selections, Sally Banes,
- Williams, Raymond. Culture. Glasgow: Fontana Press.1981.
- “Turning Theatre into Art, Pablo Helguera, Ohad Meromi, Xaveria Simmons, in conversation with Paul David Young.” From PAJ, Performance New York.





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Medical Humanities</b>					
<b>Type of Course</b>	DSE basket 1					
<b>Course Code</b>	<b>MCE6DSEENG302</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course introduces the students with the discipline of cultural studies. It familiarises them with the terms and concepts pertaining to the area of study. The course intends to equip the students to analyse and appreciate approaches/methods/perspectives of cultural studies.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

## COURSE OUTCOMES(CO)

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

## COURSE CONTENT

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

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Brain storming lecture, Explicit Teaching, interactive instruction: Seminar, Presentation by individual student/Group representative.																																		
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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>English Language Teaching</b>					
<b>Type of Course</b>	DSE basket 1					
<b>Course Code</b>	<b>MCE6DSEENG303</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This comprehensive course is designed to foster a profound comprehension of fundamental concepts, major notions and theories within the realm of English Language Teaching (ELT). Learners will cultivate critical and analytical perspectives on various aspects of teaching, learning, assessment, evaluation and research in ELT. The course not only equips learners with theoretical knowledge but also empowers them to apply these insights practically. By the course's conclusion, learners will develop the capacity to shape themselves into proficient English language professionals well-versed in the intricacies of language education.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### **COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Develop a comprehensive understanding of the fundamental concepts, notions and theories integral to English Language Teaching.	U	1
2	Build in formed perspectives related to various approaches and methods employed in teaching and learning English	An	7
3	Apply the different strategies for mastering language skills, enhancing both proficiency and fluency.	A	10

4	Familiarise the concepts and practical applications of Research methodologies in the ELT field.	A	8
5	Analyses the diverse aspects of material production in language learning.	An	5
6	Designs fair and valid language assessments including formative and summative evaluations.	C	4
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

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

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

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



<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Interactive Discussions, Case Studies, Multimedia Resources, Invited Lecturers, Practical Demonstrations, Reflective Activities.																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	<b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>																														
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### References

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**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>CULTURAL STUDIES</b>					
<b>Type of Course</b>	DSE basket 2					
<b>Course Code</b>	<b>MCE6DSEENG304</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course introduces the students with the discipline of cultural studies. It familiarises them with the terms and concepts pertaining to the area of study. The course intends to equip the students to analyse and appreciate approaches/methods/perspectives of cultural studies.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
<b>Pre-requisites,if any</b>	nil					

**COURSE OUTCOMES(CO)**

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

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

## COURSE CONTENT

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

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Lecture, discussions, demonstrations, hands- on training																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	<b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>																														
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1. Arnold, Matthew. *Culture and Anarchy: An Essay in Political and Social Criticism*. Smith, Elder and Co, London. 1869.
2. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage, 2003.
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**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	INDIGENOUS LITERATURE					
<b>Type of Course</b>	DSE basket 2					
<b>Course Code</b>	<b>MCE6DSEENG305</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This interdisciplinary course provides a comprehensive exploration of Indigenous literature for the learners to acquaint the fundamental intricacies, inquiries, and discussions. The course spans historical and modern contexts, delving into the nuanced aspects of Indigenous orature and literature, and deliberates on its influence across various societal domains.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Understand the fundamental concepts and characteristics of Indigenous literature.	U	3, 7, 6
2	Analyse indigenous literature from Kerala in the background of the social, political, cultural and historical scenario of Kerala	An	1, 7
3	Distinguish the thematic modulations expressed in oral and written stories of various communities in Kerala	An	1,7
4	Dissect the life and language of indigenous communities in the social context of present Kerala	An	1, 3, 6

5	Examine indigenous literature transmitted orally in various parts of India	An	7, 1
6	Explain the cultural and political strands that weave the indigenous expressions into written form in the backdrop of tales from indigenous communities in India	E	1, 3, 7
7	Analyse the representation of indigenous life in literature from various continents	An	I, 3, 7
8	Analyse how indigenous writers across the globe use short fiction to tell their tales	An	1, 7

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

### COURSE CONTENT

Module	Units	Course description	Hrs	CO
1 <b>Introducing Indigenous literature</b>	1.1	Excerpt from “Introduction” of Why Indigenous Literatures Matter (Daniel Heath Justice) (2-26)	15	1
2 <b>Indigenous Literature: Kerala</b>	2.1	Curing Caste ( Sahodaran Ayyappan)	2	2
	2.2	My Soil (K.K.S.Das)	2	2
	2.3	“The Autobiography of a Bitch” (Vijila)	2	2
	2.4	“The Grind” (poem) by D. Anilkumar	2	2
	2.5	Nostalgia (Paul Chirakkarode)	4	3
	2.6	“No land even for burial” (Interview with C. K. Janu)	3	4
3 <b>Indigenous Voices from India</b>	3.1	“Moonbeam” from <i>Red Flower</i> (poem) by Easterine Kite	2	5
	3.2	I Have Seen You All (poem) by Sameer Tanti	2	5
	3.3	Folk songs from G.N. Devy’s <i>Painted Words</i> (Saora songs) (143-147),	3	5
	3.4	<i>Potmaker</i> by Tamsula Ao	4	6



	3.5	“November is the month of Migration” from <i>The Adivasi Will Not Dance</i> (Hansda Sowvendra Shekhar),	4	6
4 <b>Contemporary Indigenous Voices around the Globe</b>	4.1	Australia’s Silenced History (Nola Gregory) (Poem)	2	7
	4.2	The Book of the Missing, Murdered and Indigenous—Chapter1(M.L.Smoker) (Poem)	2	7
	4.3	An American Sunrise (JoyHarjo) (Poem)	3	7
	4.4	Yellow Brick Road (Witi Ihimaera)	4	8
	4.5	The Manto Send Rain Clouds (Leslie Marmon Silko),	4	8
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecturing, Discussion, Presentation, Screening of Documentaries and Films, live sessions with poets/artists																											
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>																											
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## References

1. Sameer Tanti, Indian Literature, vol.332, November-December 2022
2. Tamsula Ao, Indian Literature, vol.332, November-December 2022
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5. Gothra kavitha, edited by Sukumaran Chaligadha, DCBooks, 2021
6. The Oxford India Anthology of Malayalam Dalit Writing, edited by M.Dasan, 2012
7. The Oxford India Anthology of Tamil Dalit Writing, edited by Ravikumar, 2012

8. The Oxford India Anthology of Telugu Dalit Writing, edited by K. Purushothaman, 2012
9. An Anthology of Dalit Literature, edited by Mulk Raj Anand, Green Publishing House
10. Moonbeam, <https://sunflowercollective.blogspot.com/2015/10/poetry-easterine-kire.html>
11. The Eat Meat, *The Adivasi Will Not Dance* by Hansda Sowvendra Shekhar
12. Folktales from Tamil Nadu, Sujjatha Vijaya Raghavan
13. Eric Gansworth. *Apple Skin to the Core*, Levine Querido, 2020.
14. Sherman Alexie, *Ten Little Indians*, Grove press, 2004
15. "Walking the Clouds: An Anthology of Indigenous Science Fiction" edited by Grace L. Dillon
16. Ajay Sekhar, *Sahodaran Ayyappan: Towards a Democratic Future.* Other Books, 2012.
17. No land even for burial" <https://www.countercurrents.org/tribal-janu230305.htm>
18. Justice, Danie IHeath. "Introduction." *Why Indigenous Literatures Matter*. Wilfrid Laurier University Press, 2018. (2-26)



