ST. ALBERT'S COLLEGE (AUTONOMOUS) ERNAKULAM

Affiliated to Mahatma Gandhi University, Kottayam, Kerala

SYLLABUS FOR UNDERGRADUATE PROGRAMME

BACHELOR OF ARTS (HONOURS) IN ENGLISH

SACA – UGP
(WITH EFFECT FROM 2024 ADMISSION)

FOR TRUTH AND SERVICE

Syllabus of B. A. English

Proposed by the Board of Studies on 12th March 2024

Dr. Nisha Thomji Varghese

Chairman, Board of Studies

Approved by the Academic Council on 14th March 2024

Dr. Bijoy V M, Principal

Chairman, Academic Council

Adopted by the Governing Council on 27th March 2024

Rev. Fr. Dr. Antony Thoppil

Chairman, Governing Council

FOR TRUTH AND SERVICE

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31	Ms. Anu Johny	Assistant Professor in English, Department of Journalism, St. Albert's College (Autonomous), Ernakulam.

Table of Contents

Preface……...	9
SACA FYUGP Regulations……...	10
Syllabus Index……...	44
Detailed Syllabus: Semester I……...	51
Detailed Syllabus: Semester II……..	83
Detailed Syllabus: Semester III…….	112
Detailed Syllabus: Semester IV……	151
Detailed Syllabus: Semester V……	197
Detailed Syllabus: Semester VI……	247
Detailed Syllabus: Semester VII……	293
Detailed Syllabus: Semester VII……..……..	315

Preface

It is with profound pride and a deep sense of academic stewardship that I present the syllabus for the newly designed Four-Year Undergraduate Programme in English Literature at St. Albert's College (Autonomous), Ernakulam. This curriculum, graciously adopted from Mahatma Gandhi University, is a testament to the ever-evolving landscape of higher education, embodying both tradition and innovation. In an age where the study of literature is constantly reshaped by global forces, this syllabus offers a dynamic, forward-thinking foundation that empowers students with the knowledge, skills, and critical perspectives necessary to thrive in an increasingly complex and interconnected world.

The Board of Studies at Mahatma Gandhi University has undertaken the meticulous task of curating a curriculum that is both timeless and timely. With an eye towards preserving the enduring legacies of classical and modern literary canons, they have also woven into the syllabus the rich tapestries of contemporary thought, engaging deeply with crucial issues such as cultural plurality, gender dynamics, and the burgeoning field of digital humanities. This balanced approach ensures that students are not only grounded in the beauty of literary tradition but are also challenged to grapple with the pressing intellectual and social concerns of the present day.

At St. Albert's College, our commitment to academic excellence is unwavering. Our distinguished faculty stand ready to breathe life into this curriculum, fostering a learning environment that is both intellectually stimulating and inclusive. We aim to cultivate not only literary scholars but critical thinkers and compassionate citizens, who will engage with texts—and the world around them—with empathy, insight, and rigor.

As we embark on this exciting academic voyage, I extend my heartfelt gratitude to Mahatma Gandhi University's Board of Studies for their visionary work in shaping this syllabus. Together, we hope to nurture the next generation of thinkers, artists, and leaders, who will leave an indelible mark on the world.

Dr. Nisha Thomji Varghese
Chairperson, Board of Studies (English)
St. Albert's College (Autonomous), Ernakulam

THE ST. ALBERTS COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024

SACA-UGP (Honours)

PREAMBLE

The University Grants Commission (UGC) has issued the Curriculum and Credit Framework for Undergraduate Programmes 2023 (CCFUP) which would provide a flexible choice-based credit system, multidisciplinary approach, multiple entry and exit options, and establish three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and 4-year UG Degree (Honours with Research).

The Kerala Higher Education Reforms Commission has recommended a comprehensive reform in the undergraduate curriculum for the 2023-24 academic year, adopting 4-year undergraduate programmes to bring Kerala's undergraduate education at par with well acclaimed universities across the globe.

The Kerala State Curriculum Committee for Higher Education has been constituted and have proposed a model Kerala State Higher Education Curriculum Framework (KSHECF) for Undergraduate Education. Further, an Executive Committee and various sub committees were constituted for the implementation of the Regulations. Further, MGU has framed the Rules and Regulations based on this namely: THE MAHATMA GANDHI UNIVERSITY UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {MGU-UGP (Honours)} under the New Curriculum and Credit Framework, 2024. Being an Autonomous college affiliated to MG University, St. Albert's College is adopting all the major components of MGU UGP (Honours) 2024 in the title SACA-UGP (Honours) to our UG curriculum from the academic year (2024-25) onwards.

1. **Short Title and Commencement**

   i. The Regulations will be called as "THE ST. ALBERT'S COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {SACA-UGP (Honours)}" under the New Curriculum and Credit Framework 2024.

   ii. These Regulations will come into effect from the academic year 2024-2025 and will have prospective effect.

2. **Scope, Application**

   These Regulations shall apply to all undergraduate programmes (except B. Voc.) of ST.ALBERT'S COLLEGE (AUTONOMOUS) for the Admissions commencing in the academic year 2024-2025

   Every programme conducted under the SACA-UGP shall be monitored by the SACA-UGP Academic Committee (Academic Council).

3. Definitions

Unless context otherwise required,

i. FYUGP means Four Year Undergraduate Programme.

ii. Academic Year: Two consecutive (one odd and one even) semester followed by a vacation in one academic year.

iii. Academic Coordinator/Nodal Officer: Academic Coordinator/Nodal Officer is a faculty nominated by the College Council to co-ordinate the effective conduct of the FYUGP including Continuous Comprehensive Assessment (CCA) undertaken by various departments within the College. She/ he/ they shall be the convenor for the College level Academic Committee.

iv. Academic Week: A unit of five working days in which the distribution of work is organized, with five contact hours of one-hour duration on each day.

v. Academic Credit: A unit by which the course work is measured. It determines the number of hours of instructions required per week in a semester. It is defined both in terms of student efforts and teacher's efforts. A course which includes one hour of lecture or tutorial or minimum 2 hours of lab work/ practical work/ field work per week is given one credit hour. Accordingly, one credit is equivalent to one hour of lecture or tutorial or two hours of lab work/ practical work/ field work/ practicum and learner engagement in terms of course related activities (such as seminar preparation, submitting assignments, group discussion, recognized club-related activities etc.) per week. Generally, a one credit course in a semester should be designed for 15 hours lecture/ tutorials or 30 hours of practical/ fieldwork/ practicum and 30 hours learner engagement.

vi. Academic Bank of Credits (ABC): An academic service mechanism as a digital/ virtual entity established and managed by Government of India to facilitate the learner to become its academic account holders and facilitating seamless learner mobility, between or within degree-granting Higher Education Institutions (HEIs) through a formal system of credit recognition, credit accumulation, credit transfers and credit redemption to promote distributed and flexible process of teaching and learning. This will facilitate the learner to choose their own learning path to attain a Degree/ Diploma/ Certificate, working on the principle of multiple entry and exit, keeping to the doctrine of anytime, anywhere, and any level of learning.

vii. Credit Accumulation: The facility created by ABC in the Academic Credit Bank Account (ABA) opened by the learner across the country in order to transfer and consolidate the credits earned by them by undergoing courses in any of the eligible HEIs.

viii. Credit Recognition: The credits earned through eligible/ partnering HEIs and

transferred directly to the ABC by the HEIs concerned.

ix. Credit Redemption: The process of commuting the accrued credits in the ABC of the learner for the purpose of fulfilling the credits requirements for the award of various degrees. Total credits necessary to fulfil the criteria to get a degree shall be debited and deleted from the account concerned upon collecting a degree by the learner.

x. Credit Transfer: The mechanism by which the eligible HEIs registered with ABC are able to receive or provide prescribed credits to individuals registered with ABA in adherence to the UGC credit norms for the course(s) registered by the learner in any HEIs within India.

xi. Credit Cap: Maximum number of credits that a student can take per semester, which is restricted to 30.

xii. Continuous Comprehensive Assessment (CCA): The mechanism of evaluating the learner by the course faculty at the institutional level.

xiii. End Semester Evaluation (ESE): The mechanism of evaluating the learner at the end of each semester.

xiv. Audit Course: A course that the learner can register without earning credits and is not mandatory for completing the SACA-UGP. The student has the option not to take part in the CCA and ESE of the Audit Course. If the student has 75% attendance in an Audit Course, he/ she/ they are eligible for a pass in that course, without any credit (zero-credit).

xv. Courses: Refer to the papers which are taught and evaluated within a programme, which include lectures, tutorials, laboratory work, studio activity, fieldwork, project work, vocational training, viva, seminars, term papers, presentations, assignments, self-study, group discussion, internship, etc., or a combination of some of these elements.

xvi. Choice Based Credit System (CBCS) means the system wherein students have the option to select courses from the prescribed list of courses.

xvii. College-level Academic Committee: Is a committee constituted for the FYUGP at the College level comprising the Principal as the Chairperson, the Academic Co-ordinator/ Nodal Officer as its convenor.

xviii. Academic Co-ordinator/ Nodal Officer: A senior faculty member nominated by the College Council.

xix. Course Faculty: A faculty member nominated by the Head of the Department shall be in charge of offering a particular course in a particular semester of FYUGP.

xx. Department means any teaching department in a college offering a course of study approved by the Governing body and statutory bodies of the College.

xxi. Senior Faculty Advisor (SFA) is a faculty nominated by a Department Council to coordinate all the necessary work related to FYUGP undertaken in that department, including the Continuous Comprehensive Assessment.

xxii. Department Council means the body of all teachers of a department in a college.

xxiii. Faculty Advisor (FA) means a teacher from the parent department nominated by the Department Council to advise students in academic matters.

xxiv. Graduate Attributes means the qualities and characteristics to be obtained by the graduates of a programme of study at the College, which include the learning outcomes related to the disciplinary areas in the chosen field of learning and generic learning outcomes. The graduate attributes for its programmes will be specified

xxv. Programme means the entire duration of the educational process including the evaluation leading to the award of a degree.

xxvi. Programme Pathway: Combination of courses that can be chosen by a student that give options to pursue interesting and unconventional combinations of courses drawn from different disciplinary areas, like the sciences and the social sciences/ humanities. The pathways could be in terms of major- minor options with different complementary/allied disciplines.

xxvii. Regulatory Body means University Grants Commission (UGC), All India Council for Technical Education (AICTE), National Council for Teacher Education (NCTE), Medical Council of India (MCI), Pharmacy Council of India (PCI), Indian Council for Agricultural Research (ICAR), Bar Council of India, Council of Architecture, National Assessment and Accreditation Council (NAAC) and National Board of Accreditation (NBA) etc.

xxviii. Signature Courses: Signature courses are the specialized Discipline Specific Elective courses or skill enhancement/value addition courses offered by the regular/ ad hoc/visiting/ emeritus/ adjunct faculty member of a particular Department with the prior recommendation of the BoS and the approval of Academic Council of the College.

xxix. Letter Grade or simply 'Grade' in a course is a letter symbol (O, A+, A, B+, B, C, P, F, and Ab). Grade shall mean the prescribed alphabetical grade awarded to a student based on their performance in various examinations. The Letter grade that corresponds to a range of CGPA.

xxx. Grade Point: Each letter grade is assigned a 'Grade point' (G) which is an integer indicating the numerical equivalent of the broad level of performance of a student in each course. Grade Point means point given to a letter grade on 10-pointscale.

xxxi. Semester Grade Point Average (SGPA) is the value obtained by dividing the sum of credit points obtained by a student in the various courses taken in a semester by the total number of credits in that semester. SGPA shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

xxxii. Credit Point (P) of a course is the value obtained by multiplying the grade point (G) by the credit (C) of the course: $P = G \times C$

xxxiii. Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of credit points in all the semesters earned by the student for the entire programme by the total number of credits in the entire programme and shall be rounded off to two decimal places

xxxiv. Grade Card means the printed record of students' performance, awarded to them.

xxxv. Words and expressions used and not defined in this regulation but defined in the M. G. University Act and Statutes, and College handbook shall have the meaning assigned to them in the Act and Statutes and handbook

4. Features and Objectives of SACA-UGP 2024

The features and objectives of the SACA-UGP 2024 shall be:

i. The features, meaning, and purpose of FYUGP shall be as stipulated by the UGC and as adapted by the Kerala State Higher Education Curriculum Framework (KSHECF) and MGU-UGP (Honours) for undergraduate education.

ii. The practice of lateral entry of students to various semesters exists, but an exit with a Degree shall be awarded only upon successful completion of 133 credits as per the conditions stipulated in this regulation.

iii. FYUGP shall have three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).

iv. Students who choose to exit after 3 years shall be awarded UG Degree in their respective Discipline/ Disciplines after the successful completion of the required minimum Courses with 133 credits.

v. A 4-year UG Degree (Honours) in the Discipline/ Disciplines shall be awarded to those who complete the SACA-UGP with a specific number of Courses with 177 credits including 12 credits from a capstone level graduate project/dissertation. Those students who are not doing capstone project shall do three courses at the level 400 or above or three vocational training courses or internships for 12 credits.

vi. Students who acquire minimum 75% in their graduation (upto 6^{th} semester) are eligible for Honours with Research Programme. However, if necessary, College may conduct screening test for the honours with research programme in accordance with University and College Regulations time to time.

vii. 4-year UG Degree (Honours with Research): Students who aspire to pursue research as a career may opt for 4-year UG Degree Honours with Research stream under FYUGP with a specific number of Courses with 177 credits including 12 credits from a research project in their major discipline.

viii. The recognized research departments or departments with at least two faculty members having PhD shall offer the Honours with Research programme. Minimum 2 students (mentees) should be allotted to a faculty member

ix. Students who have chosen the honours with research stream shall do their entire fourth year under the mentorship of a mentor.

x. The mentor shall prescribe suitable advanced level/capstone level courses for a minimum of 20 credits to be taken within the institutions along with the courses on research methodology, research ethics, and research topic-specific courses for a minimum of 12 credits which may be obtained either within the institution or from other recognized institutions, including online and blended modes. Students shall also be allowed to pursue these three courses of 12 credits from suitable interdisciplinary/ transdisciplinary/ multidisciplinary/ vocational areas of their choice.

xi. Students who have opted for the honours with research should successfully complete a research project under the guidance of the mentor and should submit a research report for evaluation. They need to successfully defend the research project to obtain 12 credits under a faculty member of the University/ College/Recognized Research Institute. The research shall be in the Major/ allied discipline.

xii. The research outcomes of their project work may be published in peer-reviewed journals or presented at conferences or seminars or patented.

xxxvi. The proposed FYUGP curriculum comprises three broad parts: a) Foundation Components, b) Discipline Specific Pathway components (Major/ Minor), and c) Discipline Specific Capstone Components.

xiii. The Foundation component of the FYUGP shall consist of a Set of General Foundation Courses and a Set of Discipline Specific Foundation Courses.

xiv. General Foundation Courses shall be grouped into 4 major baskets as Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC), Value Addition Courses (VAC), and Multi-Disciplinary Courses (MDC).

xv. Ability Enhancement Courses shall be designed specifically to achieve competency in English, other languages as per the student's choice with special emphasis on language and communication skills.

xvi. English or other language courses shall be designed to enable the students to acquire and demonstrate the core linguistic skills, including critical reading, academic and

expository writing skills as well as the cultural and intellectual heritage of the language chosen. Separate courses will be designed for Science, Humanities and Commerce streams.

xvii. Multi-Disciplinary Courses (MDC) shall be so designed as to enable the students to broaden their intellectual experience by understanding the conceptual foundations of Science, Social Sciences, Humanities, and Liberal Arts. Students shall not be eligible to take the MDC in the same discipline that they have studied during their Plus Two. Third semester MDC can be Kerala specific content. Each BoS can prepare basket of courses under MDC.

xviii. Skill Enhancement Courses (SEC) shall be designed to enhance 21st century workplace skills such as creativity, critical thinking, communication, and collaboration.

xix. Discipline Specific Courses shall include Discipline Specific Pathway Courses, both Major and Minor streams, enabling students to gain basic knowledge in the chosen discipline.

xx. Discipline Specific Foundation Courses shall focus on foundational theories, concepts, perspectives, principles, methods, and critical thinking essential for taking up advanced/ Capstone Courses. Practical courses shall be included in discipline specific foundation courses.

xxi. The curriculum of the SEC should be designed in a manner that at the end of year-1, year-2, year-3, and year-4 students are able to meet the level descriptors for levels 5, 6, 7, and 8 of the UGC Guidelines on National Skills Qualifications Framework (NSQF).

xxii. Value Addition Courses (VAC) shall be so designed as to empower the students with personality development, perspective building, and self-awareness.

xxiii. Discipline Specific Pathway Components (Major/Minor) shall provide the students with an opportunity to pursue in-depth study of a particular subject or discipline and develop competency in that chosen area, which includes Discipline Specific Core (DSC) courses and Discipline Specific Elective (DSE) courses as Major and Minor courses.

xxiv. Major components consist of three types: Discipline Specific Core or the Discipline Specific Elective Courses, and the research/laboratory/fieldwork.

xxv. Minor Courses can be selected from any discipline. A student who completes 12 credits in a particular stream will be eligible for a minor.

xxvi. Students who complete a sufficient number of Courses in a discipline or an

interdisciplinary area of study other than their chosen Major shall qualify for a Minor in that discipline or in a chosen interdisciplinary area of study.

xxvii. Major Components shall be the main focus of study. By selecting a Major, the student shall be provided with an opportunity to pursue an in-depth study of a particular discipline.

xxviii. Each Board of Studies (BoS) shall identify specific Courses or baskets of Courses towards Minor Course credits. Students shall have the option to choose Courses from disciplinary/ interdisciplinary minors and skill-based courses related to a chosen programme.

xxix. Students can opt for a change of Major at the end of the second semester to any Minor discipline studied among the foundation level courses. Students can also opt for a change of Major at the end of the second semester to any MDC.

xxx. Students should opt their 5^{th} and 6^{th} semester VAC and SEC from their Major disciplines only.

xxxi. Course cum Credits Certificate: After the successful completion of a semester, this certificate is essential as proof for re-entry to another institution. This will help the learner for preserving the credits in the Academic Bank of Credits.

xxxii. The Advanced Level/ Capstone Level Courses shall be designed in such a manner as to enable students to demonstrate their cumulative knowledge in their main field of study, which shall include advanced thematic specialization or internships or community engagement or services, vocational or professional training, or other kinds of work experience.

xxxiii. Advanced/ Capstone level Major Specialization shall include Courses focused on a specific area of study attached to a specific Major, which could be an Elective Course. They shall include research methodology as well.

xxxiv. The student has the option to register for and attend a course without taking part in the CCA and ESE of that course. Such a course is called the Audit Course. If the student has 75% attendance in an Audit Course, he/she/they is eligible for a pass in that course, without any credit (zero-credit). The Audit Course will be recorded in the final grade card of the student.

xxxv. All students shall undergo Summer Internship or Apprenticeship in a Firm, Industry or Organization; or Training in labs with faculty and researchers or other Higher Education Institutions (HEIs) or Research Institutions. A separate guideline for Internship Programmes will be published.

xxxvi. Students will be provided the opportunities for internships with local industries,

business organizations, agriculture, health and allied sectors, Local Government institutions (such as panchayats, municipalities), State Planning Board, State Councils/Boards, Research Institutions, Research Labs, Library, elected representatives to the parliament/state assembly/panchayath, media organizations, artists, crafts persons etc. These opportunities will enable the students to actively engage with the practical aspects of their learning and improve their employability.

xxxvii. The College will assist in providing opportunities for field-based learning/minor Projects enabling them to understand the different socio-economic and development-related issues in rural and urban settings. The College will assist in providing the students with opportunities for Community engagement and services, exposing them to socio-economic issues to facilitate theoretical learning in real-life contexts.

xxxviii. Additional Credits will be awarded for those who actively participate in Social Activities, which may include participation in National Service Scheme (NSS), Sports and Games, Arts, participation in University/ college union related activities (for respective elected/nominated members), National Cadet Corps (NCC), adult education/literacy initiatives, mentoring school students, and engaging in similar social service organizations that deemed appropriate to the College.

xxxix. Grace marks shall be awarded to a student for meritorious achievements in co-curricular activities (in Sports/ Arts/ NSS/ NCC etc.). Such a benefit is applicable in the same academic year spreading over two semesters, in which the said meritorious achievements are earned. The Academic Council will decide from time to time the eligibility and other rules of awarding the grace marks.

xl. Options will be made available for students to earn credit by completing quality-assured remote learning modes, including Online programmes offered on the Study Webs of Active-Learning for Young Aspiring Minds (SWAYAM) or other Online Educational Platforms approved by the competent body from time to time.

xli. Students shall be entitled to gain credits from courses offered by other recognized institutions directly as well as through distance learning.

xlii. For the effective operation of the FYUGP, a system of flexible academic transaction timings shall be implemented for the students and teachers.

xliii. Specialization: Student will have the option to achieve specialization within their Major by securing 12 credits from a disciplinary/interdisciplinary area. By choosing atleast 3 courses from discipline specific elective basket under a chosen field (preferably one from 200 level course and two 300 level courses) student will be awarded specialization in that particular area of study. Each student will have the option to achieve two specializations at a time from the institution

5. Eligibility for Admission and Reservation of Seats

i. The eligibility for admissions and reservation of seats for various FYUG Degree Programmes shall be in accordance with the norms/ rules made by the Government/University/College from time to time.

ii. No student shall be eligible for admission to FYUG Degree Programmes in any of the disciplines unless he/she/they have successfully completed the examination conducted by a Board/University at the Plus Two level of schooling or its equivalent.

iii. Students shall be admitted and enrolled in the respective programmes solely based on the availability of the academic and physical facilities within the institution. The College shall provide all students with a brochure detailing the Courses offered by the various departments under the various Programmes and the number of seats sanctioned for each Programme.

iv. During the time of admission each student may be provided with a unique higher education student ID which may be linked with the Aadhar number of the students so that his ID can be transferred if required to other higher education institutions as well.

v. The students at the end of second semester may be permitted to change their major programme of study to any course/ institution/ university across the state. Based on the availability of seats and other facilities, the students may be permitted to opt any discipline which he/she/they had studied during the first two semesters as Discipline Specific Foundation courses/ Multidisciplinary Foundation courses. If ranking is required, it will be in the order of the highest-grade points secured in the discipline to which the switching of Major is sought.

vi. Students shall be allowed to change their major programmes, if required, to a maximum of 10% of the sanctioned strength of that particular programmes depending upon the academic and infrastructural facilities available in the Institution.

vii. Depending upon the availability of academic and infrastructural facilities, the Institution may also admit a certain number of students who are registered for particular programmes in each semester by transfer method, if required, from other Institutions subject to conditions as may be issued by the University.

viii. A student who has already successfully completed a First-Degree Programme and is desirous of and academically capable of pursuing another First-Degree Programme may also be admitted with the prior approval of the University as per the conditions regarding programme requirements specified by the University.

ix. A Student can also be admitted for an additional major/ second major/ additional minor and on completion of the required credits he/she/they can be awarded a second major/ additional major/ minor. He/she/they may be exempted from minor pathway and general foundation course requirement.

x. The HEIs can also enrol students in certain courses as per their choice depending upon the availability of infrastructure and other academic facilities from other recognized HEIs who are already registered for a particular programme there either through regular/online/distance mode irrespective of the nature of programme (Govt/ Aided/ Self- finance/ Autonomous). On successful completion of the course the credits may be transferred through the Academic Bank of Credit (ABC), against the unique higher education ID provided by the College at the time of admission

6. Academic Monitoring and student Support

The academic monitoring and student support shall be in the following manner, namely

i. College should appoint a Senior Faculty member as Academic Co-ordinator/Nodal officer for the smooth conduct of FYUGP.

ii. Advisory System: There shall be one Senior Faculty Advisor (SFA) for each department and one Faculty Advisor (FA) for 20 to 30 students of the class to provide advice in all relevant matters. The Head of the Department, in consultation with the SFA, shall assign FA for each student.

iii. The documents regarding all academic activities of students in a class shall be kept under the custody of the FA/SFA.

iv. All requests / applications from a student or parent to higher offices are to be forwarded / recommended by FA / SFA.

v. Students shall first approach their FA/ SFA for all kinds of advice, clarifications, and permissions on academic matters.

vi. It is the official responsibility of the institution to provide the required guidance, clarifications, and advice to the students and parents strictly based on the prevailing academic regulations.

vii. The SFA shall arrange separate or combined meetings with FA, faculty members, parents, and students as and when required and discuss the academic progress of students.

viii. The FA/SFA shall also offer guidance and help to solve the issues on academic and non-academic matters, including personal issues of the students.

ix. Regular advisory meetings shall be convened immediately after the commencement of the semester and immediately after announcing the marks of the Continuous Comprehensive Assessment (CCA).

x. The CCA related results shall be uploaded on the College portal only after displaying the same on the department notice board/other official digital platforms of the college at least for two working days.

i. Any concern raised by the students regarding CCA shall be looked into in the combined meetings of advisors, HoD, course faculty, and the students concerned.

ii. If the concerns are not resolved at the advisor's level, the same can be referred to the properly constituted department-level grievance redressal committees

iii. The HOD shall ensure the proper redressal of the concerns raised by the students regarding CCA.

iv. If the students raise further concerns about the issue, the Principal shall refer the issue to the College-level grievance committee with proper documents and minutes of all the committees.

xi. The FA/SFA shall be the custodian of the minutes and action taken reports of the advisory meetings. The SFA shall get the minutes and action taken reports of advisory meetings approved by the Head of Department and the Principal. It shall be the duty of the HoD and the Principal to produce them before the Governing body of the College as and when required.

xii. The Principal shall inform/forward all regulations, guidelines, communications, announcements, etc. issued by the University regarding student academic and other matters to the HODs/ SFA for information and timely action.

xiii. It shall be the official responsibility of the Principal to extend the required administrative and financial support to the HODs, SFAs and FAs to arrange necessary orientation programmes for students regarding student counselling, the prevailing College norms, regulations, guidelines and procedures on all academic and other College related matters.

xiv. An integrated educational planning and administration software will be made available by the College to manage the academic information of all students. Which include student admissions and registration, managing student personal and academic information, course registrations, attendance management, all process related to assessments including regular & online examinations, grading, publishing of results, supplementary examinations, LMS, stakeholders' feedback, etc.

xv. Faculty, staff, students, and parents shall be allowed to access this software system over a highly secure authenticated mechanism from within the campus and outside the campus

7. Course Registration

i. Each department shall publish well in advance the relevant details of courses offered, such as the name, academic level, expected outcomes, time slot, and course faculty members.

ii. Students shall be allowed to visit and interact with respective faculty members during the first week of each semester, to gather more information about the courses and the availability of seats.

iii. Based on consultations and advice from the faculty adviser, each student shall complete course registration within one week from the commencement of each semester.

iv. The number of credits that a student can take in a semester is governed by the provisions in these Regulations, subject to a minimum of 16 and a maximum of 30 Credits.

v. A student can opt out of a Course or Courses registered, subject to the minimum Credit/ Course requirement, if he/she/they feel that he/she/they has registered for more Courses than he/she/they can handle, within 30 days from the commencement of the semester. An option can be given to the student to convert this course as audit course if he/she/they wishes to do so.

vi. The college shall publish a list of the students registered for each course including audit course, if any, along with the chosen Programmes, repeat/reappearance courses, if any, and shall forward the same to the university.

vii. The higher education institutions shall admit candidates not only for programmes, but also for courses.

8. Re-admission and Scheme Migration

i. Students who opt out before the completion of the third year shall be provided with a 'Course cum Credits Certificate' after the successful completion of a semester as proof for re-entry to another institution.

ii. Students who have successfully completed a particular programme pathway maybe permitted to take an additional minor or second major.

iii. Those students who are opting for a second major are eligible for getting certain credit transfer/ credit exemption from their previous minor programs of study, subject to the prior recommendation of the BoS that, those credits are relevant for the present major programme of study.

