



ST THOMAS COLLEGE PALAI
AUTONOMOUS | ESTD. 1950 | REACCREDITED BY NAAC WITH A++ GRADE

UNDERGRADUATE PROGRAMMES (HONOURS) **SYLLABUS**

STCP-UGP (HONOURS)
(2024 ADMISSION ONWARDS)



FACULTY : LANGUAGE AND LITERATURE
PROGRAMME : B.A. (HONOURS) ENGLISH

ST THOMAS COLLEGE PALAI AUTONOMOUS
ARUNAPURAM P.O., PALA, KOTTAYAM - 686 574
KERALA, INDIA

St Thomas College Palai Autonomous
UNDERGRADUATE PROGRAMMES (HONOURS)
SYLLABUS

STCP-UGP (Honours)

(2024 Admission Onwards)

Faculty: Language and Literature

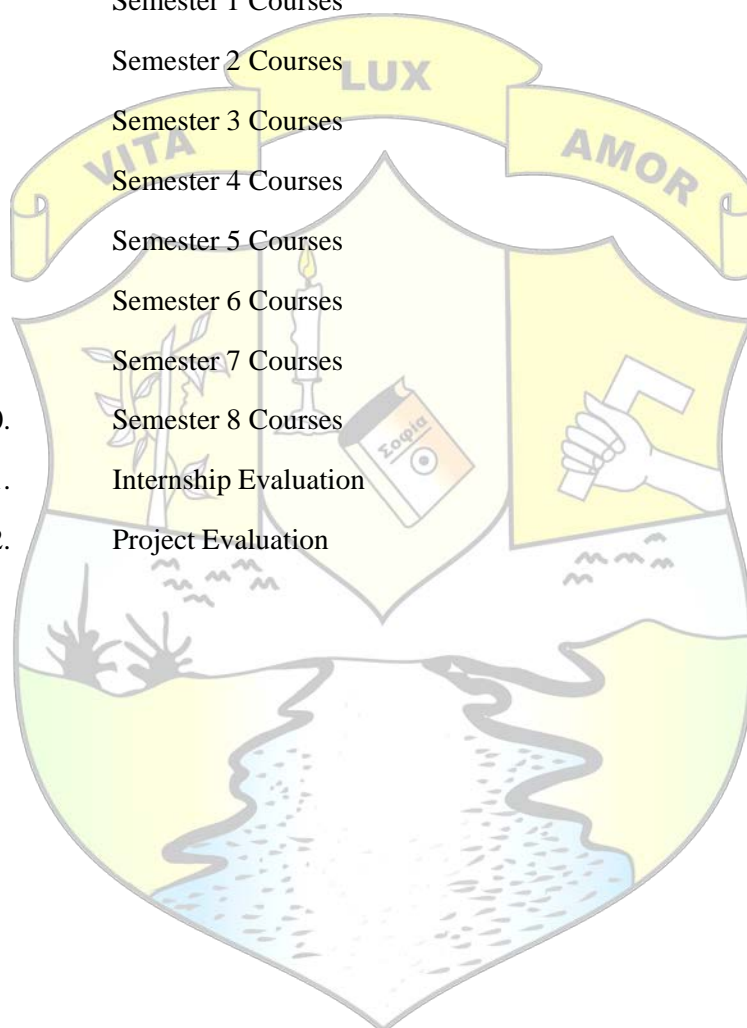
BoS: English

Programme: Bachelor of Arts
(Honours) English

St Thomas College Palai Autonomous
Arunapuram - 686574, Kerala, India

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Preface

The new syllabus and curriculum of BA Honours Programme in English intend to address the multifaceted development of the student. The curriculum is designed to provide students with a comprehensive knowledge of both English language and literature, with the aim of fostering critical analysis and communication skills thereby achieving academic excellence and practical proficiency.

English, as a global language, plays a pivotal role in communication, literature, cultural transformation and professional growth worldwide. This programme is designed to enable the learner, to embark on a journey that explores the richness and diversity of English language and literature, spanning different periods, genres and cultural contexts. It also acquaints the students with different concepts, movements and literary trends that shaped the cultural terrain of English literature. The curriculum is structured to offer a balanced blend of theoretical insights, analytical skills and practical applications, in order to equip students with the necessary tools to critically engage with literary texts, develop effective communication skills, and cultivate a deeper appreciation of the nuances of language and literature. Our faculty members, with their expertise and dedication, are committed to nurture and stimulate an academic environment that encourages inquiry, creativity and intellectual growth.

The curriculum has tried to adequately address the changing paradigms of our educational arena by incorporating the much needed practical skills along with classroom learning. It can equip the students with all the skills and abilities they need in the dynamic and ever fluctuating social reality.

St Thomas College Palai Autonomous was conferred autonomous status by the UGC on 19 January 2024 and subsequently Mahatma Gandhi University, Kottayam after due procedure, notified it only on May 7, 2024, which resulted in the delay of the constitution of various statutory bodies (Governing Body, Academic Council and Board of Studies) of our College. Therefore, the first Academic Council of St Thomas College Palai Autonomous held on 10 June 2024 decided to adopt the syllabus of Mahatma Gandhi University for the UG Programmes of our college for the academic year 2024–25.

Syllabus Index

Name of the Major: **English**

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
24U1ENGDSC100	Literary Genres: Poetry, Fiction and Folk Tales	DSC A	4	5	3	0	2	
24U1ENGMDC100	Folk Tales and Songs from India	MDC	3	4	2	0	2	
24U1ENGMDC101	Narratives of Humour	MDC	3	4	2	0	2	
24U1ENGMDC102	Content Writing	MDC	3	4	2	0	2	
24U1ENGAEC101	English for Arts and Humanities Part I	AEC	3	3	3	0	0	
24U1ENGAEC100	English for Science Part I	AEC	3	3	3	0	0	
24U1ENGAEC102	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.	Credi t	Hours/ week	Hour Distribution /week			
					L	T	P	O
24U2ENGDSC100	Literary Genres: Prose,Drama, Film	DSC A	4	5	3	0	2	
24U2ENGMDC100	Narratives of Love and Friendship	MDC	3	4	2	0	2	
24U2ENGMDC101	Sports Literature and Cinema	MDC	3	4	2	0	2	
24U2ENGMDC102	Fundamentals of Advertising and Public Relations	MDC	3	4	2	0	2	
24U2ENGMDC101	English for Arts and Humanities Part II	AEC	3	3	3	0	0	
24U2ENGAEC100	English for Science Part II	AEC	3	3	3	0	0	
24U2ENGAEC102	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
24U3ENGDSC200	An Introduction to Phonetics	DSC A	4	4	4	0	0	
24U3ENGDSC201	Appreciating Poetry	DSC A	4	5	3	0	2	
24U3ENGDSE200	Introduction to Film Studies (Specialisation for Film studies)	DSE	4	5	3	0	2	
24U3ENGDSE201	Reading Culture: Food, Travel and Music (Specialisation for Cultural studies)	Choose any one	4	5	3	0	2	
24U3ENGDSE202	Introduction to Media Studies (Specialisation for Media studies)		4	5	3	0	2	
24U3ENGDSC202	Detective Fiction (Minor for Others)	DSC B	4	5	3	0	2	
24U3ENGMDC200	Literature and Kerala Renaissance	MDC	3	3	3	0	0	
24U3ENGVAC200	Literature and Gender	VAC	3	3	3	0	0	
24U3ENGVAC201	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
24U4ENGDSC200	Indian Writing in English	DSC A	4	4	4	0	0	
24U4ENGDSC201	Reading Prose and Fiction	DSC A	4	5	3	0	2	
24U4ENGDSE200	Reading Malayalam Cinema (Specialisation for Film studies)	DSE	4	5	3	0	2	
24U4ENGDSE201	Reading Culture: Comics, Cartoons and Fairy Tales. (Specialisation for Cultural studies)	Choose any One	4	5	3	0	2	
24U4ENGDSE202	Dynamics of Radio Jockeying, Anchoring and Interviewing (Specialisation for Media studies)		4	5	3	0	2	
24U4ENGDSC202	War Narratives (Minor for Others)	DSC C	4	5	3	0	2	
24U4ENGSEC200	English for International Careers	SEC	3	3	3	0	0	
24U4ENGSEC201	English for Professional Purposes	SEC	3	3	3	0	0	
24U4ENGSEC202	English for Financial Sector	SEC	3	3	3	0	0	
24U4ENGVAC200	Literature and Environment	VAC	3	3	3	0	0	
24U4ENGVAC201	Literature and Law	VAC	3	3	3	0	0	
24U4ENGINT200	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
24U5ENGDSC300	American Literature	DSC A	4	5	3	0	2	
24U5ENGDSC301	An Introduction to Literary Criticism	DSC A	4	4	4	0	0	
24U5ENGDSC302	Reading Shakespeare	DSC A	4	4	4	0	0	
24U5ENGDSE300	Film Adaptation (Specialisation for Film studies)	DSE Choose one course each from any two baskets	4	4	4	0	0	
24U5ENGDSE301	Postcolonial Literatures		4	4	4	0	0	
24U5ENGDSE302	Literature and Ecology		4	4	4	0	0	
24U5ENGDSE303	Reading Culture: Literature and Fine Arts (Specialisation for Cultural studies)		4	4	4	0	0	
24U5ENGDSE304	Literature from the Margins		4	4	4	0	0	
24U5ENGDSE305	Linguistics		4	4	4	0	0	
24U5ENGDSE306	Writing for the Media (Specialisation for Media studies)		DSE	4	4	4	0	0
24U5ENGDSE307	Partition Literature	4		4	4	0	0	
24U5ENGDSE308	African Literatures	4		4	4	0	0	
24U5ENGSEC300	Critical Thinking and Academic Writing	SEC	3	4	2	0	2	

Semester: 6

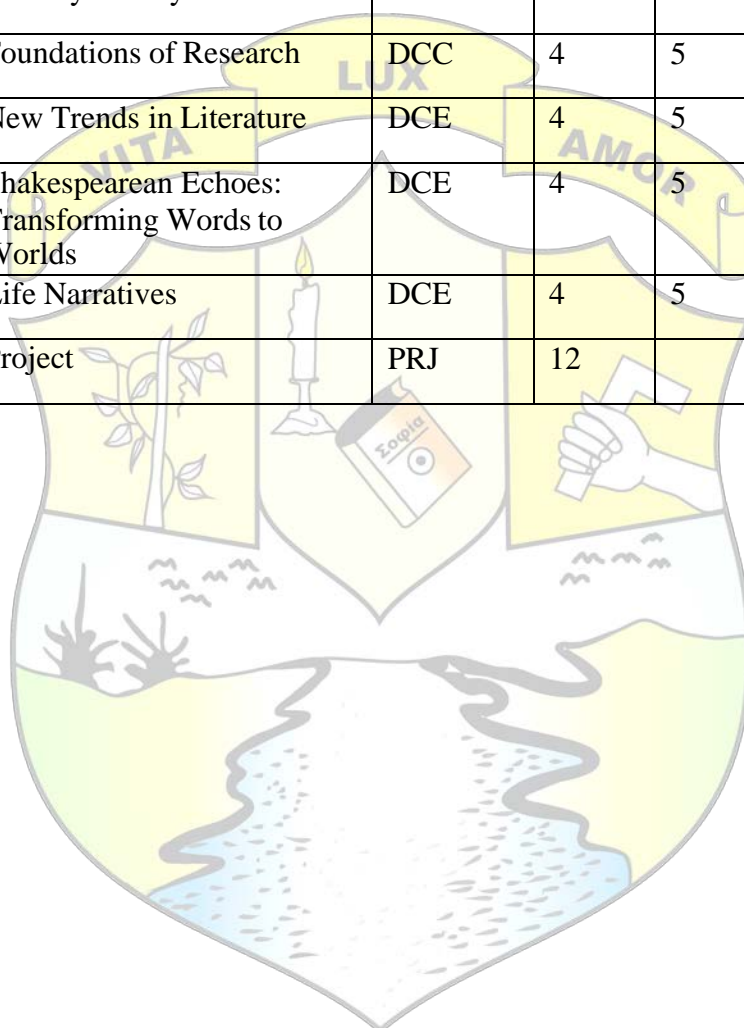
Course Code	Title of the Course	Type of the Course	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
		DSC, MDC, SEC etc.						
24U6ENGDSC300	Exploring Gender	DSC A	4	4	4	0	0	
24U6ENGDSE300	Art of Script Writing (Specialisation for Film studies)	DSE	4	5	3	0	2	
24U6ENGDSE301	Theatre Studies	Choose any one	4	5	3	0	2	
24U6ENGDSE302	Medical Humanities		4	5	3	0	2	
24U6ENGDSE303	English Language Teaching		4	5	3	0	2	
24U6ENGDSE304	Cultural Studies (Specialisation for Cultural studies)		DSE	4	4	4	0	0
24U6ENGDSE305	Indigenous Literature	Choose any one	4	4	4	0	0	
24U6ENGDSE306	Critical Approaches to Literature		4	4	4	0	0	
24U6ENGDSE307	Reporting and Editing for the Media (Specialisation for Media studies)		DSE	4	5	3	0	2
24U6ENGDSE308	Reading Graphic Narratives	Choose any one	4	5	3	0	2	
24U6ENGDSE309	Subaltern Voices		4	5	3	0	2	
24U6ENGSEC300	Creative Writing in English	SEC	3	4	2	0	2	
24U6ENGVAC300	Literature and Human Rights	VAC	3	3	3	0	0	