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Critical Approaches to Literature</b>					
<b>Type of Course</b>	DSE basket 2					
<b>Course Code</b>	<b>MCE6DSEENG306</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course gives hands-on training to the students for a critical appreciation of literature. It familiarises them with the terms and concepts of the area of study. The course intends to equip the students to analyze and appreciate approaches/methods/perspectives of literary criticism.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To understand the various approaches to Literature	U	6
2	To explain the traditional approaches to literature	AN	1
3	To examine the growth of formalist criticism	E	7
4	To apply various critical approaches to literature	A	10
5	To examine new literary and critical approaches and encompass knowledge of criticism to other artistic expressions	E	7

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 Traditional Approaches to Literature	1.1	Historical Biographical Approaches:General Observations	10	1,2,4
	1.2	Historical Biographical Approaches in Practice (Page No: 51-84)	5	1,2,4
2 Formalist Approach	2.1	Reading a Poem: Introduction to the Formalist Approach  The Process of Formalist Approach  A Brief History of Formalist Criticism Constants of the Formalist Approach:Some Key Concepts, Terms, and Devices  (Page No:96-110)	10	1,3,4
	2.2	Word, Image and Theme: Space-Time Metaphors in "To His Coy Mistress"  (PageNo:111-115)	5	1,3,4
3 Psychological and Feminist Approaches	3.1	Aims and Principles of Psychological Criticism Abuses and Misunderstandings of the Psychological Approach  Freud'sTheories  (PageNo:152-161)	4	1,4
	3.2	Hamlet:The Oedipus Complex (Page No:161-164)	4	1,4
	3.3	Feminisms and Gender Studies  Feminisms and Feminist Literary Criticism: Definitions  Woman: Created or Constructed? Feminism and Psychoanalysis Multicultural Feminisms Marxist Feminism  Feminist Film Studies  (PageNo:222-234)	4	1,4

	3.4	The Marble Vault: The Mistress in "To His Coy Mistress" (Page No: 240-242)	3	1,4
4	4.1	Mythological and Archetypal Approaches Definitions And Misconceptions	10	5
Mythological and Archetypal Approaches		Examples of Archetypes Archetypal Motifs or Patterns (Page No: 182-190)		
	4.2	The Sacrificial Hero: Hamlet (Page No: 240-242)	5	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, interactive instruction:, Seminar, Presentation by individual student/Group representative.																														
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																														
	<b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>																														
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## Reference

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Reporting and Editing for the Media</b>					
<b>Type of Course</b>	DSE basket 3					
<b>Course Code</b>	<b>MCE6DSEENG307</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	This course equips students with essential skills in journalistic reporting, writing, editing, and storytelling across traditional and digital media platforms, emphasizing accuracy, ethics, and critical thinking.					
<b>Semester</b>	6	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the basic principles of newsreporting, different types of reporting and their importance.	U	1,3,10
2	Evaluate differences in reporting styles across various mass media platforms.	E	1, 2, 3,10
3	Understand the organization and structure of the Editorial department.	U	1,3,10
4	Understand the fundamentals of editing for print and digital media.	U	1,3,10
5	Understand the basics of advertising	U	1,3, 6, 10
6	Demonstrate the ability to plan and execute news reporting, editing and advertising campaigns,	S	1,3,5,10
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)			



## COURSE CONTENT

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

<b>EDITING FOR THE MEDIA</b>	3.2	Editing Processes- Basic principles of Editing-Art of Copy Editing; How to copy edit a story-Detecting and Correcting Errors-Proof Reading-Duties of a Copy Editor–Language Skills for the desk.	5	3,4
	3.3	Newspaper Layout and Design-Importance of layout and design in newspaper production-Planning, organizing, and executing layout and design elements for print publication. Advertisements and Inserts: Integration of advertisements, classifieds, and special inserts within the newspaper layout. Layout Styles and Design Techniques.	5	3, 4, 6
	3.4 Practicum	Magazine Editing- Principles of Magazine Editing-Magazine Editorial Department: Staff and Functions- Magazine Design-Principles of Magazine Design-Elements of Magazine Design-Layout elements- Functions of Layout.  TV News Editing.  Web Editing – Responsibilities of a web editor-web design lay out principles-Caption writing-Broadcast news analysis.	15	, 3, 4, 6
4 <b>ADVERTISING</b>	4.1	Origin and Development of Advertising-History of Advertising in India -Objectives of Advertising -Elements of a good Advertisement-Principles of Advertising – Theories of Advertising	5	5
	4.2	Advertising Agencies- Different types of Advertising- Online Advertising-Media of Advertising-Pros and Cons of different Media of Advertising-Case studies of successful print and broadcast campaigns	5	5

	4.3 Practicum	Parts of an Advertisement - Visualization – Layout- Copy writing- Portrayal of gender, race and culture in advertising- Stereotyping in Advertising- Gender Stereotyping- Social media advertising strategies- Emerging trends in advertising	5	5,6
5		Teacher Specific Content		

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

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Banerjee, Santanu. *Reporting, Editing, and Journalism*. Scholars Book Hub, 2022.

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>CourseName</b>	<b>Reading Graphic Narratives</b>					
<b>Type of Course</b>	DSE basket 3					
<b>Course Code</b>	<b>MCE6DSEENG308</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is designed to empower students to comprehend the narrative potential of comics as a story telling medium, fostering an understanding of its formal structures and literary significance. It aims to develop students' visual and critical literacies through the analysis of diverse comics, from printed works to webcomics, thereby imparting insights into the evolving landscape of the medium. It will enable students to illustrate the progression of themes within graphic narratives and understand their applicability across socio-cultural domains as a communicative tool.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

4	To assess the role of text and image as a resource for communicating psychological, social, political and cultural meanings.	An, E	1, 6,7,8
5	To demonstrate the applicability of graphic narrative across various socio-cultural/ disciplinary domains as a communicative tool.	C	1,2, 9,10
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Coursedescription	Hrs	CO No.
1	1.1	Essay: “Comics as Literature? Reading Graphic Narrative” by Hillary Chute	3	1,3,4
	1.2	“Graphically Indian: Storying the Inauspicious(for Now)” by E. Dawson Varughese	3	1,3,4
	1.3	Building Blocks of Comics: Representation of time and space-Frame-Panel and its types-Gutter-Speech Balloons-Tier (Reference: Scott McCloud’s <i>Understanding Comics</i> and the Link 1)	4	1,2
	1.4 Practicum	“Vocabulary of Comics” by Scott McCloud’s <i>Understanding Comics</i> (pgs. 24-59)	5	3
2	2.1	Graphic Memoir: <i>Maus: A Survivor’s Tale</i> by Art Spiegelman	8	1,2,3,4
	2.2	Super Hero: <i>Batman: The Dark Knight Returns</i> by Frank Miller	7	1,2,3,4
	2.3 Practicum	<i>A Contract with God and Other Tenement Stories</i> by Will Eisner	8	1,2,3,4
	2.4 Practicum	<i>American Born Chinese</i> by Gene Luen Yang.	7	1,2,3,4
	3.1	S.S.Rege and Dilip Kadam, <i>Babasaheb Ambedkar: He Dared to Fight</i> , Vol. 611 (Mumbai: Amar Chitra Katha, 1979).	2	1,2,3,4