9. Duration of Programmes, Credits Requirements and Options

i. Students will be offered the opportunity to take breaks during the programme and resume after the break, but the total duration for completing the FYUG programme shall not exceed 7 years.

ii. Students who wish to complete the undergraduate programmes faster may do so by completing different courses equivalent to the required number of credits and fulfilling all other requirements in N-1 semesters, where N is the number of semesters

in the FYUGP.

iii. Provided further that the students may complete the undergraduate programme in slower pace, they may pursue the three years or six semester programme in 4 to 5 years (8 to 10 semesters), and four years, or eight semester programme in 5 to 6 years (10 to 12 semesters) without obtaining readmission.

iv. For students who crossed 6 semesters at a slower space, the requirement of 16 credits per semester from the institutions where they enrolled may be relaxed.

10. Credit Structure

The proposed number of credits per course and the credit distribution of them for the FYUG
Programmes are given below-

i. An academic year shall consist of 200 working days; one semester consists of 90 working days; and an academic year consists of two semesters.

ii. Ten working days in a semester shall be used for extracurricular activities. One semester consists of 18 weeks with 5 working days per week. In each semester, 15 days (3 weeks) should be kept aside for End Semester Evaluation (ESE) and CCA.

iii. The maximum number of available weeks for curriculum transactions should be fixed at 15 in each semester. A minimum of 5 teaching or tutorial hours could be made available for a day in a 5-day week.

iv. A course that includes one hour of lecture/ tutorial or two hours of lab work/practical work/fieldwork/practicum per week is given one credit hour.

v. One credit in a semester should be designed for 15 hours of lectures/ tutorials or 30 hours of lab work/ practical work/ field work/ practicum and 30 hours of learner engagement in terms of course-related activities such as seminar preparation, assignment submission, etc.

vi. A one-credit seminar or internship or studio activities or field work/ projects or community engagement and service will have two-hour engagements per week (30 hours of engagement per semester).

vii. A course can have a combination of Lecture (L)/ Tutorial (T)/ Practicum or Practical (P)/ & Others (O) credits.

viii. Minimum credit for one Course should be 2 (Two), and the maximum credit should be 4 (Four).

ix. All Discipline Specific Major/Minor Courses shall be of 4 (Four) credits.

x. For all Discipline Specific Major/Minor Courses, there may be practical/ practicum.

xi. All Courses under the Multi-Disciplinary, Ability Enhancement, Value Addition and Skill Enhancement categories are of 3 credits. Practical/Practicum credits can also be included in this category.

xii. Summer Internship, Apprenticeship, Community Outreach activities, etc. may require sixty hours (or as appropriate) of engagement for acquiring one credit.

xiii. A student shall be able to opt for a certain number of extra credits over and above the requirements for the award of a degree.

xiv. Maximum number of credits that a student can earn per semester shall be restricted to 30. Hence, a student shall have the option of acquiring credits to a maximum of 180 credits for a 3-year (6-semester) UG programmes and 240 credits for a 4-year (8-semester) programmes.

xv. Each faculty member shall offer a maximum of 16 credits per semester. However, those who are offering both practical and theory courses shall offer a maximum of 12-16 credits per semester.

xvi. For a four-credit theory course, 60 hours of lecture/ tutorial class shall be assured as a mandatory requirement for the completion of that course.

11. Course Structure of the SACA-UGP Programmes

The SACA-UGP consists of the following categories of courses and the minimum credit requirements for pathway option-one shall be as follows:

Sl. No.	Categorization of Courses for all Programmes	Minimum Number of Credit Required	
		3-yearUG	4-yearUG
1	Major	68	88
2	Minor	24	24+12*
3	Multi-Disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Courses (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Research Project/Dissertation		12**
	Total Credits	133	177

*The students can acquire advanced/capstone level courses with 12 credits from their DSC/ DSE/ Minor courses depending upon their pathway choice. The Minor courses can be of level 300 or above.

** The students pursuing the 4-year honours with research have to complete a capstone project with 12 credits and for the 4-year honours degree students have to complete a project

with 12 credits. Those honours students who are not doing capstone project shall do three courses at the level 400 or above or three vocational training courses or internships for 12 credits.

i. 20% syllabus of each course will be prepared by the teacher as 'Teacher Specific Content' and will be evaluated under CCA.

ii. In case of MDC, SEC, VAC courses coming under 3rd & 4th semester, college should make necessary arrangements to give adequate preference to courses designed by language departments. MDC in the 3rd semester can be Kerala Specific Content

12. Academic Levels of Pathway Courses

Semester	Difficulty level	Nature of Course
1&2	100-199	Foundation level or introductory courses
3&4	200-299	Intermediate level courses
5&6	300-399	Higher level courses
7&8	400-499	Advanced/Capstone level courses

13. Signature Courses

i. With a prior recommendation of BoS and the approval of academic council, each faculty member can design and offer at least one signature course in every semester, which may be offered as DSE/SEC/VAC.

ii. College may publish a list of their signature courses in DSE/ SEC/ VAC offered by their faculty members with a prior recommendation of BoS and the approval of Academic Council.

iii. College may empanel distinguished individuals who have excelled in their field of specialization like science and technology, industry, commerce, social research, media, literature, fine arts, civil services etc. as adjunct faculty as per the UGC guidelines with the approval of the University/College. With a prior recommendation of BoS and the approval of academic council, the adjunct faculty can offer SEC/VAC as signature course.

iv. Adhoc/ Guest faculty/ Visiting faculty/ Visiting Scholars can also offer DSE/SEC/ VAC as signature courses with a prior recommendation of BoS and the approval of academic council.

v. The faculty concerned may design the particular course and it should be forwarded to the BoS after the approval of department council.

vi. The examinations and evaluation of the signature courses designed by the faculty shall be conducted by the faculty themselves and an external expert faculty chosen by the college from a panel of experts submitted by the faculty and recommend by the BoS concerned.

14. Programme Pathways and Curriculum Structure

Students who have joined for any programme under these regulations shall have the option
to choose the following pathways for their UG degree and Honours programme.

i. **Degree with single Major**: A student pursuing the FYUG programme in a specific discipline shall be awarded a Major degree if he secures at least 50% of the total credits in the specific discipline required for the award of the Degree in that Discipline.
Example: Physics Major/Economics Major/Commerce Major

ii. **Degree Major with Minor**: If a student pursuing the FYUG Programme is awarded a Major Degree in a particular discipline, he/she/they are eligible to be awarded a Minor in another discipline of his choice, if he earns a minimum of 32 credits (approximately 25% of credit required for the three-year programme) from 8 pathway courses in that discipline.

Example: Physics Major with Chemistry Minor/ Chemistry Major with English Minor/ Commerce Major with Economics Minor/ English Major with Functional English Minor/Hindi Major with Malayalam Minor etc.

iii. **Major with Multiple Disciplines of Study**: This pathway is recommended for students who wish to develop core competencies in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/ subjects. If a student pursuing FYUG Degree Programme is awarded a major Degree in a particular discipline, he/she/they are eligible to get mentioned his core competencies in other disciplines of his choice if he has earned 12 credits from the pathway courses of that discipline.

Example: Physics Major with Minors in Chemistry and Mathematics, Economics Major with Minors in History and English, Commerce Major with Minors in Economics and Statistics.

iv. **Interdisciplinary Major**: For these programme pathways, the credits for the major and minor pathways shall be distributed among the constituent disciplines/subjects to attain core competence in the inter disciplinary programme.

Example: Econometrics Major, Global Studies Major, Biostatistics Major.

v. **Multi-Disciplinary Major**: For multidisciplinary major pathways, the credits for the major and minor pathways will be distributed among the broad disciplines such as Life Sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc.

   Example: Life Science, Data Science, Nano Science.

vi. **Degree with Double Major**: A student who secures a minimum of 50% credits from the first major will be awarded a second major in another discipline if he could secure 40% of credit from that discipline for the 3-year/ 4-year UG degree to be awarded a double major degree.

   Example: Physics and Chemistry Major, Economics and History Major, Economics and History Major, Commerce and Management Major

Pathway Option1-Degree Major or Major with Multiple Disciplines of Study

Course Components	No. of Courses											
	Semester 1	Semester2	Semester3	Semester4		Semester5#	Semester6#	Total	Remarks	Semester 7	Semester 8	Total
DSCA (4 Credit/ Course)	1(P)	1(P)	3 (2P)	3 (2P)		5	4	17	7 Out of 17 can be opted as DSE	3	2	22
DSCB&C (4 Credit /Course)	2(P)	2(P)	1(P) (BorC)	1(P) (CorB)				6		3		9
Multidisciplinary Courses (MDC) (3 Credit/ Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3 Credit/ Course)	1 (English) 1 (OL)	1 (English)1 (OL)						4				4
Skill Enhancement Courses (SEC) (3 Credit/ Course)				1*		1**	1**	3	*Cannot opt from DSCA **From DSCA only			3
Value Addition Courses (VAC) (3 Credit/ Course)			1*	1*			1**	3	*Cannot opt from DSCA **From DSCA only			3
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours											**12 (1 DSC /DSE for Honours**	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**Total Credits 133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

Internship of 2 Credits

Pathway Option 2 – Major with Minor

Course Components	No. of Courses											
	Semester 1	Semester 2	Semester 3	Semester 4	Internship of 2 Credits	Semester 5#	Semester 6#	Total	Remarks	Semester7	Semester8	Total
DSCA (4Credit/ Course)	1(P)	1(P)	3 (2P)	3 (2P)		4	3	15	7 Out of 15 can be opted as DSE	3	2	22
DSCB (4Credit/ Course)	2(P)	2(P)	1(P)	1(P)		1	1	8	1 Out of 8 can be opted as DSE	3		11
Multidisciplinary Courses (MDC)/ (3Credit/ Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3Credit/ Course)	1 (English)1 (OL)	1 (English) 1 (OL)						4				4
Skill Enhancement Courses (SEC) (3Credit/ Course)				1*		1**	1**	3	*Cannot opt from DSCA **From DSCA only			3
Value Addition Courses (VAC) (3 Credit/ Course)			1*	1*			1**	3	*Cannot opt from DSCA **From DSCA only			3
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours											**12 (1DSC/ DSE for Honours**	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**Total Credits 133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

Pathway Option 3 – Double Major

Course Components	No. of Courses											Total
	Semester 1	Semester 2	Semester 3	Semester 4	Internship of 2 Credits	Semester 5#	Semester 6#	Total	Remarks	Semester 7	Semester 8	
DSC A (4 Credit/ Course)	1(P)	1(P)	2(2P)	2(1P)		4	3	13	7 Out of 13 can be opted as DSE	3	2	18
DSC B (4 Credit/ Course)	2(P)	2(P)	2(1P)	2(2P)		1	1	10	2 Out of 10 can be opted as DSE	3		13
Multidisciplinary Courses (MDC) (3 Credit/ Course)	1(P)	1(P)	1*					3	*Cannot opt from DSC			3
Ability Enhancement Courses (AEC) (3 Credit/ Course)	1 (English)1 (OL)	1 (English) 1 (OL)						4				4
Skill Enhancement Courses (SEC) (3 Credit/ Course)				1		1	1	3				3
Value addition Courses (VAC) (3 Credit/ Course)			1	1			1	3				3
Project/Dissertation 12 credits for Honours with Research & 8 for Honours											**12 (1 DSC/DSE for Honours**	
Total Courses	**6**	**6**	**6**	**6**		**6**	**6**	**36**		**6**	**2+1**	
Total Credits	**21**	**21**	**22**	**22**	**2**	**23**	**22**		**TotalCredits133**	**24**	**20**	**Total Credits 177**
Total Hours per Week	**25**	**25**	**25**	**25**		**25**	**25**		**Exit option available**	**25**	**25**	

15. Guidelines for Acquiring Credit from Other Institutions/Online/Distance Mode

i. A student shall register to a minimum of 16 credit per semester from the college/ department where he/ she/ they is officially admitted for a particular programme. However, students enrolled for a particular programme in one institution can simultaneously enrol for additional credits from other HEIs within the University or outside the University subject to a maximum of 30 credits per semester including the 16 institutional credits.

ii. The College shall publish a list of courses that are open for admission for students from other institutions well in advance before the commencement of each semester.

iii. Each BoS shall prepare and publish a list of online courses at different levels before the commencement of each semester offered in various online educational platforms recognized by the academic council of the College, which can be opted by the students for acquiring additional credits.

iv. Each BoS shall prepare and publish a list of allied/relevant pathway courses before the commencement of each semester offered by other Board of Studies that can be considered as pathway courses for major/minor for their disciplines at different levels.

v. At the end of each, the semester College will include the credit acquired by the student through online courses in their semester grade cards subject to a maximum of 30 credits.

16 Attendance

i. A student shall be permitted to register for the end-semester evaluation of a specific course to acquire the credits only if he/ she has completed 75% of the prescribed classroom activities in physical, online, or blended modes, including any other activities as specified by the faculty coordinator of that particular course.

ii. A student is eligible for attendance as per the existing university and government orders which includes participation in a meeting, or events organized by the college or the university, a regularly scheduled curricular or extracurricular activity prescribed by the college or the university. Due to unavoidable or other legitimate circumstances such as illness, injury, family emergency, care-related responsibilities, bad or severe weather conditions, academic or career-related interviews, students are eligible for authorized absence. Apart from this, all other eligible leave such as maternity leave, and menstrual leave shall also be treated as authorized absences.

iii. The condonation facility can be availed as per the College norms

17. Workload

i. The workload of a faculty who offers only lecture courses during an academic year shall be 32 credits.

ii. The workload of a faculty offering both practical courses and theory courses may be between 24-32 credits per academic year.

iii. An academic year shall consist of two semesters.

iv. To protect the existing language workload, college should make necessary arrangements to give adequate preference to those courses designed by language departments coming under MDC, SEC and VAC of 3rd & 4th semester.

v. Programme wise workload calculation will be as per the FYUGP workload ordinance 2024.

vi. The teachers given the administrative responsibilities in the department and college level may give a relaxation in their workload as specified in the UGC regulations 2018.

18. Credit Transfer and Credit Accumulation

i. College will establish a digital storage (DIGILOCKER) of academic credits for the credit accumulation and transfer in line with ABC.

ii. The validity of credits earned shall be for a maximum period of seven (7) years or as specified in the university/UGC regulations.

iii. The students shall be required to earn at least 50% of the credits from the College.

iv. Students shall be required to earn the required number of credits as per any of the pathway structure specified in this regulation for the award of the degree

19. Outcome Based Approach

The curriculum will be designed based on Outcome Based Education (OBE) practices. The Graduate Attributes (GA) and Programme Outcomes (PO) are provided in appendix-1. The OBE based syllabus template is provided in appendix-2.

20. Assessment and Evaluation

i. The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE).

ii. 30% weightage shall be given for CCA. The remaining 70% weight shall be for the ESE.

iii. Teacher Specific Content will be evaluated under CCA.

iv. CCA will have two subcomponents: Formative Assessment (FA) and Summative Assessment (SA). Each of these components will have equal weightage and must be conducted by the course faculty/course coordinator offering the course.

v. FA refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, module or course. FA is to encourage students to build on their strengths rather than fixate or dwell on their deficits. FA can help to clarify and calibrate learning expectations of students. FA will help students become more aware of their learning needs, strengths, and interests so they can take greater responsibility for their educational growth. FA will be the prerogative of the course faculty/course coordinator based on specific requirement of the student.

vi. Suggested methods of FA are as follows: (any one or in combination could be followed as decided by the course faculty/course coordinator)

a. Practical assignment
b. Observation of practical skills
c. Viva voce
d. Quiz
e. Interview
f. Oral presentations
g. Computerized adaptive testing
h. In-class discussions
i. Group tutorial work
j. Reflection writing assignments
k. Home assignments
l. Self and peer Assessments
m. Any other method as may be required for specific course/student by the Course faculty/course coordinator

vii. Summative Assessments (SA) are used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period- typically at the end of a project, unit, module, course or semester. SA may be class tests, assignments, or project, used to determine whether students have learned what they were expected to learn. It will be based on evidence, collected using single or multiple ways of assessment. The systematically collected evidence should be kept in record by course faculty/course coordinator and the marks should be displayed on the college notice board/ other official digital platforms of the college before the end semester examinations

viii. The method of SA will be as follows: (any one as decided by the course faculty/course coordinator)

a. Written test
b. Open book test
c. Laboratory report
d. Problem based assignments
e. Individual project report
f. Case study report
g. Team project report
h. Literature survey
i. Standardized test
j. Any other pedagogic approach specifically designed for a particular course by the course faculty/course coordinator.

ix. A student may repeat SA only if there are any compulsive reasons due to which the student could not attend the assessment

x. The prerogative of arranging a CCA lies with the course faculty/course coordinator with the approval of SACA-UGP Academic Committee based on justified reasons

xi. The course faculty/ course coordinator shall be responsible for evaluating all the components of CCA. However, the university may involve any other person (External or Internal) for evaluation of any or all the components as decided by the Vice-Chancellor/Pro-Vice Chancellor from time to time in case any grievances are raised.

xii. Written tests shall be precisely designed using a variety of tools and processes (e.g., constructed responses, open-ended items, multiple-choice), and the students should be informed about the evaluation modalities before the commencement of the course.

xiii. The course faculty may provide options for students to improve their performance through continuous assessment mechanism.

xiv. There shall be theory and practical examinations at the end of each semester.

xv. Regarding evaluation, one credit may be evaluated for 25 marks in a semester; thus, a 4-credit course will be evaluated for 100 marks; and 2-credit courses for 50 marks. However, for tabulation purpose course with 1-credit will be evaluated for 50 marks and will be converted to 25 marks

xvi. Odd semester examinations will be conducted by the institution and will be evaluated at the institution level. However, even semester examinations will be conducted and evaluated by internal and external faculty.

xvii. Individual Learning Plans (ILPs) and/ or specific assessment arrangements may be put in place for differently abled students. Suitable evaluation strategies including technology assisted examinations/alternate examination strategies will be designed and implemented for differently abled students.

xviii. Distribution of CCA & ESE will be as given below

Credit	CCA	ESE
4	30	70
3	25	50
2	15	35

21. Practical Examination

i. The end semester practical examination will be conducted and evaluated by the institution.

ii. There shall be a CCA of practical courses conducted by the course faculty course coordinator.

iii. The scheme of evaluation of practical courses will be as given below:

Components for the Evaluation of Practical Courses	Weightage
CCA of practical/practicum.	30%
ESE conducted under the supervision of internal examiner	70%

iv. Those who have completed the CCA alone will be permitted to appear for the ESE.

v. For grievance redressal purposes, the university shall have the right to call for all the records of CCA.

vi. Duration of Examination

Questions shall be set as per the defined Outcome. The question setter shall ensure that there will be Time and Mode (T & M) flexibility for all External Examinations. BoS can recommend the T&M from the following list.

Mode	Time (in Hours)	
	Minimum	Maximum
Written Examination	1	2
Multiple Choice	1	1.5
Open Book	1	2
Any Other Mode	1	2

22. Evaluation of Project/Dissertation

The evaluation of project work shall be CCA with 30% and ESE 70%. The scheme of evaluation of the Project is given below

Project type	Maximum Marks	CCA	ESE
Research Project of Honours with Research (12 credits)	200	60	140
Project of Honours (8 credits)	100	30	70

23. Evaluation of Internship

The evaluation of internship shall be done by a committee constituted by the Department Council. The scheme of CCA and ESE is given below:

Components of Evaluation of Internship	Weightage	Marks for Internship 2 Credits / 50Marks
CCA	30%	15
ESE	70%	35

The department council may decide any mode for the completion of the Internship. If in case evaluation is not specified in any of the selected internship programme, institution can adopt a proper evaluation method as per the weightage specified in the table above

24. Letter Grades and Grade Points

A Mark system is followed for evaluating each question. For each course in the semester, letter grades and grade points are introduced in a 10-point indirect grading system as per the guidelines given below,

i. The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative Grade Point Average (CGPA) is based on the grades in all courses taken after joining the programme of study.

ii. Based on the marks obtained, the weighted grade point will be mentioned in the student's grade cards.

Letter Grade	Grade Point	Percentage of Marks (Both Internal & External Marks put together)	Class
O (Outstanding)	10	95% and above	First Class with
A+ (Excellent)	9	Above 85% and below 95%	

A (Very good)	8	Above 75% and below 85%	Distinction
B+ (Good)	7	Above 65% and below 75%	First Class
B (Above average)	6	Above 55% and below 65%	
C (Average)	5	Above 45% and below 55%	Second Class
P(Pass)	4	Above 35% and below 45% Aggregate (external and internal put together) with a minimum of 30% in external	Third Class
F(Fail)	0	Below an aggregate of 35% or Below 30% in external evaluation	Fail
Ab (Absent)	0		Fail

iii. When students take audit courses, they may be given pass (P) or fail (F) grade without any credits

25. Computation of SGPA and CGPA

The following method is recommended to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

i. The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undertaken by a student in the semester, i.e.

$$SGPA(S_i) = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

Where S_i is the SGPA in the ith semester, C_i is the number of credits of the ith course and G_i is the grade point scored by the student in the ith course.

$$\text{SGPA} = \frac{\text{Sum of the credit points of all the courses in a semesters}}{\text{Total Credits in that semester}}$$

Illustration–Computation of SGPA

Semester	**Course**	**Credit**	**Letter Grade**	**Grade point**	**Credit Point** (Credit Grade)
I	DSC A	4	A	8	4x8=32
I	DSC B	4	B+	7	4x7=28
I	DSC C	4	B	6	4x6=24
I	MDC	3	B	6	3x6=18
I	AEC 1	3	O	10	3x10=30
I	AEC 2	3	C	5	3x5=15
	Total	21			147
	SGPA				147/21=7

ii. The CGPA is also calculated in the same manner considering all the courses undertaken by a student over all the semesters of a programme i.e.

$$\textbf{CGPA} = \frac{\sum(C_i \times S_i)}{\sum C_i}$$

Where S_i is the SGPA in the i[th] semester, C_i is the total number of credits in the i[th] semester.

$$CGPA = \frac{Sum\ of\ the\ credits\ of\ all\ the\ courses\ in\ six/eight\ semesters}{Total\ Credits\ in\ Six(133)/Eight(177)\ semesters}$$

iii. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

26. Committees to be Constituted for the Implementation and Monitoring of SACA-UGP

i. There shall be a college level SACA-UGP Academic Co-ordinator/Nodal Officer, academic committee and SACA-UGP department committee in each department.

ii. The tenure of the college level committees will be 4 years

SACA-UGP Academic Committee

i. The Principal (Chairman)

ii. Academic Co-ordinator/Nodal Officer (Convenor)

iii. All the Heads of Departments in the college

iv. Four teachers of the college representing different discipline nominated by the college council by rotation

v. Not less than four experts/academicians from outside the college representing areas such as Industry, Commerce, Education, Sciences etc., to be nominated by the college council preferably from the alumni of the college

vi. Three nominees of the affiliating University (not less than the designation of associate professor in a college/university department)

Functions of SACA-UGP Academic Committee

i. Scrutinize, approve, and recommend to the University all the proposals submitted by the department committee with regard to the SACA-UGP such as, academic

pathway, allowed syllabi enrichment/updation, details of elective courses, Online courses, blended teaching, courses offering to the students of other HEIs, panel of examiners, summative and formative evaluation tools proposed by the concerned course faculty, new courses and syllabus proposed by the faculty members as signature courses etc. The Academic Committee can differ on any proposal, and it shall have the right to return the matter for reconsideration to the concerned Department committee or reject it, after giving sufficient reasons to do so.

ii. Scrutiny of all documents related to Teacher Specific Content.

iii. Recommend to the College Governing Body for starting innovative programmes using the flexibility and holistic nature of the SACA-UGP curriculum framework

SACA-UGP Department Committee

i. Head of the Department concerned (Chairman)

ii. The entire faculties of the Department

iii. Two subject experts from outside the college to be nominated by the MGU-UGP Academic Committee

iv. One representative from industry/ corporate sector/ allied area relating to placement

v. One meritorious alumnus of the department to be nominated by the department council

vi. The department council of the SACA-UGP, may with the approval of the principal of the college, co-opt:

(a) Experts from outside the college whenever special courses of studies are to be formulated.

(b) Other faculty members of the same Faculty within the college

Functions of SACA-UGP Department Committee

i. Prepare teacher specific content of syllabi for various courses keeping in view the objectives of the SACA-UGP and submit the same for the approval of the academic committee

ii. Scrutinize the signature course content and its evaluation techniques.

iii. Suggest methodologies for innovative teaching and evaluation techniques.

iv. Suggest panel of examiners to the academic committee.

v. Coordinate research, teaching, extension and other academic activities in the department/college.

27. Proposed Options for Higher Studies for the Students of SACA-UGP

The following higher studies options at the level of post-graduation/research was described by
UGC in the national higher education qualification framework;

i. The two-year master programme will continue (with an option of having the second year devoted entirely to research) for those who have completed a 3-year UG programme under the SACA-UGP regulations.

ii. For students who have completed a 4-year honours degree could complete their master programme within one year by acquiring the required credits as per the Post Graduate curriculum framework requirement.

iii. For enrolling in a PhD programme the candidate should have acquired a master degree or a 4-year honours degree with research.

28. Power to Remove Difficulties

If any difficulty arises in giving effect to the provisions of these Regulations, the Principal may by order make such provisions not inconsistent with the Act, Statutes, Ordinances or other Regulations, which appears to him to be necessary or expedient for removing the difficulty. Every order made under this rule shall be subject to ratification by the Governing body.

29. Modifications to the Regulations

Not with standing anything contained in these Regulations, any amendments or modifications issued or notified by the University Grants Commission or the State Government, from time to time, shall be deemed to have been incorporated into these Regulations and shall constitute an integral part thereof.

Appendix-1

Graduate Attributes (GA) of St. Albert's College (Autonomous)

The fundamental premise underlying the learning outcomes-based approach to curriculum planning and development is that, higher education qualifications are awarded on the basis of demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and academic standards expected. The expected learning outcomes are used as reference points that would help formulate graduate attributes, qualification descriptors, programme outcomes and course outcomes which in turn will help in curriculum planning and development, and in the design, delivery and review of academic programmes. The graduate attributes of St. Albert's College (Autonomous) are:

GA1: Critical thinking and Analytical reasoning

Capability to analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories to develop knowledge and understanding; critical sensibility to lived experiences, with self-awareness and reflexivity of both self and society.

GA2: Scientific reasoning and Problem solving

Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective; capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one's learning to real life situations.

GA3: Multidisciplinary / interdisciplinary / trans disciplinary Approach

Acquire interdisciplinary / multidisciplinary / transdisciplinary knowledge base as a consequence of the learning they engage with their programme of study; develop a collaborative – multidisciplinary / interdisciplinary / transdisciplinary-approach to formulate constructive arguments and rational analysis for achieving common goals and objectives.

GA4: Intra and Interpersonal skills

Ability to work effectively and respectfully with diverse teams; facilitate cooperative or coordinated effort on the part of a group, and act together as a group or a team in the interests of a common cause and work efficiently as a member of a team; lead the team to guide people to the right destination, in a smooth and efficient way.

GA5: Digital literacy

Capability to use ICT in a variety of learning situations, demonstrate ability to access, evaluate, and use a variety of relevant information sources; and use appropriate software for analysis of data.

GA6: Global citizenship

Possess knowledge of the values and beliefs of multiple cultures and a global perspective; and capability to effectively engage in a multicultural society and interact respectfully with diverse groups.

GA7: Social Competency

Ability to contemplate on the impact of research findings on conventional practices, and a clear understanding of responsibility towards societal needs, and reaching the targets for attaining inclusive and sustainable development.

GA8: Equity, Inclusiveness and Sustainability

Appreciate equity, inclusiveness and sustainability and diversity; acquire ethical and moral reasoning and values of unity, secularism and national integration to enable to act as dignified citizens; able to understand and appreciate diversity (caste, ethnicity, gender and

marginalization), managing diversity and use of an inclusive approach to the extent possible.

GA9: Lifelong Learning

Ability to acquire knowledge and skills, including learning how to gain knowledge, that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of workplace through knowledge / skill development/ reskilling.

Programme Outcomes (PO)

PO1: Critical thinking and Analytical reasoning

Capability to analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories to develop knowledge and understanding; critical sensibility to lived experiences, with self-awareness and reflexivity of both the self and the society.