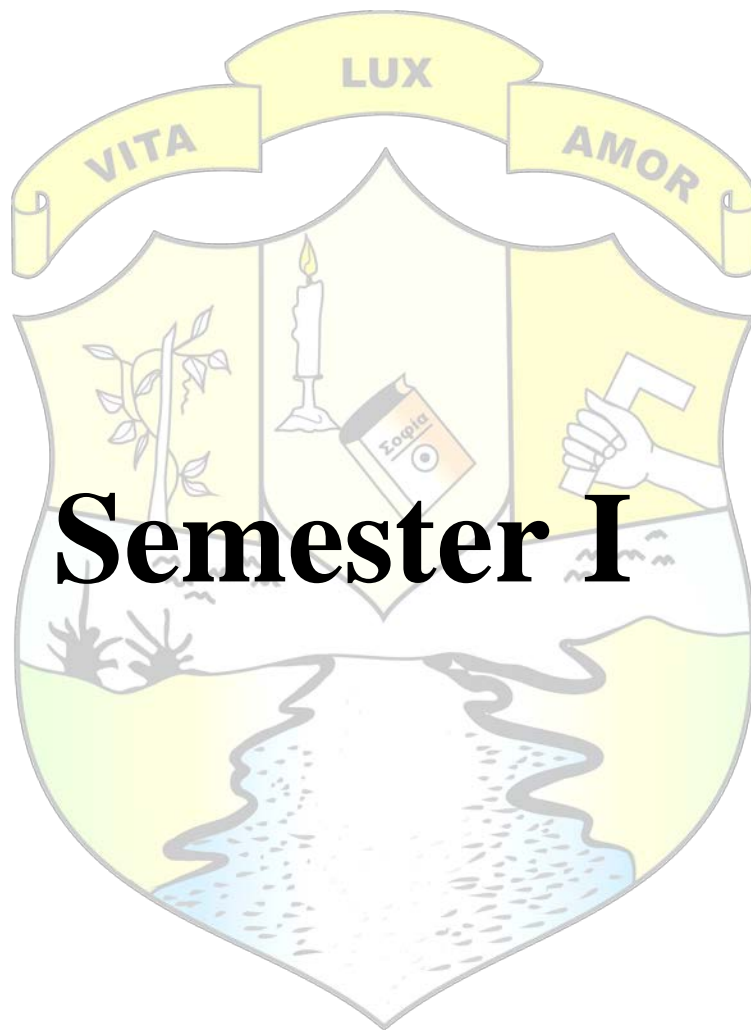
Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
24U7ENGDCC400	Critical Disability Studies	DCC	4	5	3	0	2	
24U7ENGDCC401	Memory and Trauma Studies	DCC	4	4	4	0	0	
24U7ENGDCC402	Posthuman Studies	DCC	4	4	4	0	0	
24U7ENGDCE400	British Literature till the Romantic Period	DCE	4	4	4	0	0	
24U7ENGDCE401	The Nineteenth Century Literature	DCE	4	4	4	0	0	
24U7ENGDCE402	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
24U8ENGDCC400	Literary Theory	DCC	4	5	3	0	2	
24U8ENGDCC401	Foundations of Research	DCC	4	5	3	0	2	
24U8ENGDCCE400	New Trends in Literature	DCE	4	5	3	0	2	
24U8ENGDCCE401	Shakespearean Echoes: Transforming Words to Worlds	DCE	4	5	3	0	2	
24U8ENGDCCE402	Life Narratives	DCE	4	5	3	0	2	
24U8ENGPJR400	Project	PRJ	12					







St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Literary Genres: Poetry, Fiction and Folktales					
Type of Course	MAJOR					
Course Code	24U1ENGDSC100					
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 Literary Studies, Section on Poetry, Pages (27-56). Third Edition, Routledge, 2011). <i>(The students are expected to attempt a review of any one of the poems prescribed.)</i>	5	1,2,6
2	2.1	William Shakespeare: Sonnet 29 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: <i>A Background to the Study of English Literature</i> , Section I Poetry, Chapter 1(Subjective and Objective Poetry) Pg. 1-5, Chapter 2(Poetical Types) Pages. 5-38, Chapter 3 (Stanza Forms) Pg. 39-47. <i>(The students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features.)</i>	5	1,2
3	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: <i>An Introduction to Literary Studies</i> . Chapter 2, Major genres in literary studies, Section 1,Fiction Pages. (9 to 36)Third Edition, Routledge, 2011). <i>(The students are expected to attempt a review of a story of their own choice)</i>	15	2.,4,5,6
4	4.1	A Story and a Song - (A K Ramanujan, <i>A Flowering Tree and Other Oral Tales from India</i>)	3	2,3,4,5
	4.2	A Buffalo without Bones: (A K Ramanujan, <i>A Flowering Tree and Other Oral Tales from India</i>)	3	2,3,4,5
	4.3	Dauntless Little John: (Italo Calvino, <i>Italian Folktales</i>)	2	2,3,4,5
	4.4	The Ape, Snake and the Lion https://www.worldoftales.com/African_folktales/African_Folktale_44.html#a)	2	2,3,4,5
	4.5 Practicum	Maria Tatar: “Why Fairy Tales Matter: The Performative and the Transformative.” https://www.jstor.org/stable/25735284	5	2,3,4
5		Teacher Specific Component		

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

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.





St Thomas College Palai Autonomous

Programme						
Course Name	Folk Tales and Songs from India					
Type of Course	MDC					
Course Code	24U1ENGMDC100					
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 <i>Painted Words</i> – G. N Devy ix-xvi	8	1,2,3
2 Folk Tales	2.1	“Valiant Vicky, the Brave Weaver” - (<i>Tales of the Punjab</i> 80-88)	3	4, 6
	2.2	“A Flowering tree” - (<i>A Flowering Tree and other Oral Tales. from India</i>)	3	4, 6
	2.3	Tell it to the Walls (<i>Folktales from India</i> 3)	2	4, 6
	2.4	The Tiger’s Adopted Son (<i>Folktales from India</i> 136-7)	2	4, 6
	2.5	Prince Sabar (<i>Folktales from India</i> 159)	2	4, 6
	2.6	Bopulachai (<i>Folktales from India</i>)	3	4, 6
	2.7 Practicum	The legend of the Dhorawat tank (<i>Folktales from Northern India</i> 13)	2	4, 6
	2.8 Practicum	Akbar’s Riddle (<i>Folktales from Northern India</i> 369)	2	4, 6
	2.9 Practicum	Othenan in the Tomb (<i>Folktales of Kerala</i> 81-83)	4	4, 6
	2.10 Practicum	Kayamkulam Kochunni (<i>Folktales of Kerala</i> 89-90)	3	4, 6
	2.11 Practicum	Naranathu Bhranthan (<i>Folktales of Kerala</i> 105-107)	4	4, 6

3 Folk Songs	3.1	From <i>Painted Words</i> Garhwali Songs (135-137)	2	5,6
	3.2	From <i>Painted Words</i> Chattisgarhi Songs 1,2,3 (138)	1	5,6
	3.3	From <i>Painted Words</i> A Munda Song (153)	1	5,6
	3.4	“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 Mudiyyattam.” Interview by Ajith Kumar AS, Sahapedia, 30 August 2019 https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiyyattam	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,
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Assessment Types
MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA – 25 Marks)

Internal Assessment Test: 10

Assignment: 5

Practical Assignment: 10

B. Semester End Examination

Written Examination – 50 marks, duration – 1.5hrs

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
Total Marks			50

References

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



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Programme						
Course Name	Narratives of Humour					
Type of Course	MDC					
Course Code	24UIENGMDC101					
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	
Pre-requisites, if any		2	0	1	0	60

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays/Poems and Short Stories	1.1	“Understanding Humour”. and The Ingredients of a Good humour Story” William Webb	3	1,2,3
	1.2	“The Emperor's New Clothes”. Hans Christian Andersen	2	1,2,3
	1.3	“Goodbye Party For Miss Pushpa T.S”. Nissim Ezekiel	2	1,2,3
	1.4 Practicum	"The Secret Life of Walter Mitty". James Thurber	5	1,2,3
	1.5 Practicum	“Macavity: The Mystery Cat” by T. S. Eliot	3	1,2,3
2 Novel and Play	2.1	<i>Three Men in a Boat</i> (1889) by Jerome K Jerome	15	4.6
	2.2 Practicum	<i>The Bear</i> (1888) by Anton Chekhov	15	4.6
3 Films/ Cartoons/web series	3.1	<i>Modern Times</i> (1936) Directed by Charlie Chaplin	3	5,6
	3.2	<i>Ratatouille</i> (2007) directed by Brad Bird and Jan Pinkava	2	5,6
	3.3	<i>Bruce Almighty</i> ((2003) directed by Tom Shadyac	3	5,6
	3.4 Practicum	<i>The Proposal</i> (2009) directed by Anne Fletcher	3	5,6
	3.5 Practicum	Dark Skin & Getting Married Stand Up Comedy by Saikiran https://www.youtube.com/watch?v=ATUiGWJinX0 “ One Wedding and a Funeral” Mr. Bean Episode https://www.youtube.com/watch?v=yGqP54lv9q4	1	5,6
	3.6 Practicum	The Big Bang Theory - season 1 Episodes 1- 3	3	5,6
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecturing, Discussion, Presentation,																															
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 marks Internal Assessment Test: 10 Assignment: 5 Practical Assignment:10 B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs <table border="1" data-bbox="469 763 1500 1104"> <thead> <tr> <th data-bbox="469 763 719 875">Descriptive Type</th> <th data-bbox="719 763 943 875">Word Limit</th> <th data-bbox="943 763 1225 875">Number of Questions to be added</th> <th data-bbox="1225 763 1500 875">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="469 875 719 913">Essays</td> <td data-bbox="719 875 943 913">300 words</td> <td data-bbox="943 875 1225 913">1 out of 2</td> <td data-bbox="1225 875 1500 913">1 x 15 = 15</td> </tr> <tr> <td data-bbox="469 913 719 952">Short Essay</td> <td data-bbox="719 913 943 952">150 words</td> <td data-bbox="943 913 1225 952">2 out of 4</td> <td data-bbox="1225 913 1500 952">2 x 5 =10</td> </tr> <tr> <td data-bbox="469 952 719 990">Short Answer</td> <td data-bbox="719 952 943 990">50 words</td> <td data-bbox="943 952 1225 990">5 out of 8</td> <td data-bbox="1225 952 1500 990">5 x 2 = 10</td> </tr> <tr> <td data-bbox="469 990 719 1028">Objective type</td> <td data-bbox="719 990 943 1028">NA</td> <td data-bbox="943 990 1225 1028">10 out of 12</td> <td data-bbox="1225 990 1500 1028">10 x 1 =10</td> </tr> <tr> <td data-bbox="469 1028 719 1066">MCQ</td> <td data-bbox="719 1028 943 1066">NA</td> <td data-bbox="943 1028 1225 1066">5</td> <td data-bbox="1225 1028 1500 1066">5 x 1= 5</td> </tr> <tr> <td colspan="3" data-bbox="469 1066 1225 1104" style="text-align: center;">Total Marks</td> <td data-bbox="1225 1066 1500 1104" style="text-align: center;">50</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	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	Total Marks			50
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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.