3	3.2	<i>Bhimayana: Experiences of Untouchability</i> Subhash Vyam, S. Anand, Durga Bai Vyam, Srividya Natarajan	3	1,2,3,4
	3.3	WebComics: <i>Royal Existentials</i> (Selected Strips: 001, 008, 010, 013, 017, 018, 019, 021, 026, 040, 043)	2	1,2,3,4
	3.4	“An Ideal Girl” by Soumya Menon from <i>Drawing the Line: Indian Women Fight Back</i> Edited by Priya Kuriyan, Larissa Bertonasco and Ludmila Bartscht	3	1,2,3,4
	3.5 Practicum	“Ebony and Ivory” by Priya Kuriyan	5	1,2,3,4
4	4.1	Graphic Journalism: <i>Palestine</i> by Joe Sacco	10	1,2,4,5
	4.2 Practicum	Graphic History: <i>The Hotel at the End of the World</i> by Parismita Singh	5	1,2,4,5
5		Teacher Specific Content		
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  1. Lecture 2. Close reading sessions 3. Reading Response-Critical/Personal/ Creative 4. Project work 5. Workshop			
<b>Assessment</b>	<b>MODE OF ASSESSMENT</b>			
	<b>MODE OF ASSESSMENT</b>			
	<b>Continuous Comprehensive Assessment(CCA)–30marks</b>			
	<b>Particulars</b>			
	<b>Class test</b>			
<b>assignment</b>				
<b>seminar</b>				

<b>Types</b>	Semester End Examination (50 marks descriptive type and 20 marks objective type ), duration - 2hrs			
	Essays	300 words	1 out of 2	1 x 15 = 15
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	Objectivetype	50	5 out of 8	5 x 2 = 10
	MCQ	NA	10	1 x 10 = 10
		NA	10	1x10= 10
			70	

### SUGGESTED READINGS

Link1:<https://comicsforum.org/2013/07/26/list-of-terms-for-comics-studies-by-andrei-molotiu/>

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

Baetens, Jan. *The Graphic Novel: An Introduction*. Cambridge University Press, 2014.

Eisner, Will. *Comics and Sequential Art*. 19<sup>th</sup> ed. Poorhouse Press, 2000.

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Mehta, Suhaan. "WondrousCapers: 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.

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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>



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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Subaltern Voices</b>					
<b>Type of Course</b>	<b>DSE basket 3</b>					
<b>Course Code</b>	<b>MCE6DSEENG309</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	In this course, students will be introduced to marginalized voices and histories, challenging mainstream narratives. It explores ethnic, gender, cultural, and religious perspectives that construct subaltern identities. Through the analysis of texts, discourses, and cultural artefacts, students will develop a nuanced understanding of power dynamics, resistance, and identity construction. The course, through theoretical and literary analysis, fosters deep engagement with subalternity as a platform for power politics. It will enable students to contribute to a more inclusive and equitable society.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	A foundational understanding of postcolonial theory, literary criticism, and global literary traditions along with a general social awareness, critical thinking, analytical ability.					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate theoretical understanding of subaltern experiences and identities in the regional and global context.	A	1
2	Analyse the trauma of subalternity in the lives of Tribals.	An	6,7
3	Appraise the multiple axes of oppression that intersect and shape individuals' lived experiences within specific regional contexts	An	1,6,7,8,10

4	Evaluate the thematic underpinnings of the marginalised communities in different geographical locations.	E	7,8
5	Integrate the theoretical domain into the praxis of subaltern reality in the socio-cultural, political and economic contexts.	C	6.7.8.10
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

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

4	Global Experiences	4.5	Apartheid- "Family Reunion" by Ilan Ossendryver	2	4
		4.6	"Draupadi"- <i>Breast Stories</i> , Mahasweta Devi	3	5
		4.7	"Subha"- <i>Collected Stories</i> , Rabindranath Tagore	2	5
5		Teacher Specific Content			

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																																			
	<ul style="list-style-type: none"> <li>● Lectures</li> <li>● Movie Screening</li> <li>● Group Discussion</li> <li>● Field Visit</li> </ul>																																			
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	<p><b>A. Continuous Comprehensive Assessment(CCA)–30marks</b></p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Classtest</td></tr> <tr><td>Seminar/Presentation</td></tr> <tr><td>Assignment</td></tr> <tr><td> </td></tr> </table> <p>Semester End Examination (50 marks descriptive type and 20 marks objectivetype), duration - 2hrs</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 =25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 =10</td> </tr> <tr> <td>Objectivetype</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td><b>Total</b></td> <td><b>70</b></td> </tr> </tbody> </table>				Particulars	Classtest	Seminar/Presentation	Assignment		Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objectivetype	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			<b>Total</b>
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		<b>Total</b>	<b>70</b>																																	

#### References

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

## SUGGESTED READINGS

Mahasweta Devi- *Breast Stories*

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



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Creative Writing in English</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	<b>MCE6SECENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course equips the students to explore the art and craft of creative writing in English Language. Through a combination of theory and practice, students will develop their skills in various forms of creative expression including fiction, poetry, creative nonfiction, and drama.					
<b>Semester</b>	6	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
<b>Pre-requisites, if any</b>	nil					

## COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	Introduction to Creative Writing- Creativity- Creative Process-ICEDIP	4	1,3
	1.2	The art and craft of writing- ideas and inspiration- creative journaling	4	1,3,4
	1.3 Practicum	Writing a feature article	7	1,2,4
2	2.1	Writing Fiction-the short story and the novel- Ingredients in a short story: Plot, character, setting and dialogue- Techniques for building tension and conflict- point of view and narrative voice	7	1, 2
	2.2	Creative Nonfiction- personal essay, memoirs- techniques for incorporating research and interviews into creative nonfiction.  Travel Writing and Blogging	8	1,2,4
	2.3 Practicum	Writing Exercises to stimulate creativity and imagination	10	5
	2.4 Practicum	Self publishing	5	5
3	3.1	Writing Poetry- forms and structures in poetry- types of poetry-free verse, sonnet, haiku	2	1,2
	3.2	Figures of speech-Poetic devices- rhyme, rhythm, alliteration, assonance	3	1,
	3.3	Voices in the poem- Finding your own voice in poetry.	2	3,4
	3.4 Practicum	Writing exercises exploring various poetic forms and techniques	8	5
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <ul style="list-style-type: none"> <li>• Lecture–ICT-enabled</li> <li>• Peer Learning</li> <li>• Learning in the blended mode</li> <li>• Multimodal Learning</li> </ul> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignments</td></tr> <tr><td>Discussion</td></tr> </table>				Particulars	Class test	Assignments	Discussion																								
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MCQ	NA	5	5																													
		<b>Total Marks</b>	<b>50</b>																													