PO2: Scientific reasoning and Problem solving

Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective; capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one's learning to real life situations.

PO3: Multi-disciplinary/interdisciplinary/transdisciplinary Approach

Acquire interdisciplinary/multidisciplinary/transdisciplinary knowledge base, as a result of the learning they engage within their programme of study; develop a collaborative-multidisciplinary/interdisciplinary/transdisciplinary-approach to formulate constructive arguments and rational analysis for achieving common goals and objectives.

PO4: Communication Skills

Ability to express thoughts and ideas effectively in writing and in speech; communicate with others using appropriate media; confidently share one's views and express herself/himself; demonstrate the ability to listen carefully, read and write analytically, and present complex information in a clear and concise manner to different groups.

PO5: Leadership Skills

Ability to work effectively and lead respectfully with diverse teams; setting direction, formulating an inspiring vision, building a team that can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.

PO6: Social Consciousness and Responsibility

Ability to contemplate on the impact of research findings on conventional practices, and a

clear understanding of responsibility towards societal needs and reaching the targets for attaining inclusive and sustainable development.

PO7: Equity, Inclusiveness and Sustainability

Appreciate equity, inclusiveness and sustainability and diversity; acquire ethical and moral reasoning and values of unity, secularism and national integration to enable to act as dignified citizens; able to understand and appreciate diversity (caste, ethnicity, gender and marginalization), managing diversity and use of an inclusive approach to the extent possible.

PO8: Moral and Ethical Reasoning

Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work. Capable of demonstrating the ability to identify ethical issues related to one's work, avoid unethical behaviour.

PO9: Networking and Collaboration

Acquire skills to be able to collaborate and network with educational institutions, research organisations and industrial units in India and abroad.

PO10: Lifelong Learning

Ability to acquire knowledge and skills, including "learning how to learn", that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of workplace through knowledge/skill development/reskilling

Name of the Major: **English**

Syllabus Index

Semester 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24SACENG1DA101/ 24SACENG1DC102	Literary Genres: Poetry, Fiction and Folk Tales	DSC A/ DSC C	4	5	3	0	2	
24SACENG1DB101	Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literatur	DSC B	4	5	3	0	2	
24SACENG1MD101	Folk Tales and Songs from India	MDC	3	4	2	0	2	
24SACENG1MD102	Narratives of Humour	MDC	3	4	2	0	2	
24SACENG1MD103	Content Writing	MDC	3	4	2	0	2	
24SACENG1AE101	English for Arts and Humanities Part I	AEC	3	3	3	0	0	
24SACENG1AE102	English for Science Part I	AEC	3	3	3	0	0	
24SACENG1AE103	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
24SACENG2DA101/ 24SACENG2DC102	Literary Genres: Prose, Drama, Film	DSC A/ DSC C	4	5	3	0	2	
24SACENG2DB102	From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature	DSC B	4	5	3	0	2	
24SACENG2MD101	Narratives of Love and Friendship	MDC	3	4	2	0	2	
24SACENG2MD102	Sports Literature and Cinema	MDC	3	4	2	0	2	
24SACENG2MD103	Fundamentals of Advertising and Public Relations	MDC	3	4	2	0	2	
24SACENG2AE101	English for Arts and Humanities Part II	AEC	3	3	3	0	0	
24SACENG2AE102	English for Science Part II	AEC	3	3	3	0	0	
24SACENG2AE103	English for Commerce Part II	AEC	3	3	3	0	0	

Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24SACENG3DA201	An Introduction to Phonetics	DSC A	4	4	4	0	0	
24SACENG3DA202	Appreciating Poetry	DSC A	4	5	3	0	2	
24SACENG3DB201	Victorian Vistas and Imperial Imaginings: Makers of English Literature	DSC B	4	5	3	0	2	
24SACENG3DE201	Introduction to Film Studies (Specialisation for Film studies)	DSE Choose any one	4	5	3	0	2	
24SACENG3DE202	Reading Culture: Food, Travel and Music (Specialisation for Cultural studies)		4	5	3	0	2	
24SACENG3DE203	Introduction to Media Studies (Specialisation for Media studies)		4	5	3	0	2	
24SACENG3DC201	Detective Fiction (Minor for Others)	DSC C	4	5	3	0	2	
24SACENG3MD201	Literature and Kerala Renaissance	MDC	3	3	3	0	0	
24SACENG3VA201	Literature and Gender	VAC	3	3	3	0	0	
24SACENG3VA202	Literature, Technology and AI	VAC	3	3	3	0	0	

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24SACENG4DA201	Indian Writing in English	DSC A	4	4	4	0	0	
24SACENG4DA202	Reading Prose and Fiction	DSC A	4	5	3	0	2	
24SACENG4DB202	Moods of Modernism and Poetics of the Postmodern: Makers of English Literature	DSC B	4	5	3	0	2	
24SACENG4DE201	Reading Malayalam Cinema (Specialisation for Film studies)	DSE Choose any One	4	5	3	0	2	
24SACENG4DE202	Reading Culture: Comics, Cartoons and Fairy Tales. (Specialisation for Cultural studies)		4	5	3	0	2	
24SACENG4DE203	Dynamics of Radio Jockeying, Anchoring and Interviewing (Specialisation for Media studies)		4	5	3	0	2	
24SACENG4DC201	War Narratives (Minor for Others)	DSC C	4	5	3	0	2	
24SACENG4SE201	English for International Careers	SEC	3	3	3	0	0	
24SACENG4SE202	English for Professional Purposes	SEC	3	3	3	0	0	
24SACENG4SE203	Academic and Technical Writing	SEC	3	3	3	0	0	
24SACENG4VA201	Literature and Environment	VAC	3	3	3	0	0	
24SACENG4VA202	Literature and Law	VAC	3	3	3	0	0	
	Internship		2					

Semester: 5

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.		Credit	Hours/ week	Hour Distribution /week			
						L	T	P	O
24SACENG5DA301	American Literature	DSC A		4	5	3	0	2	
24SACENG5DA302	An Introduction to Literary Criticism	DSC A		4	4	4	0	0	
24SACENG5DA303	Reading Shakespeare	DSC A		4	4	4	0	0	
24SACENG5DE301	Film Adaptation (Specialisation for Film studies)	DS E	Choose one course eac from any two basket s	4	4	4	0	0	
24SACENG5DE302	Postcolonial Literatures			4	4	4	0	0	
24SACENG5DE303	Literature and Ecology			4	4	4	0	0	
24SACENG5DE304	Reading Culture: Literature and Fine Arts (Specialisation for Cultural studies)	DS E		4	4	4	0	0	
24SACENG5DE305	Refugee and Migrant Literature			4	4	4	0	0	
24SACENG5DE306	Linguistics			4	4	4	0	0	
24SACENG5DE307	Writing for the Media (Specialisation for Media studies)	DS E		4	4	4	0	0	
24SACENG5DE308	Partition Literature			4	4	4	0	0	
24SACENG5DE309	African Literatures			4	4	4	0	0	
24SACENG5SE301	Critical Thinking and Academic Writing	SEC		3	4	2	0	2	

Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24SACENG6DA301	Exploring Gender	DSC A	4	4	4	0	0	
24SACENG6DE301	Art of Script Writing (Specialisation for Film studies)	DSE Choose any one	4	5	3	0	2	
24SACENG6DE302	Theatre Studies		4	5	3	0	2	
24SACENG6DE303	Medical Humanities		4	5	3	0	2	
24SACENG6DE304	English Language Teaching		4	5	3	0	2	
24SACENG6DE305	Cultural Studies (Specialisation for Cultural studies)	DSE Choose any one	4	4	4	0	0	
24SACENG6DE306	Indigenous Literature		4	4	4	0	0	
24SACENG6DE307	Critical Approaches to Literature		4	4	4	0	0	
24SACENG6DE308	Reporting and Editing for the Media (Specialisation for Media studies)	DSE Choose any one	4	5	3	0	2	
24SACENG6DE309	Reading Graphic Narratives		4	5	3	0	2	
24SACENG6DE310	Subaltern Voices		4	5	3	0	2	
24SACENG6SE301	Creative Writing in English	SEC	3	4	2	0	2	
24SACENG6VA301	Literature and Human Rights	VAC	3	3	3	0	0	

Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24SACENG7DA401	Critical Disability Studies	DCC	4	5	3	0	2	
24SACENG7DA402	Memory and Trauma Studies	DCC	4	4	4	0	0	
24SACENG7DA403	Posthuman Studies	DCC	4	4	4	0	0	
24SACENG7DE401	British Literature till the Romantic Period	DCE	4	4	4	0	0	
24SACENG7DE402	The Nineteenth Century Literature	DCE	4	4	4	0	0	
24SACENG7DE403	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
24SACENG8DA401	Literary Theory	DCC	4	5	3	0	2	
24SACENG8DA402	Foundations of Research	DCC	4	5	3	0	2	
24SACENG8DA403	New Trends in Literature	DCE	4	5	3	0	2	
24SACENG8DE401	Shakespeare Unveiled: A Journey through Timeless Themes	DCE	4	5	3	0	2	
24SACENG8DE402	Life Narratives	DCE	4	5	3	0	2	
	Project	PRJ	12					

Semester I

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literary Genres: Poetry, Fiction and Folktales**					
Type of Course	MAJOR					
Course Code	**24SACENG1DA101/24SACENG1DC101**					
Course Level	**100-199**					
Course Summary	This course intends to familiarise students with two major genres (poetry and fiction) of English literature, along with its structural and thematic features. The emphasis is on how language transforms into literature.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Song 35 (Gitanjali): Rabindranath Tagore https://www.poetryfoundation.org/poems/45668/gitanjali-35	2	1,2,6
	1.2	Louise Gluck: The Red Poppy https://poets.org/poem/red-poppy-0	2	1,2,6
	1.3	Fady Joudah : Mimesis **https://www.poetryfoundation.org/poems/56351/mimesis**	2	1,2
	1.4	John Lennon: Imagine https://www.azlyrics.com/lyrics/johnlennon/imagine.html	2	1,2
	1.5	Aleena Akashamittayi: My English https://www.facebook.com/100006845449170/videos/330902809411905/	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). **(***The students are expected to attempt a review of any one of the poems prescribed.)*	5	1,2,6
2	2.1	William Shakespeare: Sonnet 29 https://www.poetryfoundation.org/poems/45090/sonnet-29-when-in- disgrace-with-fortune-and-mens-eyes	2	1
	2.2	Edgar Allan Poe: Annabel Lee https://www.poetryfoundation.org/poems/44885/annabel-lee	2	1,2
	2.3	John Keats: To Autumn	3	1,2
	2.4	Walter Scot: Lochinvar	3	1,2

	2.5 Practicum	B Prasad: *A Background to the Study of English* Literature, Section I Poetry, Chapter 1(Subjective and Objective Poetry) Pg. 1-5, Chapter 2(Poetical Types) Pages. 5-38, Chapter 3 (Stanza Forms) Pg. 39-47. *(The students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features.)*	5	1,2
3	3.1	After Twenty Years: O Henry	3	2,4,5,6
	3.2	The Sacrificial Egg: Chinua Achebe	4	2,4,5,6
	3.3	The Necklace: Guy de Maupassant	4	2,4,5,6
	3.4	Happy Prince: Oscar Wilde	4	2,4,5,6
	3.5 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). *(The students are expected to attempt a review of a story of their own choice)*	15	2.,4,5,6
4	4.1	A Story and a Song - (A K Ramanujan, *A Flowering Tree and Other Oral Tales from India*)	3	2,3,4,5
	4.2	A Buffalo without Bones: (A K Ramanujan, *A Flowering Tree and Other Oral Tales from India*)	3	2,3,4,5
	4.3	Dauntless Little John: (Italo Calvino, *Italian Folktales*)	2	2,3,4,5
	4.4	The Ape, Snake and the Lion (https://www.worldoftales.com/African_folktales/African_Folktale_44.ht ml#a)	2	2,3,4,5
	4.5 Practicum	Maria Tatar: "Why Fairy Tales Matter: The Performative and the Transformative." https://www.jstor.or g/stable/25735284	5	2,3,4
5		Teacher Specific Component		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures, Readings, Charts, Group Discussions, Debates, Panel Discussions.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
. Continuous Comprehensive Assessment (CCA – 30 Marks)
<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Viva</td></tr>
<tr><td>Seminar</td></tr>
<tr><td>Total</td></tr>
</table>
. Semester End Examination - 70 marks, duration - 2hrs
<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
</table></td></tr>
</table>

References 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. Los Angeles, 1997

5) Tatar, Maria. "Why Fairy Tales Matter: The Performative and the Transformative." Western Folklore, vol. 69, no. 1, 2010, pp. 55–64. JSTOR, 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.

3) Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.

4) Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level*

5) Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.

6) Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature.* New Delhi: OUP, 2007

7) Lubbock, Percy. *Craft of Fiction*. Penguin 2017.

8) Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton&Co Inc, 2014.

9) Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories.* Penguin, 2000.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literature**					
Type of Course	**DSC B**					
Course Code	**24SACENG1DB101**					
Course Level	**100-199**					
Course Summary	An overview of the evolution of British literature and history from the Old English period, covering Middle English period and Renaissance, laying emphasis on literary and social aspects					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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
6	Analyse the historical context and influences that shaped major literary periods in English literature.	U	1,3

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
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
Anglo Saxon Literature	2.1	The Norman Kings- Domes day 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	15	2,3,5

Medieval and Renaissance England	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	The Italian influence– the Petrarchan sonnet- Wyatt and Surrey - *Tottel's Miscellany*- the Development of English drama: Miracle plays, Moralities and the Interludes -Bible Translations and the Book of Common Prayer	5	2,3,4
	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). *(The students are expected to attempt a review of a story of their own choice)*	15	2.,4,5,6
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 tragedies the Globe theatre- Lord Chamberlain's Men Shakespeare's narrative poems and Sonnets	5	2,3,4
5		Teacher Specific Component		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA – 30 Marks)

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Viva</td></tr>
<tr><td>Seminar</td></tr>
<tr><td>Total</td></tr>
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B. Semester End Examination 60 marks descriptive type and 10 marks MCQ), duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
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</td></tr>
</table>

References

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). England: Penguin, 1968.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Folk Tales and Songs from India**					
Type of Course	**MDC**					
Course Code	**24SACENG1MD101**					
Course Level	**100-199**					
Course Summary	This multidisciplinary course provides a comprehensive idea of folktales and songs from India. The course elucidates the interconnectedness of culture, societal structure, geography, history of the land, and literature					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

	3.3	From *Painted Words* A Munda Song (*153*)	1	5,6
	3.4	"As a Trans-Woman Oppari singer, Women relate to when I sing their grievances: In Conversation with M Chandra" Interview by Priyadarshini Panchapakesan, Sahapedia, September 2021. https://map.sahapedia.org/article/As-a- Trans-Woman-Oppari-Singer-Women- Relate-to-Me-When-I-Sing-Their- Grievances:-In-Conversation-with-M.- Chandra/11060	4	5,6
	3.5 Practicum	"In Conversation with C J Kuttapan: On Pakkanar kali and Mudiyattam." Interview by Ajith Kumar AS, Sahapedia, 30 August 2019 https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and- mudiyattam	4	5,6
	3.6 Practicum	Discuss critically the song "Palom Palom" by Jithesh Kakidipuram. Attempt a free translation.	3	5,6
4		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecturing, Discussion, Presentation,
Assessment Types	**MODE OF ASSESSMENT** Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test
Assignment
Viva

Semester End Examination - Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			50

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Narratives of Humour**					
Type of Course	MDC					
Course Code	**24SACENG1MD102**					
Course Level	**100-199**					
Course Summary	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.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre- requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Essays/Poems and Short Stories**	1.1	"Understanding Humour". and The Ingredients of a Good humour Story" William Webb	3	1,2,3
	1.2	"The Emperor's New Clothes". Hans Christian Andersen	2	1,2,3
	1.3	"Goodbye Party For Miss Pushpa T.S". Nissim Ezekiel	2	1,2,3
	1.4 Practicum	"The Secret Life of Walter Mitty". James Thurber	5	1,2,3
	1.5 Practicum	"Macavity: The Mystery Cat" by T. S. Eliot	3	1,2,3
2 **Novel and Play**	2.1	*Three Men in a Boat* (1889) by Jerome K Jerome	15	4.6
	2.2 Practicum	*The Bear* (1888) by Anton Chekhov	15	4.6
3 Films/ Cartoons/web series	3.1	*Modern Times* (1936) Directed by Charlie Chaplin	2	5,6
	3.2	*Ratatouille* (2007) directed by Brad Bird and Jan Pinkava	1	5,6
	3.3	*Bruce Almighty* ((2003) directed by Tom Shadyac	1	5,6
	3.4 Practicum	*The Proposal* (2009) directed by Anne Fletcher	4	5,6
	3.5 Practicum	"In Conversation with C J Kuttapan: On Pakkanar kali and Mudiyattam." Interview by Ajith Kumar AS, Sahapedia, 30 August 2019 https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiyattam	4	5,6
	3.6 Practicum	Discuss critically the song "Palom Palom" by Jithesh Kakidipuram. Attempt a free translation.	3	5,6
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecturing, Discussion, Presentation,</td></tr>
<tr><td>Asessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) – 25 marks

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Assignment</td></tr>
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Semester End Examination - Written Examination – 50 marks, duration – 1.5hrs

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<tr><td colspan="3">Total Marks</td><td>50</td></tr>
</table>
</td></tr>
</table>

References

Andersen, Hans Christian. *The Emperor's New Clothes*. Createspace 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.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Content Writing**					
Type of Course	MDC					
Course Code	**24SACENG1MD103**					
Course Level	**100-199**					
Course Summary	A foundation course covering all aspects of content creation, from the fundamentals of writing to specialized digital and promotional communication, enhanced with practical exercises for real-world application					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture, Presentations, Discussions, workshops, etc.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 25 marks
<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Assignments</td></tr>
<tr><td>Viva</td></tr>
</table>
Semester End Examination - Written Examination – 50 Marks, duration – 1.5hrs
<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr>
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<tr><td colspan="3">Total Marks</td><td>50</td></tr>
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References

1. Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound. 1st ed.*, New Riders, 2011. ISBN: 9780321794437.

2. Butcher, Judith, Caroline Drake, and Maureen Leach. *Butcher's Copy-Editing: The Cambridge Handbook for Editors, Copy-Editors, and Proofreaders. 4th ed.*, Cambridge University Press, 2006. ISBN: 9780521847131.

3. Robinson, Joseph. *Content Writing Step-by-Step: Learn How to Write Content That Converts and Become a Successful Entertainer of Online Audiences*. 2020.

4. Handley, Ann. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. Wiley, 2014.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**English for Arts and Humanities Part I**					
Type of Course	AEC					
Course Code	**24SACENG1AE101**					
Course Level	**100-199**					
Course Summary	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 inacademic and real life situations.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	**Reading text**: "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	**Comprehension and Analysis**- 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	**Vocabulary**: Related to the text	2	1
	1.4	**Grammar focus**: Concord, Sentence Types	3	2
	1.5	**Writing task**: Paragraph Writing, Writing Travel Blogs.	3	1,2
2	2.1	**Reading text**: "The Beauty Industry" by Aldous Huxley "How the Philosophy behind the Japanese art form of kintsugi can help us navigate failure" by Ella Tennant "Equipment" by Edgar Guest Relevant extracts on topics of life, victory and success.	4	5
	2.2	**Comprehension and Analysis**- Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1
	2.3	**Vocabulary:** Related to the text	2	4
	2.4	**Grammar focus**: Auxiliaries and adverbs, Appropriate use of tense forms	3	2
	2.5	**Writing task**: Writing E-mails, writing reflective journals	3	1,2

3	3.1	**Reading Text** "Are the Rich Happy" by Stephen Leacock "Desiderata" by Max Ehrmann "Moxon's Master" by Ambrose Bierce Relevant extracts on humanity, progress etc.	4	5,1
	3.2	**Comprehension and Analysis**- Analysing the themes of the poems and identifying figures of speech and poetic techniques; Analysing plot, characters and themes.	3	1,5
	3.3	**Vocabulary:** Related to the text	2	5,2
	3.4	**Grammar focus**: Reported Speech; Simple, Compound and Complex sentences.	3	2
	3.5	**Writing task**: Taking and Writing Notes; Summarising	3	1,2
4		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture Classroom discussions and presentation Hands-on training
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA)** Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test
Assignment
Portfolio Assessment

Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**English for Science Part I**					
Type of Course	AEC					
Course Code	**24SACENG1AE102**					
Course Level	**100-199**					
Course Summary	The course equips science students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre- requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT - Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture
Classroom discussions and presentation
Hands-on training</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA)
Continuous Comprehensive Assessment (CCA – 25 Marks)

<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Portfolio Assessment</td></tr></table>
Semester End Examination
Written Examination – 50 marks, duration – 1.5hrs
<table><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr><tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td>Total Marks</td><td></td><td></td><td>50</td></tr></table></td></tr>
</table>

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:200

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme						
Course Name	**English for Commerce Part I**					
Type of Course	AEC					
Course Code	**24SACENG1AE103**					
Course Level	**100-199**					
Course Summary	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.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT - Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
• Lecture
• Classroom discussions and presentation
• Hands-on training</td></tr>
<tr><td>Assess ment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)

Continuous Comprehensive Assessment (CCA – 25 Marks)

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class tests</td></tr>
<tr><td>Assignments</td></tr>
<tr><td>Portfolio Assessment</td></tr>
</table>

B. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr>
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<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td>Total Marks</td><td></td><td></td><td>50</td></tr>
</table>
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</table>

ReferencesNT

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.

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Semester II

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Programme	**BA (Hons) English**					
Course Name	**Literary Genres: Prose, Drama and Film**					
Type of Course	DSC A/ DSC C					
Course Code	**24SACENG2DA101/24SACENG2DC101**					
Course Level	**100-199**					
Course Summary	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.					
Semester	2	Credits			4	
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	Total Hours
		3	0	1	0	75
Pre-requisites, if any						

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	GK Chesterton: On Running After One's Hat	3	1,3,4
	1.2	George Orwell: A Hanging https://www.orwellfoundation.com/th e-orwell-foundation/orwell/essays- and-other-works/a-hanging/	4	1,3,4
	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	1,3,4
	1.4 Practicum	B Prasad: *A Background to the Study of English Literature* Section III, Chapter 1The Essay (183-192)	5	1,2,3,4
2	2.1	B Prasad:*A Background to the Study of English Literature, Section* II, 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: *An Introduction to Literary Studies*. Third Edition, Routledge, 2011). Drama Pg. (58 to 72)	5	1,2,3,4
3	3.1	GB Shaw: *Pygmalion*	15	1,2,3,4
	3.2 Practicum	My Fair Lady (Dir. George Cuckor) Alan Jay Lerner: "*Pygmalion* and *My Fair Lady*" (Essay)	15	1,3,4
4	4.1	Mario Klarer: *An Introduction to Literary Studies*. 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): *The Great Dictator*	5	1,2,3,4
5		Teacher Specific Component		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lectures, Readings, Group Discussions, Debates, Panel Discussions and Collective watching of the films.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Viva</td></tr><tr><td>Seminar</td></tr></table>
B. Semester End examination, duration - 2hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

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 1: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.

BrillenburgWrth, 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.

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Programme	**BA (Hons) English**					
Course Name	**From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature**					
Type of Course	ALLIED MINOR					
Course Code	24SACENG2DB101					
Course Level	**100-199**					
Course Summary	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					
Semester	2	Credits			4	Total Hours Lecture
Course Details	Learning Approach	Lecture	Tutorial	Practical	Learning Approach	
		3	0	1		3
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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 (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 **The Jacobean and Caroline England**	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 Newsbooks-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 humors- 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 *The Anatomy of Melancholy*	5	2,3,4,5
2 ***The Restoration England***	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 Society –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	15	2,3,4,5

		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		
3 From the Glorious Revolution s till the death of Queen Anne	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
	3.4 Practicu m	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
4 Hanoveria n England	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 Practicu m	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	5	2,3,4,5

		Fielding and 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 Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos</td></tr>
<tr><td>Co
Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA – 30 Marks)

Particulars

Class test
Assignment
Seminar

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
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<tr><td colspan="3">Total Marks</td><td>70</td></tr>
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</td></tr>
</table>

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 Centry Britain*. Balckwell, 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 VeryShort 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.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Narratives of Love and Friendship**					
Type of Course	MDC					
Course Code	24SACENG2MD101					
Course Level	**100-199**					
Course Summary	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.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

4	Critically reflect on the perceptions and politics of love and friendship.	An, U	1,6
5	Appreciate the role of literature and movies in conceiving and communicating love	Ap, E	4,7,8
6	Generate new discourses of love and friendship with socio-culturally suitable rhetorical strategies.	C,A	2,4,5,9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Theorising Love & Friendship	1.1	Friendship – The Least Necessary Love' by C. S. Lewis (in *Friendship: A Philosophical Reader* ed. Neera Kapur Badhwar)	5	1,3,4,5,6
	1.2	'Clarity: Give Love Words' by bell hooks (chapter 1 of *All About Love*)	5	1,3,4,5,6
	1.3 Practicum	'The Construction of Love' by Alain Badiou (chapter 3 of *In Praise of Love*)	5	1,3,4,5,6
2 Narratives of Love	2.1	*Crime and Punishment*(Part 5 Chapter 4) by Fyodor Dostoevsky (trans. Constance Garnett)	5	2,3,5,6
	2.2	'The Last Leaf" by O'Henry	5	2,3,5,6
	2.3	*Pride and Prejudice* (Movie directed by Joe Wright, 2005) Forrest Gump (Dir. By	5	2,3,5,6
	2.4 Practicum	'Walls' by Vaikom Muhammad Basheer Trans. Nivedita Menon	15	2,3,5,6
3 Songs of Love/ Friendship: Poetry	3.1	"Fragment 31": Sappho Ghazal XX: "Is it You…"	2	2,3,5,6
	3.2	(Selections from *Ghazals of Ghalib* 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 *The Prophet*) 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**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** 1. Lecture 2. Class Discussions 3. Seminars/Presentations
Assessment Types	**MODE OF ASSESSMENT** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars Class test Assignment Seminar/ Presentation Semester End Examination Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
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*
Vaikkom 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

Department of English
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Ernakulam

Programme	**BA (Hons) English**
Course Name	**Sports Literature and Cinema**
Type of Course	MDC
Course Code	24SACENG2MD102
Course Level	**100-199**
Course Summary	This course analyses the representations of sports in literature and cinema (both regional and international) to deconstruct the subtexts of politics, gender, culture, and religion, using short stories, movies, and essays. Critical perspectives on the use of visual and literary languages, to develop arhetoric of the socio-political and gender dimensions of play will be generated. Movies, short stories, and theoretical texts will be surveyed to explain the role of sports in forming national consciousness and identity roles. Issues like nation and nationalism, body and sexuality, space and state, identity and subjectivity, cultural politics etc. will be discussed in detail. The use of sports and games as a metaphor to contextualize and problematize socio-cultural issues will be examined. Ideas like globalization, commodification, objectification, communalism, class and caste, ritualism, ostracism etc. will be engaged with. The entertaining, inspirational and motivational aspects of sports, literature and movies will also be explored.

Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

4	Apply the critical insights gained through the course in the socio-cultural texts that they encounter daily.	A, K	4, 10
5	Create sports narratives in the form of short fiction, reflective essays/papers/commentaries/reports, presentations, or videos.	C, I, S	3, 4, 6, 9
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 Writing Sports	1.1	"The Play Element in Contemporary Civilization" by Johan Huizinga	15	2,5
	1.2 Practicum	*Playing It My Way* - Sachin Tendulkar	15	3,5
2 Imagining Sports	2.1	*Selection Day* by Aravind Adiga	5	1,3,4,5
	2.2	"The Chess Players" by Premchand	5	1,3,4,5
	2.3 Practicum	"Higuita" by N. S. Madhavan (trans. Bhaskaran and K. M. Sherrif)	5	1,3,4,5
3 Visualizing Sports	3.1	*1983* (Dir. Abrid Shine)	3	1,2,3,4,5
	3.2	*Godha* (Dir. Basil Joseph)	3	1,2,3,4,5
	3.3	*The Two Escobars* (Dirs. Jeff Zimbalist and Michael Zimbalist)	4	1,2,3,4,5
	3.4 Practicum	*Lagaan*(Dir. Ashutosh Gowariker)	3	1,2,3,4,5
	3.5 Practicum	*Chak De India* (Dir. Shimit Amin)	2	1,2,3,4,5
4		Teacher Specific Content		

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

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test
Quiz
Presentation/Seminar

B. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			50

References

Barthes, Roland. "The World of Wrestling." *Mythologies*. Hill and Wang, 1972.
Basheer, Vaikom Muhammad. *Basheer Vaikom Muhammad*. Katha, 1998.