St Thomas College Palai Autonomous

Programme						
Course Name	Content Writing					
Type of Course	MDC					
Course Code	24UIENGMDC102					
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	6 0
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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Presentations, Discussions, workshops, etc.																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 25 marks Internal Assessment Test: 10 Assignment: 5 Oral presentations:10</p> <p>B. Semester End Examination Written Examination – 50 Marks, duration – 1.5hrs</p> <table border="1" data-bbox="421 801 1453 1144"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x1= 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x1= 5</td> </tr> <tr> <td colspan="3" style="text-align: center;">Total Marks</td> <td style="text-align: center;">50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x1= 10	MCQ	NA	5	5 x1= 5	Total Marks			50
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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.



St Thomas College Palai Autonomous

Programme						
Course Name	English for Arts and Humanities Part I					
Type of Course	AEC					
Course Code	24UIENGAEC101					
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 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	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) <ul style="list-style-type: none"> • Lecture • Classroom discussions and presentation • Hands-on training 																												
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St Thomas College Palai Autonomous

Programme						
Course Name	English for Science Part I					
Type of Course	AEC					
Course Code	24UIENGAEC100					
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	4 5
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 <i>Wings of Fire</i> Biographies of G. D. Naidu and Vijay Bhatkar "Playing the English Gentleman" by M. K. Gandhi	4	5,1
	3.2	Comprehension and Analysis	3	1,5
	3.3	Vocabulary skills- Vocabulary related to the text.	2	5,2
4	3.4	Grammar Skills- Simple, compound and complex sentences, concord	3	2
	3.5	Writing Skills- Note- Making, Summarising	3	1,2
		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Lecture • Classroom discussions and presentation • Hands-on training 			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Internal Assessment Test: 10 Assignment: 5 Practical Assignment: 10 B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs			
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	MCQ	NA	5	5 x 1 = 5
	Total Marks			50

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St Thomas College Palai Autonomous

Programme						
Course Name	English for Commerce Part I					
Type of Course	AEC					
Course Code	24UIENGAEC102					
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	4
						5
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		

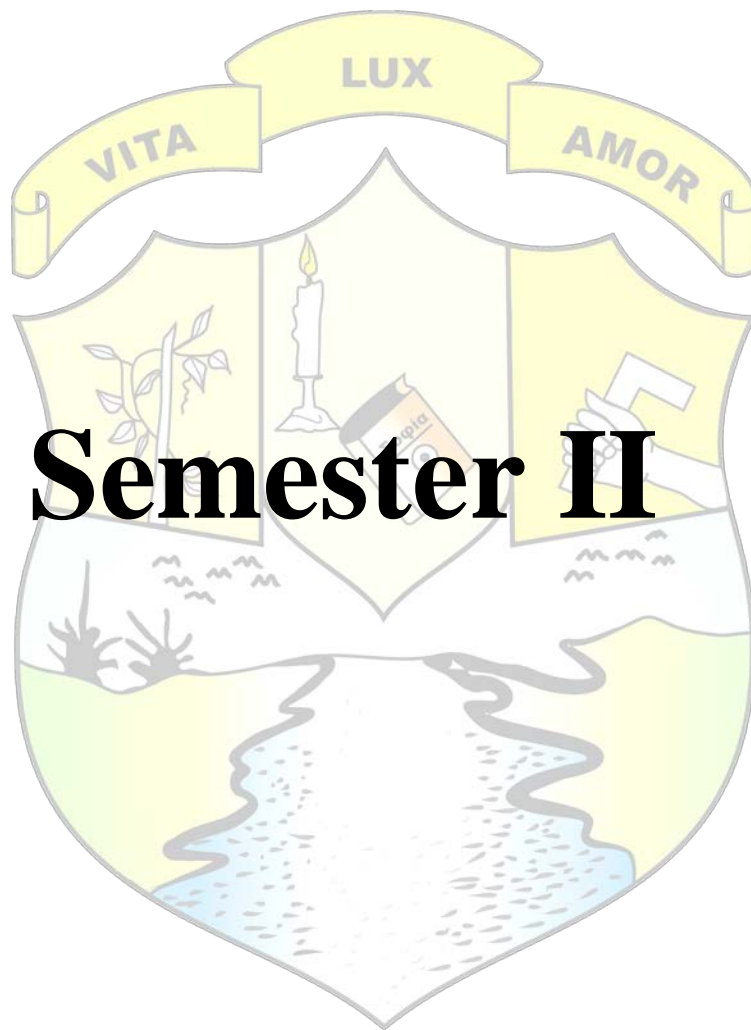
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Semester II



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Literary Genres: Prose, Drama and Film					
Type of Course	DSC A					
Course Code	24U2ENGDSC100					
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	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practicum	Others	
		3	0	1	0	
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/the-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: <i>A Background to the Study of English Literature</i> Section III, Chapter 1 The Essay (183-192)	5	1,2,3,4
2	2.1	B Prasad: <i>A Background to the Study of English Literature, Section II</i> , Chapter 1 The Dramatic Art (106-110), Chapter II Dramatic Types (111-133), Chapter III Dramatic Devices (134-139)	10	1,2,3,4
	2.2 Practicum	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011). Drama Pg. (58 to 72)	5	1,2,3,4
3	3.1	GB Shaw: <i>Pygmalion</i>	15	1,2,3,4
	3.2 Practicum	My Fair Lady (Dir. George Cuckor) Alan Jay Lerner: "Pygmalion and My Fair Lady" (Essay)	15	1,3,4
4	4.1	Mario Klarer: <i>An Introduction to Literary Studies</i> . Third Edition, Routledge, 2011) Pg. 72 to 84 Roger Ebert: Heil, heil, the drang's all here! (Review) (The Great Dictator movie review (1940) Roger Ebert)	10	1,2,3,4
	4.2 Practicum	Charlie Chaplin (Dir): <i>The Great Dictator</i>	5	1,2,3,4
5		Teacher Specific Component		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions and Collective watching of the films.																												
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Internal Assessment Test: 10 Assignment: 10 Practical Assignment: 10 B. Semester End examination, duration - 2hrs <table border="1" data-bbox="411 797 1474 1182"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: center;">Total Marks</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
Descriptive Type	Word Limit	Number of Questions to be added	Marks																										
Essays	300 words	1 out of 2	1 x 15 = 15																										
Short Essay	150 words	5 out of 8	5 x 5 = 25																										
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Objective type	NA	10 out of 12	1 x 10 = 10																										
MCQ	NA	10	1 x 10 = 10																										
Total Marks			70																										

References

Core Texts

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

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

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

Links

Module 1

Link 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.

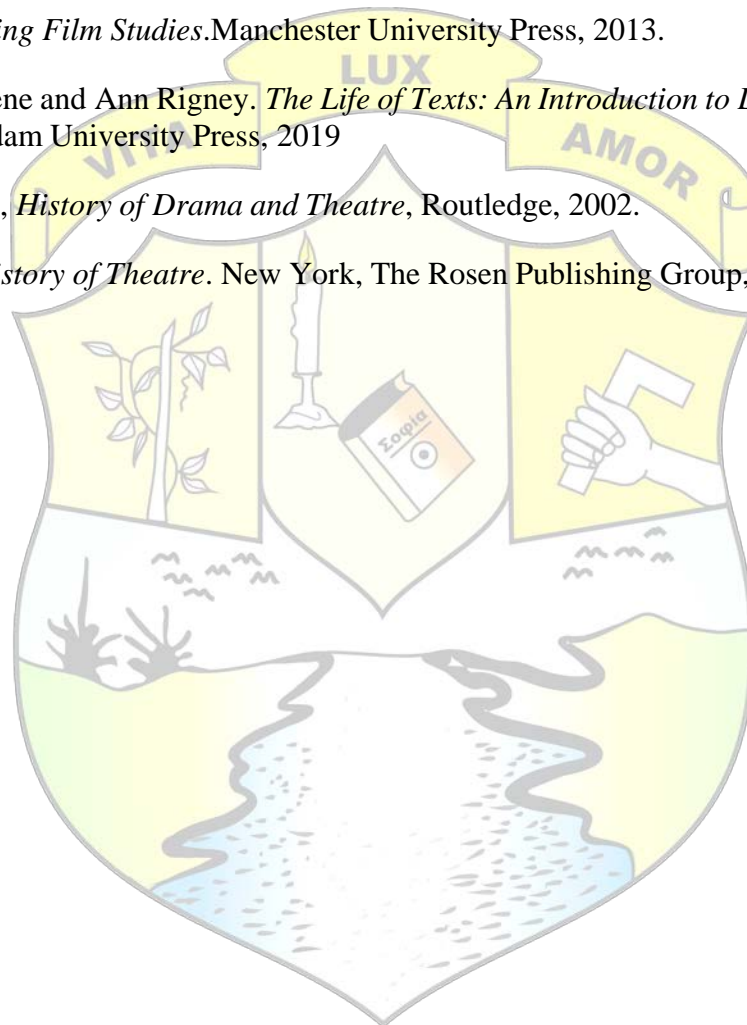
Amy Villarejo. *Film Studies: The Basics*. Routledge, 2013.

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

Brillenburgrwth, 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.

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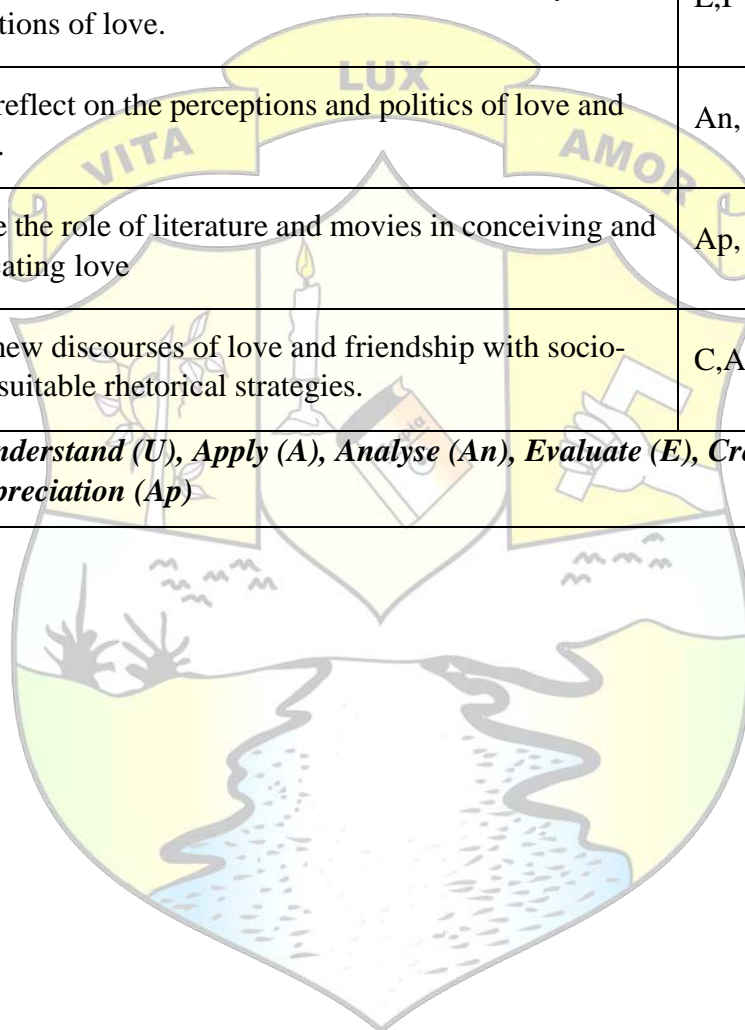




St Thomas College Palai Autonomous

Programme						
Course Name	Narratives of Love and Friendship					
Type of Course	MDC					
Course Code	24U2ENGMDC100					
Course Level	100-199					
Course Summary	<p>This course explores the structures of love and friendship using literary and visual texts, along with philosophical and psychological arguments. Perspectives on the politics of love/friendship will be suitably engaged with. Brief considerations on the different approaches of/to love and friendship will be made using textual/visual representations. The physical, familial, ethical and spiritual dimensions of love will be critically analysed. A broad, thematically focused understanding of literature and movies will be inculcated. The variations in the treatment of the theme of love in different genres will be examined. The course will facilitate an awareness about and familiarity with some contemporary critical ideas and discourses regarding love, friendship, community and other ethical relations.</p>					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