### References

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





**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Literature and Human Rights</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>MCE6VACENG300</b>					
<b>Course Level</b>	<b>300-399</b>					
<b>Course Summary</b>	The course is designed to introduce students to the intersection of literature and human rights. It tries to situate the literary works in their historical, social and political contexts where human rights violations have occurred.					
<b>Semester</b>	6	Credits			3	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Outline the social context of human rights	U	6
2	Examine the framework of human rights in select poems and stories	An	7
3	Evaluate the interface of human rights and ecology in literary novels	E	7,8
4	Estimate the importance of Literature and Human Rights for life	E	6,10
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	“Universal Declaration of Human Rights” -1948	7	1,4
	1.2	“Adoption of the Convention on the Prevention and Punishment of the Crime of Genocide,and the Text of the Convention”-1948	8	1,4
2 Poetry&Short Stories	2.1	“O Prison Darkness”–Abdul Aziz	2	2,4
	2.2	“If I must Die”- Refaat Alareer	2	2,4
	2.3	“I’m Explaining a Few Things”- Pablo Neruda	2	2,4
	2.4	“Imageried’ Epinal”- Alexander Wat	1	2,4
	2.5	“The Dance”- Siamanto	2	2,4
	2.6	“Skylark Girl”– Aruni Kashyap	3	2,4
	2.7	“A Corpse in the Well”– Shankarrao Kharat	3	2,4
3 Novel	3.1	<i>Swarga-A Posthuman Tale</i> -Ambikasuthan Mangad	15	3,4
4		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Lecture and discussions on the historical context of each text			
<b>Assessment Types</b>	<b>MODEOF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment(CCA-25Marks)</b>			
	Particulars			
	Classtest			
	Assignment			
	Discussion			
	Viva			
<b>B. Semester End Examination</b>				
Written Examination–50 marks, duration– 1.5 hrs				
<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of Questions to be added</b>	<b>Marks</b>	
Essays	300 words	1 out of 2	1 x 15 = 15	
Short Essay	150 words	2 out of 4	2 x 5 = 10	
Short Answer	50 words	5 out of 8	5 x 2 = 10	
Objective type	NA	10 out of 12	10	
MCQ	NA	5	5	
		<b>Total Marks</b>	<b>50</b>	

### SUGGESTED READINGS

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

# **Semester VII**



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>CRITICAL DISABILITY STUDIES</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MCE7DCCENG400</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course on Disability Studies explores disability as socially, politically and culturally constructed. It also respects disability as a unique lived experience. Intersectional in its theoretical outlook, each text in this course is an attempt to reread the multiple epistemologies of disability. The learner is invited to participate in a conversation on the politics of representation of disability in the cultural texts, critique biased perceptions and explore alternate ways of viewing impairment.					
<b>Semester</b>	7	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Coursedescription	Hrs	CO No.
<b>1</b> <b>UNDERSTANDING</b> <b>DISABILITY</b>	1.1	Lennard Davis: “Introduction: Disability, Normality and Power”. <i>Disability Studies Reader</i>	5	1,2,3,4
	1.2	Tom Shakespeare: “Disability Across Time and Place”. <i>Disability, The Basics.</i>	5	1,2,3,4
	1.3 Practicum	Disability Rights Movements, Moral Model, Medical Model, Social Model, Human Rights Model	5	5,6
<b>2</b> <b>REPRESENTING</b> <b>DISABILITY</b>	2.1	Narrative Prosthesis and the Materiality of Metaphor: Disability and the Dependencies of Discourse. David T. Mitchell and Sharon L. Snyder.	5	1,2,3,4
	2.2	John Steinbeck: <i>Of Mice and Men</i>	5	4,5
	2.3 Practicum	Film: <i>My Name is Khan</i> (2010) Film: <i>Bahubali</i> (2015)	5	4,5,6
<b>3</b> <b>PROBLEMATIZING</b> <b>DISABILITY</b>	3.1	Fiona Kumari Campbell: “Internalised Ableism: The Tyranny Within”. <i>Counters of Ableism: The Production of Disability and Abledness</i>	3	1,2,3,4
	3.2	Mark Haddon: <i>The Curious Incident of the Dog in the Night Time</i>	4	4,5
	3.3	Poetry: Liv Mammone: “Advice to the Able-Bodied Poet Entering the Disability Poetics Workshop”	3	4,5
	3.4 Practicum	Film: <i>Peranbu</i> (2018) Shane Burcaw: <i>Laughing at My Nightmare</i> William Wordsworth: “The Blind Highland Boy”	5	4,5,6
<b>4</b> <b>NEW DIRECTIONS</b>	4.1	Rosemarie Garland- Thomson: “Disability Bioethics: From Theory to Practice”. <i>Kennedy Institute of Ethics Journal</i> . John Hopkins University Press. Vol.27, No. 2, 2017.	5	1,2,3,4
	4.2	Robert McRuer: “Coming Out Crip: Malibus Burning”. <i>Crip Theory: Cultural Signs of Queerness and Disability.</i>	5	1,2,3,4

	4.3	Petra Koppers: “Image Politics without the Real: Simulacra, Dandyism and Disability Fashion”. <i>Disability/Postmodernity: Embodying Disability Theory</i> . Ed by Mairian Corker and Tom Shakespeare.	5	1,2,3,4				
	4.4 Practicum	Nandini Ghosh: “Negotiating Femininity: Lived Experiences of Women with Locomotor Disabilities in Bengal”. <i>Interrogating Disability in India</i>	5	1,2,3,4				
	4.5 Practicum	Seminars  Documentary: <i>Crip Camp</i> (2020) Film: <i>Guzaarish</i> (2010)  Rosemarie Garland- Thomson: “Why Do We Stare?” <i>Staring: How We Look</i>	10	4,5,6				
5		<b>TEACHER SPECIFIC CONTENT</b>						
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Brain storming lecture, Explicit Teaching, Interactive Instruction, Seminar, Presentation by individual student/Group representative.							
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Short Answer	50 words	5 out of 8	5 x 2 = 10
Objective type	NA	10 out of 12	1 x 10 = 10
MCQ	NA	10	1 x 10 = 10
		Total	70

### SUGGESTED READINGS

Sonya Freeman Loftis. *Shakespeare and Disability Studies*. Oxford University Press.

Anju Sosan George. *Discourses on Disability*. Cambridge Scholars Publishing. 2023

Dan Goodley. *Dis/Ability Studies*. Routledge. 2014.

Lennard J. Davis. *Bending Over Backwards*. NewYork university Press.2002.

Nirmala Erevelles. *Disability and Difference in Global Contexts*. Palgrave Macmillan, 2011.

Anita Ghai. *Rethinking Disability in India*. Routledge, 2015.





**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>MEMORY AND TRAUMA STUDIES</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MCE7DCCENG401</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course on Memory and Trauma Studies explores the intersection of memory, trauma, and the ways in which individuals and societies remember and cope with traumatic experiences. It delves into various disciplines such as psychology, sociology, literature, history, and cultural studies to understand the complex nature of memory and trauma.					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains *</b>	<b>PO No</b>
1	Understand the concepts of 'trauma' and 'memory' as they are used in the media, in contemporary culture, and in Humanities and Social Science	U	3
2	Demonstrate an understanding of different approaches to the concept of trauma	U	1, 3
3	Identify the differences in personal memory, cultural memory, and collective memory, and in national and transnational memory.	U	1, 3
4	Apply key concepts to analyse specific texts	A	1