Coakley, Jay and Eric Dunning, editors. *Handbook of Sports Studies*. During, Simon. *The Cultural Studies Reader*. Routledge, 2007.

Geertz, Clifford. "Deep Play: Notes on the Balinese Cockfight". Dedalus, vol. 134, no. 4, Fall 2005. Pp 56 – 86.

Hargreaves, Jenniferand Eric Anderson, editors. *Routledge Handbook of Sport, Gender and Sexuality*.

Huizinga,Johan. *Homo Ludens*

Madhavan, N. S., "Higuita". Indian Literature, vol. 35, no. 5 (151), Sept. – Oct, 1992. pp 55 – 64. (https://www.jstor.org/stable/23337162.

Nandy, Ashis. *The Tao of Cricket*

Premchand. *The Oxford India Premchan*d. Translated by David Rubin. OUP, 2004. R., Unni. *One Hell of a Lover*. Translated by J. Devika. Eka. 2019.

Tomlinson, Alan, editor. *The Sports Studies Reader*

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Fundamentals of Advertising and Public Relations**					
Type of Course	**MDC**					
Course Code	24SACENG2MD103					
Course Level	**100 -199**					
Course Summary	The course provides a structured approach to understanding the core elements of advertising and PR and the role and significance of advertising and PR in modern business and society.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	-	1	-	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of the historical evolution, theories, and key concepts in advertising.	U	1&3
2	Critically analyze the various creative elements in advertising	An	1 &3
3	Understand the basic concepts of Public Relations and identify the tools of PR.	E	1&3
4	Demonstrate the ability to plan and execute advertising and PR campaigns.	C	10&5

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		Course description	Hrs	CO No.
1 **Adverti Sing**	1.1	Introduction to Advertising- Historical Evolution of Advertising -Objectives of Advertising.	3	1
	1.2	Elements of a good Advertisement- Principles of Advertising-Steps in advertising planning.	2	1
	1.3	Parts of Advertisements- The Headline, the Sub-Headline,Slogan,Body Copy,Visualization,Layout,Trademark- – Copy writing in advertisements- copy writers.	5	1
	1.4 Practicum	Different Media of Advertising - Pros and Cons of different Media of Advertising.-key advertising terms.	5	1,4
2 **Advertising as a Marketing Tool**	2.1	Different types of Advertising	3	2
	2.2	Unique Selling Proposition- Brand Image-Trade mark-Role and functions of Advertising Agencies.	2	2
	2.3	Advertising as a marketing tool-The Marketing Mix-The 5 Ps- Code of the Advertising Standards- Positive and Negative effects of Advertising- Stereotyping in ads.	5	2
	2.4 Practicum	Online advertising-Social media advertising-Recent trends in Advertising.	15	2,4
3 **Public Relations**	3.1	Introduction to Public Relations- Origin and Development of PR	3	3
	3.2	Difference between Advertising and PR-Objectives and Functions of PR	3	3
	3.3	Tools of PR-Qualities of a PR Personnel	4	3
	3.4 Practicum	How to conduct a PR Campaign-Code of Ethics for PR firms-Key PR Terms.	10	3,4
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture, Display various types of advertisements of different products from You Tube, Discuss and analyse different ads, both old and new. Display various marketing campaigns through different eras.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA – 25 Marks)
<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Assignment</td></tr>
<tr><td>Seminar/Presentation</td></tr>
</table>
B. Semester End Examination
Written Examination – 50 marks, duration – 1.5hrs
<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td>Total Marks</td><td></td><td></td><td>50</td></tr>
</table></td></tr>
</table>

References

Belch, George E., and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective.* McGraw-Hill Education, 2018.

DeFleur, Melvin L., Kearney, Patricia, and Plax, Timothy G. *Fundamentals of Human Communication*, Mayfield Publishing Co. 1997
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Alison. *The Public Relations Handbook*. 6th ed., Routledge, 2016.

Wilcox, Dennis L., and Glen T. Cameron. *Public Relations: Strategies and Tactics* 11th ed., Pearson, 2015.

Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising.* Marion Boyers, London, UK.1978.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**English for Arts and Humanities Part II**					
Type of Course	AEC					
Course Code	**24SACENG2AE101**					
Course Level	**100-199**					
Course Summary	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.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Listen, Speak, THINK**	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
2 **Listen, Speak, ACT**	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
3 **Listen, Speak, CREATE**	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**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Classroom discussions and presentation • Hands-on training
Assessment Types	**MODE OF ASSESSMENT** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars Class test Assignment Portfolio Assessment B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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

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Programme	**BA (Hons) English**					
Course Name	**English for Science Part II**					
Type of Course	AEC					
Course Code	**24SACENG2AE102**					
Course Level	**100-199**					
Course Summary	The course equips Science students to further develop their listening and speaking skills. It builds competence i n using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Listen, Speak, Think	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 Listen, Speak, Act	2.1	Module II will be structured around listening texts that can be accessed via a QR Code and URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable to the domain of Science.	5	5
	2.2	Vocabulary skills- Idioms, Comparing terms, descriptive terms, intensifiers.	1	1
	2.3	Speaking skills- Speaking with clarity Giving illustrations/examples Presenting ideas cohesively Speaking – Simulation of a placement drive. Learners interchange the role of employer and employee.	5	4
	2.4	Grammar Skills - Question tags, contracted forms, modal Auxiliaries,Framing questions, Phrasal Verbs	2	2
	2.5	Writing Skills-Letter of Complaint.	2	1,2
3 Listen, Speak, Create	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**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** • Lecture • Classroom discussions and presentation • Hands-on training
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars: Class test; Assignment; Portfolio Assessment **B.** Semester End Examination Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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

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Ernakulam

Programme						
Course Name	**English for Commerce Part II**					
Type of Course	AEC					
Course Code	**24SACENG2AE103**					
Course Level	**100-199**					
Course Summary	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.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Listen, Speak, THINK**	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 **Listen , Speak, ACT**	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 **Listen, Speak, CREATE**	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**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** ● Lecture ● Classroom discussions and presentation ● Hands-on training
Assessment Types	**MODE OF ASSESSMENT** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars: Class tests; Assignment; Portfolio Assessment B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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. *TheHandbookof WrittenEnglish*. Second edition. Oxford:2005

Semester III

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**An Introduction to Phonetics**					
Type of Course	Major					
Course Code	**24SACENG3DA201**					
Course Level	**200-299**					
Course Summary	An overview of the basic concepts of English phonetics					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	The Indo-European Language Family- Old English, Middle English, Modern English: to study the linguistic features and evolution.	5	1
	1.2	Linguistics-Phonetics- BranchesofPhonetics- Articulatory,Acoustic,Auditory- AirstreamMechanism- 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-MinimalPairs- 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, Liasion	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		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture – ICT-enabled
Peer Learning
Learning in the blended mode
Multimodal Learning

</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA)
ntinuous Comprehensive Assessment (CCA – 30 Marks)

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Seminar/Assignment</td></tr>
<tr><td>Viva</td></tr>
</table>

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>Phonetic Transcription of Words</td><td>NA</td><td>10 out of 15</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
</table>
</td></tr>
</table>

References

Balasubramanian T., *English Phonetics for Indian Students.* Trinity Publications,2017

Balasubramanian T., *English Phonetics for Indian Students: Workbook.*

Bansal, R.K & J.B.Harrison.*SpokenEnglish : A Manual of Speech and Phonetics.*Orient Blackswan,2024

Malieckal, Ponnu Liz and Deepa Thomas. *A Student's Handbook to Language and Linguistics.* Books of Polyphony. 2018

Odden, David.*Introducing Phonology*: *Cambridge Introduction to Language and Linguistics*, CUP, 2013

Jones, Daniel *The Pronunciation of English: Phonetics and Phonetic Transription*. Classic Reprint series. Forgotten Books, 2018

Knight, Rachael-Anne. *Phonetics : A Course Book*,CUP, 2012

Roach, Peter.*English Phonetics and Phonology:A Self-Contained, Comprehensive PronounciationCourse.*,Miscellaneous Publishers, 2001

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Appreciating Poetry**					
Type of Course	Major					
Course Code	**24SACENG3DA202**					
Course Level	**200-299**					
Course Summary	Introduces the learner to English poets and their poetry across the ages					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	John Milton: "On His Blindness"	4	1
	1.2	Alexander Pope : "Ode on Solitude"	4	1
	1.3	William Blake : "The Tyger"	3	1
	1.4	William Wordsworth : "She Dwelt among the Untrodden ways…"	4	1
	1.5 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 : *Literary Terms and Criticism*, 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 various Figures of Speech, Poetic and structural devices used in Poetry- Imagery, symbol, Personification, Stanza forms, alliteration, assonance, rhythm, rhyme Classification of poetry- Narrative Poetry, Epic, ballad, Dramatic Monologue, (Refer Palgrave"s Key Concepts)	5	2,4
3	3.1	W.H.Auden: "Say This City Has Ten Million Souls"	2	3,4
	3.2	Dylan Thomas : "Do not Go Gentle into that Goodnight"	2	3,4
	3.3	Philip Larkin: "Church Going"	3	3,4
	3.4	Carol Anne Duffy : ''Anne Hathaway"	2	3,4
	3.5 Practicum	Students are expected to learn the art of Scansion in reading poetry-Metre, Prosody –Free Verse, Heroic Couplet, The characteristics of Georgian Poetry, Modernist	5	3,4

		Poetry, Imagism, Movement poetry, (Refer Palgrave's *Key Concepts*, M.H.Abrahm's *Glossary*) Attempt an analysis of Ted Hughes's "Hawk Roosting" as a typical Modern poem in contrast with the Romantic Concept of Nature.		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Scansion of the poem Thematic understanding and interpretation Discussion on the contemporary relevance of the poem Analysis of the poem by the learner
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA)** ntinuous Comprehensive Assessment (CCA – 30 Marks)

Particulars
Class test
Group Presentation
Seminar

B. Semester End Examination (50 marks descriptive type and 20 marks objective type) , duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

1. Abrams, M. H., and Stephen Greenblatt, editors. *The Norton Anthology of English Literature*. 9th ed., vol. 1 and 2, W. W. Norton, 2012.
2. Eliot, T. S., editor. *The Penguin Anthology of Twentieth-Century American Poetry*. Penguin Books, 2011.
3. Untermeyer, Louis, editor. *Modern British Poetry*. Harcourt Brace Jovanovich, 1972.
4. Keach, William, editor. *British Poetry from the 1950s to the 1990s: Politics and Art*. University of California Press, 2000.
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8. Hobsbaum, Philip, editor. *Metre, Rhythm and Verse Form*. Routledge, 1996.
9. Duncan, Ian, editor. *Modernist Poetry and Poetics: Reading Pound, Eliot, and Zukofsky*. State University of New York Press, 2001.
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12. M H Abrams, *A Glossary of Literary Terms*.
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15. Ramazani, Jahab et al. *The Norton Anthology of Modern and Contemporary Poetry*.
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Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Victorian Vistas and Imperial Imaginings: Makers of English Literature**					
Type of Course	ALLIED MINOR					
Course Code	24SACENG2DB102					
Course Level	**200-299**					
Course Summary	The course is intended to introduce the student to the major intellectual ideas and socio political events, that shook the West during the Nineteenth century and changed the course of World history, besides providing a glimpse of the literary movements and figures of Britain, during the period.					
Semester	3	Credits			4	Total Hours Lecture
Course Details	Learning Approach	Lecture	Tutorial	Practical	Learning Approach	
		3	0	1		3
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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 (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 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 system 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 *Tintern Abbey*, Lucy Poems, *Immortality Ode* and Petrarchan 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 *BiographiaLiteraria*	4	2,3,4,5
	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.*	4	

		Agnes ,Hyperion, Lamia, La Belle Dame Sans Merci		
	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	
3 Victorian Age	3.1	Long Reign (1837-1901) - Early Victorian period(1830-1870) and Late Victorian Periods (1871-1901)- rise of technology and innovation-The Great reforms Acts-the Chartist movement	4	
	3.2	The Great Exhibition of London-Irish Home Rule Abolition of Slavery in Britain and colonies	3	
	3.3	the Crimean War (1853-56) – the First Indian War of Independence (1857)- The Boer Wars (1880-81, 1899-1902)	3	
	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	
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	
	4.2	Browning and Elizabeth Barrett -elopement to Italy Italian influence in Browning's poetry-*Andrea del Sarto*, *Fra Lippo Lippi* and *My Last Dutchess*-obscure style- Elizabeth Barrett Browning's *Sonnets from Portugese* and *Aurora Leigh*		
	4.3	Arnold, the poet and critic-*Thyrsis*, *The Scholar Gipsy* ,*Dover Beach*-		
	4.4	Pre-Raphaelite Brotherhood- Fleshly School- the Rossettis, Swinburne and William Morris- *The Blessed*		

		Damozel-Fitzgerald's *Rubaiyat*		
	4.5 Practicum	Novel-predominant genre- Industrial novel- Gaskell's *Mary Barton*, Dickens's *Hard times*-"New Woman Novelists"- Influence of Mary Wollstonecraft-Oliver Scheriner's *Story of an African Farm*, Charlotte Bronte's *Shirley*, Gaskell's *Margaret Hale*- Thomas Hardy's *Jude the Obscure*-major novelists-Benjamin Disraeli and Silver fork fiction- the works of Elizabeth Gaskell, Thackeray, Dickens, Trollope, Bronte Sisters *Wuthering Heights* 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		
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos
Assessment Types	**MODE OF ASSESSMENT** **A.Continuous Comprehensive Assessment – 30 marks** Particulars Class test Seminar Assignment .B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

SUGGESTED READINGS

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

Carter and Mears. *A History of Britain*.

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Department of English
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Programme	**BA (Hons) English**					
Course Name	**Introduction to Film Studies**					
Type of Course	DSE					
Course Code	**24SACENG3DE201**					
Course Level	**200-299**					
Course Summary	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.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		1		75
Pre- requisites, if any						

COURSE OUTCOMES (CO)

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

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 **Tracing the Celluloid: from Stage to Screen**	1.1	Bazin, André. "The Evolution of the Language of Cinema." *What is Cinema?* translated by Hugh Gray, University of California Press, 1967, pp. 23-40.	5	1,2,3
	1.2	Silent movies (*Modern Times* 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 **Exploring Film Genres**	2.1	Schatz, Thomas. "Film Genre and the Genre Film." *Critical Visions in Film Theory: Classic and Contemporary Readings*. Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465	5	2,3
	2.2	Weepies, Thriller, Sci-fi, Horror movies, Road movies, Historical movies, Biopics, Short Films, Queer Cinema, Documentary	5	2,3
	2.3 Practicum	*Life is Beautiful* Dir. Beninjo Beninji	2	2,3
	2.4 Practicum	*Green Book* Dir. Peter Farelly	3	2,3
3 **Exploring Cinematic Movements** (Choose relevant excerpts from the movies of each movement.	3.1	German Expressionism *Metropolis* (1927, directed by Fritz Lang)	3	2,4,5
	3.2	Soviet Montage *Battleship Potemkin* (1925, Directed bySergei Eisenstein)	3	2,4,5
	3.3	Italian Neo-realism *Bicycle Thieves*(1948 Directed by Vittorio De Sica)	3	2,4,5
	3.4	French New Wave *Breathless* (1960, Directed by Jean Luc Godard)	3	2,4,5
	3.5	Indian New Wave (Parallel Cinema) *Pather Panchali* (1955, Directed by Satyajit Ray)	3	2,4,5
	3.6 Practicum	Third Cinema *Children of Heaven* (1997, Directed by Majid Majidi)	5	2,4,5
	3.7 Practicum	British New Wave *Look Back in Anger* (1959, Directed by Tony	5	2,4,5

		Richardson)		
	3.8 Practicum	American New Wave *The God father* (1972, Directed by Francis Ford Coppola)	5	2,4,5
4 Beyond the Frames: Decoding Cinema	4.1	Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Feminist Film Theory: A Reader*, Edinburgh: EdinburghUniversity Press,1999,pp.58-69.	5	4,5
	4.2	Sarris, Andrew. "Notes on the Auteur Theory". *Film Theory and Criticism*. Eds. Leo Braudy and Marshall Cohen. Oxford: Oxford University Press, 2004, pp 561-564	5	4,5
	4.3 Practicum	Pillai,T Meena"Becoming Women: Unwrapping Femininity in Malayalam Cinema". *Women in Malayalam Cinema.Naturalising Gender Hierarchies*.Eds. Meena T Pillai .Hyderabad:Orient Blackswan,2010.	5	4,5
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecturing, discussion, interactive instruction, group project and assignments, screening films and documentaries, live sessions with directors and crew.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** Continuous Comprehensive Assessment (CCA – 30 Marks)

Particulars
Class test
Group Project
Seminar

B. Semester End Examination (50 marks descriptive type and 20 marks objective type) , duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

Bazin, André. "The Evolution of the Language of Cinema." *What is Cinema?* translated by Hugh Gray, University of California Press, 1967, pp. 23-40.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Feminist Film Theory: A Reader*, Edinburgh: Edinburgh UniversityPress,1999,pp.58-69.

Pillai,T Meena "Becoming Women: Unwrapping Femininity in Malayalam Cinema". *Women in Malayalam Cinema.Naturalising Gender Hierarchies*.Eds. Meena T Pillai :Orient Blackswan,2010.

Sarris, Andrew. "Notes on the Auteur Theory" . *Film Theory and Criticism*. Eds. Leo Braudy and Marshall Cohen. Oxford: Oxford Universtiy Press, 2004, pp 561-56 Schatz, Thomas. "Film Genre and the Genre Film*." Critical Visions in Film Theory: Classic and Contemporary Readings*. Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465

SUGGESTED READINGS

Nelmes, Jill. *Introduction to Film Studies*. London and Newyork: Routledge, 2003.

Nichols, Bill. "The Voice of Documentary." Film Quarterly, vol. 36, no. 3, Spring 1983, pp. 17-30.

Ray, Satyajith. "What is Wrong with Indian Films? (India 1948)". *Film Manifestos and Global Cinema Cultures: a Critical Anthology*, edited by Scott Mackenzie, Berkeley: University of California Press, 2014, pp. 117-120.

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Reading Culture: Food, Travel, and Music**					
Type of Course	DSE					
Course Code	**24SACENG3DE202**					
Course Level	**200-299**					
Course Summary	The course is intended to introduce the learner to the nuances of intersection between literature and food, travel and music.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	"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 Practicum	"At the Lahore Karhai"- Imtiaz Dharker	3	1,4
	1.4 Practicum	"Recess", & "Offerings" –inspired from Laxman Gaikwad by Rajyashri Goody	2	1,4
2	2.1	"The Origins in Thanjavur"- T.M Krishna	10	2,4
	2.2 Practicum	"Blowin in the Wind"- Bob Dylan	2	2,4
	2.3 Practicum	"Heal the World"- Michael Jackson	1	2,4
	2.4 Practicum	"Anti-Hero" - Taylor Swift	2	2,4
3	3.1	"Why we Travel?" – Pico Iyer	5	3,4
	3.2	*The Great Railway Bazaar*-Paul Theorux CH:1,2	5	3,4
	3.3 Practicum	*The Travels of Marco Polo* 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	*Notes of a Dream: The Authorized Biography of A R Rahman*- Krishna Trilok	8	2,4
	4.3 Practicum	*Gulliver's Travels*: Part 1 "A Voyage to Lilliput"- Jonathan Swift	15	3,4
5		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture,
Practicum to
involve:
Discussions,
Group activities
Exploring Food, Travel, Music Blogs/Vlogs</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)
Continuous Comprehensive Assessment (CCA – 30 Marks)
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Group Project</td></tr><tr><td>Seminar</td></tr></table>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
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References

Antony, Swetha. "Salt n' Pepper @ Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry."academia.edu.

Aatreyee Ghosh. "Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy

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Rawson, Claude. "Gulliver, Travel, and Empire." *CLC Web: Comparative Literature and Culture*, Vol. 14, No. 5, 2012, https://doi.org/10.7771/1481-4374.2140.

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Introduction to Media Studies**					
Type of Course	DSE					
Course Code	**24SACENG3DE203**					
Course Level	**200-299**					
Course Summary	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.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT - Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **INTRODUCTION TO MEDIA AND MASS COMMUNICATION**	1.1	Fundamentals of Communication-Types of Communication - 7 Cs of Communication- Process of Communication- Barriers to Communication	3	1
	1.2	Characteristics of Mass Communication- Tools of Mass Communication- Uses of Mass Media - Mass Media and Public Opinion- Importance of Media Literacy	4	1
	1.3 Practicum	Theories of Communication- Hypodermic Needle Theory-Two step theory-Multistep theory-Commercial theory, Play theory- Perception and Retension Theory, The Authoritarian theory, The Libertarian theory, The Social Responsibility theory, Development Media theory, Democratic Participant theory- Theories of Media, Marshall McLuhan, Global Village and Electronic Age.	8	1
2 **PRINT AND BROADCAST MEDIA**	2.1	History of Printing- History of Newspapers- Different types of print media and their characteristics- Advantages of print media - Future of Newspapers in the digital era	3	2,3
	2.2	Magazines-Characteristics of magazines- difference between newspaper and magazine— history of Magazines- Types of Magazines-Future of Magazines in the digital era	3	2,3
	2.3	Radio as a mass medium- Radio Broadcasting-Broadcast Technologies- Types of Radio Broadcasting-Radio Programme Production-Pre-production, production, post production,Transmission and Feedback-New Trends in Radio.	4	2,3
	2.4	History of Television -TV Studio-Production Control Room (PCR)-Personnel in Television production –Making of a Television Programme – Pre production.Production and Post production-Similarities and Differences between Print and Broadcast Media.	5	2,3
	2.5	**Practicum**: 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	Cyber space - Information Super highway- Fundamentals of Cyber Media- Advantages and Disadvantages of Cyber Media- E- books,E-magazines,E-newspaper,E-journal.	2	3,5
	3.2	New media -Social media platforms and their impact on communication- Basics of digital content creation (blogs, podcasts, videos)- Influencer culture, memes, and viral content	3	3,5
	3.3	Recent trends in online media-mobile journalism- the role of mobile devices in news gathering and dissemination-mobile journalism platforms and technologies	3	3,5
	3.4	**Practicum**: Prepare a glossary of terms related to digital media.	7	2,4,6
4 **MEDIA ETHICS IN THE CONTEM PORARY 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		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures Presentation Hands-on training
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** ntinuous Comprehensive Assessment (CCA – 30 Marks) Particulars Class test Assignment Seminar/Presentation **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Detective Fiction**					
Type of Course	**DSC B (Minor for other subjects)**					
Course Code	**24SACENG3DB201**					
Course Level	**200-299**					
Course Summary	Detective Fiction					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)
Continuous Comprehensive Assessment (CCA – 30 Marks)
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Debate</td></tr><tr><td>Quiz</td></tr><tr><td>Seminar</td></tr></table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

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Department of English
St. Albert's College (Autonomous)
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Programme	**BA (Hons) English**					
Course Name	**Literature and Kerala Renaissance**					
Type of Course	MDC					
Course Code	**24SACENG3MD201**					
Course Level	**200-299**					
Course Summary	Literature and Kerala Renaissance aims at familiarizing students with the historical background of Kerala Renaissance. Students are introduced to the key renaissance reformers, their works and the major events. A selection of creative and non-creative writings is included to shed light on how various kinds of social evils existed in Kerala society, which in turn helps in creating a critical stand towards all kinds of social evils and injustices.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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 Kerala Renaissance: - A Historical Perspective, Key Figures and Events	1.1	Perspectives on Kerala Renaissance- Historiography Vaikunda Swamikal,Thyccad Ayyavu, Arattupuzha Velayudha Panikkar, Chattampi Swamikal, Sree Narayana Guru,Poykayil Appachan, Ayyankali, Pandit Karuppan, Sahodaran Ayyappan, K. Kelappan,T K Madhavan, Vakkom Abdul khader Moulavi, Kuriakose Elias Chavara, V T Bhattathiripadu, Arya Pallam, Parvathi Nenmenimangalam, Dakshayani Velayudhan, Mannath Padmanabhan, C Krishnan;	10	1,2,5
	1.2	The advent of printing. Christian missionaries and the spread of education: LMS, CMS, and Basel Mission Channar Lahala, Aruvipuram Idol Consecration, Malayali memorial, Ezhava memorial, Kallumala Samaram, panthibhojanam, Kayal Sammelanam, Vaikom Satyagraha, Guruvayoor Satyagraha, Temple Entry Proclamations	5	1,2,5
2 Creative Writings	2.1	Poykayil Appachan- "No Alphabet in Sight" (song)	2	3,4
	2.2	Sree Narayana Guru- *Anukampa Dasakam* (Scriptures of Mercy), Translated by Nataraja Guru	1	3,4
	2.3	Kumaransasan- Chandalabhikshuki (English Translation, Selected lines)	2	3,4
	2.4	V T Bhattathiripad- *Fromthe Kitchen to the Stage* (page no:195 to 199 in *The Oxford India Anthology of Modern Malayalam Literature*, Vol 1)	2	3,4
	2.5	Sahodaran Ayyappan- "Maveli Nadu Vaneedum Kalam", English translation	1	3,4
	2.6	Potheri Kunjambu- *Saraswati Vijayam* (novel)	7	3,4
3 Gender:- Story/ Essay/autobiographies	3.1 Pra Practicum	Devaki Nilayangode- Selections from *Antharjanam*- 1-Pakaravoor Illom, 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 Saradamoni- Chapter 6-"Profiles from the Past: Two Women Look Back" from *Matriliny Transformed:- Family, Law and Ideology in Twentieth Century Travancore*.pg 147-155	3	3,4,5
	3.4	Kavitha Rao; "The Surgeon General: mary Poonnen Lukose" Chap 7,*Lady doctors: The Untold Stories of India's First Women in Medicine*	2	3,4,5
4		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Lecture, tutorial, Debates, Group Discussions

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)

Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test
Assignment
Quiz
Debate/ Group Discussion

B. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			50

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Department of English
St. Albert's College (Autonomous)
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Programme	**BA (Hons) English**					
Course Name	**Literature and Gender**					
Type of Course	VAC					
Course Code	**24SACENG3VA201**					
Course Level	**200-299**					
Course Summary	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.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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 **SPECTRUM: Variant perspectives of gender**	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, *A World of Equals: A Textbook on Gender* Ed Susie Tharu, A.Suneetha, Uma Maheswari Bhrugubanda Orient Balckswan,2022	9	1,2,3, 4
	1.2	Feminist Perspectives in Literature *"Why I want a Wife"* by Judy Brady	2	1,2,3, 4
	1.3	Feminist Perspectives in Literature *In the Name of the Mother*- Mahaswetha Devi (Trans Radha Chakravarthy) Seagull Books	4	1,2,3, 4
2 **Reading Rainbows: Intersectional and diverse hues**	2.1	Intersectional Feminism *A Raisin in the Sun*- Lorraine Hansberry (Play)	5	2,4,5, 6
	2.2	Masculinity: Ernest Hemingway: *The Sun Also Rises* Queer Narratives Kamala Das :"The Sandal Trees" from *The Sandal Trees and Other Stories* (Trans. V.C.Harris and C.K.Mohammed)	5	2,4,5, 6
	2.3	"*Intersex Tharattupattu*" Vijayarajamallika R. Raj Rao : "street play 3" from *The Wisest Fool on Earth: Ten Street Plays & Three Monologues*	5	2,4,5, 6
3 Decolonizing Gender: Power, Representatio n, and Identity in the Postcolonial World	3.1	"*Nervous Conditions*" by Tsitsi Dangarembga	8	2,4,6
	3.2	Lalithambika Antharjanam : *Agnisakshi*- (Translated into English by Vasanthi Sankaranarayanan*) Fire, My Witness*.OUP	7	2,4,6
4	4	Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Direct Instruction: Brain storming lecture, E-learning, films, documentaries, presentations
Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)
Continuous Comprehensive Assessment (CCA – 25 Marks)
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Debate</td></tr><tr><td>Group Project</td></tr><tr><td>Presentation</td></tr></table>B. Semester End Examination
Written Examination – 50 marks, duration - 2hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr><tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td>Total Marks</td><td colspan="2"></td><td>50</td></tr></table></td></tr>
</table>

References

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Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literature, Technology and AI**					
Type of Course	VAC					
Course Code	**24SACENG3VA202**					
Course Level	**200-299**					
Course Summary	This course explores the intersection of literature, technology, and artificial intelligence through a curated selection of texts that examine the profound implications of technological advancements on society, culture, and human identity. Designed for undergraduate students in their third semester, this value-addition course delves into the narratives that reflect and critique our technological world, offering insights into both historical and contemporary perspectives. The course aims to provide students with a comprehensive understanding of the ways in which literature can reflect, critique, and influence our perceptions of technology and its role in shaping our future. Through this interdisciplinary approach, students will gain valuable insights into the dynamic relationship between technology and society.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** **Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening**
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA)** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars Class test

Assignment
Review Writing
Quiz/Oral Test

A. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			50

References

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

Bradbury, Ray. *The Murderer*. www.sediment.uni-goettingen.de/staff/dunkl/zips/The-Murderer.pdf.