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

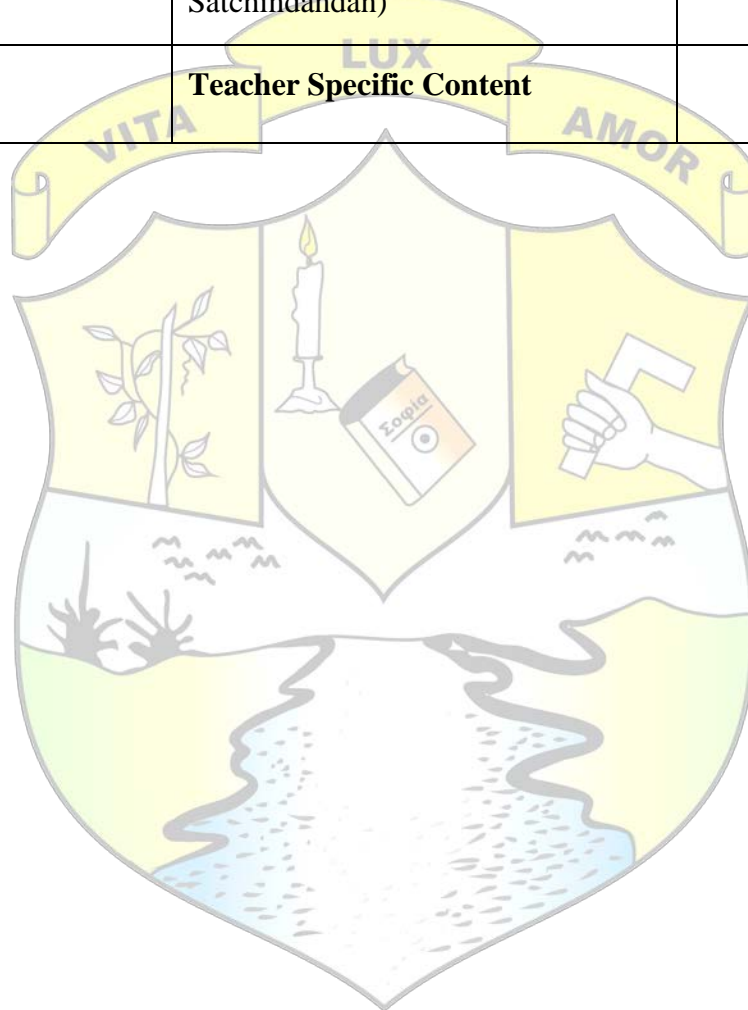


COURSE CONTENT

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 <i>Friendship: A Philosophical Reader</i> ed. Neera Kapur Badhwar)	5	1,3,4,5,6
	1.2	‘Clarity: Give Love Words’ by bell hooks (chapter 1 of <i>All About Love</i>)	5	1,3,4,5,6
	1.3 Practicum	‘The Construction of Love’ by Alain Badiou (chapter 3 of <i>In Praise of Love</i>)	5	1,3,4,5,6
2 Narratives of Love	2.1	<i>Crime and Punishment</i> (Part 5 Chapter 4) by Fyodor Dostoevsky (trans. Constance Garnett)	5	2,3,5,6
	2.2	‘The Last Leaf’ by O’Henry	5	2,3,5,6
	2.3	<i>Pride and Prejudice</i> (Movie directed by Joe Wright, 2005) Forrest Gump (Dir. By	5	2,3,5,6
	2.4 Practicum	‘Walls’ by Vaikom Muhammad Basheer Trans. Nivedita Menon	15	2,3,5,6
3 Songs of Love/Friendship: Poetry	3.1	“Fragment 31”: Sappho	2	2,3,5,6
	3.2	Ghazal XX: “Is it You...” (Selections from <i>Ghazals of Ghalib</i> ed. By Aijaz Ahmad - both translations by Adrienne Rich)	2	2,3,5,6
	3.3	“The Soul Selects Her Own Society” by Emily Dickinson	2	2,3,5,6
	3.4	“On Friendship” (from <i>The Prophet</i>) by Kahlil Gibran	2	2,3,5,6

	3.5	“Tonight I can Write the Saddest Lines” by Pablo Neruda	2	2,3,5,6
	3.6 Practicum	“Half the People in the World” by Yehuda Amichai (trans. Chana Bloch & Stephen Mitchell)	3	2,3,5,6
	3.7 Practicum	“A Letter to Malayalam Poetry” by S. Joseph (Tran. by K. Satchindandan)	2	2,3,5,6
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 A. Continuous Comprehensive Assessment (CCA – 25 Marks) Internal Assessment Test: 10 Assignment: 5 Practical Assignment: 10 B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs																														
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MCQ	NA	5	5 x 1 = 5																												
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

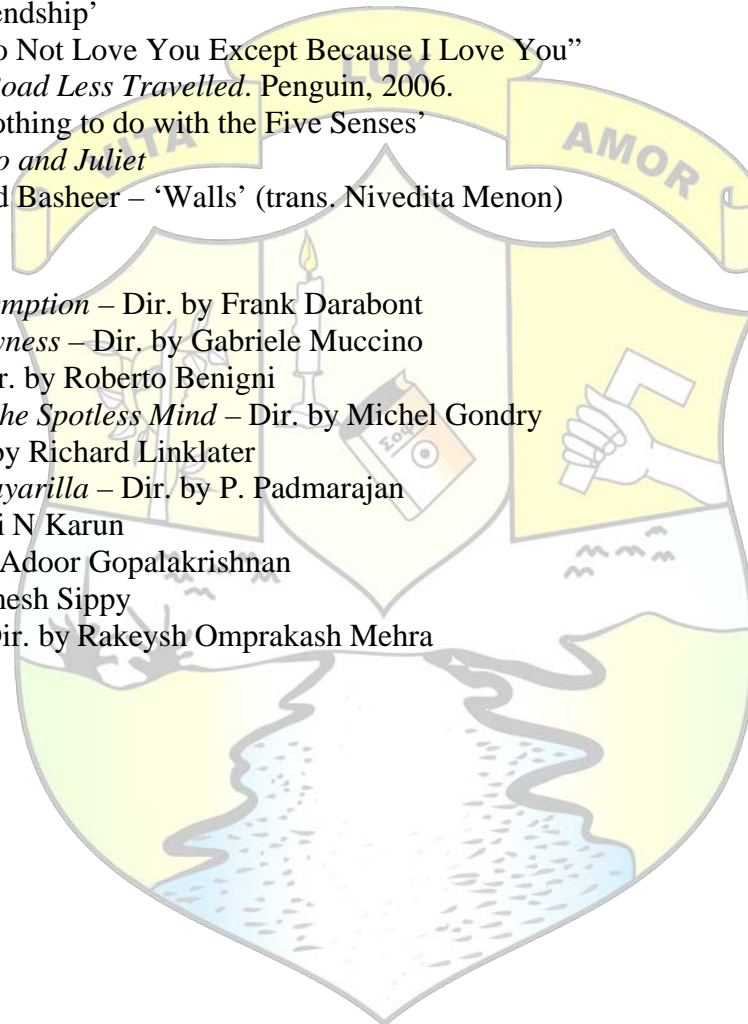
Deshadanakkili Karayarilla – Dir. by P. Padmarajan

Piravi – Dir. by Shaji N Karun

Mathilukal – Dir. by Adoor Gopalakrishnan

Sholay – Dir. by Ramesh Sippy

Rang De Basanti – Dir. by Rakeysh Omprakash Mehra



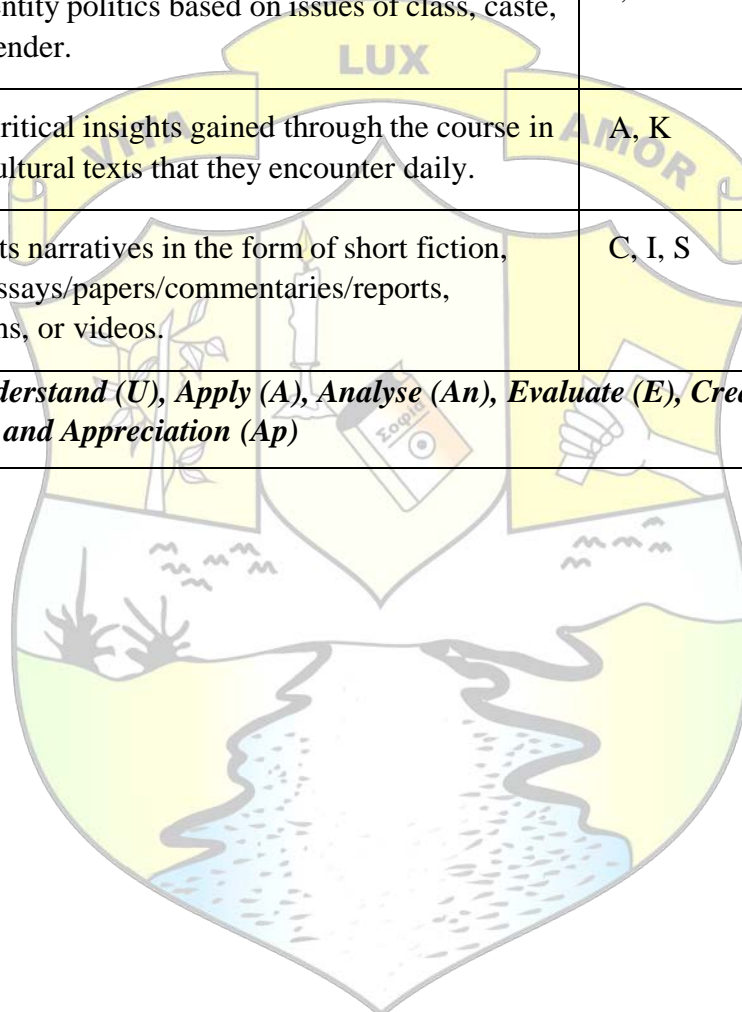


St Thomas College Palai Autonomous

Programme						
Course Name	Sports Literature and Cinema					
Type of Course	MDC					
Course Code	24U2ENGMDC101					
Course Level	100-199					
Course Summary	<p>This course analyses the representations of sports in literature and cinema (both regional and international) to deconstruct the subtexts of politics, gender, culture, and religion, using short stories, movies, and essays. Critical perspectives on the use of visual and literary languages, to develop rhetoric of the socio-political and gender dimensions of play will be generated. Movies, short stories, and theoretical texts will be surveyed to explain the role of sports in forming national consciousness and identity roles. Issues like nation and nationalism, body and sexuality, space and state, identity and subjectivity, cultural politics etc. will be discussed in detail. The use of sports and games as a metaphor to contextualize and problematize socio-cultural issues will be examined. Ideas like globalization, commodification, objectification, communalism, class and caste, ritualism, ostracism etc. will be engaged with. The entertaining, inspirational and motivational aspects of sports, literature and movies will also be explored.</p>					
Semester	2	Credits			3	Total Hours 60
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	0	1	0	60
Pre-requisites, if any						

CO No.	Expected Course Outcome <i>On successful completion of the course the students will be able to:</i>	Learning Domains *	No
1	Understand sports metaphors in literature and cinema.	U, K	1, 3
2	Evaluate the socio-cultural and political influence of sports narratives.	E, I	6, 8
3	Explore identity politics based on issues of class, caste, race, and gender.	A, An	1, 2, 8
4	Apply the critical insights gained through the course in the socio-cultural texts that they encounter daily.	A, K	4, 10
5	Create sports narratives in the form of short fiction, reflective essays/papers/commentaries/reports, presentations, or videos.	C, I, S	3, 4, 6, 9

****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	<i>Playing It My Way</i> - Sachin Tendulkar	15	3,5
2 Imagining Sports	2.1	<i>Selection Day</i> by Aravind Adiga	5	1,3,4,5
	2.2	“The Chess Players” by Premchand	5	1,3,4,5
	2.3 Practicum	“Higuita” by N. S. Madhavan (trans. Bhaskaran and K. M. Sherrif)	5	1,3,4,5
3 Visualizing Sports	3.1	<i>1983</i> (Dir. Abrid Shine)	3	1,2,3,4,5
	3.2	<i>Godha</i> (Dir. Basil Joseph)	3	1,2,3,4,5
	3.3	<i>The Two Escobars</i> (Dirs. Jeff Zimbalist and Michael Zimbalist)	4	1,2,3,4,5
	3.4 Practicum	<i>Lagaan</i> (Dir. Ashutosh Gowariker)	3	1,2,3,4,5
	3.5 Practicum	<i>Chak De India</i> (Dir. Shimit Amin)	2	1,2,3,4,5
4		Teacher Specific Content		

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) Internal Assessment Test: 10 Assignment: 5 Reflection Writing Assignments:10 B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs			
	Descriptive Type	Word Limit	Number of Questions to be added	Marks
	Essays	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	2 out of 4	2 x 5 =10
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	10 x1=10
	MCQ	NA	5	5 x1=5
			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, Fall2005. Pp 56 – 86.