5	Analyse macro issues related to memory, remembrance and commemoration.	An	1,4, 7
6	Examine the impact of traumatic memories on the portrayal of violence and suffering on a global scale, as depicted in both fictional and non-fictional literature such as novels, memoirs, and historical works.	E	1, 10
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 <b>Introducing Trauma/ Memory</b>	1.1	Assmann, Aleida. "Memory, Individual and Collective." <i>The Oxford Handbook of Contextual Political Analysis</i> . Editors. Robert E. Goodinund Charles, pp. 210-218	5	3
	1.2	Paul Connert on "Seven Types of Forgetting" <i>Memory Studies</i> 2008;1; 59 DOI: 10.1177/1750698007083889	5	3
	1.3	Cathy Caruth: 'Traumatic Awakenings (Freud, Lacan and the Ethics of Memory)' in <i>Unclaimed Experience: Trauma, Narrative, and History</i> . (The Johns Hopkins University Press, 1996	5	5
2 <b>Trauma Narratives (Personal)</b>	2.1	Marjane Satrapi: <i>Persepolis</i> – Part1 (2007) A. Revathi: <i>The Truth About Me</i> .	5	4
	2.2	Poems by Ruth Vanithaand Asad Alvi from <i>The World That Belongs To Us: An Anthology of Queer Poetry from South Asia</i> by Aditi Angiras, Akhil Katyal	5	6
	2.3	Drama: Sara Kane:4.48 <i>Psychosis</i> (2000)	5	4
3 <b>Trauma Narratives</b>	3.1	Primo Levi: <i>Surviva lin Auschwitz</i>	5	4

<b>(Holocaust &amp; Partition/ Refugee)</b>	3.2	Poetry: Elie Wiesel: “Never Shall I Forget” Darwish Mahmoud: “Identity Card”	5	5
	3.3	Drama- Joshua Sobol: <i>Ghetto</i>	5	6
4 <b>The Interdisciplinarity of Memory /Trauma</b>		Caruth, Cathy. "Literature and the Enactment of Memory (Dura, Resnais, Hiroshima mon amour)." <i>Unclaimed Experience: Trauma, Narrative, and History</i> , The Johns Hopkins University Press, 1996.	10	2
		Particulars		
		Class test		
		Discussion		
	4.1	Assignment 1) <i>Hiroshima mon amour</i> (Alain Resnais, 1959) 2) <i>Teresa Prata: Steepwalking Land</i>		
	4.2	Bapsi Sidhwa: <i>The Ice Candy Man</i> / Film 1947 <i>Earth</i> by Deepa Mehta (an adaptation of <i>The Ice Candy Man</i> )	5	1,2
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/Group representative.
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>			
	<b>A. Continuous Comprehensive Assessment(CCA)–30marks</b>			
	Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs			
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	Short Answer	50 words	5 out of 8	5 x 2 = 10
Objective type	NA	10 out of 12	1 x 10 = 10	
MCQ	NA	10	1 x 10 = 10	
		Total	70	

### SUGGESTED READINGS

Adorno, Theodor W. "After Auschwitz". *Negative Dialectics*, translated by E.B. Ashton, Routledge, 1973.

Angiras, Aditi and Akhil Katyal. *The World That Belong to Us: An Anthology of Queer Poetry from South Asia*. Harper Collins, 2020

Caruth, Cathy. "Literature and the Enactment of Memory (Dura, Resnais, Hiroshimamon amour)." *Unclaimed Experience: Trauma, Narrative, and History*, The Johns Hopkins University Press, 1996.

## References

Delbo, Charlotte. *None of Us Will Return*. Grove Press, 1968

Felman, Shoshana. *The Juridical Unconscious: Trials and Traumas in the Twentieth Century*. Harvard University Press, 2002

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Hartman, Geoffrey (ed.). *Holocaust Remembrance: The Shapes of Memory*. Oxford: Blackwell, 1994

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Posthuman Studies</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MCE7DCCENG402</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course explores the philosophical concept of Posthumanism, examining its various branches and their implications on human identity and culture. It explores the impact of Posthumanism on literature and film, analyzing how these mediums reflect and challenge traditional humanist notions. Additionally, the course investigates the intersection of artificial intelligence with literature, questioning the role of AI in understanding and creating literary works. Through a combination of theoretical discussions and practical analyses, students will gain a comprehensive understanding of Posthumanism's significance in contemporary society and its potential to shape future narratives.					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the foundational concepts and critiques within posthumanism.	U	3
2	Analyze posthuman themes in selected films, focusing on AI and cyborgs.	A	1
3	Evaluate the depiction of posthumanism in literature, particularly transhumanism and posthuman subjectivities.	E	8

4	Explore expressions of posthumanism in poetry and short stories, emphasizing non-human perspectives and hybridity.	An	1,10
5	Apply AI tools for generating literary content that explores a wide variety of themes.	A	1,8
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 An Introduction to Posthumanism	1.1	"Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations" by Francesca Ferrando	5	1
	1.2	"A.I. Richards: Can Artificial Intelligence Appreciate Poetry?" by Jon Phelan	5	1
	1.3	"Critical Posthumanism– An Overview" by Stefan Herbrechter	5	1
2 Films	2.1	<i>Android Kunjappan</i> (2019) Directed by Ratheesh Balakrishnan Poduval	3	2
	2.2	<i>Her</i> (2013) directed by Spike Jonze	4	2
	2.3	<i>Blade Runner 2049</i> (2017) directed by Denis Villeneuve	4	2
	2.4	<i>ExMachina</i> (2014) directed by Alex Garland	4	2
3 Novels	3.1	<i>Frankenstein-Mary Shelley</i>	5	3
	3.2	<i>Klara and the Sun- Kazuo Ishiguro</i>	5	3
	3.3	<i>Oryx and Crake- Margaret Atwood</i>	5	3
	4.1	"Who Can Replace a Man?" by Brian Aldiss (Story)	3	4

4 Poems, Short Stories, AI Tools	4.2	“Cat Pictures Please” by Naomi Kritzer (Short Story)	3	4
	4.3	“Posthuman”- Yusuf Saadi (Poem)	3	4
	4.4	“Singularity” by Marie Howe (Poem)	3	4
	4.5	AI-Generated Poems: Use tools like GPT-3 for themed poetry creation.  AI-Created Paintings: Employ platforms like Deep Art for AI-driven digital art  AI-Composed Music: Experiment with AIVA for AI music composition.	3	5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>
	Explication of select novels and films  Introduce AI generated content of literature, art, music etc, AI assisted writing



<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																							
	<b>A. Continuous Comprehensive Assessment(CCA)–30 marks</b>																							
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## References

Ferrando, Francesca."Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations." *Existenz*. Vol 8, No.2, Fall 2013.

Herbrechter, Stefan "Critical Posthumanism – An Overview." [https://stefanherbrechter.com/wp-content/uploads/2021/03/Critical-Posthumanism-An- Overview.pdf](https://stefanherbrechter.com/wp-content/uploads/2021/03/Critical-Posthumanism-An-Overview.pdf)

Phelan,Jon."“A.I.Richards’:Can Artificial Intelligence Appreciate Poetry?” *Philosophy and Literature*, Johns Hopkins University Press, 29 June 2021, [muse.jhu.edu/article/796830/pdf](https://muse.jhu.edu/article/796830/pdf).