Bynum, Sarah Shun. "'Likes.'" *The New Yorker*, 2017, www.newyorker.com/magazine/2017/10/09/likes.

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

Harari, Yuval Noah. "Why Technology Favors Tyranny" ." *Ecologise*, 13 Mar. 2019, ecologise.in/2019/03/14/why-technology-favors-tyranny-yuval-noah-harari/. Accessed 29 May 2024.

Henry, Catherine D., and Leslie Shannon. *Virtual Natives*. John Wiley & Sons, 2023. Kritzer, Naomi. "Better Living through Algorithm." *Clarkesworld Magazine*, 2023, clarkesworldmagazine.com/kritzer_05_23/.

SUGGESTED READINGS/ VIEWING

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

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

Alexander Thomas, The Conversation. "Transhumanism: Can Technology Help Mankind Transcend Its Natural Limitations?" *Scroll.in*, 2017, scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its- natural-limitations.

Huang, S. L. "MURDER by PIXEL: CRIME and RESPONSIBILITY in the DIGITAL DARKNESS." *Clarkesworld Magazine*, 2022, clarkesworldmagazine.com/huang_12_22/.

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

Semester IV

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**INDIAN WRITING IN ENGLISH**					
Type of Course	DSC A					
Course Code	**24SACENG4DA201**					
Course Level	**200-299**					
Course Summary	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.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Prose	1.1	K Narayana Chandran: English in India: An Overview. https://indianwritinginenglish.uohyd.ac.in/english-in-india/	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 (The idea of India (indiatimes.com))	5	1,2,3,4,
2 Poems	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. https://www.jstor.org/stable/20607848	3	1,2,3,4
3 Short Stories and Novels	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
4 Drama	4.1	Manjula Padmanabhan: *Lights Out*	15	1,2,3,4, 5
5		Teacher Specific Component		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lectures, Readings, Group Discussions, Debates, Panel Discussions</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)

A.Continuous Comprehensive Assessment – 30 marks

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Seminar</td></tr>
<tr><td>Assignment</td></tr>
</table>

B. Semester End Examination (50 marks descriptive type and 20 marks objective type) , duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
</table>
</td></tr>
</table>

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

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: SahityaAkademi, 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 Encyclopaedia of Indian English Literature* Vo.1 & 2 Vallath Books, 2024

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Reading Prose and Fiction**					
Type of Course	DSC A					
Course Code	**24SACENG4DA202**					
Course Level	**200-299**					
Course Summary	Identify the key features of fiction and essay as literary genres					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT - Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. British Prose	1.1	Francis Bacon: Of Marriage and Single Life	3	1,2
	1.2	Charles Lamb: Dream Children: A Reverie	3	1,2
	1.3	Alfred George Gardiner: W G	3	1,2
	Practicum 1.4	Read the entry on essay in A Glossary of Literary Terms by M H Abrams (Eleventh edition, pages 116-17) and find out the characteristics of the essay as a literary genre. Write short notes on : Formal and Informal essay, Montaigne and the personal essay, Francis Bacon and the Aphoristic Essay, Pope and the Verse Essay, Addison and Steele and the Periodical Essay, the Romantic Essayists-Hazlitt, Lamb and Dequincy	6	1,2
2. Non-British Prose	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
3 Short Fiction	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
	3.4 Practicum	Short story-how is it different from an anecdote and novel- story of incident and story of character-novelette or novella, frame story, Popularity of the genre in America Ref : M.H.Abrams	6	1,3,5,6
4 Novel	4.1	Mark Twain: *The Adventures of Tom Sawyer*	17	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 -*A Glossary of Literary Terms* Peck &Coyle - *Literary Terms & Criticism*	13	1,4,6
5		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture, Group Discussion,Presentation, Brain storming, Question answer Sessions, Seminars</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
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<tr><td>Assignment</td></tr>
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B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
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<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
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</td></tr>
</table>

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*. Books way, 2011

Ramussen, Kent.R.*Critical Insights: The Adventures of Tom Sawyer*.Salem Press, 2022

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Moods of Modernism and Poetics of the Postmodern: Makers of English Literature**					
Type of Course	**ALLIED MINOR**					
Course Code	**24SACENG4DC102**					
Course Level	**200-299**					
Course Summary	An overview of the evolution of the movements of modernism and the transition to postmodernism					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

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
Content for Classroom transaction (Units)

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	2	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	2	1,5
	1.5 Practicum	Poetry: Kipling, Thompson, Bridges, Masefield Prose & Novel: H. G. Wells, E.M. Forster, George Orwell, A. G. Gardiner Drama: J. M. Barrie, Galsworthy	5	1,2
2 **Reflections of Modernism**	2.1	Stream of Consciousness, Symbolism, Existentialism, The Absurd,	5	1,5
	2.2	War Poetry, Holocaust Literature, Myth, Surrealism, Dadaism	5	1,5
	2.3	Movement Poetry, Pylon Poetry, Angry Young Men, New Criticism	5	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 , Virgi nia Woolf , D. H. Lawrence, Huxley Drama: Shaw, J M. Synge Pioneers of New Criticism: Empson, Leavis	15	2,3,5
3 **Post war cultures**	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

	3.3	The Sixties- Feminism – Multiculturalism – Gender Identity	3	1,5
	3.4 Practicum	Poetry: W H Auden, Spender, Ted Hughes, Sylvia Plath, Larkin Novel: Greene, Waugh, Morgan Drama: Beckett, Pinter	5	1,5
4 **Postmodern scenario**	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 Practicum	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		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos etc.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** **A.Continuous Comprehensive Assessment – 30 marks** Particulars Class test Seminar Assignment .B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20

	Short Essay	100 words	4 out of 6	5 x 4= 20
	Short Answer	50 words	10 out of 12	5 x 2 = 20
	MCQ	NA	10 out of 10	1 x 10 = 10
	Total Marks			70

References

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

Butler, Christopher. *Postmodernism : A Very Short Introduction*.OUP, 2008

Butler, Christopher. *Modernism:A Very Short Introduction*, OUP,2010

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

Evans, Ifor . *A Short History of English Literature*, Penguin, 2015 Ford, Boris. Cambridge Cultural History of Britain. Vol.9, Modern Britain, CUP, 1992

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

Marcus, Laura &Peter Nicholls.Ed.*Cambridge History of Twentieth Century English Literature*, CUP., 2004

Levenson, Michael.H. The Cambridge Companion to Modernism., CUP, 1999 Peck, John and Martin Coyle. A

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Reading Malayalam Cinema**					
Type of Course	DSE					
Course Code	**24SACENG4DE201**					
Course Level	**200-299**					
Course Summary	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.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

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
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 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 *Kanchanasita* "Film Form Meets Mythic Imagination". C.S. Venkiteswaran	5	2,3,4,5
	1.3 Practicum	*Chemmeen*. (1965), directed by.Ramu Kariat	3	2,3,4,5
	1.4 Practicum	*Kanchana Sita* (1978) directed by G. Aravindan	2	
2 Middle Cinema	2.1	"Casting Gendered Subalternities: A Reading of Padmarajan's *Kallam Pavitran.* 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	*Kallan Pavithran* (1981), directed by P.Padmarajan	3	2,3,4,5
	2.4 Practicum	*Panchavadi Palam*(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	*In Harihar Nagar* (1990) directed by Siddique-Lal	3	2,3,4,5
	3.4 Practicum	*Ayyappanum Koshiyum* (2020) directed by Sachi	2	

4 Popular/Contemporary Cinema	4.1	"Cinematic Cartography: Landscape as Language in Lijo Jose Pellissery Movies". George Sebastian and Bibin Sebastian	5	2, 3&5
	4.2	"Construction and contestation of identity and politics: Transgender people in contemporary Malayalam cinema". Anu Kuriakose	5	3,4 &6
	4.3	"Reconstructing Body Perceptions: A Critical Analysis of Fahad Fazil's Cinematic Representations". K.P. Jayakumar/Sajin P.J	5	3, 5 &6
	4.4 Practicum	*Manichitrathazhu* (1993), directed by Fazil	4	1,2, 5&6
	4.5 Practicum	*Amen* (2013) directed by Lijo Jose Pellissery	4	
	4.6 Practicum	*Aalorukkam* (2018) directed by V.C. Abhilash	3	
	4.7 Practicum	*Home* (2021) directed by Rojin Thomas	4	
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Lecture, tutorial, Practical, group discussion

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) - 30 marks

Particulars
Class test
Seminar
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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.
- Braudy, Leo & Cohen, Marshall (Eds). *Film Theory & Criticism*: Introductory Readings. Oxford U.P, 2016.
- 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:Conndesed 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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Reading Culture: Comics, Cartoons and Fairy Tales**					
Type of Course	DSE					
Course Code	**24SACENG4DE202**					
Course Level	**200-299**					
Course Summary	The course delves into socio-political discourses within select comics, analyzes the politics of representation in cartoons, and uncovers alternative readings of fairy tales. Through exploring subtexts in popular culture, this course offers a nuanced understanding of popular narratives and their impact on collective consciousness.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Direct Instruction: Brainstorming lecture, Explicit Teaching, Interactive Instruction

Active cooperative learning, group discussion, presentation

Practicum on viewing the cartoons, exploring the world of comics, and trying to rewrite other fairy tales</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar</td></tr><tr><td>Assignment</td></tr></table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

References

Culton, Harry. "*The Jungle Book i*s not a Book*:* Adaptation, Intertextuality and the Hegemonic Text." *Adaptation.* Vol 15, No. 3, 2022. 366-380.

Gavin, Rosemarie. '"The Lion King" and "Hamlet" : A Homecoming for the Exiled Child." *The English Journal.* Vol. 85, No. 3, 1996, 55-57.

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

Yolen, Jane. *Briar Rose.* Tor Books, 1992.

SUGGESTED READINGS

Bera, Sohini, and Rajni Singh. "Appeal for Embracing Posthumanist Perspectives in Orijit Sen's *The River of Stories*." *Journal of Graphic Novels and Comics,* Vol. 13, No. 4, 2021, pp. 536–553, https://doi.org/10.1080/21504857.2021.1944239.

Bramlett, Frank, et al. *The Routledge Companion to Comics. Routledge Taylor & Francis Group, 2020. Tintin: The Complete Companion* by Michael Farr

Mehta, Suhaan. "Wondrous Capers: The Graphic Novel in India." Edited by Frederick Luis Aldama, University Of Texas Press, Austin, 2010, pp. 173–188.

Tatar, Maria. *Off with Their Heads!: Fairy Tales and the Culture of Childhood. Princeton University Press, 2015.*

The Jungle Book (1989 *TV Series)*

The Lion King. Directed by Roger Allers and Rob Minkoff. 1994.

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Dynamics of Radio Jockeying, Anchoring and Interviewing**					
Type of Course	DSE					
Course Code	**24SACENG4DE203**					
Course Level	**200-299**					
Course Summary	This course is designed to provide students with a comprehensive understanding of radio jockeying, anchoring, and interviewing techniques. Students will develop the necessary skills to engage and entertain audiences through effective communication, creative scriptwriting, and interviewing strategies.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

6	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
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	An overview about the history of Radio broadcasting Understand different Radio Formats Ethics and Regulations of Radio Broadcasting Parameswaran, K. *Radio Broadcasting: A Reader's Guide*	8	1&2
	1.2	Familiarise voice over artist Mike usage and developing styles of speech music and show production Developing an On-Air Persona Script writing for Radio Research Skills for Radio Topics Scannell, Paddy. *Radio, TV & Modern Life*. Kohli, Simran. *Radio Jockey: A Handbook*	7	1,2&3
	1.3 Practicum	**Practicum: Hands on Radio Jockeying, Lessons by Rima** Interesting English vocabulary used by Radio Jockeys - Free English lessons by Rima Radio Talk Show with Mammootty https://youtu.be/jm3E_u4iFzA?si=RHRGn4- 8cFlYpLzj	15	3
2	2.1	To understand Voicing and Anchoring Language and Diction Pronunciation Understand hosting public events, career guidance and job reference Dutt, Bindiya. *Anchoring TV and Live Events*.	10	6&7
	2.2 Practicum	**Practicum:** Talk Show Tips https://youtu.be/E5u62b41NV0?si=XNsxAuQq mFuap5fB	5	6&7
		To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews - On The Spot, Planned, Telephone; Language Skills		

3	3.1	To know how to conduct insightful and well prepared interviews across genres *Basic Interviewing Skills*: Raymond L. Gorden	15	4&5
4	4.1	Familiarise Radio Talk shows Understand Public Event Management Skills Familiarise famous interviews Bakshi, Rakesh Anand . *Let's Talk On-Air: Conversations with Radio Presenter*	5	4&5
	4.2	Practicum: Interview with Dr A.P.J. Abdul Kalam https://www.youtube.com/watch?v=seve1_Zyq Nc Interview with Sachin Tendulkar https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXt HdZKgWx	10	4&5
5		Teacher specific content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture, tutorial, Practical
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks**

Particulars
Class test
Seminar
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

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

Suggested Readings

- Argenti, Paul A. *Corporate Communication*.
- 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*

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Programme	**BA (Hons) English**
Course Name	**War Narratives**
Type of Course	DSC C (MINOR FOR OTHER SUBJECTS)
Course Code	**24SACENG4DB201**
Course Level	**200-299**
Course Summary	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 textbooks and into the living narratives of war. By encompassing a spectrum of literary genres, this course transcends traditional boundaries and provides a comprehensive exploration of the conflict's emotional, psychological, and cultural aspects. As students engage with powerful works of poetry, essays, short stories, and a novel adapted into a movie, they refine their analytical skills and develop a deep and empathetic connection to the diverse voices that echo through the pages of war literature. This course goes beyond academic study; it is a transformative journey that enriches the mind and soul, fostering critical thinkers and compassionate individuals prepared to comprehend the complexities of the human experience in times of war.

Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

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
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Cacophony of Conflict: Verses Amid Turbulence	1.1	Wilfred Owen: "Dulce et Decorum Est"	2	1
	1.2	e.e. cummings: "my sweet old etcetera"	3	4
	1.3	Najwan Darwish: "The Shelling Ended"	2	3
	1.4	Carol Ann Duffy: "War Photographer"	3	4
	1.5 Practicum	Carl Sandburg: "Grass"	2	1
	1.6 Practicum	Zayna Azam: "Write my name on my leg, Mama"	3	5
2 Tales of Turmoil: Short Stories of Conflict	2.1	Luigi Pirandello: "War"	3	4
	2.2	Chinua Achebe: "Civil Peace"	3	5
	2.3	Cynthia Ozick: "The Shawl"	4	3
	2.4 Practicum	Ben Okri: "In the Shadow of War"	2	3
	2.5 Practicum	Ghassan Kanafani: "Letter from Gaza"	3	4
3 War Chronicles: Non-Fiction Insights	3.1	Svetlana Alexievich's speech at the Nobel Banquet in the Stockholm City Hall, 10 December 2015.	3	3
	3.2	Riverbend: "Baghdad Burning: Girl Blog from Iraq"	3	4
	3.3	E M Forster : "Tolerance"	4	1
	3.4 Practicum	Jennifer Turpin : "Impacts of War on Women" from *Many Faces Women Confronting War*.pg (3-9) from "Many Faces Women Confronting War", The Women and War Reader Ed. Lois Ann Lorentzen and Jennifer Turpin	5	2

4 From Page to Screen: War Novels Adapted for the Cinema	4.1	John Boyne : "The Boy in the Striped Pyjamas"(Novel)	10	3,4,5, 6
	4.2	Mark Herman: "The Boy in the Striped Pyjamas" (Film)	5	3,4,5,6
	4.3 Practicum	Thomas Kenneally: *Schindler's Ark*	10	3,4,5,6
	4.4 Practicum	Steven Speilberg: *Schindler's List*	5	3,4,5,6
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

- Lecture – ICT-enabled
- Peer Learning
- Learning in the blended mode
- Multimodal Learning

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

Particulars
Class test
Seminar
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

Boyne, John. *The Boy in the Striped Pajamas: A Fable*. New York: David Fickling Books, 2006.

"Civil Peace." *Short Stories for Students.*Ed. David Gales. Detroit: Gale,2002. 16-23.

Darwish, Najwan, and Kareem James Abu-Zeid. "Three Poems." *World Literature Today*, vol. 95, no. 3, Jan. 2021, p. 70. https://doi.org/10.1353/wlt.2021.0071.

Duffy, Carol Ann. *Standing Female Nude.* Pan Macmillan, 2016.Page 5 of Forster, E. M. "Tolerance, Essay." Prof. Nagesh Havanur. Internet Archive, archive.org/details/tolerance-essay-by-e.-m.-forster.

Herman, M. (2008). *The Boy in the Striped Pajamas*. Miramax.

Kanafani. "Letter From Gaza." 1956 www.marxists.org/archive/kanafani/1956/letterfromgaza.htm. Keneally, Thomas. *Schindler's Ark*. 1982.

Lorentzen, Lois Ann, and Jennifer Turpin, editors. *The Women and War Reader*. New York UP, 1998.

"My Sweet Old Etcetera." cummings.ee, cummings.ee/book/is-5/poem/two-xi. Owen, W. 2000. "Dulce et Decorum." In Philip, N (ed.) *Best-Loved Poems*. London: Little, Brown, p. 106.

Okri, Ben. "In the Shadow of War." *Stars of the New Curfew*. Vintage UK, 1999. Ozick, Cynthia. *The Shawl*. Weidenfeld and Nicolson, 2021.

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RIverbend. *Baghdad Burning: Girl Blog From Iraq*. The Feminist Press at CUNY, 2005.

Setiawan, Rizky. "'Write My Name' by Zeina Azzam: Poem Appreciation - Rizky Setiawan - Medium." *Medium*, 2 Dec. 2023, rizay12.medium.com/write-my-name-by- zeina-azzam-poem-appreciation-1ca425ff5952.

Spielberg, Steven, et al. *Schindler's List*. USA, 1993.

"The Complete Poems of Carl Sandburg." *Nielsen Library, Adams.*

marmot.org/Record/.b10766224.

"The Nobel Prize in Literature 2015." *NobelPrize.org*, www.nobelprize.org/prizes/literature/2015/alexievich/speech.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**English for International Careers**					
Type of Course	SEC					
Course Code	**24SACENG4SE201**					
Course Level	**200-299**					
Course Summary	This course aims at providing students an outline of various English language proficiency tests and global employment opportunities related to them. It also provides the students training in basic skills of language.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the pattern of major English language proficiency tests across the world.	U	10
2	Develop four basic skills of language	A	4
3	Build grammatically correct and appropriate dialogues for specific purposes	C	1,4,6
4	Be able to present ideas accurately and systematically	A	4
5	Critically evaluate situations	E	1

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	Major English language proficiency tests: an Introduction	1	1
	1.2	Structure of tests like IELTS, TOEFL, PTE, etc.	2	1
	1.3	Global job market and English language	1	1
	1.4	Reading skill Overview of the Reading section: question types and time management. Reading for gist and main ideas. Reading for detail and specific information. Reading for inference and understanding the writer's opinion. Review of Reading strategies and techniques. Reading comprehension	11	2,3,4,5
2	2.1	Speaking skill: Overview of the Speaking section: format, assessment criteria, and common topics. Introduction and Interview Individual long turn (Cue Card). Discussion.	6	2,3,4,5
	2.2	Pronunciation and intonation practice.	3	2,3,4,5
	2.3	Listening skill Listening strategies: prediction, note-taking, and understanding accents.	3	2,3,4,5
	2.4	Listening for specific information and main ideas. Listening for detail and inference. Review of Listening strategies and techniques.	3	2,3,4,5
3	3.1	Writing skill Overview of the Writing section: Task 1 (Academic/General Training) and Task 2 (Essay). Understanding task requirements and structure.	7	2,3,4,5
	3.2	Writing Task 1: Describing graphs, charts, and tables (Academic) / Letter writing (General Training). Writing Task 2: Writing an essay. Developing arguments and supporting ideas.	8	2,3,4,5
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Interactive
sessions Hands-
on training
Group
discussion
Mock interview
Role play
ICT Enabled lectures</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA)
Continuous Comprehensive Assessment (CCA – 25 Marks)
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Mock interview</td></tr><tr><td>Viva</td></tr></table>
B. Semester End Examination
Written Examination – 50 marks, duration – 1.5hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr><tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td>Total Marks</td><td></td><td></td><td>50</td></tr></table></td></tr>
</table>

SUGGESTED READINGS

The Official Cambridge Guide to IELTS by Pauline Cullen, Amanda French, and Vanessa Jakeman

IELTS Trainer by Cambridge English

Barron's IELTS Superpack by Lin Lougheed

*Target Band 7: IELTS Academic Module - How to Maximize Your Score*by Simone Braverman

Vocabulary for IELTS Advanced by Pauline Cullen

The Official Guide to the TOEFLTest by Educational Testing Service (ETS)

Barron's TOEFL iBT by Pamela Sharpe

Kaplan's TOEFL iBT Prep Plus by Kaplan Test Prep *Objective Advanced* by Felicity O'Dell and Annie Broadhead. *Objective Proficiency* by Annette Capel and Wendy Sharp.

TOEIC Listeningand Reading Test Preparation Guide by Educational Testing Service (ETS)

Oxford Preparation Course for the TOEIC Practice Tests by Oxford University Press

Department of English
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Programme	**BA (Hons) English**					
Course Name	**English for Professional Purposes**					
Type of Course	SEC					
Course Code	**24SACENG4SE202**					
Course Level	**200-299**					
Course Summary	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.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Introduction • Soft skills and hard skills • Communication skills • Employability skills • How to plan your career • The job market	3	1
	1.2	Job application letter and email • Components of a job application letter. • How to write an effective job application letter • How to write a follow-up letter/email • Dos and don'ts in a job application letter	5	2
	1.3	Resume and CV • Significance • Components/structure • Difference between a Resume and CV • How to prepare an attractive Resume • What not to write in a Resume	7	3
2	2.1	Interview skills • Types and significance of job interviews • Preparing for a job interview • Major questions asked at job interviews and how to answer them effectively • Creating the best impression • Interview etiquette: Dos and Don'ts	8	4
	2.2	Group discussion • Types, significance and purpose of GD • Preparing for a group discussion • Skills required • Etiquette: Dos and Don'ts	7	4

3	3.1	Language skills for workplace • Letters for various purposes (leave application, transfer requests, application for promotion, business letters etc.) • Notices • Memos • Orders • Agendas • Reports • Social media management	8	2,5
	3.2	Interpersonal skills and group dynamics in workplace • Emotional intelligence • Leadership quality • Empathy • Relationship building • Negotiation • Non-verbal Communication (Model conversations)	5	6
	3.3	Etiquette and netiquette • Dos and Don'ts in workplace	2	6
4		Teacher specific component		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Interactive sessions Hands-on training Group discussion Mock interview Role play ICT Enabled lectures
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA)** Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars Class test Assignment Mock interview Viva

B. Semester End xamination Written Examination – 50 marks

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	1 out of 2	1 x 10 = 10
Short Essay	100 words	2 out of 3	2 x 5= 10
Short Answer	50 words	10 out of 12	2 x 10 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			50

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

Department of English
St. Albert's College (Autonomous)
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Programme	**BA (Hons) English**					
Course Name	**ENGLISH FOR ACADEMIC & TECHNICAL PURPOSES**					
Type of Course	**SEC**					
Course Code	**24SACENG4SE203**					
Course Level	**200**					
Course Summary	This course will immerse you in the art and science of proficient written communication. This dynamic program is designed to equip students with the essential skills needed to excel in diverse professional and academic settings. Through hands-on exercises, students will master the art of crafting clear, concise, and persuasive documents tailored for both specialized and general audiences. From research papers to technical reports, this course emphasizes the nuances of language, structure, and style, fostering proficiency in written communication.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	-	-	-	45
Pre-requisites, if any	Basic Communication Skills in English and a flair for the written word.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate theoretical understanding of Academic and Technical Writing.	U	
2	Apply academic writing skills into the drafting of various kinds of academic writing.	A	
3	Prepare various documents related to technical writing.	A	

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	Defining Academic and Technical Writing	1.1. Academic Writing 1.2. Technical Writing 1.3. Style Manuals	15	1
2	Academic Writing	2.1. Essays 2.2. Research papers and proposals 2.3. Literature Review 2.4 .Dissertation	15	1,2
3	Technical Writing	3.1 .Brochures & Fliers 3.2. Reports and Proposals 3.3. Website Content 3.4. User Manuals	15	1,3
4	Teacher Specific Content	4.1 Collect Real Samples of Academic and Technical Writing from the Corporate world and analyze them.		1,2,3

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture Method Hands on Writing – Academic and Technical Writing Pieces Work Portfolio
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) (25 marks)** • Presentations • Assignments • Group Projects • Work Portfolio • Written Examination
	Semester End examination (50 marks, duration – 1.5 hrs) • Written Examination

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	300 words	1 out of 2	1 x 15 = 15

	Short Essay	150 words	2 out of 4	2 x 5 = 10
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective Type	NA	10 out of 12	10 x 1 = 10
	MCQ	NA	5	5 x 1 = 5

SUGGESTED READINGS

1. *A Manual for Writers of Research Papers, Theses, and Dissertations* - Kate L. Turabian

2. *Technical Writing Process and Product*- Gerson and Gerson

3. *They Say / I Say: The Moves That Matter in Academic Writing* - Gerald Graff and Cathy Birkenstein

4. *Style: Lessons in Clarity and Grace* - Joseph M. Williams and Joseph Bizup

5. *Technical Communication: A Reader-Centered Approach* - Paul V. Anderson

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literature and Environment**					
Type of Course	VAC					
Course Code	**24SACENG4VA201**					
Course Level	**200-299**					
Course Summary	The course offers a unique exploration of eco-literature, connecting literary works with environmental issues to deepen participants' understanding of ecological challenges and inspire meaningful contributions to sustainability through the lens of literature. Participants will engage with thought-provoking texts, fostering a deeper appreciation for the interconnectedness between literature, culture, and the environment.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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. Ecology and Ecosystem	1.1	Rachel Carson **: A Fable for Tomorrow** The Silent Spring (Chapter One)	5	1
	1.2	Aloka Debi: **Types of Ecosystem**. Environmental Science and Engineering,2nd edn.Kolkata:University Press, 2012. pp 62-66 print	5	2
	1.3	A.K Ramanujan**: Ecology**	5	4
2. Man and Environment	2.1	William Wordsworth **: The World is too much with us**	2	2
	2.2	Sujatha Bhatt: **The First Meeting**	2	2
	2.3	David Orme: **The Day the Bulldozers Came**	2	3
	2.4	Vaikom Muhammed Basheer **: The Inheritors of the Earth**	4	3
	2.5	Rayson K Alex ,Poornima G: **E for Elephant:Tales of Elephants and Beyond- Chapter Two** Madampu Kunjukuttan trn. by Greenbooks Pvt Ltd	5	1
3 Ecological Concerns through Ecofilms	3.1	**A.** Steve Cutts **: Man** **B.** Steve Cutts: **Man 2020** **C.** Andy Matthews**: The Seed**	5	4,5
	3.2	**A.** Roman Pennes: **One Earth** **B.** Meshmind: **Plastik** **C.** Ishan Raut: **Waste**	5	4,5
	3.3	**A. Tomorrow** Tomorrow, an animated film about climate change (English version) (youtube.com) **B.** Vincent Eckert: **In the Green**	5	4,5
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening.</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA- 25 Marks)

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Assignment</td></tr>
<tr><td>Debate/Group Discussion</td></tr>
<tr><td>Viva</td></tr>
</table>

Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td>Total Marks</td><td></td><td></td><td>50</td></tr>
</table>
</td></tr>
</table>

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 : *TheGreen 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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literature and Law**					
Type of Course	VAC					
Course Code	**24SACENG4VA202**					
Course Level	**200-299**					
Course Summary	This course explores the intersections between law and literature as represented in poetry, short fiction, drama, fiction and cinema. Literary and cinematic portrayals of law, power, justice, authority, surveillance, totalitarianism etc will be analysed to derive varied perspectives and interpretive possibilities of law. Brief considerations on the ambiguities and ambivalences triggered by the philosophical, ethical, political, social and humanistic approaches to law will be attempted. The course will provide a broad, theoretically focused understanding of ideas like sovereignty, surveillance, citizenship, human rights, identity etc. The variations in the treatment of the concept of law in different genres will unpack the stylistic diversities, cultural differences, and hermeneutic complexities involved in legal discourses and narratives.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

4	Critically analyse the perceptions and practice of power and law in literature and society.	An, U	1, 6
5	Appreciate the role of literature and movies in contextualizing law and inclusive moral practices.	Ap, E	4, 7, 8
6	Generate new discourses on law and literary sensibilities with socio-culturally suitable rhetoric, applying literary theory.	C, A, S	2, 4, 5, 9
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 Theoretical Explorations : Law & Literature	1.1	"How Law is Like Literature?" by Ronald Dworkin (in *A Matter of Principle*. Harvard UP, 1985. pp 146 - 166)	10	1, 3
	1.2	"Panopticism" by Michel Foucault (in *The Information Society Reader* ed. Frank Webster. Routledge, 2004. pp. 304 - 312)	5.	1, 4
2 Narratives of Authority	2.1	'Before the Law' by Franz Kafka	2	2, 3, 6
	2.2	"Law Like Love" by W. H Auden	2	3, 5
	2.3	"Justice" by Langston Hughes	1	2, 3
	2.4	*Merchant of Venice* (Act 4 Scene 1) by William Shakespeare	7	2, 3
	2.5	*A Short Film About Killing* (Movie directed by Krzysztof Kieslowski, 1988)	3	5, 6
3 Discourse(s) of Power	3.1	*Nineteen Eighty-Four* by George Orwell	15	2, 3, 4, 5
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

1. Lecture
2. Class Discussions
3. Seminars/Presentations</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA- 25 Marks)

<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Debate/Group Discussion</td></tr><tr><td>Viva</td></tr></table>
B. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr><tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td>Total Marks</td><td></td><td></td><td>50</td></tr></table></td></tr>
</table>

References

Agamben, Giorgio. *Creation and Anarchy*. Translated by Adam Kotsko. Stanford UP, 2019.
Dworkin, Ronald. *A Matter of Principle*. Harvard UP, 1985.
Frank Webster, editor. *The Information Society Reader*. Routledge, 2004.