Hargreaves, Jennifer and 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 Premchand*. 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*





St Thomas College Palai Autonomous

Programme						
Course Name	Fundamentals of Advertising and Public Relations					
Type of Course	MDC					
Course Code	24U2ENGMDC102					
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 ADVERTISING	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		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture, Display various types of advertisements of different products from YouTube, Discuss and analyse different ads, both old and new. Display various marketing campaigns through different eras.</p>																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA – 25 Marks) Internal Assessment Test: 10 Assignment: 5 Oral Presentation: 10</p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="406 790 1449 1160"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x 1=10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x1=5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10 x 1=10	MCQ	NA	5	5 x1=5	Total Marks			50
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Total Marks			50																										

References

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DeFleur, Melvin L., Kearney, Patricia, and Plax, Timothy G. *Fundamentals of Human Communication*, Mayfield Publishing Co. 1997

Dominick, Joseph R. *The Dynamics of Mass Communication*, New Delhi, McGraw Hill.1995.

Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers.2021

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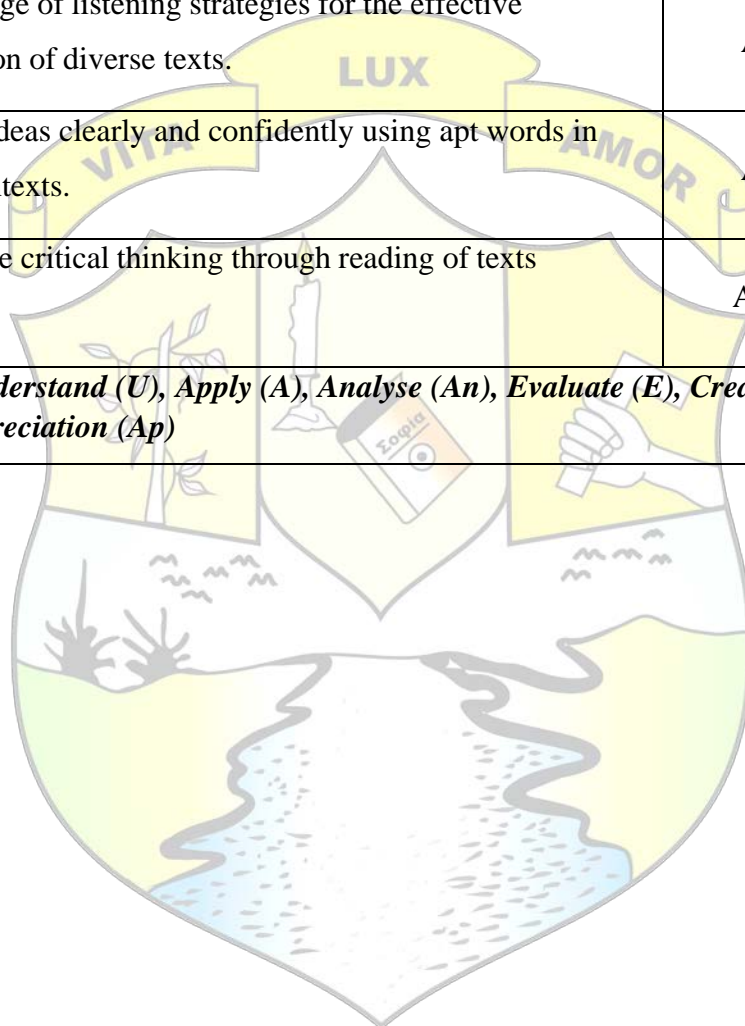


St Thomas College Palai Autonomous

Programme						
Course Name	English for Arts and Humanities Part II					
Type of Course	AEC					
Course Code	24U2ENGAEC100					
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	4
						5
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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

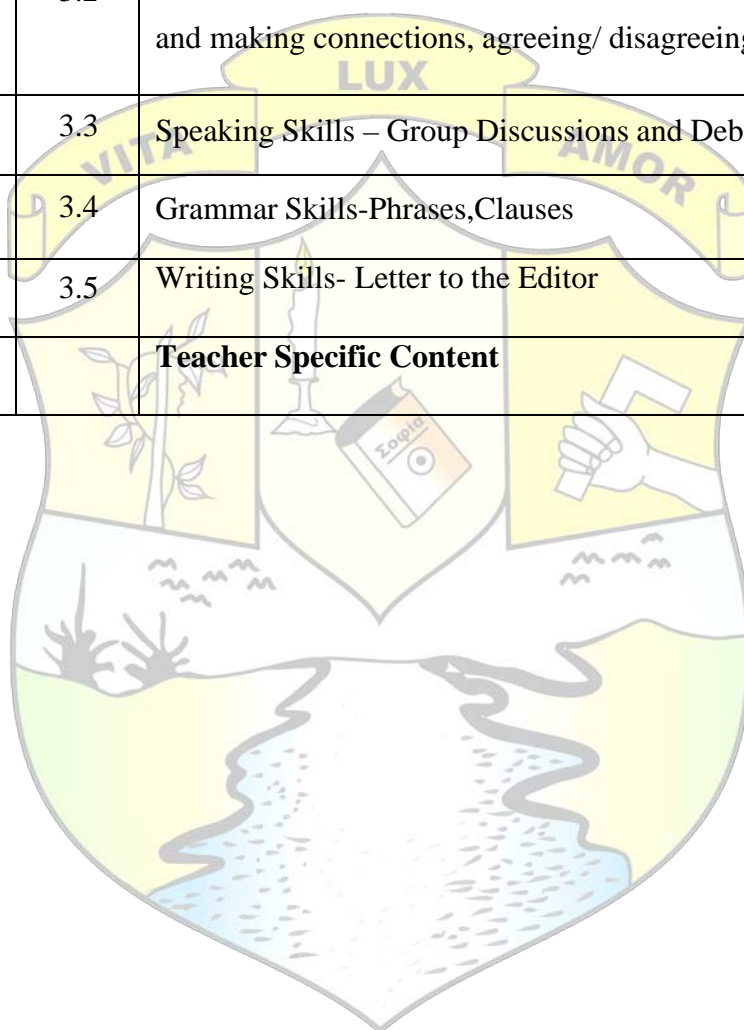


COURSE CONTENT

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

<p>3 Listen, Speak, CREATE</p>	<p>3.1</p>	<p>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.</p> <p>QR code of speeches given as listening material</p>	<p>5</p>	<p>5,1</p>
	<p>3.2</p>	<p>Vocabulary skills-Idioms, Vocabulary for making an argument, evaluating an argument, synthesis and making connections, agreeing/ disagreeing</p>	<p>1</p>	<p>1,5</p>
	<p>3.3</p>	<p>Speaking Skills – Group Discussions and Debate</p>	<p>5</p>	<p>5,2</p>
	<p>3.4</p>	<p>Grammar Skills-Phrases,Clauses</p>	<p>2</p>	<p>2</p>
	<p>3.5</p>	<p>Writing Skills- Letter to the Editor</p>	<p>2</p>	<p>1,2</p>
<p>4</p>	<p>Teacher Specific Content</p>			



Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecture • Classroom discussions and presentation • Hands-on training 																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <p>Internal Assessment Test: 10 Assignment: 5 Practical Assignment: 10</p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="435 1021 1477 1391"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 = 10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x 1 = 5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5 x 1 = 5	Total Marks			50
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Total Marks			50																										

References

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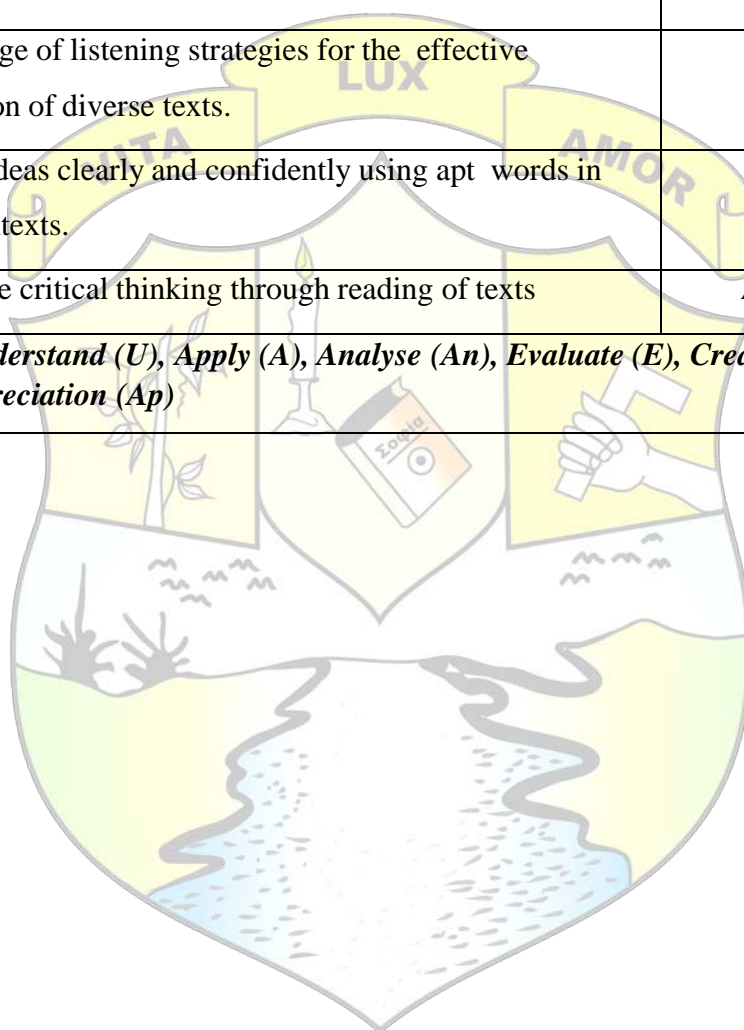


St Thomas College Palai Autonomous

Programme						
Course Name	English for Science Part II					
Type of Course	AEC					
Course Code	24U2ENGAEC101					
Course Level	100-199					
Course Summary	The course equips Science students to further develop their listening and speaking skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
Semester	2	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any		3	0	0	0	45

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
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			



COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 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) <ul style="list-style-type: none"> • Lecture • Classroom discussions and presentation • Hands-on training 																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 25 Marks Internal Assessment Test: 10 Assignments: 5 Viva Voce: 10</p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="435 909 1477 1312"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 = 10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10 x 1 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5 x 1 = 5</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td style="text-align: center;">50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	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	Total Marks			50
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St Thomas College Palai Autonomous

Programme						
Course Name	English for Commerce Part II					
Type of Course	AEC					
Course Code	24U2ENGAEC102					
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)