## SUGGESTED READINGS

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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>British Literature Till the Romantic Period</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE7DCEENG400</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course traces the evolution of English literature from Chaucer, spanning four centuries, with a sample from each of the major writers. It also introduces the various genres of literature including the sonnet, the verse drama, the epic, the satire, the aphoristic and periodical essay and the novel					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PONo
1	Remember to trace the history, growth and development of the dominant genres of the age.	R	1, 2
2	To understand the political, religious, social and cultural milieu of England during the period.	U	6,7
3	To analyse the influence of ideologies of the times on literature	An	4, 1
4	To analyse the influence of classical writers on the age, and the conventional style that the writers of the age employed in their works.	An	4, 1
5	To evaluate a literary work critically in relation to the background of the writer and the age	E	4, 8
*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)			

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	1. Chaucer: "The Prioress", "The Knight", (From <i>The Prologue to The Canterbury Tales</i> )	5	1, 3
	1.2	Edmund Spenser: <i>Epithalamion</i>	5	1, 2
	1.3	Francis Bacon: "Of Truth"	5	1, 3
2	2.1	Marlowe: <i>Doctor Faustus</i>	12	1, 4
	2.2	Shakespearean Sonnets: Nos. 18, 54, 64, 123	3	1, 5
3	3.1	John Milton : <i>Paradise Lost</i> , Book I, lines 1 to 270	6	1, 4
	3.2	John Donne: "Valediction: Forbidding Mourning"	3	1, 3
	3.3	John Dryden: <i>MacFlecknoe</i> , Lines 1-63	6	1, 2
4	4.1	Daniel Defoe: <i>Robinson Crusoe</i> Jane Austen: <i>Pride and Prejudice</i> :	10	1, 5
	4.2	Richard Steele: "The Spectator Club" Goldsmith, Oliver: "Beau Tibbs at Home"	5	1, 2, 5
5		<b>Teacher Specific Content</b>		

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

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2. Kaufman,U.Milo.*The Pilgrim's Progress and Traditions in Puritan Meditations*
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# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>The Nineteenth Century Literature</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE7DCEENG401</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course intends to introduce the learner to the spirit of Romanticism in poetry, and prose and the later developments till the end of the Victorian period. The course also includes works dealing with the socio-economic problems of the times and the rights of women					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	William Hazlitt: "On Actors and Acting."	4	1,2,3,4,5
	1.2	Matthew Arnold: "Function of Criticism at the Present Time"	4	1,2,3,4,5
	1.3	De Quincey: "On the Knocking at the Gate, in Macbeth"	4	1,2,3,4,5
	1.4	Charles Lamb: "A Dissertation Upon a Roast Pig"	3	1,2,3,4,5
2	2.1	William Wordsworth: "Strange fits of passion have I known"	2	1,2,3,4,5
	2.2	S.T. Coleridge: "This Lime Tree Bower My Prison"	2	1,2,3,4,5
	2.3	P.B Shelley: "The Cloud"	2	1,2,3,4,5
	2.4	John Keats: "Ode on a Grecian Urn"	2	1,2,3,4,5
	2.5	Alfred, Lord Tennyson: "Lotos Eaters."	2	1,2,3,4,5
	2.6	Matthew Arnold: "Dover Beach"	2	1,2,3,4,5
	2.7	"Christina Rossetti: "Goblin Market"	2	1,2,3,4,5
	2.8	Anne Bronte: "If this be all"	1	1,2,3,4,5



	3.1	Oscar Wilde: <i>The Importance of Being Earnest</i>	5	1,2,3,4,5
	3.2	George Bernard Shaw: <i>Mrs. Warren's Profession</i>	5	1,2,3,4,5
	3.3	Mary Wollstonecraft: Selections from <i>A Vindication of the Rights of Woman</i> Chapter 1 and 2	5	1,2,3,4,5
4	4.1	Charles Dickens: <i>Hard Times</i>	5	1,2,3,4,5
	4.2	Emily Bronte: <i>Wuthering Heights</i>	5	1,2,3,4,5
	4.3	Thomas Hardy; <i>Tess of the D'Urbervilles</i>	5	1,2,3,4,5
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																										
	Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students																										
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																										
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William Frost, *Romantic and Victorian Poetry*. Read Books 2007

	<b>MA ARAJA'S COLLEGE, ERNAKULAM</b> <b>(Govt. Autonomous)</b>
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<b>Programme</b>	<b>BA English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Modernism and After</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE7DCEENG402</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	Introduces the learner to the Philosophy and Aesthetics of Modernism and postmodernism					
<b>Semester</b>	7	Credits			4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

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

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

**Modernism:**

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

#### Postmodernism:

1. Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 1989.
2. Best, Stephen, and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. Palgrave Macmillan, 1991.
3. Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Blackwell, 1989.
4. Leotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1984.
5. Cahoon, Lawrence E. *From Modernism to Postmodernism: An Anthology*. Wiley-Blackwell, 2003.
6. Sim, Stuart. *The Routledge Companion to Postmodernism*. Routledge, 2001.
7. Docherty, Thomas. *Postmodernism: A Reader*. Columbia University Press, 1993.
8. Sarup, Madan. *An Introductory Guide to Post-Structuralism and Postmodernism*. University of Georgia Press, 1993.

# **SEMESTER VIII**





**MAHARAJA'S COLLEGE, ERNAKULAM**  
(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Literary Theory</b>					
<b>Type of Course</b>	DCC					
<b>Cours Code</b>	<b>MCE8DCCENG400</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course gives an introduction to various literary theories. The course makes the students think critically about the various political, social, and literary dimensions of various experiences of life.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

**COURSE OUTCOMES(CO)**

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

## COURSE CONTENT

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

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>  LECTURE, SEMINAR, ASSIGNMENT																																		
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA)–30marks</b> <table border="1" data-bbox="432 607 759 804"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Discussion/ Seminar</td></tr> </table> <b>B. Semester End Examination (50marks descriptive type and 20 marks objective type), duration - 2hrs</b>  <table border="1" data-bbox="432 958 1414 1330"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to beaded</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 =25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 =10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>				Particulars	Class tests	Discussion/ Seminar	Descriptive Type	Word Limit	Number of Questions to beaded	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 =25	Short Answer	50 words	5 out of 8	5 x 2 =10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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#### SUGGESTED READINGS

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. OUP, 2006

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.

Bennett, Andrew, and Nicholas Royle. *Introduction to Literature, Criticism and Theory*. 5th ed., Routledge, 2016.

Bertens, Hans. *Literary Theory; Basics*. Routledge, 2001

Buchanan, Ian. *The Oxford Dictionary of Critical Theory*, OUP, 2018

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2nd ed., Oxford University Press, 2011.

Eagleton, Mary, editor. *Feminist Literary Theory: A Reader*. 3rd ed., Wiley-Blackwell, 2010.

Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 6th ed., Oxford University Press, 2010.

Klages, Mary. *Literary Theory; The Complete Guide*. Bloomsbury Academic India, 2022

Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3rd ed., W.W. Norton & Company, 2018.

Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Routledge, 2013.

Macly, David. *The Penguin Dictionary of Critical Theory*, Penguin UK, 2001 Nayar, Pramod.

K. *Literary Theory Today*, Asia Book Club, 2002

Newton, K. M., editor. *Twentieth-Century Literary Theory: A Reader*. 2nd ed., Palgrave

Rivkin, Julie, and Michael Ryan, editors. *Literary Theory: An Anthology*. 3rd ed., Wiley-Blackwell, 2017.

Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. 6th ed., Routledge, 2016.