SUGGESTED READINGS

Albert Camus – *The Stranger*
---. – *The Just Assassins*
---. – *The Rebel*
Anand - *Desert Shadows*.Translated by K M Sherief (Marubhoomikal Undaakunnathu)

---. – *The Book of Destruction*
Faiz Ahmed Faiz – "Speak"
Franz Kafka – 'In the Penal Colony
Franz Kafka – *The Trial*
Fyodor Dostoevsky – *Crime and Punishment*
---. – *The Brothers Karamazov*
Giorgio Agamben – *What is an Apparatus? and Other Essays*. Translated by David Kishik and Stefan Pedatella. Stanford UP, 2009.
---.–*Creation and Anarchy* Translated by Adam Kotsko. Stanford UP, 2019. Herman Melville – 'Bartleby, the Scrivener'
Jacques Derrida – *Before the Law: The Complete Text of Prejuges*. U of Minnesota P. 2018.
---. - 'Force of Law' Langston Hughes – "Justice"

Lenora Ledwon - *Law and Literature: Text and Theory*. Routledge, 1996. Mahashweta Devi – 'Draupadi' translated by Gayatri Chakrvarti Spivak Mahashweta Devi - *Mother of 1084*.
María José Falcón y Tella – *Law and Literature*. Brill, 2016.
Michel Foucault - *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. Vintage, 1995.
O V Vijayan – 'After the Hanging' (Kadaltheerathu) Reginald Rose – *Twelve Angry Men* (Play)
Richard A. Posner – "Law and Literature: A Relation Reargued"
---. – *Law and Literature*. Harvard UP, 2009.
Richard Weisberg - *The Failure of the Word: The Protagonist as Lawyer in Modern Fiction*
Shakespeare – *Julius Caesar*
Sophocles - *Antigone*
Shoshana Felman – "Introduction" to *The Juridical Unconscious: Trials and Trauma in the 20th Century*. Harvard UP, 2002.
Susan Glaspel - *Trifles*
Walter Benjamin – "Critique of Violence"

Suggested Movies:

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

Semester V

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**AMERICAN LITERATURE**					
Type of Course	DSC A					
Course Code	**24SACENG5DA301**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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 Prose	1.1	M.H. Abrams *A Glossary of Literary Terms* - Periods of American Literatures	4	1,2
	1.2	Ralph Waldo Emerson – Art	4	1,2
	1.3 Practicum	Mark Twain - Corn-pone opinions	4	1,2
	1.4 Practicum	Booker T. Washington – A Slave Among Slaves, Chapter 1 of *Up from Slavery*	3	1,2
2 Poetry	2.1	Walt Whitman- I Hear America Singing	3	1, 3
	2.2	Emily Dickinson – The Last Night That She Lived	2	1, 3
	2.3	Robert Frost – Mending Wall	2	1, 3
	2.4 Practicum	E. E. Cummings-pity this busy monster, manunkind	2	1, 3
	2.5 Practicum	Sylvia Plath – Mirror	2	1, 3
	2.6 Practicum	Joy Harjo – Remember	2	1, 3
	2.7 Practicum	Langston Hughes - Harlem	2	1, 3
3 Fiction	3.1	Toni Morrison - Sweetness	5	1, 4
	3.2	Edgar Allan Poe – The Tell-Tale Heart	5	1, 4
	3.3	Ambrose Bierce – An Occurrence at Owl Creek Bridge	5	1, 4
	3.4 Practicum	Ernest Hemingway- *The Snows of Kilimanjaro*	15	1, 4
4 Drama	4.1	Arthur Miller – All My Sons	15	1, 5
5		Teacher specific content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures, Readings, Group Discussions, Debates, Panel Discussions
	MODE OF ASSESSMENT **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars Class test Seminar Assignment

Assessment Types

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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, Page and 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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**An Introduction to Literary Criticism**					
Type of Course	DSC A					
Course Code	**24SACENG5DA301**					
Course Level	**300-399**					
Course Summary	Provides an introduction to the major concepts in literary criticism and theory					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

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

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Classical and Neo Classical Criticism	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
2 Twentieth Century Criticism	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
3 Indian Aesthetics	3.1	Indian Aesthetics: A Historical and Conceptual Overview (Mini Chandran and Sreenath VS, An Introduction to Indian Aesthetics, pg.1 to 31)	8	2
	3.2	Basics of Bhava and Rasa: (Neerja A Gupta, A Students Hand Book of Indian Aesthetics, pg 27- 42)	7	2
4 Practical Criticism	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		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Assignment (Theoretical)</td></tr>
<tr><td>Assignment (Practical)</td></tr>
</table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
</table></td></tr>
</table>

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. *AStudent'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, VS, CT Indra, T Sreeraman Ed. *Practical Criticism*. Trinity Press

SUGGESTED READINGS

Eagleton, Terry. *How to Read Literatur*

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**READING SHAKESPEARE**					
Type of Course	DSC A					
Course Code	**24SACENG5DA303**					
Course Level	**300-399**					
Course Summary	The course is designed to familiarize students with William Shakespeare's plays, both tragedy and comedy.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

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

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures, Readings, Group Discussions, Debates, Panel Discussions
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment – 30 marks**

Particulars
Class test
Group activity (Role play)
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

- A.C. Bradley: *The Shakespearean Tragedy*
- Bill Bryson: *Shakespeare: The World as Stage*
- K. Chambers: *The Elizabethan Stage* Andrew Langley: *Shakespeare's Theatre* Jan Kott:

Shakespeare: Our Contemporary

- John Dover Wilson: *Life in Shakespeare's England*
- Allan Bloom: *Shakespeare's Politics*
- 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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Film Adaptation**					
Type of Course	DSE					
Course Code	**24SACENG5DE301**					
Course Level	**300-399**					
Course Summary	Introduces the learner to the greatness and variety of Malayalam literature which stands high among Indian regional languages.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course descripttion	Hrs	CO No.
1	1.1	Brian McFerlarne: "Novel to Film: An Introduction to the Theory of Adaptation"	10	1
	1.2	*Agnisakshi*(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 Tandemand Lesbianism in The Color Purple:"[Spielberg] Don't Like It Dirty"'	7	3
	4.2	Mathilukal [Adoor, 1990] The Colour Purple [Steven Spielberg, 1985]	8	4
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures, Readings, Group Discussions, Debates, Panel Discussions
Assessment Types	**MODE OF ASSESSMENT** **Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars: Class test; Discussion; Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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 inTranslation* Studies. Orient Blackswan, 2024

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Postcolonial Literatures**					
Type of Course	DSE					
Course Code	**24SACENG5DE302**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introducing Postcolonial Studies	1.1	"From Commonwealth to Postcolonial" *Beginning Postcolonialism* 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	*Dream on Monkey Mountain* by Derek Walcott (Play)	8	2
	3.1	"Gender, Sexuality and Colonial Discourse" from Chapter 2 Colonial and Postcolonial Identities *Colonialism/ Postcolonialism* by Ania Loomba	9	3
3 Postcolonialism and Gender	3.2	"The Girl Who Can" from *The Girl who Can and Other Stories* by Ama Ata Aidoo (Story)	2	3
	3.3	"My Husband's Tongue is Bitter" by Okot p'Bitek (Poem)	2	3
	3.4	"The Collector of Treasures" *The Collector of Treasures and Other Bostwana Village Tales* by Bessie Head (Story)	2	3
4 Postcolonialism and Race / Nationalism	4.1	*Born a Crime* by Trevor Noah (Novel)	10	4
	4.2	Identity Card by Mahmoud Darwish (Poem)	2	4
	4.3	The Danger of a Single Story by Chimamanda Adichie (Ted Talk) https://www.youtube.com/watch?v=D9Ihs 241zeg (Transcript to be included in the text)	3	4
5		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures, Readings, Group Discussions, Debates, Panel Discussions</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Class Discussion</td></tr><tr><td>Assignment</td></tr></table>B. Semester End Examination (50 marks descriptive type and 20 marks objective type)
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</table>

References

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

Post-Colonial Literatures. Routledge, 2001. Fanon, Frantz, and Charles Lam Markmann. *Black Skin White Masks*. Pluto Press, 2008.

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

Harasym, Sarah. *The Post-Colonial Critic: Interviews, Strategies, Dialogues ; Gayatri*

Chakravorty Spivak. Routledge, 1990.

https://jamesclear.com/great-speeches/the-danger-of-a-single-story-by-chimamanda-ngozi- adichie

Loomba, Ania. *Colonialism/Postcolonialism*. Routledge,2015.

McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.

Neil Lazarus, ed. *The* Cambridge *Companion to Postcolonial Literary Studies.* Cambridge: Cambridge UP, 2004.

Said, Edward W. *Culture and Imperialism*. Chatto & Windus, 1993.

Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature Language.*Heineman 1986.

SUGGESTED READINGS

Ahmad, Aijaz. "Jameson's Rhetoric of Otherness and the "National Allegory."
Social Text, 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 UP, 1995. Brennan, Timothy. *At Home in the World: Cosmopolitanism Now*.

Cambridge: Harvard UP, 1997.

Butler, Judith. 'Merely Cultural'. In *New Left Review*, I/227 (January-February 1998): 1-10.

Casanova, Pascale. *The World Republic of Letters*. Translated by

M. B. DeBevoise. 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)

Jacques Bidet and Stathis Kouvelakis. Chicago: Haymarket Books, 2009. 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)

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Programme	**BA (Hons) English**					
Course Name	LITERATURE AND ECOLOGY					
Type of Course	DSE					
Course Code	**24SACENG5DE303**					
Course Level	**300-399**					
Course Summary	This course delves into the intricate relationship between literature and ecology. Through a diverse selection of literary works spanning various genres, time periods, and cultures, students will explore themes such as environmental degradation, sustainability, human-nature interconnectedness, and eco-consciousness.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the evolution of ecocritical perspective in literary studies	Understand	1,2,6.7
2	Explore the ecological values like coexistence and cooperation woven into the imagination and intellectual expressions in poetry	Analyse	1,6,7
3	Inculcate an awareness of the growing environmental issues that can jeopardize the entire human race	Apply	1,6,7
4	Interpret the ecological concerns depicted in the visual platform and apply eco-consciousness and build eco-literacy as social responsibility	Evaluate and Create	1,6,7,8, 9,10

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	William Rueckert. "Literature and Ecology: An Experiment in Ecocriticism" *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed Cheryll Glotfelty, Harold Fromm, University of Georgia Press, 1996.	5	1
	1.2	Lovelock James (1996) "Gaia". Carolyn Merchant Ed. Key Concepts in Critical Theory. Rawat Publications.Jaipur. pp 351-359.	5	1
	1.3	Chhaya Datar. "Feminist Ecopolitics". *Ecofeminism Revisited: Introduction to the Discourse*, Rawat Publications 2011.	5	1
2 Poems	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
3 Fiction & Speeches	3.1	Sara Joseph *Gift in Green* Harper Collins Publishers India, 2011.	5	3
	3.2	Chief Seattle's Speech(1887) translated by Henry A.Smith(Early Reminiscences. Number Ten. Scraps from a Diary. Chief Seattle- A Gentleman by Instinct-His native Eloquence. Etc. Etc" Seattle Sunday Star, October 29, 1887, p3.	5	3
	3.3	Greta Thunberg's Speech at the U.N. Climate Action Summit 23rd of September, 2019	5	3
4 Ecocinema	4.1	Victor Velle *A Billion Angels*	3	4
	4.2	Steve Cutts *The Turning Point*	3	4
	4.3	*Avasavyooham* (Habitat) 2022 film in Malayalam Directed by Krishand R K	5	4
	4.4	The Elephant Whisperers 2022 Documentary Directed by Kartiki Gonsalves	4	4
5		Teacher Specific Content		

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References

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 Gerrad : *The Green Studies Reader*

Richard Kahn : *Critical Pedagogy, Ecoliteracy& Planetary Crisis.*

Greg Garrard : "Ecocriticism and Education for Sustainability." *Pedagogy* 7.3 (2007): 360.Web.

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Programme	**BA (Hons) English**					
Course Name	**READING CULTURE: LITERATURE AND FINE ARTS**					
Type of Course	DSE					
Course Code	**24SACENG5DE304**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1. High Renaissance, the Baroque and Neoclassicism	1.1	"Of Depicting a Tempest"-*The Notebooks of Leonardo da Vinci* edited by Jean Paul Richter, 1880 https://www.fromoldbooks.org/Richter-NotebooksOfLeonardo/section-8/item- 606.html	5	1,2
	1.2	"Epitaph on William Hogarth"- Samuel Johnson- genre-poetry https://www.poetrynook.com/poem/epitaph- william-hogarth	5	1,2
	1.3	"Rembrandt's Late Self Portraits"- a poem by Elizabeth Jennings https://poetryarchive.org/poem/rembrandts- late-self-portraits/	5	1,2
2 **Romanticism & Realism**	2.1	William Blake "The Chimney Sweeper" https://www.poetryfoundation.org/poems/436 54/the-chimney-sweeper-when-my-mother- died-i-was-very-young	3	1,2
	2.2	D. G. Rossetti "The Blessed Damozel" (painting & poem) https://englishverse.com/poems/the_blessed_ damozel	3	1,2
	2.3	*The Missing Male in the Paintings of Raja Ravi Varma*-genre-essay (Pages 72 -73- brief excerpt) https://www.scribd.com/document/65 3030020/This-Missing-Male-by-R- Nandakumar	3	1,2,3, 4
	2.4	Compare Raja Ravi Varma's paintings *Malabar Lady with Veena*, *There Comes Papa* and *Galaxy of Musician*s in the context of the novel *Indulekha*- O. Chandu Menon and discuss the social changes reflected in the novel.	6	1,2,3, 4, 5
3. Modernism	3.1	• Modernism in Western Art: Cubism- Surrealism- Post Impressionism-only the defining aspects (as avant-garde art) • Main features of the Bengal School – India-Modernism-Contribution of Rabindranath Tagore	3	1,2,3
	3.2	Anne Sexton: "The Starry Night" (ref: The *Starry Night* by Vincent van Gogh)	3	1,2,3
	3.3	Rabindranath Tagore "Two Birds" (ref. the bird paintings of Tagore) https://www.parabaas.com/rabindranath/articles/kPalash_twobirds.html	3	1,2,4
	3.4	Ella Datta in Conversation with A. Ramachandran:	3	2,4,5

		Indianising Indian Art (Interview) https://www.sahapedia.org/ella-datta- conversation-ramachandran-indianising- indian-art		
	3.5	Watch *Padmini*,the biopic on the life of T K Padmini, the modernist painter from Kerala.	3	1,2,5
4. Postmodernim	4.1	Features of postmodern art -as practised by Andy Warhol	5	1,2,3
	4.2	"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	5	1,3
	4.3	View and analyse the graffiti of Banksy,the street artist (*Follow Your Dreams*, *Flower Thrower*, *Slave Labour*). Discuss the use of colours, the mode of depiction of human figures and the antiauthoritarian nature of his graffiti https://www.artsy.net/article/artsy-editorial-6- iconic-works-banksy	5	1,2,3, 4
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Lectures, Readings, Group Discussions, Debates, Panel Discussions

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment – 30 marks

Particulars
Class test
Discussion
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

Suggested Reading

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

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

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

Hall, James. *Dictionary of Subjects and Symbols in Art*, 1974. Mitter, Partha. *Indian Art*. OUP,2001.

Murray, Linda and Peter. *Dictionary of Art & Artists*. Penguin,1997. Sinha, Gayatri. *Indian Art: An Overview*. Rupa Publications, 2003. *The Oxford Companion to Western Art*. OUP 2003

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Refugee and Migrant Literature**					
Type of Course	**DSE**					
Course Code	**24SACENG5DE305**					
Course Level	**300**					
Course Summary	Promotes discussion and reflection on refugee identity, displacement, migrant rights, and hybrid identity formation					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand notions of hybrid identity and refugee crisis.	U	
2	Examine the significance of rhetorical devices in refugee poems.	An	
3	Analyse the diverse representations of displacement and exile across genres.	An	
4	Generate interest in examining media representations of refugees.	I	
5	Critically appreciate filmic representations of migrant lives.	Ap	
6	Survey migrant experiences through interviews.	An	
7	Appraise popular perceptions on refugees and immigrants.	E	
8	Justify the role of literature in voicing the concerns of refugees and migrants.	E	

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	"We Refugees" – Hannah Arendt	15	1, 7
	1.2	Excerpt from "Reflections on Exile" – Edward W. Said		
	1.3 Practicum	Watch the movies *Gaddama* and *Aadujeevitham* and present a seminar comparing the representation of migrants and refugees in these movies.		
2 Poetry	2.1	"Refugee Blues" – W. H. Auden	15	2, 3
	2.2	"My Tibetanness" – Tenzin Tsundue		
	2.3	"Identity Card" - Mahmoud Darwish		
	2.4	"Jerusalem, 1967" - Yehuda Amichai		
	2.5 Practicum	"Cartographies of Silence" – Adrienne Rich		
3 Short Fiction	3.1	"Rules of the Game" – Amy Tan	15	3, 8
	3.2	"Open It" - Saadat Hasan Manto		
	3.3	"The Courter" – Salman Rushdie		
	3.4 Practicum	"The Third and Final Continent" - Jhumpa Lahiri		
4 Movies and Documentaries	4.1	*The Swimmers* (2022)	15	4, 5, 6
	4.2	*Human Flow* (2017)		
	4.3	*Persepolis* (2007)		
	4.4 Practicum	Conduct Interviews with immigrants and prepare a report on themes related to identity crisis, alienation, and community formation.		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Interactive board
Group Discussion
Debate
Lecture</td></tr>
<tr><td rowspan="2">Assessment Types</td><td>MODE OF ASSESSMENT
1. Continuous Comprehensive Assessment (CCA) – 30 marks
Seminar
Quiz
Assignment
Interviews
Report Writing</td></tr>
<tr><td>2. Semester End examination – 70 marks
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SUGGESTED READINGS

- Agier, Michel. *On the Margins of the World: The Refugee Experience Today*. Polity Press, 2008.
- Butler, Octavia E. *Parable of the Sower*. Grand Central Publishing, 2000.
- Dickie, Tenzin. *The Penguin Book of Modern Tibetan Essays*. Vintage Books, 2023.
- Kapoor, Ria. *Making Refugees in India*. Oxford University Press, 2021.
- Kincaid, Jamaica. *Lucy: A Novel*. Farrar, Straus and Giroux, 2002.

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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**LINGUISTICS**					
Type of Course	DSE					
Course Code	**24SACENG5DE306**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

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

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Direct Instruction: Brainstorming, lecture, explicit teaching, e-learning, seminar, library work, group presentation.

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

Particulars
Class test
Assignment

.B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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, BritainD, Clahsen H and 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, 1976 A. C. Gimson. *An Introduction to the Pronunciation of English***.** London: Methuen, 1980. J. D. O'Conner. Better English Pronunciation. New Delhi: CUP, 2008.

T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Writing for the Media**					
Type of Course	DSE					
Course Code	**24SACENG5DE307**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Writing for Print Media I	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
2 Writing for Print Media II	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
3 Writing for Radio and Television	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

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

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lectures, Readings, Group Discussions, Debates, Panel Discussions
Assessment Types	**MODE OF ASSESSMENT** **.Continuous Comprehensive Assessment – 30 marks** Particulars: Class test; Practical-Blog/ Content Writing; Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

1. Dominick, Joseph R. *The Dynamics of Mass Communication*. New Delhi, McGraw Hill, 1995.
2. Everett, Anna, and John T. Caldwell, editors. *New Media: Theories and Practices of Digitextuality*. New York: Routledge, 2003.
3. Fedler, Fred, et al. *Reporting for the Media*. New York: OUP, 2001.
4. Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers, 2010.
5. Itule, Bruce D., and Douglas A. Anderson. *News Writing and Reporting for Today's Media*. New Delhi: McGraw-Hill Publishing Co., 2002.
6. Kamath, M. V. *Professional Journalism*. New Delhi: Vikas Publishing House, 2009.
7. Quinn, Stephen. *Digital Sub Editing and Design*. Oxford: Focal Press, 2001.
8. Rajan, Nalini, editor.*21st Century Journalism in India*. New Delhi: Sage, 2007.
9. Ray, Tapas. *Online Journalism: A Basic Text.* New Delhi: Foundation, 2006.
10. Saxena, Sunil. *Broadcasting News: The Craft and Technology of Online Journalism.* New Delhi: Oxford University Press, 2006.
11. Stein, M. L., Susan S. Patemo, and Chris Burnett. *Newswriter's Handbook: An Introduction to Journalism*. John Wiley & Sons, 2006.
12. Whittaker, Jason. *Web Production for Writers and Journalists*. London: Routledge, 2002

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Programme	**BA (Hons) English**					
Course Name	**PARTITION LITERATURE**					
Type of Course	DSE					
Course Code	**24SACENG5DE308**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

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
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 Essay	1.1	"A Will to Say or Unsay: Female Silences and Discursive Interventions in Partition" Parvinder Mehta 35-5 (R*evisiting India's Partition: New Essays on Memory, Culture and Politics*. 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 (*A Country without a Post Office, 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	*Garm Hava*. Directed by M.S. Sathy	5	5
4 Novel	4.1	*The Night Diary*- Heera Nandini	7	4
	4.2	*Train to Pakistan*-Khuswant Singh	8	5
5		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lectures, Readings, Group Discussions, Debates, Panel Discussions</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) - 30 marks

<table>
<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>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
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</td></tr>
</table>

References

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

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

Department of English
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Programme	**BA (Hons) English**					
Course Name	**AFRICAN LITERATURES**					
Type of Course	**DSE**					
Course Code	**24SACENG5DE309**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Conceptual Framework	1.1	"African Identities" - Kwame Anthony Appiah (*Postcolonial Discourses: An Anthology*. Ed. Gregory Castle)	8	1
	1.2	"Fanon, Cabral and Ngugi on National Liberation" - Chidi Amuta (*Postcolonial Studies Reader- (*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	*Arrow of God*- Chinua Achebe	8	3
	3.2	*Weep Not, Child*- Ngugi Wa Thiongo	7	5
4 African Narrations	4.1	Poem: "In the Cutting of a Drink"- Ama Ata Aidoo (Ghana)	2	4
	4.2	Short Story: "The Running of Ture and One-leg" (Zande of North Central Africa)	4	4
	4.3	Short Story: "Girls at War" Chinua Achebe	4	4
	4.2	Film : *Come Back, Africa* dir. Lionel Rogosin	5	5
5		Teacher Specific Content		

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<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
Continuous Comprehensive Assessment (CCA) – 30 marks

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<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Discussion</td></tr>
<tr><td>Assignment</td></tr>
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B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

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</table>

References

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

Suggested Readings

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

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Critical Thinking and Academic Writing**					
Type of Course	SEC					
Course Code	**24SACENG5SE301**					
Course Level	**300-399**					
Course Summary	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.					
Semester	5	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introduction 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	7	2, 3
	2.2	Types of essays: Expository Writing, Descriptive Writing, Persuasive Writing, Narrative Writing From a Paragraph to an Essay: Structure of an Essay -- Writing Different Kinds of Essays -- Structure, Useful Vocabulary, and Style -- Editing Essays -- Summary and Note Making	8	2, 3
	2.3 Practicum	Practical Applications of Language Skills: Tracing Essential Facts and Identifying Main Ideas Essay Writing: Planning and Preparing Drafts Using Appropriate Vocabulary and Style	15	2, 3
3 Introduction to Research Skills:	3.1	Finding and Evaluating Sources Incorporating Sources Effectively: Summarizing, Paraphrasing, and Quoting	3	4
	3.2	Understanding Citation Styles: APA, MLA, and Chicago Avoiding Plagiarism: Proper Attribution and Citation Practice	4	4
	3.3 Practicum	Practical Applications Provide Practical Exercises for Students- framing thesis statement Assign Tasks Based on Practical Applications	8	4
4		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
1. Lecture
2. Class Discussions and presentations
3. Hands-on training</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Assignments</td></tr><tr><td>Group Discussion</td></tr></table>
B. Semester End Examination
Written Examination – 50 marks, duration – 1.5hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>1 out of 2</td><td>1 x 10 = 10</td></tr><tr><td>Short Essay</td><td>100 words</td><td>2 out of 3</td><td>2 x 5= 10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>2 x 10 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td>Total Marks</td><td></td><td></td><td>50</td></tr></table></td></tr>
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References

Hamp-Lyons, Liz and Ben Heasely, *Study Writing: A Course in Writing Skills for Academic Purposes*. 2nd 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*. 2nd ed. Cambridge UP,2001.