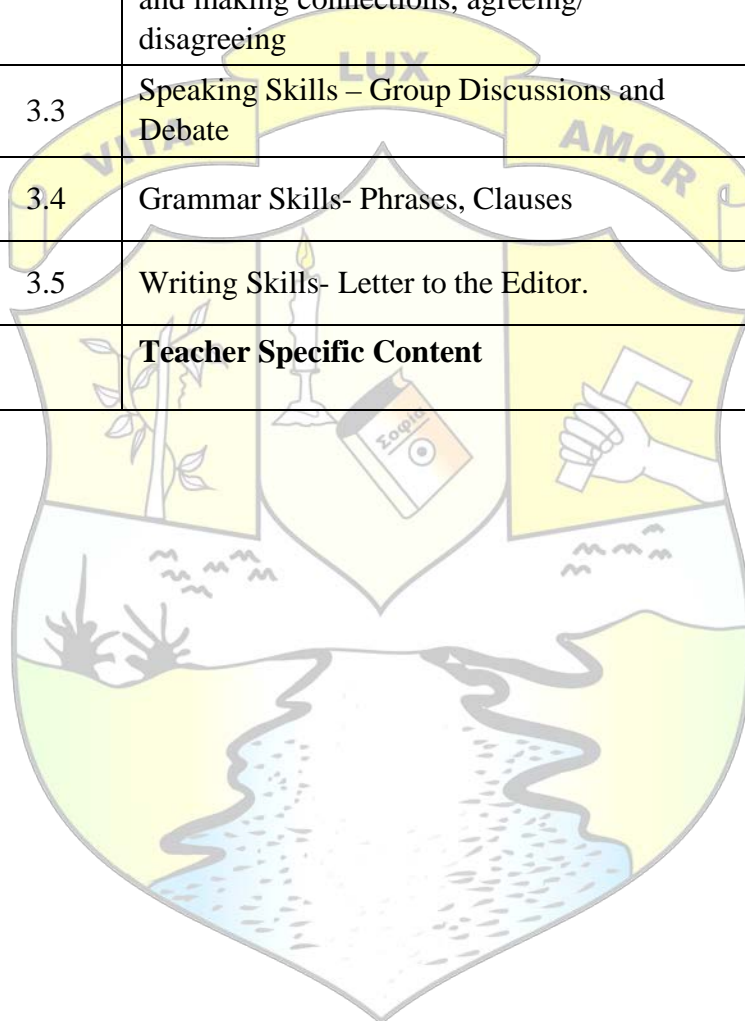
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop the ability to comprehend and use spoken discourses in various contexts.	A	4, 1, 10
2	Speak grammatically acceptable sentences in everyday conversation.	A	4, 1, 10
3	Apply a range of listening strategies for the effective interpretation 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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

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) <ul style="list-style-type: none"> ● Lecture ● Classroom discussions and presentation ● Hands-on training 																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA – 25 Marks) Internal Assessment Test: 10 Assignment: 5 Practical Assignment: 10</p> <p>B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="448 860 1493 1263"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 = 10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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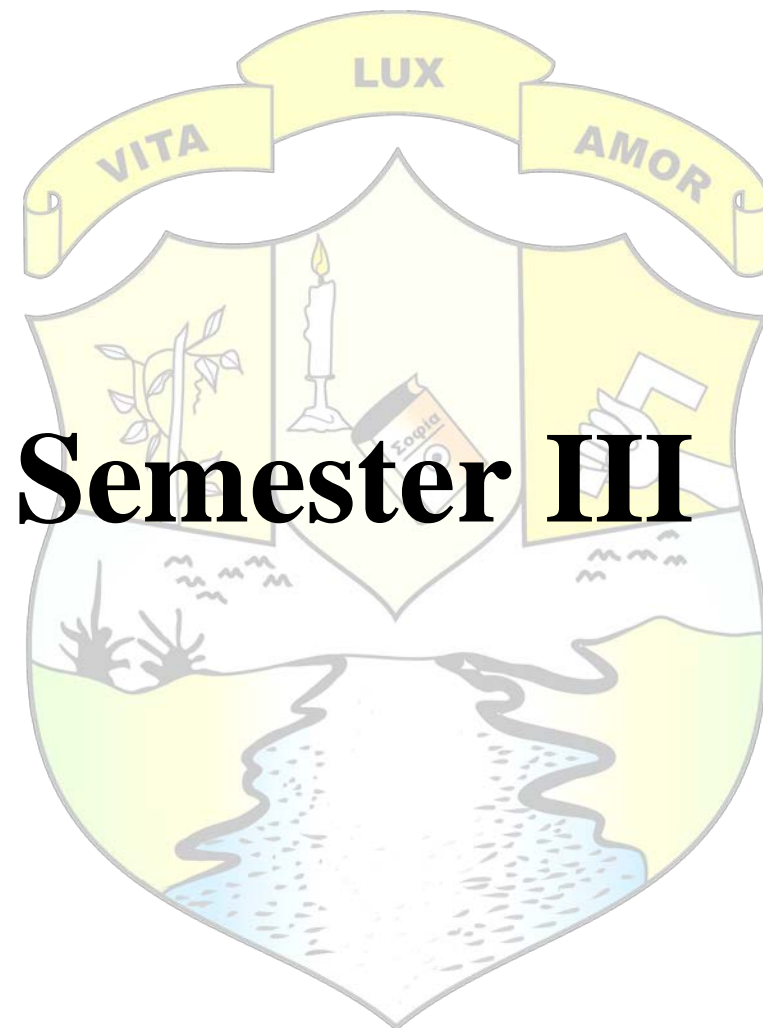
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	An Introduction to Phonetics					
Type of Course	Major					
Course Code	24U3ENGDSC200					
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-Branches of Phonetics- Articulatory, Acoustic, Auditory- Airstream Mechanism- Ingressive, Egressive- Pulmonic, Glottalic, Velaric	5	3
	1.3	The Organs of Speech- The Respiratory System; The Phonatory System- State of the Glottis - Voiced, Voiceless; The Articulatory System- Position of the Soft Palate - Oral, Nasal, Nasalized sounds	5	3
2	2.1	IPA- Speech Sounds of RP- Classification and Description of Consonants	5	2
	2.2	Cardinal Vowels - Classification and Description of Vowels - Monophthongs- Diphthongs- Triphthongs	5	2
	2.3	Difference between RP and GIE- Mother-Tongue Influence- Difference between British English and American English	5	5
3	3.1	Phonology- Minimal Pairs- Allophones and Allomorphs (past tense morphemes and plural morphemes)- Aspiration- Linking /r/, Intrusive /r/ - Broad and Narrow Transcription	5	4
	3.2	Syllable- Syllabic Structure – Onset- Coda- Releasing and Arresting Consonant- Abutting Consonant- Syllabic Consonant – Consonant Cluster	5	4

	3.3	Suprasegmentals-Word Stress, Sentence Stress - Weak and Strong Forms, Intonation, Juncture, Elision, Assimilation, Liaison	5	5
4	4.1	Transcription of Passages	8	2,5
	4.2	Reading of Transcribed Passages, Declamation – Articulation of Sentences with the Correct Stress and Intonation	7	2,5
5		TEACHER SPECIFIC CONTENT		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lecture – ICT-enabled • Peer Learning • Learning in the blended mode • Multimodal Learning 																																			
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Continuous Comprehensive Assessment (CCA – 30 Marks)</p> <p>Particulars</p> <p>Class test</p> <p>Seminar/Assignment</p> <p>Viva</p> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Descriptive Type</th> <th style="width: 25%;">Word Limit</th> <th style="width: 25%;">Number of Questions to be added</th> <th style="width: 25%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>3 out of 5</td> <td>3 x 5 = 15</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>Phonetic Transcription of conversational Passage</td> <td>NA</td> <td>1 out of 2</td> <td>1 x 10 = 10</td> </tr> <tr> <td>Phonetic Transcription of Words</td> <td>NA</td> <td>10 out of 14</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: center;">Total Marks</td> <td>70</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	3 out of 5	3 x 5 = 15	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	Phonetic Transcription of conversational Passage	NA	1 out of 2	1 x 10 = 10	Phonetic Transcription of Words	NA	10 out of 14	1 x 10 = 10	Total Marks			70
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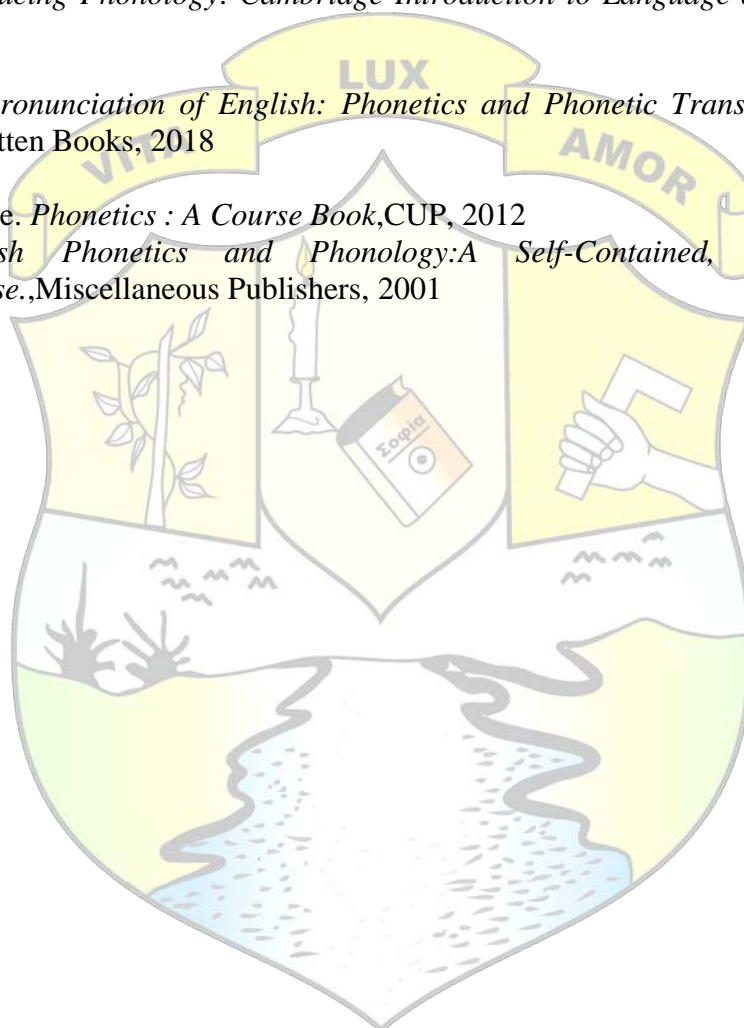
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Appreciating Poetry					
Type of Course	Major					
Course Code	24U3ENGDSC201					
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	7 5
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 : <i>Literary Terms and Criticism</i> , Palgrave Key Concepts, 2015	15	1,4
2	2.1	John Keats : "Ode to the Nightingale"	2	1,3,4
	2.2	P B Shelley : "Ozymandis"	3	1,2,4
	2.3	Tennyson : "The Lady of Shalott"	3	1,2
	2.4	W.B.Yeats : "Lake Isle of Innisfree"	3	1,2
	2.5 Practicum	Students are supposed to identify 1. various Figures of Speech, Poetic and structural devices used in Poetry- Imagery, symbol, Personification, Stanza forms, alliteration, assonance, rhythm, rhyme 2. Classification of poetry- Narrative Poetry, Epic, ballad, Dramatic Monologue, (Refer Palgrave's Key Concepts)	5	2,4
3	3.1	W.H.Auden: "Say This City Has Ten Million Souls"	2	3,4
	3.2	Dylan Thomas : "Do not Go Gentle into that Goodnight"	2	3,4
	3.3	Philip Larkin: "Church Going"	3	3,4
	3.4	Carol Anne Duffy : "Anne Hathaway"	2	3,4