Upstone, Sara. *Literary theory: A Complete Introduction*. Teach Yourself, 2017



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Foundations of Research</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MCE8DCCENG401</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course is intended to introduce the students to the basics of research and help the learner to plan, organise and execute research.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

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

## COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1 Basics of Research	1.1	A Brief History of Literary Research. The Beginning of Research – Contribution of Early Writers in Research – Difference between Literary Criticism and Literary Research– Research in Different Levels– an evaluation	5	1,4
	1.2	Definition and concept–Prerequisites of Research – Nature and Types of Research – Purposes of Research – Philosophy – Relevance and Scope – Limitations and Delimitations	5	1,4
	1.3 Practicum	MLA Handbook 9th edition 1.1-2.99	5	1,4
2 Research Methodology	2.1	Selecting a Topic – The survey of relevant Literature–Research Questions – Designing Hypotheses – Preparing a Research Proposal.	5	2,4
	2.2	Nature and Rule – Variants in Methodology – Evaluation of different methods: historical, comparative, descriptive, scientific observation, experimentation, and confirmation of hypotheses.	5	2,4
	2.3 Practicum	MLA Handbook 9th edition 2.100-5.22	5	2,4
3 Research Methodology	3.1	Primary & Secondary sources Books – Anthologies – Thesauruses – Encyclopedias– Conference Proceedings – Unpublished Thesis – Newspaper articles – Journals – Govt. publications – e-journals – Web reference – Research sites – Printed and Web Indexes; e-mail, discussion groups, special libraries, advanced study centres– virtual libraries – web search engines, etc.	5	2,4
	3.2	Data Collection – objectives, types, and techniques–Analysis and Interpretation.	5	2,4

	3.3 Practicum	MLA Handbook 9th edition 5.23-5.76	5	2,4															
4  Ethics, AI and Research	4.1	Ethics: Definition, moral philosophy, nature of moral judgements and reactions.	7	3,4															
		Ethics with respect to science and research  Intellectual honesty and research integrity  Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)																	
	4.2	Be aware/beware of AI Tools for Assisted Writing and Research. Tools for Searching Literature, Literature Review, Content Writing, Paraphrasing/ Summarizing, Grammar Check, Reference Manager, etc	8	3,4															
	4.3	MLA Handbook 9th edition 5.77-7.4	15	3,4															
5		Teacher Specific Content																	
<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b>																		
	Lecture  Introduce in Practical hours Methodological tools both AI-based and traditional																		
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																		
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>																		
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## SUGGESTED READINGS

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





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>NEW TRENDS IN LITERATURE</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE8DCEENG400</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	This course provides an overview of new trends in literature.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Identify the narrative elements, plot structure, agency, and characteristics of the science fiction genre	U	1,7
2	Construct original, clear, and coherent arguments about climate change	C	2
3	Understand how cli-fi narratives explore and represent environments and ecosystems, and our own place within them	U	2,3 &6
4	Understand and comprehend human responses to the pandemic	U	1&6

5	Create new perceptions about infectious diseases, science, and public health policies	C	7
6	Understand the historical development of cyberculture	U	1
7	Identify new political orders and rational discourse, and the ways in which human beings are becoming cyborgs or post-humans	U	3
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill(S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
<b>1</b> <b>Science Fiction</b>	1.1	Advice to a Six-Year-Old. -Mary Soon Lee (Poem)	2	1
	1.2	The Machine Stops-E.M. Forster (Short Story)	8	1
	1.3	<i>The Genre of Science Fiction</i> - Virginia F. Bereit (Essay)	5	1
	1.4 Practicum	<i>The Handmaid's Tale</i> -Margaret Atwood	15	1
<b>2</b> <b>Climate Fiction</b>	2.1	Speaking Tree- Joy Harjo (Poem)	2	2
	2.2	“Introduction The Birth of a New Type of Fiction” in <i>Climate Fiction and Cultural Analysis A New Perspective on Life in the Anthropocene</i> pp 1- 15 by Gregers Andersen (Essay)	8	3
	2.3 Practicum	<i>Hungry Tide</i> by Amitav Ghosh (Novel)	5	3
<b>3</b> <b>Pandemic Narratives</b>	3.1	<i>The Fell</i> by Sarah Moss (Novel)	10	4
	3.2 Practicum	<i>The Masque of the Red Death</i> -by Edgar Allan Poe (Short story)	5	5

4 Cyberculture	4.1	“Cyberculture Studies: An Anti-Disciplinary Approach (version3.0)” Critical Cyberculture Studies - McKenzie Wark (Essay)	4	6
	4.2	<i>Do Androids Dream of Electric Sheep?</i> (1968)-Philip K. Dick. (Novel)	6	7
	4.3Practicum	<i>AI</i> (StevenSpielberg,2001,146min.)	5	7
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture Seminar Assignments Tutorial						
Assessment Types	<b>MODE OF ASSESSMENT</b>						
	<b>A. Continuous Comprehensive Assessment (CCA)–30marks</b>						
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Objective type	NA	10 out of 12	1 x 10 = 10				
MCQ	NA	10	1 x 10 = 10				
		Total	70				

## SUGGESTED READINGS

Hegele, Arden Alexandra. *Epidemic Fictions: Reading Contagion from the Plague to the Present*. Columbia University Press, 2023.

Lunderberg, Marla. *Devotions Upon Emergent Occasions*. Hope College Press, 2023.

Gruenler, Curtis. *The Plague in Literature and Myth*. Princeton University Press, 2022.

Pamuk, Orhan. *What the Great Pandemic Novels Teach Us*. New York Times Publishing, 2023.

Spinrad, Norman. *Journals of the Plague Years*. Penguin Classics, 2023.

Boluk, Stephanie, and Patrick Le Mieux. *Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Video games*. University of Minnesota Press, 2017.

Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. MIT Press, 2016.

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Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.

Parikka, Jussi. *What is Media Archaeology?* Polity Press, 2012.

Goodbody, Axel, and Adeline Johns-Putra, editors. *Cli-Fi: A Companion*. Peter Lang, 2019. Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press, 2015.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.

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Johns-Putra, Adeline. *Climate Change and the Contemporary Novel*. Cambridge University Press, 2019.

Freedman, Carl. *Critical Theory and Science Fiction*. Wesleyan University Press, 2000.

Green, Jaime. *The Possibility of Life: Science, Imagination, and Our Quest for Kinship in the Cosmos*. Harper Collins, 2023.

Parrinder, Patrick, editor. *Science Fiction: A Critical Guide*. Routledge, 1979.

Swift, E.J. *The Coral Bones*. Unsung Stories, 2023.

Watson, Tom. *Metronome*. Bloomsbury Publishing, 2023.

Clarke, Arthur C. *Palgrave Science Fiction and Fantasy: A New Canon*. Palgrave Macmillan, 2023.



# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Shakespearean Echoes: Transforming Words to Worlds</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE8DCEENG401</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course enables the learners to delve into the timeless world of William Shakespeare's literary brilliance. It helps one to uncover the depth and beauty of Shakespeare's plays from tragic tales like "Hamlet" to the Comic charm of "A Midsummer Night's Dream." The adaptation and essays offer a comprehensive exploration of Shakespeare's enduring impact on literature and culture. This course is a journey through the literary landscapes of tragedy, comedy, history, and romance, offering students the opportunity to explore the enduring relevance of Shakespeare in today's world.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate familiarity with Shakespeare's select tragedy, comedy, history and romance	U	1
2	Analyze the key elements of Shakespearean drama, including plot, character, theme, language and imagery.	An	1

3	Compare the socio-cultural milieu of Shakespeare's works with their contemporary adaptations as expressions of individual and human values with in a historical and social context	An	3
4	Assess the interpretations, analyses, and evaluations of Shakespeare's works	A	2, 6
5	Develop an appreciation for the performances based on Shakespearean plays	A	4,5&9