Taylor,John G. *The Handbook of Written English*.2nd Ed..2005

Semester VI

Department of English
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Programme	**BA (Hons) English**					
Course Name	**Exploring Gender**					
Type of Course	DSC A					
Course Code	**24SACENG6DA301**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any	There are no prerequisites for this course.					

COURSE OUTCOMES (CO)

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

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 **Gender and Sexuality**	1.1	Meena T. Pillai Return of the Uncanny Yakshi: Gendering the 'Spectres' of Kerala's Modernities *Gender and Modernity in Kerala: Politics, Praxes, Paradoxes*, Orient Blackswan, pp. 15-32	5	1
	1.2	**Stories** "Sooryakalady" pg 124-131 from *Aithihyamaala* translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	4	1
	1.3	"Venmony Namboothiris" pg 136-140 from *Aithihyamaala* translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	3	1
	1.4	"Kadamattathachan and Panyannarkkavu" pg 526-529 from *Aithihyamaala* translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	3	1
2 **Gender Manifestations**	2.1	Elaine Showalter; "The Female Tradition" from *A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism* Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)	6	3
	2.2	Jeanette Winterson*: Oranges are Not the Only Fruit* (1985)	6	3
	2.3	Priya A.S "When Violet Cats Feel to Pee" Transl. Jyotimol P. "Violet Poochakku Shoo Vaykkan Thonnumbol" from *Violet Poochakku Shoo Vaykkan Thonnumbol*, Mathrubhoomi Books, 2010.	3	3
3 **Resisting Stereotypes**	3.1	Jasbir Jain "Revisionist Myth Making as Resistance" Bande, Usha. *Writing Resistance: A Comparative Study of the Selected Novels by Women Writers*, IIAS, 2015 pg171-176	7	3
	3.2	Sara Joseph's "Mother Clan" from *Retelling the Ramayana: Voices from Kerala* Translated by Vasanthi Sankaranarayanan, OUP, 2005.	5	2

	3.3	"Draupathi" Sutapa Bhattacharya qq	3	5
4 **Ideas on Intersectionality**	4.1	"What is Intersectionality?" Collins, Patricia H., and Sirma Bilge *Intersectionality*. 2nd ed. Cambridge. 2020	5	1
	4.2	Toni Morrison : *The Bluest Eye*	10	5
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Direct Instruction: Brain storming, lecture, E-learning,

Interactive instruction, Seminar Presentations, Flipped Classroom, In – Class discussions

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

Particulars
Class tests
Discussion
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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Darussalam, Malaysia, Singapore, Indonesia and the Philippines, Springer, 2017.pp 1-18

Collins, Patricia H., and Sirma Bilge *Intersectionality.* 2nd ed. Cambridge. 2020.

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Michele T. & Kathleen Guidroz. editors *The Intersectional Approach. Transforming the*

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Freedman 397-401.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**The Art of Scriptwriting**					
Type of Course	DSE					
Course Code	**24SACENG6DE301**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	A passion for storytelling, a basic understanding of narrative structure, and a keen interest in various forms of media. Familiarity with different storytelling mediums, such as films, TV shows, or literature. Basic writing skills and the ability to articulate ideas coherently are advantageous.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To enable the students to grasp the fundamental components of storytelling, including plot development, character arcs, and narrative pacing.	U	1,3,10
2	To make the students learn the industry-standard formats for scripts in various mediums, such as screenplays, teleplays, or online content.	U	1,2,3,4,9

3	To enhance the skill of character development	E	1,2,3,9,10
4	To acquire skills in writing authentic and engaging dialogue that reflects character personalities and advances the plot.	A	1,3,4,10
5	To learn techniques to outline and structure stories effectively, creating a roadmap for the script.	A	1,3,4,10
6	To develop the capacity to give and receive constructive feedback to refine scripts through multiple iterations.	E	9
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Think Film**	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 *Run Lola Run* (Script & Dir. Tom Tykwer) and *Thallumala* (Dir. Khalid Rahman, Script: Muhsin Parari and Ashraf Hamza) and compare the two movies with regard to the style of presentation.	5	1,2,3
2 **Write Film**	2.1	Creating and Building Characters: Dramatic Need, Point of View, Attitude, Transformation	5	1,2,3,5
	2.2	Three Act Structure: Beginning, Confrontation and Resolution	5	1,2,3,5
	2.3 Practicum	Watch *The Shawshank Redemption* (Script & Dir. Frank Darabont, 1994) and identify the dramatic need, point of view, attitude and transformation of the main character and prepare a character sketch.	3	1,2,3,5
	2.4 Practicum	Watch *Catch Me If You Can* (Dir. Steven Spielberg, Script: Jeff Nathanson, 2002) and present a seminar on the three-act structure of the movie.	2	1,2,3,5
3 **Rethink Film**	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 *Django Unchained* (Script & Dir. Quentin Tarantino, 2012), and *The Matrix* (Script & Dir. The Wachowskis, 1999) and identify the plot points. Present the findings as a written assignment.	3	1,2,5

	3.4 Practicum	Watch *Fandry* and *Sairat* (Script & Dir. Nagraj Manjule, 2013) and present a seminar on the art of scene writing.	2	1,2,5
4 **Make Film**	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 *Forrest Gump* (Dir. Robert Zemeckis, Script: Eric Roth, 1994) and trace the ingenuity of dialogues, the importance of dialogues in projecting characters, and the significance of verbal communication over visuals in the movie. Present the findings in the form of a presentation (either audio-visual or PPT.	8	1,2,3,4, 5,6
	4.5 Practicum	Watch the movie *Pursuit of Happiness* (Dir. Gabriele Muccino, Script: Steven Conrad, 2006) and present a seminar on the use of emotional dialogues to create touching scenes.	7	1,2,3,4, 5,6
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture, discussions, demonstrations, film screening, hands-on training
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars: Class test; Presentation; Review; Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20

Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks		70	

References

FOR UNITS 1.1

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

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

"The Screenwriter." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 63-65

1.2

"The Subject." Chapter 2, *Screenplay: The Foundations of Screenwriting* by Syd Field.PP: 31- 42.

2.1

"Building a Character." Chapter 4. *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 63-73.

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

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

"Ten keys to creating captivating character." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 74-96.

"Characterisation." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 63-65.

2.2

"The Division into Three Acts." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 24-26 and PP: 52-54.

"Endings and Beginnings." Chapter 4, *Screenplay: The Foundations of Screenwriting* by Syd Field.

"Three-act Structure." Chapter 4. *Prewriting Your Screenplay: A Step-by-step Guide to Generating Stories* by Michael Tabb. PP: 182-197.

3.1

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

3.2

"The Scene." Chapter 10, *Screenplay: The Foundations of Screenwriting* by Syd Field. PP: 162-182.

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

4.1

"The Sequence." Chapter 11, *Screenplay: The Foundations of Screenwriting* by Syd Field
"Development of the Story." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 66-68.

4.2

"Dialogue." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 84-87.

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

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

4.3

"Rewriting." *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley.PP: 95-99.

"Key principles and exercises in revising scenes." *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Scripts* by David Trottier. PP: 258-289.

SUGGESTED READINGS

1. *The Palgrave Handbook of Script Development* by Craig Batty (Editor); Stayci Taylor (Editor)
2. *Prewriting Your Screenplay* by Michael Tabb
3. *Analysing the Screenplay* by Jill Nelmes (Editor)
4. *Screenwriters and Screenwriting: Putting Practice into Context* by Craig Batty (Editor)
5. *Screenplay: The Foundations of Screenwriting* by Syd Field
6. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script* by David Trottier
7. *The Art of Dramatic Writing: Its Basics in the Creative Interpretation of Human Motives* by Lajos Agri.
8. *The TV Writer's Workbook: A Creative Approach to Television Scripts* by Ellen Sandle
   "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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Theatre Studies**					
Type of Course	**DSE**					
Course Code	**24SACENG6DE302**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand basic concepts of theatre, art movements, concepts, and ideas	U	1
2	Analyze the influences and intersections of Indian and Western theatrical theories	An	1
3	Demonstrate a holistic understanding of theatre as an art form, fostering critical thinking and creative expression	An	3
4	Integrate mastery of essential theatrical concepts and practical application	A	2,6
5	Develop a nuanced appreciation for a spectrum of Indian theatre traditions, fostering a comprehensive understanding of the cultural and regional diversity in Indian performing arts.	A	4,5,9

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Foundations of ModernTheatre**	1.1	Basic Introduction to theatreForms and Styles of Theatre, Comedy and Tragedy, Solo Performance, Mime, Melodrama, Musical Theatre, Street Theatre and Folk Theatre *Theatre: A Very Short Introduction*. Marvin Carlson	5	1,2
	1.2	Western theatrical traditions.Greek and Roman Drama, Medieval Drama,Renaissance Drama Absurd theatre, Theatre of Cruelty, Political theatres, Feminist theatre, Theatre of the Oppressed, Third theatre, Forum theatre Required Reading: *"*Avant-Garde Drama and Theatre in Historical, Intellectual and Cultural Context*"*. Bert Cardullo	5	3,4
	1.4 Practicum	Practicum: Watching/Reading Play Session *Mother Courage and her Children.* Bertolt Brecht	5	5
2 **Reading Theatre**	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". *The Theatrical Public Sphere*. Christopher B. Balme	5	3,4
	2.3 Practicum	Watching/Reading Play Session *A Sunny Morning: A Comedy of Madrid in One Act* by Serafin Quintero, Joaquin Quintero	5	5
3 **Elements of Theatre**	3.1	Various components of Theatre: Space, Time Audienceand performance "Theatrical Competence: Frame, Convention and the role of the Audience". Keir Elam	3	1,2
	3.2	Indian Styles of performance form and Style and Histrionics *Knowledge Tradition Text: Approaches to Bharata's Natyasastra. Amrut Srinivasan*	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	*The Birthday Party* -		

	Practicum	**https://www.youtube.com/watch?v=ap1g5Aq Mhy0**	5	5
4 **Indian Theatre**	4.1	Kathakali, Yakshagana, Tholpavakoothu, Nautanki, Terukkuttu, Jatra, Dashavatar, Raas Leela Excerpts from *Music in Traditional Indian Theater.* Rani Balbir Kaur	5	1,2
	4.2	*Nine Hills One Valley*. Ratan Thiyam	5	3,4
	4.3	*Kathakali - Karnasapadham - Chapters 1, 2 and 3* *https://www.youtube.com/watch?v=cwy9EvqQ2 yk* *https://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4 vOUIr9* *https://youtu.be/mDwARQz3TZI?si=E6Of_kUsP zxU5wnN*	5	4
	4.4 Practicum	*The Dream of Vasavadatta.* Bhasa	15	5
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** 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 …
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars: Class test; Discussion; Role play; Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20

Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

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- Balme, Christopher B. *Cambridge Introduction to Theatre Studies*. New York: Cambridge University Press, 2010. Print.
- Balme, Christopher B. *The Theatrical Public Sphere*. New York: Cambridge University Press, 2014. Print.
- Brandt, George W. *Modern Theories of Drma: A Selection of Writings on Drama and Theatre 1850-1990. New York: Oxford university Press, 1998.*
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- Brockett, Oscar G. *The Theatre: An Introduction*. Holt. Rinchart andWinston. 1983.
- Chambers, Colin. *The Continnum Companion to Twentieth Century Theatre*. London: Continnum. 2002.
- Dillon, Janette. Cambidge Throduction to Erly English Theatre. New York: Cambridge University Press, 2006.
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- Kaur, Rani Balbir.*Music in Traditional Indian Theatre: Special Reference to Raas Leela*. Shubhi, 2006
- Schechner, Richard. *Performance Studies*: *An Introduction*. Routledge, 2020
- Stanislavski, Konstantin. *An Actor Prepares.* 1936.

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*
- Alternberd, 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.
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- 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

Department of English
St. Albert's College (Autonomous)
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Programme	**BA (Hons) English**					
Course Name	**Medical Humanities**					
Type of Course	DSE					
Course Code	**24SACENG6DE303**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introduction	1.1	**Key Terms and Concepts:** 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; *Illness as Metaphor*	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	*The Death of Ivan Ilyich* by Leo Tolstoy	3	4
	3.2	*The Plague* by Albert Camus	4	4
	3.3	*Floating Bridge* by Alice Munro	3	4
	3.4 Practicum	*Never Let Me Go* by Kazuo Ishiguro	5	4
4 **Memoirs and Films**	4.1	*Laughing Cancer Away: An Actor's Memoir* by Innocent	10	5
	4.2	*A Beautiful Mind* directed by Ron Howard	5	5
	4.3 Practicum	*When Breath Becomes Air* by Paul Kalanithi	10	5
	4.4 Practicum	*Private Life* directed by Tamara Jenkins	5	5
5		Teacher Specific Content		

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Frank, Arthur W. *The Wounded Storyteller: Body, Illness & Ethics*. United Kingdom: University of Chicago Press, 2013.

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Foucault, Michel. *The Birth of the Clinic : An Archaeology of Medical Perception*.

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Sontag, Susan. *Illness As Metaphor and Aids and Its Metaphors*. Penguin, 1990. Scarry Elaine. *The Body in Pain : The Making and Unmaking of the World*. Oxford

University Press 1985.

Hawkins Anne Hunsaker. *Reconstructing Illness : Studies in Pathography*. 2nd ed.
Purdue University Press 1999.

Couser, G. Thomas. *Signifying Bodies: Disability in Contemporary Life Writing*. Ann Arbor: University of

Michigan Press. 2009.

Bleakley, Alan. *Medical Humanities and Medical Education: How the Medical Humanities Can Shape Better Doctors*. London: Routledge. 2015.

Bleakley, Alan, and Therese Jones. *Medicine, Health and the Arts: Approaches to the Medical Humanities*. London: Routledge. 2014.

Charon, Rita. 2008. *Narrative Medicine: Honouring the Stories of Illness*. Oxford: Oxford University Press.

Czerwiec, M.K., Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly

R. Myers, and Scott Thompson Smith. 2015. *Graphic Medicine Manifesto*. University Park: Pennsylvania State University Press. 2015.

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**English Language Teaching**					
Type of Course	DSE					
Course Code	**24SACENG6DE304**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Develop a comprehensive understanding of the fundamental concepts, notions and theories integral to English Language Teaching.	U	1
2	Build informed perspectives related to various approaches and methods employed in teaching and learning English	An	7
3	Apply the different strategies for mastering language skills, enhancing both proficiency and fluency.	A	10
4	Familiarise the concepts and practical applications of Research methodologies in the ELT field.	A	8

5	Analyses the diverse aspects of material production in language learning.	An	5
6	Designs fair and valid language assessments including formative and summative evaluations.	C	4

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Basic Concepts in ELT	1.1	Common Acronyms: ELT, ESP. EAP, CLIL, L1, L2, CEFR, TESOL, Evaluation Terminology: Assessment vs Evaluation, Achievement tests, Diagnostic tests, Summative and Formative Assessment, Standardised tests, Language Teaching: Approach, Methods, Techniques, Strategies, Pedagogy, Curriculum, Syllabus Language Learning: Learner, Learning, Acquisition, Motivation, MT influence, Language Skills, Proficiency Grammar: Form, Function, Accuracy, Fluency, Tasks.	10	1,5
	1.2 Practicum	Learners' basic knowledge of ELT principles and notions can be practically evaluated. Some suggestive strategies: ▪ Written Assessments ▪ Presentations of Students ▪ Online Quizzes ▪ Peer Reviews, Teachers' Feedback	5	1,5
2 The Teacher, the Learner and the Classroom	2.1	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.	10	2,5

	2.2 Practicum	▪ Online quiz on the terminologies related to different ELT Approaches and Methods. ▪ Role-play scenarios based on real life situations to gauge the learner's communicative competence. ▪ Task based projects assessing the language skills needed for problem solving in real life situations aligning with the principles of TBLT. ▪ Language learning apps and its impact on the learner: A Review. ▪ Classroom Blogs and Vlogs to express and showcase language learning experiences.	5	2,5
3 Teaching and Learning Language Skills	3.1	LSRW and sub-skills – Purpose, Activities and Strategies of LSRW skills- integration of skills - grammar teaching - Form, Function and Use - contextual learning of vocabulary - teaching reading and listening - intensive and extensive - planning reading and listening lessons - planning and teaching speaking and writing - drafting emails, texts and written electronic communication and audio and written journals and blogs.	10	3,5
	3.2 Practicum	▪ Integrated Skills Project: A project to develop a module which integrates all the four language skills. ▪ Integrate grammar teaching within context-based lessons or texts, where students identify grammatical structures. ▪ Reading Circles: Students in groups share their reading experiences, insights about language learning etc. ▪ Intensive and Extensive Reading Tasks. ▪ Planning Speaking and Writing Tasks. ▪ Class Blogs	5	3,5
4 Evaluation and Research in ELT	4.1	Summative and formative assessment - tests as practice - types of testing; placement tests, diagnostic tests, progress tests, proficiency tests - TOEFL, IELTS, BEC and other tests - portfolio assessment - the CEFR levels - Research Project in ELT - data collection techniques - recording data - experiments in classroom teaching - designing questionnaires - interviews-general procedures - observation and case studies - Tools for data analysis - the Data Protection Act - how to reference- plagiarism-how to avoid it-using statistics - hints on academic writing.	15	4,6

	4.2 Practicum	▪ Conduct a mock test/ show videos of IELTS/BEC/TOEFL so that students experience the format and questions asked in these standardised tests. ▪ Portfolio Development. ▪ Preparing a Research Design. ▪ Questionnaire Development. ▪ Interview Simulations. ▪ Data Analysis Workshop.	15	4,6
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Interactive Discussions, Case Studies, Multimedia Resources, Invited Lecturers, Practical Demonstrations, Reflective Activities.

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

Particulars
Class test
Interactive Teaching and Demonstration/Peer Review
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

C.

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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1. Ghosh R. N., H.N.L. Shastri, and B.K. Das.*Introduction to English Language Teaching*. London: Oxford U P,1977.
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St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**CULTURAL STUDIES**					
Type of Course	DSE					
Course Code	**24SACENG6DE305**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introduction to Cultural Studies	1.1	What is Culture, Origin, CCCS, (An Introduction to Cultural Studies- Pramod K Nayar page 1-40)	5	1
	1.2	Major theorists and streams, CS today, Indian context of CS	5	1
	1.3	Madhava Prasad: 'Cultural Studies in India: Reasons and a History'.	5	1
2 Key Concepts and Terms	2.1	Identity, Agency, Commodification, Culture Industry, Power, Discourses, Hegemony, Gender, Ideology, Essentialism – Definitions from ▪ Chris Barker. *Cultural Studies: Theory and Practice.* ▪ *The Sage Dictionary of Cultural Studies*	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	*The Matrix* (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: *A Man Called Ove* – Fredrick Backman	5	5 & 6
5	5.1	Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture, discussions, demonstrations, hands-on training</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
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</table>

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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.
3. Chandra Mukerji & Michael Schudson: "Introduction: Rethinking Popular Culture." in *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley: University of California Press, 1991
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	INDIGENOUS LITERATURE					
Type of Course	DSE					
Course Code	**24SACENG6DE306**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Introducing Indigenous literature**	1.1	Excerpt from "Introduction" of Why Indigenous Literatures Matter (Daniel Heath Justice) (2-26)	15	1
2 **Indigenous Literature: Kerala**	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 **Indigenous Voices from India**	3.1	**"**Moonbeam" from *RedFlower* (poem) by Easterine Kite	2	5
	3.2	I Have Seen You All (poem) by SameerTanti	2	5
	3.3	Folk songs from G. N. Devy's *Painted Words* (Saora songs (143-147),)	3	5
	3.4	*Potmaker* by Temsula Ao	4	6
	3.5	"November is the month of Migration" from *The Adivasi Will Not Dance* (Hansda Sowvendra Shekhar),	4	6
4 **Contemporary Indigenous Voices around the Globe**	4.1	Australia's Silenced History (Nola Gregory)(Poem)	2	7
	4.2	The Book of the Missing, Murdered and Indigenous—Chapter 1(M. L. Smoker)(Poem)	2	7
	4.3	An American Sunrise (Joy Harjo)(Poem)	3	7
	4.4	Yellow Brick Road (Witi Ihimaera)	4	8
	4.5	The Man to Send Rain Clouds (Leslie Marmon Silko),	4	8
5		Teacher Specific Content		

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9. The Oxford India Anthology of Telugu Dalit Writing, edited by K. Purushothaman, 2012
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Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Critical Approaches to Literature**					
Type of Course	DSE					
Course Code	**24SACENG6DE307**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

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
Content for Classroom transaction (Units)

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, lmage, and Theme: Space-Time Metaphors in "To His Coy Mistress" (Page No: 111-115)	5	1,3,4
3 Psychological and Feminist Approaches	3.1	Aims and Principles of Psychological Criticism Abuses and Misunderstandings of the Psychological Approach Freud's Theories (Page No: 152-161)	4	1,4
	3.2	Hamlet: The Oedipus Complex (Page No:161-164)	4	1,4
	3.3	Feminisms and Gender Studies Feminisms and Feminist Literary Criticism: Definitions Woman: Created or Constructed? Feminism and Psychoanalysis Multicultural Feminisms MarxistFeminism Feminist Film Studies (Page No:222-234)	4	1,4
	3.4	The Marble Vault: The Mistress in "To His Coy Mistress" (Page No: 240-242)	3	1,4

4 Mythological and Archetypal Approaches	4.1	Mythological and Archetypal Approaches Definitions And Misconception Examples of Archetypes Archetypal Motifs or Patterns (Page No: 182-190)	10	5
	4.2	The Sacrificial Hero: Hamlet (Page No: 240-242)	5	5
5		Teacher Specific Content		

References

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Reporting and Editing for the Media**					
Type of Course	DSE					
Course Code	**24SACENG6DE308**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **NEWS REPORTING**	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 **REPORTING FOR ALL MEDIA**	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
	3.1	Editing- Organization and Structure of an Editorial department of a Daily Newspaper	5	3,4
3 **EDITING FOR THE MEDIA**	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 **ADVERTISING**	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		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures
Practical Exercises
Feedback Sessions
Hands-on Projects
Peer Review Sessions
Case Studies
Industry based experience</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr><tr><td>Total</td></tr></table>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
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Ernakulam

Programme	**BA (Hons) English**
Course Name	**Reading Graphic Narratives**
Type of Course	DSE
Course Code	**24SACENG6DE309**
Course Level	**300-399**
Course Summary	The course is designed to empower students to comprehend the narrative potential of comics as a storytelling medium, fostering an understanding of its formal structures and literary significance. It aims to develop students' visual and critical literacies through the analysis of diverse comics, from printed works to webcomics, thereby imparting insights into the evolving landscape of the medium. It will enable students to illustrate the progression of themes within graphic narratives and understand their applicability across socio-cultural domains as a communicative tool.

Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

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

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	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 *Understanding Comics* and the Link 1)	4	1,2
	1.4 Practicum	"Vocabulary of Comics" by Scott McCloud's *Understanding Comics* (pgs. 24-59)	5	3
2	2.1	Graphic Memoir: *Maus: A Survivor's Tale* by Art Spiegelman	8	1,2,3,4
	2.2	Super Hero: *Batman: TheDark Knight Returns* by Frank Miller	7	1,2,3,4
	2.3 Practicum	*A Contract with God and Other Tenement Stories* by Will Eisner	8	1,2,3,4
	2.4 Practicum	*American Born Chinese* by Gene Luen Yang.	7	1,2,3,4
3	3.1	S. S. Rege and Dilip Kadam, *Babasaheb Ambedkar: He Dared to Fight*, Vol. 611 (Mumbai: Amar Chitra Katha, 1979).	2	1,2,3,4
	3.2	*Bhimayana*: *Experiences of Untouchability* Subhash Vyam, S. Anand, Durga Bai Vyam, Srividya Natarajan	3	1,2,3,4
	3.3	Web Comics: *Royal Existentials* (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 *Drawing the Line: Indian Women Fight Back* 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: *Palestine* by Joe Sacco	10	1,2,4,5
	4.2 Practicum	Graphic History: *The Hotel at the End of the World* by Parismita Singh	5	1,2,4,5
5		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** 1. Lecture 2. Close reading sessions 3. Reading Response- Critical/ Personal/ Creative 4. Project work 5. Workshop
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars: Class test; Presentation/Seminar; Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

SUGGESTED READINGS

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

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

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

Eisner, Will. *Comics and Sequential Art*. 19 th ed., Poorhouse Press, 2000.

Giddens, Thomas, editor. *Critical Directions in Comics Studies*. University Press of Mississippi, 2021.

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Hatfield, Charles. *Alternative Comics*. University Press of Mississippi, 2006. Kukkonen., Karin. *Studying Comics and Graphic Novels*. Wiley-Blackwell, 2013. McCloud, Scott. *Understanding Comics*. Harper Perennial, 1994.

Mehta, Suhaan. "Wondrous Capers: The Graphic Novel in India." *Multicultural Comics: From Zap to Blue Beetle*, Edited by Frederick Luis Almada, University of Texas Press, Austin, 2010, pp. 173- 188.

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

Nayar, Pramod K. "Radical Graphics: Martin Luther King, Jr., B. R. Ambedkar, and Comics Auto/Biography." Biography, vol. 39, no. 2, 2016, pp. 147-171. Project Muse, doi:10.1353/bio.2016.0027.

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

Oza, Vasvi. "Questions of Reading and Readership of Pictorial Texts: The Case of Bhimayana, A Pictorial Biography of Dr. Ambedkar." *Journal of Writing in Creative*

Practice, vol. 4, no. 3, 2012, pp. 351-365. Intellect, doi:10.1386/jwcp.4.3.351_1.

Sacco, Joe, *Palestine*. Jonathan Cape, London. 2003.

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Singh, Parismita, *The Hotel at the End of the World*, Penguin India.2009

Tabachnick, Stephen E., editor. *The Cambridge Companion to the Graphic Novel*. Cambridge University Press, 2017.

Varughese, Dawson E.. *Visuality and Identity in Post-Millennial Indian Graphic Narratives*. Palgrave Macmillan, 2018

Wolk, Douglas. *Reading Comics: How Graphic Novels Work and What They Mean*. De Capo Press, 2007

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Subaltern Voices**					
Type of Course	**DSE**					
Course Code	**24SACENG6DE310**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	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
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT
Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lectures
Movie Screening
Group Discussion
Field Visit</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar/Presentation</td></tr><tr><td>Assignment</td></tr></table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

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 Ranajjit Guha
3. *A Subaltern Studies Reader, 1986-1995.* Ranajit Guha
4. *Subaltern Speak*. Ed.Binu K.D
5. "A Small History of Subaltern Studies." From *Habitations of Modernity: Essays in the Wake of Subaltern Studies*- Dipesh Chakrabarty
6. *Freedom of Expression and the Life of the Dalit Mind*- Gopal Guru

SUGGESTED READINGS

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

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Creative Writing in English**					
Type of Course	SEC					
Course Code	**24SACENG6SE301**					
Course Level	**300-399**					
Course Summary	The course equips the students to explore the art and craft of creative writing in Engish 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.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	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		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)
Lecture – ICT-enabled
Peer Learning
Learning in the blended mode
Multimodal Learning</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignments</td></tr><tr><td>Discussion</td></tr></table>B. Semester End Examination
Written Examination – 50 marks, duration – 1.5hrs<table><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>2 out of 4</td><td>2 x 5 =10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>10</td></tr><tr><td>MCQ</td><td>NA</td><td>5</td><td>5</td></tr><tr><td></td><td></td><td>Total Marks</td><td>50</td></tr></table></td></tr>
</table>

References

May,Stephan: *Creative Writing*, Arvon Foundation, 2008 Freeman,Sarah: *Written Communication*, Orient Longman Ltd. 1977 Hedge,Tricia: *Writing*, Oxford University Press, 1988 Petty,Geoffrey: *How to be better at...Creativity*, New Delhi:1998

Morley,David: *Cambridge Introduction to Creative Writing*, New Delhi:CUP,2007 Starlie,David: *Teaching Writing Creatively* ed. Heinmann,Portsmouth,1998.