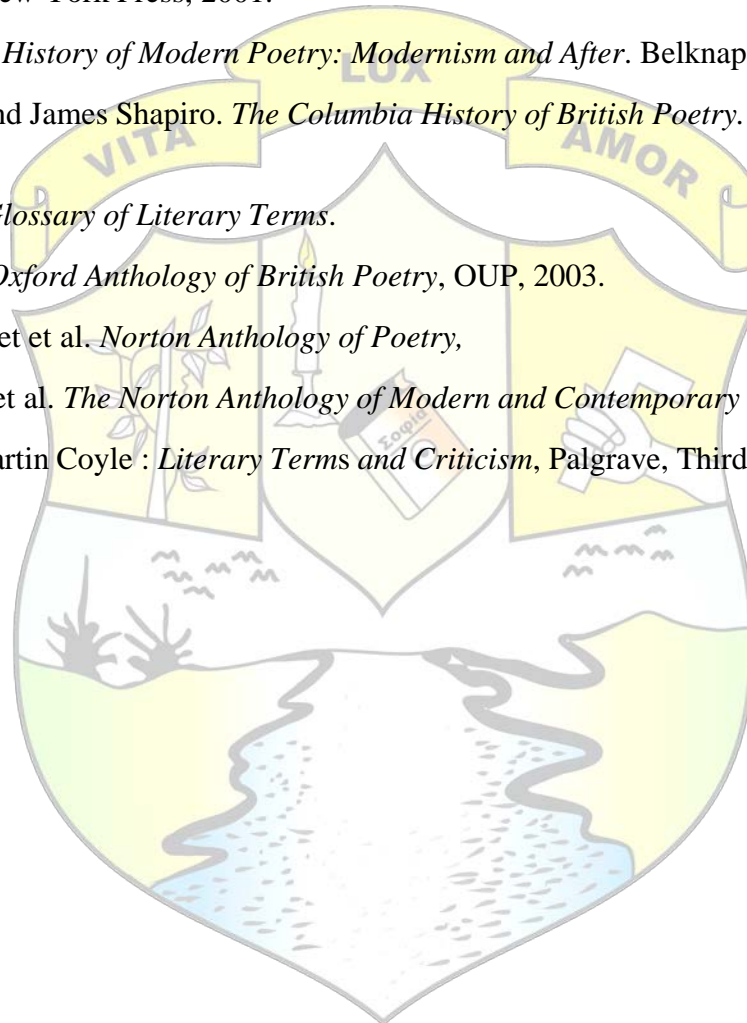
	3.5 Practicum	<p>Students are expected to learn</p> <ol style="list-style-type: none"> 1. the art of Scansion in reading poetry-Metre, Prosody –Free Verse, Heroic Couplet, 2. The characteristics of Georgian Poetry, Modernist Poetry, Imagism, Movement poetry, <p>(Refer Palgrave’s <i>Key Concepts</i>,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

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ol style="list-style-type: none"> 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	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Continuous Comprehensive Assessment (CCA – 30 Marks)</p> <table border="1" data-bbox="443 757 770 987"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Group Presentation</td></tr> <tr><td>Seminar</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type) , duration - 2hrs</p> <table border="1" data-bbox="443 1126 1481 1525"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Practical Appreciation of Poetry</td> <td>150 words</td> <td>1 out of 2 poetic pieces to be given</td> <td>1 x 10 = 10</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Group Presentation	Seminar	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Practical Appreciation of Poetry	150 words	1 out of 2 poetic pieces to be given	1 x 10 = 10	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	Total Marks			70
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References

- Abrams, M. H., and Stephen Greenblatt, editors. *The Norton Anthology of English Literature*. 9th ed., vol. 1 and 2, W. W. Norton, 2012.
- Eliot, T. S., editor. *The Penguin Anthology of Twentieth-Century American Poetry*. Penguin Books, 2011.
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5. Lonsdale, Roger, editor. *The New Oxford Book of Victorian Verse*. Oxford University Press, 1987.
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15. Ramazani, Jahab et al. *The Norton Anthology of Modern and Contemporary Poetry*.
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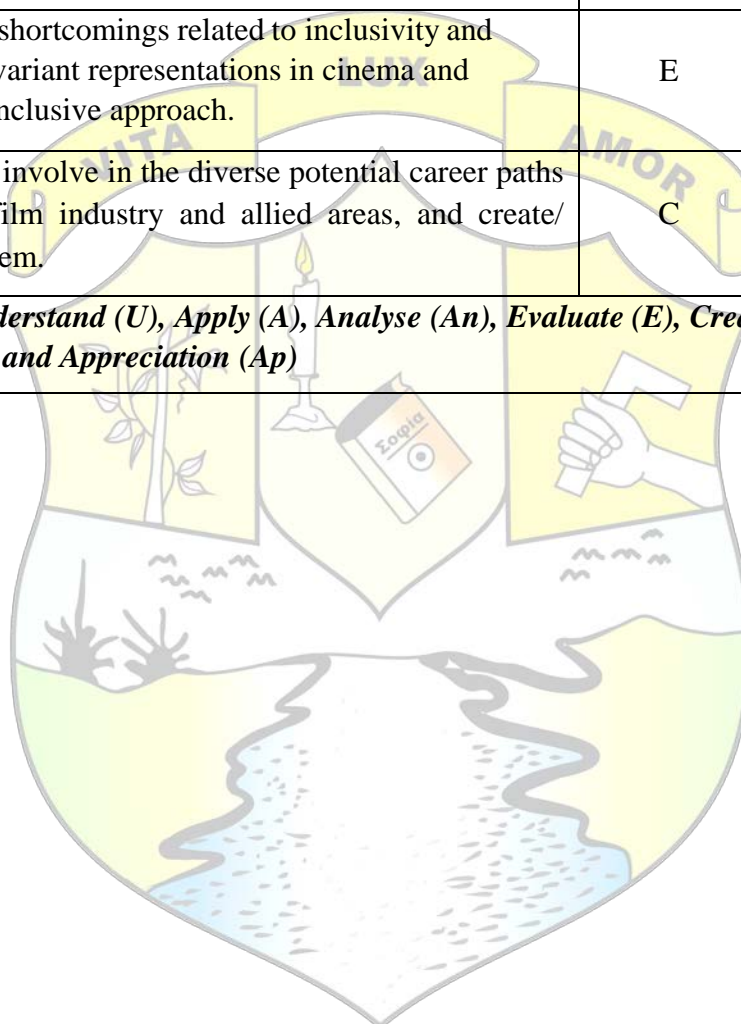


St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Introduction to Film Studies					
Type of Course	DSE					
Course Code	24U3ENGDSE200					
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	
Pre-requisites, if any		3		1		75

COURSE OUTCOMES (CO)

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



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." <i>What is Cinema?</i> translated by Hugh Gray, University of California Press, 1967, pp. 23-40.	5	1,2,3
	1.2	Silent movies (<i>Modern Times</i> Directed by Charlie Chaplin) Cinema studios, Sound in movies, Colour in movies	5	1,2,3
	1.3 Practicum	Key terms and techniques. (mise-en-scene, cinematography, editing, sound, narrative structure etc.)	5	1,2,3
2 Exploring Film Genres	2.1	Schatz, Thomas. "Film Genre and the Genre Film." <i>Critical Visions in Film Theory: Classic and Contemporary Readings</i> . Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465	5	2,3
	2.2	Weepies, Thriller, Sci-fi, Horror movies, Road movies, Historical movies, Biopics, Short Films, Queer Cinema, Documentary	5	2,3
	2.3 Practicum	<i>Life is Beautiful</i> Dir. Beninjo Beninji	2	2,3
	2.4 Practicum	<i>Green Book</i> Dir. Peter Farelly	3	2,3
3 Exploring Cinematic Movements (Choose relevant excerpts from the movies of each movement.)	3.1	German Expressionism <i>Metropolis</i> (1927, directed by Fritz Lang)	3	2,4,5
	3.2	Soviet Montage <i>Battleship Potemkin</i> (1925, Directed by Sergei Eisenstein)	3	2,4,5
	3.3	Italian Neo-realism <i>Bicycle Thieves</i> (1948 Directed by Vittorio De Sica)	3	2,4,5
	3.4	French New Wave <i>Breathless</i> (1960, Directed by Jean Luc Godard)	3	2,4,5

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

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.																																
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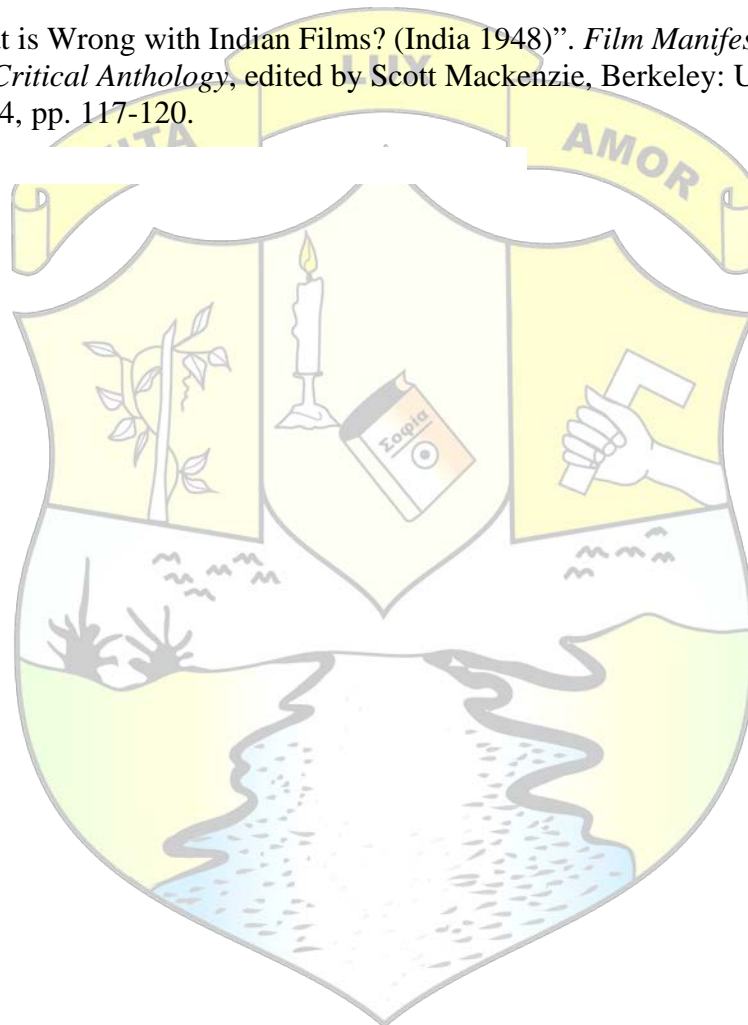
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SUGGESTED READINGS

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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.





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Reading Culture: Food, Travel, and Music					
Type of Course	DSE					
Course Code	24U3ENGDSE201					
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	
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	<i>The Great Railway Bazaar</i> -Paul Theorux CH:1,2	5	3,4
	3.3 Practicum	<i>The Travels of Marco Polo</i> Ch: 1,2	5	3,4
4	4.1	“Accio FOOD!: Food and its Magical Properties in Cartoons and Fantasy Literature.”- Aatreyee Ghosh	7	1,4
	4.2	<i>Notes of a Dream: The Authorized Biography of A R Rahman</i> - Krishna Trilok	8	2,4
	4.3 Practicum	<i>Gulliver’s Travels: Part 1 “A Voyage to Lilliput”</i> - Jonathan Swift	15	3,4
5		Teacher Specific Content		