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

### COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	1.1	<i>Hamlet</i> Act3; Scene1	5	1,2
	1.2	"Hamlet and His Problems" by T.S. Eliot	5	3,4
	1.3 Practicum	Film Adaptation: <i>Haider</i> dir. By Vishal Bhardwaj	5	4,5
2	2.1	<i>A Midsummer Night's Dream</i> Act4; Scene1	5	1,2
	2.2	"What is the dream in <i>A Midsummer Night's Dream</i> " by Robert Crosman	5	3,4
	2.3 Practicum	<i>A Midsummer Night's Dream</i> Dir. Michael Hoffman (1999)	5	4,5
3	3.1	<i>Antony and Cleopatra</i> : Act1: Scene3	5	1,2
	3.2	The Political Context in <i>Antony and Cleopatra</i> by Marilyn Williamson	5	3,4
	3.3 Practicum	<i>Shakespeare's Antony and Cleopatra</i> . RSC, Dir. Trevor Nunn, 1974.	5	4,5
	4.1	<i>The Tempest</i> : Act II	5	1,2
	4.2	From "The Tempest" Poem by Roberto Carlos Garcia	5	3,4

4	4.3	Shakespeare's <i>Tempest</i> and the Discourse of Colonialism by Deborah Willis	5	4																																	
	4.4 Practicum	<i>A Tempest</i> by Aime Cesaire	15	3																																	
5		Teacher Specific Content																																			
<b>Teaching and Learning Approach</b>		<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brainstorming lecture, Explicit Teaching, interactive Instruction: Seminar, Presentation by individual student/Group representative.																																			
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### References

Crosman, Robert. "What is the Dream in *A Midsummer Night's Dream*?" *Connotations*, vol.

7.1 (1997/98)

Marilyn Williamson. "The Political Context in *Antony and Cleopatra*" *Shakespeare Quarterly*, vol. 21, no. 3 (Summer, 1970), pp. 241-251.

Willis, Deborah. "Shakespeare's *Tempest* and the Discourse of Colonialism." *Studies in English Literature, 1500-1900*, Vol.29, No.2, Elizabethan and Jacobean Drama (Spring, 1989), pp. 277-289

Eliot, T.S, "Hamlet and his problems." *The Sacred Wood: Essays on Poetry and Criticism*, 1920

### SUGGESTED READINGS

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





# MAHARAJA'S COLLEGE, ERNAKULAM

(Govt. Autonomous)

<b>Programme</b>	<b>B.A.English Honours (Language and Literature)</b>					
<b>Course Name</b>	<b>Life Narratives</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MCE8DCEENG402</b>					
<b>Course Level</b>	<b>400-499</b>					
<b>Course Summary</b>	The course aims to investigate the linkages between race, gender, sexuality, and nation, which motivate many authors to document their own experiences. This course incorporates a service-learning component, which provides students with the opportunity to utilise their skills in authentic, real-world settings. It explores life narratives in a deeply creative and ethically nuanced way, incorporating a range of genres, that include literary autobiography, memoir, and autofiction. The curriculum explores life writings from multiple arenas, examining its diverse geography, and illuminating its artistic intricacies and ethical challenges					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
<b>Pre-requisites, if any</b>	nil					

### COURSE OUTCOMES(CO)

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

	represented in life narratives		7
4	Create nuanced and vivid life narratives, utilizing various literary devices, reflective practices, and a deep understanding of the storytelling process.	C	4,6,5,9, 10
<b>*Remember(K), Understand(U), Apply(A), Analyse(An), Evaluate(E), Create(C), Skill (S), Interest (I) and Appreciation (Ap)</b>			

### COURSE CONTENT

Module	Units	Course description	Hrs	CONo.
1 Critical Essays	1.1	Kadar, Marlene, editor. "Coming to Terms: Life Writing from Genre to Critical Practice." <i>Essays on Life Writing: From Genre to Critical Practice</i> , University of Toronto Press, 1992, pp. 3-16.	5	1
	1.2	Anderson, Linda. "Subjectivity, Representation, and Narrative." <i>Autobiography</i> , Taylor and Francis, 2010, pp. 73-104.	5	1
	1.3 <b>Practicum</b>	Smith, Sidonie and Julia Watson "Fifty-two Genres of Life Narratives" <i>Reading Autobiography: A Guide to Interpreting Life Narratives</i> , University of Minnesota Press pp. 183-208	5	1
2 Travel Narratives/ Queer Narratives/ Confessional Writing as Life Narrative	2.1	Daddy: Sylvia Plath  An Introduction: Kamala Das.	5	2,3
	2.2	Lorde, Audre. <i>Zami: A New Spelling of My Name</i> . Penguin Books Limited, 2018.	10	2
	2.3 <b>Practicum</b>	Pamuk, Orhan. <i>Istanbul: Memories and the City</i> . Faber and Faber, 2011	15	2
3 Autobiography/ Memoirs/Biography	3.1	Anne Frank: <i>The Diary of a Young Girl</i>	5	2,3
	3.2	Gharib, Malaka. <i>I Was Their American Dream: A Graphic Memoir</i> . 2019	5	2,3

	3.3 <b>Practicum</b>	Pariyadath, Jothibai. <i>Mayilamma: The Life of a Tribal Eco-Warrior</i> . Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.	5	2,3
4 Films	4.1	Kamal, director. <i>Celluloid</i> . 2013 (Review/discussion/seminar)	5	2,3
	4.2	Mehra, Rakeysh Omprakash, director. <i>Bhaag Milkha Bhaag</i> . 2013. (Review/discussion/seminar)	5	2,3
	4.3 <b>Practicum</b>	Penn, Arthur, director. <i>The Miracle Worker</i> . 1962.(Review/discussion/seminar)	5	2,3
5		Teacher Specific Content		

<b>Teaching and Learning Approach</b>	Lecture Discussion Debate
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- Das, Kamala. *Selected Poems*. Penguin Books, 1 December 2014.
- Plath, Sylvia. *The Collected Poems*. Harper Perennial Modern Classics, 6 March 2018.
- Kadar, Marlene, editor. *Essays on Life Writing: From Genre to Critical Practice*, University of Toronto Press, 1992, pp. 3-16.

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- Couser, G. Thomas. *Vulnerable Subjects: Ethics & Life Writing*. Cornell University Press, 2003.
- Parker, David. *The Self in Moral Space: Life Narrative and the Good*. Cornell University Press, 2007.
- Maazaoui, Abbes, editor. "Travel Narratives and Life-Writing." *The Lincoln Humanities Journal*, vol. 8, Fall 2020.
- Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. University of Minnesota Press, 2001.

Smith, Sidonie. *Moving Lives: Twentieth-Century Women's Travel Writing*. University of Minnesota Press, 2001.

James, Henry. *The Aspern Papers and Other Stories*, ed. Adrian Poole. Oxford: OUP, 2013.

Woolf, Virginia. *Sketch of the Past* (1939), in Woolf, *Moments of Being: Autobiographical Writings*, ed. Jeanne Schulkind. London: Pimlico, 2002.

Nabokov, Vladimir. *Speak, Memory* (1951/1966). London: Penguin, 2000.

Chute, Hillary L. *Graphic Women: Life Narrative and Contemporary Comics*, Columbia University Press, 2010.

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

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

## **ESE (35 marks)**

Project report of the internship–35 Marks

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

## **CCA (15 marks)**

Oral Presentation -10Marks

Viva-Voce - 5 Marks

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

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

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

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

The scheme of evaluation of the project is given below

### **Internal Evaluation (CCA - 60 marks )**

Punctuality and Research Aptitude -10Marks

Project Presentation - 30Marks

Viva - 20 Marks

### **External Evaluation (ESE-140 marks)**

Project Evaluation - 90 Marks

Project Presentation and Viva - 40 Marks

Paper presentation in a State/National/InternationalSeminar-10Marks

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

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

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