Dev, Anjana Neira.*Creative Writing: A Beginner's Manuel*,Pearson Longman,Delhi,2009

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literature and Human Rights**					
Type of Course	**VAC**					
Course Code	**24SACENG6VA301**					
Course Level	**300-399**					
Course Summary	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.					
Semester	6	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	"Universal Declaration of Human Rights" -1948	7	1,4
	1.2	"Adoption of the Convention on the Prevention and Punishment of the Crime of Genocide, and the Text of the Convention"-1948	8	1,4
2 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	"Imagerie d' Epinal"- Alexander Wat	1	2,4
	2.5	"The Dance"- Siamanto	2	2,4
	2.6	"Skylark Girl" – Aruni Kashyap	3	2,4
	2.7	"A Corpse in the Well" – Shankarrao Kharat	3	2,4
3 Novel	3.1	*Swarga- A Posthuman Tale* -Ambikasuthan Mangad	15	3,4
4		Teacher Specific Content		

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

Department of English
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Programme	**BA (Hons) English**					
Course Name	**CRITICAL DISABILITY STUDIES**					
Type of Course	DCC					
Course Code	**24SACENG7DA401**					
Course Level	**400-499**					
Course Summary	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.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Underst Anding Disability	1.1	Lennard Davis: "Introduction: Disability, Normality and Power". *Disability Studies Reader*	5	1,2,3,4
	1.2	Tom Shakespeare: "Disability Across Time and Place". *Disability, The Basics*.	5	1,2,3,4
	1.3 Practicum	Disability Rights Movements, Moral Model, Medical Model, Social Model, Human Rights Model	5	5,6
2 **Represe Nting Disability**	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: *Of Mice and Men*	5	4,5
	2.3 Practicum	Film: *My Name is Khan* (2010) Film: *Bahubali* (2015)	5	4,5,6
3 **Proble Matizing Disability**	3.1	Fiona Kumari Campbell: "Internalised Ableism: The Tyranny Within". Counters of Ableism: The Production of Disability and Abledness	3	1,2,3,4
	3.2	Mark Haddon: *The Curious Incident of the Dog in the Night Time*	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: *Peranbu (*2018) Shane Burcaw: *Laughing at My Nightmare* William Wordsworth: "The Blind Highland Boy"	5	4,5,6
4 **New Directions**	4.1	Rosemarie Garland- Thomson: "Disability Bioethics: From Theory to Practice". *Kennedy Institute of Ethics Journal*. John Hopkins University Press. Vol.27, No. 2, 2017.	5	1,2,3,4
	4.2	Robert McRuer: "Coming Out Crip: Malibu is Burning". *Crip Theory: Cultural Signs of Queerness and Disability*.	5	1,2,3,4
	4.3	Petra Kuppers: "Image Politics without the Real: Simulacra, Dandyism and Disability Fashion". *Disability/Postmodernity: Embodying Disability Theory*. 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". *Interrogating Disability in India*	5	1,2,3,4

	4.5 Practicum	Seminars Documentary: *Crip Camp* (2020) Film: *Guzaarish* (2010) Rosemarie Garland-Thomson:"Why Do We Stare?" *Staring: How We Look*	10	4,5,6
5		**TEACHER SPECIFIC CONTENT**		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Direct Instruction: Brain storming lecture, Explicit Teaching, Interactive Instruction, Seminar, Presentation by individual student/ Group representative.
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars Class test Discussion Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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*. New York university Press. 2002.

Nirmala Erevelles. *Disability and Difference in Global Contexts*. Palgrave Macmillan, 2011. Anita Ghai. *Rethinking Disability in India*. Routledge, 2015

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**MEMORY AND TRAUMA STUDIES**					
Type of Course	DCC					
Course Code	**24SACENG7DA402**					
Course Level	**400-499**					
Course Summary	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.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the concepts of 'trauma' and 'memory' as they are used in the media, in contemporary culture, and in Humanities and Social Science	U	3
2	Demonstrate an understanding of different approaches to the concept of trauma	U	1, 3
3	Identify the differences in personal memory, cultural memory, and collective memory, and in national and transnational memory.	U	1, 3
4	Apply key concepts to analyse specific texts	A	1
5	Analyse macro issues related to memory, remembrance and commemoration.	An	1,4, 7

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

Memory /Trauma		Films: 1) *Hiroshima mon amour*(Alain Resnais, 1959) 2) *Teresa Prata: Sleepwalking Land*		
	4.2	Bapsi Sidhwa: *The Ice Candy Man* / Film *1947 Earth* by Deepa Mehta (an adaptation of *The Ice Candy Man*)	5	1,2
5		Teacher Specific Content		

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

Particulars
Class test
Discussion
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			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 Belongs to Us: An Anthology of Queer Poetry from South Asia.* Harper Collins, 2020.

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

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

Goodin, Robert E., and Charles Tilly, editors. *The Oxford Handbook of Contextual Political Analysis*. Oxford University Press, 2006, pp. 210-24.

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

Hill, Geoffrey. "Ovid in the Third Reich." *New and Collected Poems, 1952-1992*. Houghton Mifflin Harcourt, 2000.

Jaku, Eddie. *The Happiest Man on Earth*. 2020.

*Joke*r. Directed by Todd Phillips, Warner Bros. Pictures, 2019.

Langer, Lawrence. *Holocaust Testimonies: The Ruins of Memory.* New Haven; London: Yale University Press, 1991.

Luckhurst, Roger. *The Trauma Question*. Routledge, 2008.

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Posthuman Studies**					
Type of Course	DCC					
Course Code	**24SACENG7DA403**					
Course Level	**400-499**					
Course Summary	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.					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

5	Apply AI tools for generating literary content that explores a wide variety of themes.	A	1,8
Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Lecture

Explication of select novels and films

Introduce AI generated content of literature, art, music etc, AI assisted writing</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

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

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.

SUGGESTED READINGS

Bradoitti, Rosi. *The Posthuman.* Polity Press, 2013.

Ferrando, Francesca. *Philosophical Posthumanism.* Bloomsbury, 2019. Nayar, Pramod K. *Posthumanism.* Polity Press, 2014

Department of English
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Programme	**BA (Hons) English**					
Course Name	**British Literature Till the Romantic Period**					
Type of Course	DCE					
Course Code	**24SACENG7DE401**					
Course Level	**400-499**					
Course Summary	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					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		60	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks**

Particulars
Class test
Discussion
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20

Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

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

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Programme	**BA (Hons) English**					
Course Name	**The Nineteenth Century Literature**					
Type of Course	DCE					
Course Code	**24SACENG7DE402**					
Course Level	**400-499**					
Course Summary	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					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction)

Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA) – 30 marks

<table>
<tr><td>Particulars</td></tr>
<tr><td>Class test</td></tr>
<tr><td>Discussion</td></tr>
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B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

<table>
<tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr>
<tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr>
<tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr>
<tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr>
<tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr>
<tr><td colspan="3">Total Marks</td><td>70</td></tr>
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</td></tr>
</table>

References

- Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon Press, 1986.
- Bate, Walter Jackson. *The Burden of the Past and the English Poet*, Cambridge, MA: Harvard UP, 1970.
- Bloom, Harold (ed.). *Romanticism and Consciousness*. New York: W.W. Norton & Co. 1970.
- Brown, Marshall (ed.*). The Cambridge History of Literary Criticism, vol. 5: Romanticism.* New York: CUP, 2000
- de Man, Paul. *The Rhetoric of Romanticism*. New York: Columbia University Press 1984.
- Fulford, Tim and Peter Kitson (eds.). *Romanticism and Colonialism*: Writing and Empire, 1780–1830. Cambridge: CUP, 1998.

- Marilyn Gaull, *Romanticism: The Human Context* (Norton, 1988)
- M.H. Abrams, *The Mirror and the Lamp: Romantic theory and the Critical Tradition.* New York, 1953.
- Wolfson, Susan. Borderlines: *The Shiftings of Gender in British Romanticism.* Stanford: Stanford UP, 2006.
- Ernest Dressel North. *The Wit and Wisdom of Charles Lamb*. New York, London: Putnam, 1892.
- M. Kirkham, *Jane Austen, Feminism and Fiction*. Brighton, 1983.
- M. Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background*.
- Oxford,1981
- M.Praz, *The Romantic Agony* (London 1933)
- K.Raine, *William Blake* (London, 1970)
- S. Prickett, *Coleridge and Wordsworth and the Poetry of Growth* (Cambridge, 1970)
- S.M. Sperry, *Keats, the Poet* (Princeton, 1973)
- D. King-Hele, *Shelley, His Thought and Work (*London, 1960) WilliamFrost,. *Romantic and Victorian Poetry*.Read Books 2007

Department of English
St. Albert's College (Autonomous)
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Programme	**BA (Hons) English**					
Course Name	**Modernism and After**					
Type of Course	DCE					
Course Code	**24SACENG7DE403**					
Course Level	**400-499**					
Course Summary	Introduces the learner to the Philosophy and Aesthetics of Modernism and postmodernism					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

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

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Direct Instruction: Brain storming lecture, E-learning, Interactive instruction: Group Project, Assignments and discussion, resentation by individual students
	MODE OF ASSESSMENT **Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars Class tests Discussion Assignment

Assessment Types

B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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. Huyssen, 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. Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge.* University of Minnesota Press, 1984.

5. Cahoone, 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

Department of English
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Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Literary Theory**					
Type of Course	DCC					
Course Code	**24SACENG8DA401**					
Course Level	**400-499**					
Course Summary	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.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and discuss relationships between different theories and critical schools.	U	1,2
2	Understand and discuss some key ideas of particular theories and schools.	U	1,2
3	Apply various literary theories into literary and non literary genres.	A	6,7,8
4	Compare different theoretical strands in reading a text.	E	10
5	Estimate the impact of Humanities on the core area of human experience	C	3,6,8

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	Levis Strauss: Incest and Myth	5	1, 2,3&4
	1.2	Jacques Derrida: Structure, Sign and Play in the Discourse of the Human Sciences	5	1, 2,3&4
	1.3 Practicum	Michel Foucault: The Subject and Power	5	1, 2,3&4
2	2.1	Stephen Greenblatt: Invisible Bullets	5	1, 2,3&4
	2.2	Theodor Adorno and Max Horkheimer: The Culture Industry: Enlightenment as Mass Deception	5	1, 2,3&4
	2.3 Practicum	Frederic Jameson :'Reification and Utopia in Mass Culture	5	1, 2,3&4
3	3.1	Judith Butler: Imitation and Gender Insubordination	5	1, 2,3&4
	3.2	Laura Mulvey: After Visual Pleasure	5	1, 2,3&4
	3.3 Practicum	Helene Cixous: "The Laugh of the Medusa"	5	1, 2,3&4
4	4.1	Edward Said: "Introduction" from *Orientalism*	10	4,5
	4.2	George Lamming: "A Monster, A Child, A Slave"	5	4,5
	4.3 Practicum	Ashis Nandy: *The Intimate Enemy* Chapter 2: "The Uncolonised Mind"	15	4,5
5	5.1	Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** LECTURE, SEMINAR, ASSIGNMENT
Assessment	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars Class tests Discussion/Seminar Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Types

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

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 Theoy; 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*. BloomsburyAcademic 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 Macmillan, 1997

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Foundations of Research**					
Type of Course	DCC					
Course Code	**24SACENG8DA402**					
Course Level	**400-499**					
Course Summary	The course is intended to introduce the students to the basics of research and help the learner to plan, organise and execute research.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Basics of Research	1.1	A brief history of Literary Research. The beginning of Research – Contribution of early writers in Research – Difference between Literary criticism and Literary Research – Research in different Levels – an evaluation	5	1,4
	1.2	Definition and concept – Pre requisites of Research – Nature and Types of Research – Purposes of Research – Philosophy – Relevance and Scope – Limitations and Delimitations	5	1,4
	1.3 Practicum	MLA Handbook 9th edition 1.1-2.99	5	1,4
2 Research 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: historic, comparative, descriptive and scientific observation and experimentation and confirmation of hypotheses.	5	2,4
	2.3 Practicum	MLA Handbook 9th edition 2.100-5.22	5	2,4
3 Research 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. Ethics with respect to science and research Intellectual honesty and research integrity Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)	7	3,4

	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		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture Introduce in Practical hours Methodological tools both AI based and traditional
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Particulars: Class tests; Seminar; Assignment **B.** Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

SUGGESTED READINGS

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**NEW TRENDS IN LITERATURE**					
Type of Course	DCE					
Course Code	**24SACENG8DA403**					
Course Level	**400-499**					
Course Summary	This course provides an overview of new trends in literature.					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 **Science Fiction**	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	*The Genre of Science Fiction* - Virginia F. Bereit (Essay)	5	1
	1.4 Practicum	*The Handmaid's Tale*- Margaret Atwood	15	1
2 **Climate Fiction**	2.1	Speaking Tree - Joy Harjo (Poem)	2	2
	2.2	"Introduction The Birth of a New Type of Fiction" in *Climate Fiction and Cultural Analysis A New Perspective on Life in the Anthropocene* pp 1- 15 *by* Gregers Andersen (Essay)	8	3
	2.3 Practicum	*Hungry Tide* by Amitav Ghosh (Novel)	5	3
3 **Pandemic Narratives**	3.1	*The Fell* by Sarah Moss (Novel)	10	4
	3.2 Practicum	*The Masque of the Red Death* - by Edgar Allan Poe (Short story)	5	5
4 **Cyberculture**	4.1	"Cyberculture Studies :An Anti Disciplinary Approach (version 3.0)" Critical Cyberculture Studies - McKenzie Wark(Essay)	4	6
	4.2	*Do Androids Dream of Electric Sheep?* (1968) - Philip K. Dick. (Novel)	6	7
	4.3 Practicum	*AI* (Steven Spielberg, 2001, 146 min.)	5	7
5		Teacher Specific Content		

<table>
<tr><td>Teaching and Learning Approach</td><td>Classroom Procedure (Mode of transaction) Lecture
Seminar Assignments
Tutorial</td></tr>
<tr><td>Assessment Types</td><td>MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment (CCA) – 30 marks
<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar</td></tr><tr><td>Assignment</td></tr></table>
B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs
<table><tr><td>Descriptive Type</td><td>Word Limit</td><td>Number of Questions to be added</td><td>Marks</td></tr><tr><td>Essays</td><td>250 words</td><td>2 out of 4</td><td>2 x 10 = 20</td></tr><tr><td>Short Essay</td><td>100 words</td><td>4 out of 6</td><td>5 x 4= 20</td></tr><tr><td>Short Answer</td><td>50 words</td><td>10 out of 12</td><td>5 x 2 = 20</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table></td></tr>
</table>

SUGGESTED READINGS

University Press

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

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

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

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

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

6. Boluk, Stephanie, and Patrick LeMieux. *Metagaming: Playing, Competing, Spectating,*

Cheating, Trading, Making, and Breaking Videogames. University of Minnesota Press, 2017.

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

8. Galloway, Alexander R. *The Interface Effect*. Polity Press, 2012.

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

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

11. Goodbody, Axel, and Adeline Johns-Putra, editors. *Cli-Fi: A Companion*. Peter Lang, 2019.

12. Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press, 2015.

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

14. Heise, Ursula K. *Imagining Extinction: The Cultural Meanings of Endangered Species*. University of Chicago Press, 2016.

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

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

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

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

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

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

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

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Shakespeare Unveiled: A Journey through Timeless Themes**					
Type of Course	DCE					
Course Code	**24SACENG8DE401**					
Course Level	**400 - 499**					
Course Summary	This course is a comprehensive exploration of William Shakespeare's enduring legacy. In Module 1, students will be guided through an in-depth examination of the Bard's life, linguistic prowess, and selected sonnets. Module 2 delves into the profound tragedy of *Othello* and the comic brilliance of *Twelfth Night*, offering an immersive understanding of Shakespeare's diverse storytelling. The third module critically engages with modern adaptations, while also delving into critical perspectives such as Feminist and Performance Studies. This would be an enriching journey that seamlessly integrates traditional and contemporary analyses, providing students with a profound understanding of Shakespearean literature and its timeless relevance.					
Semester	**8**	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3		2		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical context in which Shakespeare lived and worked & Appreciate the influence of historical events on Shakespeare's works.	U, Ap	1
3	Analyze the language and imagery in specific sonnets.	An	1
4	Analyze and compare tragic and comedic elements in different plays.	An	1
5	Develop an interest in the diversity of Shakespeare's storytelling.	I	2
6	Develop skills in critiquing film adaptations.	S	4, 5, 9
7	Cultivate an interest in diverse scholarly approaches to literature.	I	3

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

COURSE CONTENT
Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Overview of Shakespeare's life and historical context	3 hours	1 & 2
	1.2	Exploration of Shakespearean language and verse	2 hours	2
	1.3	Analysis of selected sonnets Sonnet 55: "Not marble, nor the gilded monuments", Sonnet 116: "Let me not to the marriage of true minds", Sonnet 127: "In the old age black was not counted fair" Sonnet 144: "Two loves I have, of comfort and despair"	5 hours	3
	1.4 Practicum	"Editing as Cultural Formation: The Sexing of Shakespeare's Sonnets" by Peter Stallybrass	5 hours	1
2	2.1	Study of a tragedy *Othello* (Acts 1 & 5)	10 hours	4 & 5
	2.2	Study of a comedy *Twelfth Night* (Acts 1 & 5)	10 hours	4 & 5
	2.3 Practicum	Comparative analysis of tragedy and comedy elements in the different plays (William Shakespeare: Comedies, Histories, and Tragedies (pima.gov)	10 hours	4
3	3.1	Examination of film adaptations of a Shakespearean work "Kaliyattom" and "She's the Man"	10 hours	6
	3.2 Practicum	Discussion of critical perspectives on Shakespearean literature (Feminist Criticism & Performance Studies) in the light of the films	10 hours	7
4		Teacher Specific Content		

Teaching and Learning Approach	**Classroom Procedure (Mode of transaction)** Lecture and multimedia presentation, close reading exercises, Small group discussions, Group projects, Film screenings and guided discussions
Assessment Types	**MODE OF ASSESSMENT** **A. Continuous Comprehensive Assessment (CCA) – 30 marks** Seminar Quiz Group Projects Assignment Viva

B. Semester End examination – 70 marks

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

REFERENCES

Bryson, Bill. Shakespeare: The World as a Stage. HarperCollins, 2007.

Sonnet 55: "Not marble, nor the gilded monuments",

Sonnet 116: "Let me not to the marriage of true minds",

Sonnet 127: "In the old age black was not counted fair"

Sonnet 144: "Two loves I have, of comfort and despair

Shakespeare, William. *Othello*. Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2004

Shakespeare, William. *Twelfth Night*. Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2004.

Jayaraaj, V.A., director. *Kaliyattom*. Surya Cine Arts, 1997.

She's the Man. Directed by Andy Fickman, performances by Amanda Bynes and Channing Tatum, DreamWorks Pictures, 2006

SUGGESTED READINGS

- Crystal, David, and Ben Crystal. *Shakespeare's Words: A Glossary and Language Companion*. Penguin, 2002.
- Greer, Germaine. *Shakespeare: A Very Short Introduction*. Oxford University Press, 2001.

- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. W.W. Norton, 2004.
- Evans, G. Blakemore, editor. *The Riverside Shakespeare*. Houghton Mifflin, 1997.
- Garber, Marjorie. *Shakespeare After All*. Anchor Books, 2005
- Duncan-Jones, Katherine, editor. *Shakespeare's Sonnets*. Arden Shakespeare, 2010.
- Mowat, Barbara A., and Paul Werstine, editors. *Shakespeare's Sonnets and Poems*. Folger Shakespeare Library, 2004.
- Kolin, Philip C. *Shakespeare and Feminist Criticism: An Annotated Bibliography and Commentary*. Routledge, 2019.
- Kehler, Dorothea. *Shakespeare's Feminist Critics*. Routledge, 2017.
- Novy, Marianne. *Shakespeare and Feminist Theory*. Oxford University Press, 2018.
- Chedgzoy, Kate. *Shakespeare, Feminism and Gender*. Palgrave Macmillan, 2002.
- Traub, Valerie, M. Lindsay Kaplan, and Dympna Callaghan, editors. *Feminist Readings of Early Modern Culture: Emerging Subjects*. Cambridge University Press, 1996.
- Jorgens, Jack J. *Shakespeare and Film: A Routledge Study Guide and Sourcebook*. Routledge, 2007.
- Burnett, Mark Thornton, and Ramona Wray. *Film and Shakespeare*. Cambridge University Press, 2013.
- Moore, Gene M. *Shakespeare into Film*. Oxford University Press, 2000

FOR TRUTH AND SERVICE

Department of English
St. Albert's College (Autonomous)
Ernakulam

Programme	**BA (Hons) English**					
Course Name	**Life Narratives**					
Type of Course	DCE					
Course Code	**24SACENG8DE402**					
Course Level	**400-499**					
Course Summary	The course aims to investigate the linkages between race, gender, sexuality, and nation, which motivate many authors to document their own experiences. This course incorporates a service-learning component, which provides students with the opportunity to utilise their skills in authentic, real-world settings. It explores life narratives in a deeply creative and ethically nuanced way, incorporating a range of genres,that include literary autobiography, memoir, and autofiction. The curriculum explores life writings from multiple arena, examining its diverse geography, and illuminating its artistic intricacies and ethical challenges					
Semester	8	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Critical Essays	1.1	Kadar, Marlene, editor. "Coming to Terms: Life Writing from Genre to Critical Practice." *Essays on Life Writing: From Genre to Critical Practice*, University of Toronto Press, 1992, pp. 3-16.	5	1
	1.2	Anderson, Linda. "Subjectivity, Representation, and Narrative." *Autobiography*, Taylor and Francis, 2010, pp. 73-104.	5	1
	1.3 **Practicum**	Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" *Reading Autobiography: A Guide to interpreting Life Narratives*, University of Minnesota Press pp. 183-208	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. *Zami: A New Spelling of My Name*. Penguin Books Limited, 2018.	10	2
	2.3 **Practicum**	Pamuk, Orhan. *Istanbul: Memories and the City*. Faber and Faber, 2011	15	2
3 Autobiograp hy/ Memoirs/Bio graphy	3.1	Anne Frank : *The Diary of a Young Girl*	5	2,3
	3.2	Gharib, Malaka. *I Was Their American Dream: A Graphic Memoir*. 2019	5	2,3
	3.3 **Practicum**	Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.	5	2,3

4 Films	4.1	Kamal, director. *Celluloid*. 2013 (Review/discussion/seminar)	5	2,3
	4.2	Mehra, Rakeysh Omprakash, director. *Bhaag Milkha Bhaag*. 2013. (Review/discussion/seminar)	5	2,3
	4.3 **Practicum**	Penn, Arthur, director. *The Miracle Worker*. 1962.(Review/discussion/seminar)	5	2,3
5		Teacher Specific Content		

Teaching and Learning Approach

Classroom Procedure (Mode of transaction)

Lecture
Discussion
Debate

Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) – 30 marks

Particulars
Class test
Discussion/Seminar
Assignment

B. Semester End Examination (50 marks descriptive type and 20 marks objective type)

Descriptive Type	Word Limit	Number of Questions to be added	Marks
Essays	250 words	2 out of 4	2 x 10 = 20
Short Essay	100 words	4 out of 6	5 x 4= 20
Short Answer	50 words	10 out of 12	5 x 2 = 20
MCQ	NA	10 out of 10	1 x 10 = 10
Total Marks			70

References

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms*. University of Hawaii Press, 1995.

Anderson, Linda. "Subjectivity, Representation, and Narrative." *Autobiography*, Taylor and Francis, 2010, pp. 73-104

Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" *Reading Autobiography: A Guide to interpreting Life Narratives*, University of Minnesota Press pp. 183-208

Pamuk, Orhan. *Istanbul: Memories and the City*. Faber and Faber, 2011

Lorde, Audre. *Zami: A New Spelling of My Name.* Penguin Books Limited, 2018. Frank, Anne. *The Diary of a Young Girl.* Penguin Books Limited, 2012.

Gharib, Malaka. *I Was Their American Dream: A Graphic Memoir*. 2019

Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.

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

Suggested Readings

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms*. University of Hawaii Press, 1995.

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) – 2 credits

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

ESE (35 marks)

Project report of the internship – 35 Marks

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

CCA (15 marks)

Some potential Internship avenues for BA English students are:

1. Internships with translation agencies, movie subtitling teams, dubbing studios, language
2. Internships with digital media companies, entertainment studios, or online streaming platforms
3. Internships with Event Management firms.
4. Internships with literary organizations

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

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

The scheme of evaluation of the project is given below

A. Internal Evaluation (CCA- 60 MARKS)

1. Punctuality and Research Aptitude - 10 Marks
2. Project Presentation - 30 Marks
3. Methodology -20 marks
4. Creativity and originality – 10marks
5. Language component -10 marks

Syllabus Revision Workshop Participants

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

Mahatma Gandhi University

FYUGP Five-day Workshop on Curriculum Restructuring in English 14/11/2023 to 18/11/2023

Sl. No.	Name	College
1	Dr. Anjana Sankar S	Sree Sankara College, Kalady
2	Dr. Preethi Nair	Sree Sankara College, Kalady
3	Dr. Thara Gangadharan	Bharata Mata College, Thrikkakara, Kochi
4	Dr. Shima Mathew	T. M. Jacob Memorial Government College, Manimalakunnu, Koothattukulam
5	M.S. Somarajan	Government College, Kottayam
6	Dr. Neethu Tessa Baby	Assumption College, Changanacherry
7	Dr. Bibin Sebastian	Rajagiri College of Social Sciences, Kalamassery
8	Sreelekshmi A.R.	SSV College, Valayanchirangara
9	Fathima Sullami	MES College, Nedumkandam
10	Dr. Surabhi Muthe. S	Sree Narayana Arts and Science College Kumarakom, Kottayam
11	Preethi Sara Joseph	Mar Thoma College for Women, Perumbavoor
12	Lekha Francis	St. Dominic's College, Kanjirapally
13	Dr. George Sebastian	Newman College, Thodupuzha
14	Dr. Saumi Mary M	St. Xavier's College for Women, Aluva
15	Dr. Rose Mary Palatty	Sree Sankara College, Kalady
16	Dr. Jyothi Susan Abraham	Baselius College, Kottayam
17	Dr. Vidya Merlin Varghese	Baselius College, Kottayam

18	Sarah Santhosh	The Cochin College, Kochi
19	Indu Peter	Kuriakose Elias College, Mannanam
20	Dr. Aswathy Balachandran	Mar Athanasius College, (Autonomous), Kothamangalam
21	V.S. Indu	Government College, Tripunithura
22	Dr. Jalson Jacob	Government College, Kottayam
23	Sony Mathew	Government College, Tripunithura
24	Dr. Jinu George	St. Peter's College, Kolenchery
25	Dr. P.V. Shibu	St. Peter's College, Kolenchery
26	Dr. Renjith Joseph	Mar Thoma College, Tiruvalla
27	Asish Martin Tom	DB College, Thalayolaparambu
28	Dr. Tom Thomas	St, Thomas College, Kozhencherry
29	Siju P.T.	Marian College, Kuttikkanam
30	Roopa Jose	St. Joseph's College, Moolamattom
31	Dr. Manju V.S.	NSS Hindu College
32	Veena R Nair	Sree Vidyadhi Raja NSS College, Vazhoor
33	Paul Mathews	Henry Baker College, Melukavu
34	Sindhu Thomas	BPC College Piravom
35	Dr. Lakshmi S	Government College, Tripunithura
36	Neville Thomas	St Berchmans College, Changanasserry
37	Gibin Raja George	St. Thomas College, Pala
38	Dr. Lima Antony	St. Xavier's College for Women, Aluva
39	Fr. Jose Jacob	St Berchmans College, Changanasserry

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