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture, Practicum to involve: Discussions, Group activities Exploring Food, Travel, Music Blogs/Vlogs</p>																																
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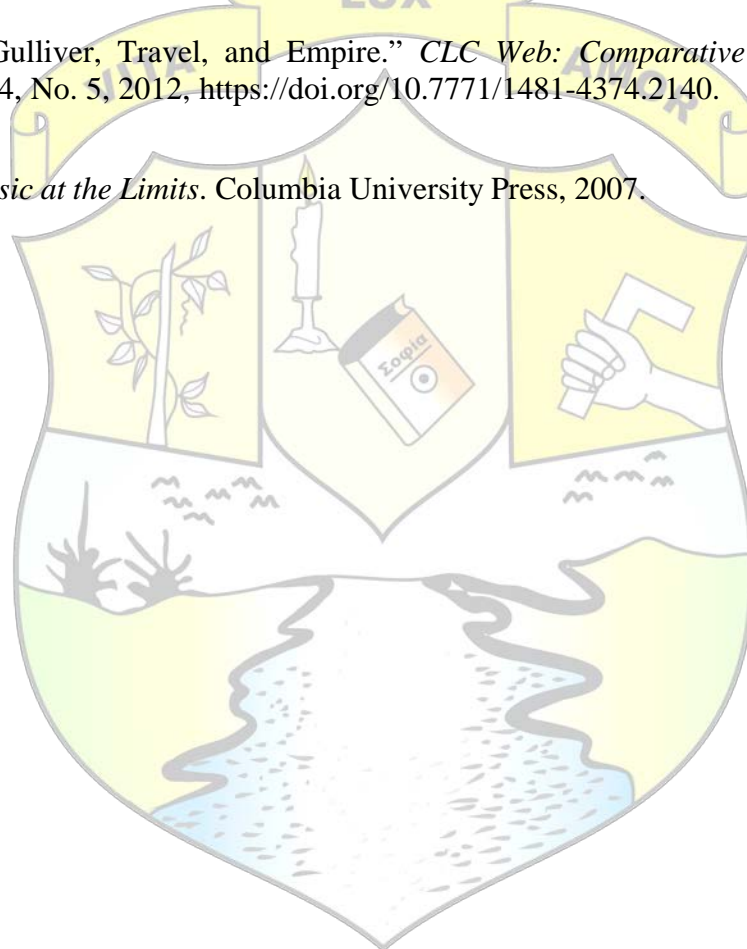
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Introduction to Media Studies					
Type of Course	DSE					
Course Code	24U3ENGDSE202					
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 CONTEMPORARY WORLD	4.1	Press Laws-Press and Registration of Books Act- Press Council of India (PCI)- Right to Information- Code of Ethics for Journalists- Broadcasting codes-Audit Bureau of Circulations.	5	4
	4.2	Plagiarism- Contempt of Court -Defamation - Libel- Copyright Act -Sensationalism.	5	4
	4.3	Concept of Free Press - Free Press and Democracy- Media Ethics-Self Regulation in Press - Censorship in Press- Self Censorship.	5	4
5		Teacher specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures Presentation Hands-on training																														
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Continuous 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 <table border="1" data-bbox="435 1077 1481 1429"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td>70</td> </tr> </tbody> </table>			Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
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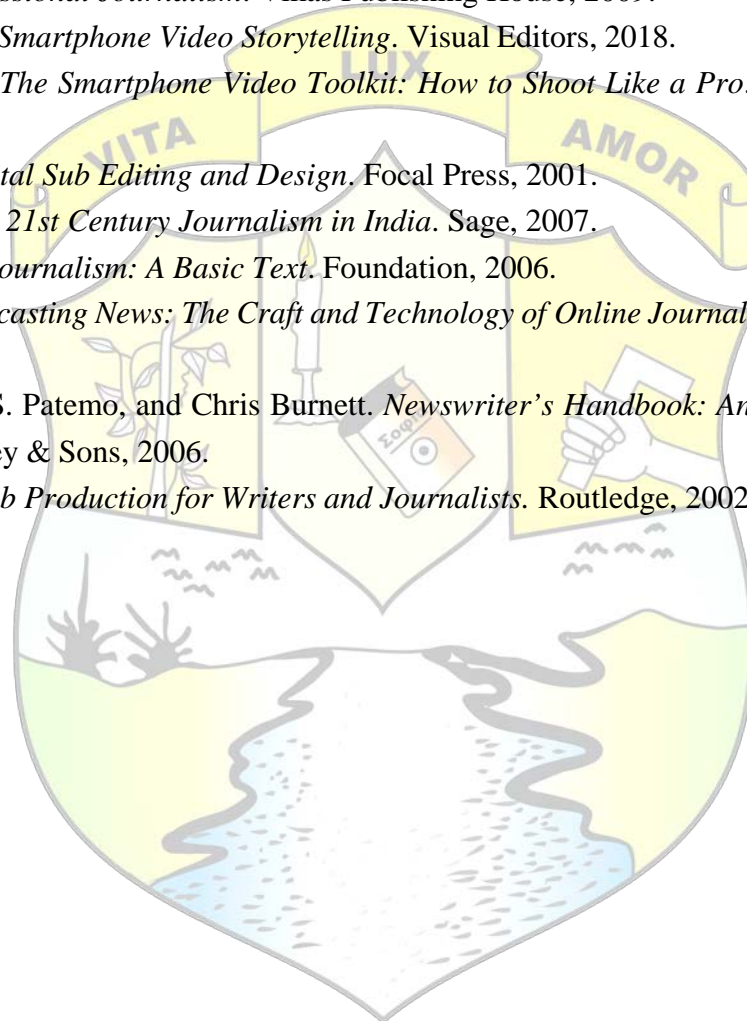
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Detective Fiction					
Type of Course	DSC B/C					
Course Code	24U3ENGDSC202					
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	7
						5
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	<i>Murder on the Orient Express</i> by Agatha Christie	7	3,4,5
	3.2	<i>My Sister, the Serial Killer</i> by Oyinkan Braithwaite	8	3,4,5
	3.3 Practicum	<i>Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde</i>	15	3,4,5
4 Film/ Web Series	4.1	<i>Yavanika</i> (1982)directed by K.G. George	3	3,4,5
	4.2	“Sherlock” season 1 episode 1: “A Study in Pink”	7	3,4,5
	4.3 Practicum	<i>China Town</i> (1974)byRoman Polanski	5	3,4,5
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions																																	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA – 30 Marks) <table border="1" data-bbox="435 506 761 757"> <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 border="1" data-bbox="435 844 1481 1229"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td colspan="3" style="text-align: center;">Total Marks</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Debate	Quiz	Seminar	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10	Total Marks			70
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- Priestman, M. (1988) *Crime Fiction: From Poe to the Present*, Plymouth: Northcote House.
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SUGGESTED READINGS

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- Penny, Louise. *A Fatal Grace*. First Minotaur books paperback edition. New York, Minotaur Books, 2011.
- Stephen Knight (1980) *Form and Ideology in Crime Fiction*, London and Basingstoke: Macmillan.
- Turton, Stuart. *The 7 1/2 Deaths of Evelyn Hardcastle*. Sourcebooks Landmark, 2023.



St Thomas College Palai Autonomous

Programme						
Course Name	Literature and Kerala Renaissance					
Type of Course	MDC					
Course Code	24U3ENGMDC200					
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	4
						5
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

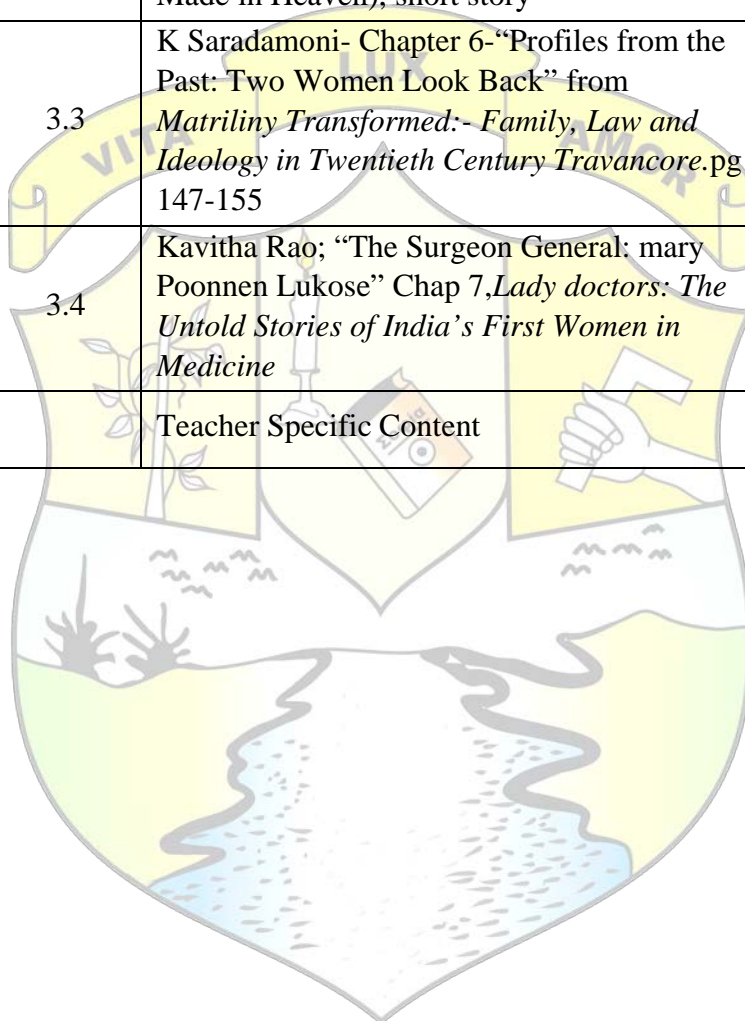
***Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

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- <i>Anukampa Dasakam</i> (Scriptures of Mercy), Translated by Nataraja Guru	1	3,4
	2.3	Kumaransasan- Chandalabhikshuki (English Translation, Selected lines)	2	3,4
	2.4	V T Bhattathiripad- <i>From the Kitchen to the Stage</i> (page no:195 to 199 in <i>The Oxford India Anthology of Modern Malayalam Literature, Vol 1</i>)	2	3,4
	2.5	Sahodaran Ayyappan- “Maveli Nadu Vaneedum Kalam”, English translation	1	3,4
	2.6	Potheri Kunjambu- <i>Saraswati Vijayam</i> (novel)	7	3,4

3 Gender:- Story/ Essay/autobiographies	3.1 Pra Practicu m	Devaki Nilayangode- Selections from <i>Antharjanam</i> - 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 Saradmoni- Chapter 6-“Profiles from the Past: Two Women Look Back” from <i>Matriliny Transformed:- Family, Law and Ideology in Twentieth Century Travancore</i> .pg 147-155	3	3,4,5
	3.4	Kavitha Rao; “The Surgeon General: mary Poonnen Lukose” Chap 7, <i>Lady doctors: The Untold Stories of India’s First Women in Medicine</i>	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	300 words	1 out of 2	1 x 15 = 15
	Short Essay	150 words	2 out of 4	2 x 5 = 10
	Short Answer	50 words	5 out of 8	5 x 2 = 10
	Objective type	NA	10 out of 12	10
	MCQ	NA	5	5
			Total Marks	50

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from the Eighteenth Century to the Modern Age, Cambridge University Press, 1999.

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- Ouwerkerk, Louise, *No Elephants for the Maharaja: Social and Political Change in the Princely State of Travancore (1921- 1947)*, Manohar, 1994.
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- Sekhar, Ajay. *Sahodaran Ayyappan: Towards a Democratic Future Life and Select Works*, Other Books, 2012.
- Sivadasan S. Ed. *Renaissance in Kerala: A Revisit*. Modern Book Centre, 2021.



St Thomas College Palai Autonomous

Programme						
Course Name	Literature and Gender					
Type of Course	VAC					
Course Code	24U3ENGVAC200					
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	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	0	0	
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, <i>A World of Equals: A Textbook on Gender</i> Ed Susie Tharu, A.Suneetha, Uma Maheswari Bhrugubanda Orient Balckswan,2022	9	1,2,3,4
	1.2	Feminist Perspectives in Literature “ <i>Why I want a Wife</i> ” by Judy Brady	2	1,2,3,4
	1.3	Feminist Perspectives in Literature <i>In the Name of the Mother-</i> Mahaswetha Devi (Trans Radha Chakravarthy) Seagull Books	4	1,2,3,4
2 Reading Rainbows: Intersectional and diverse hues	2.1	Intersectional Feminism <i>A Raisin in the Sun-</i> Lorraine Hansberry (Play)	5	2,4,5,6
	2.2	Masculinity: Ernest Hemingway: <i>The Sun Also Rises</i>	5	2,4,5,6
		Queer Narratives Kamala Das :“The Sandal Trees” from <i>The Sandal Trees and Other Stories</i> (Trans. V.C.Harris and C.K.Mohammed) “ <i>Intersex Tharattupattu</i> ” Vijayarajamallika R. Raj Rao : “street play 3” from <i>The Wisest Fool on Earth: Ten Street Plays & Three Monologues</i>		
3 Decolonizing Gender: Power, Representation, and Identity in thePostcolonial World	3.1	“ <i>Nervous Conditions</i> ” by Tsitsi Dangarembga	8	2,4,6
	3.2	Lalithambika Antharjanam : <i>Agnisakshi-</i> (Translated into English by Vasanthi Sankaranarayanan) <i>Fire, My Witness</i> .OUP	7	2,4,6
4	4	Teacher Specific Content	4	4

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brain storming lecture, E-learning, films, documentaries, presentations</p> <p>Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students</p>																												
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <p>Particulars Class test Debate Group Project Presentation</p> <p>B. Semester End Examination Written Examination – 50 marks, duration - 2hrs</p> <table border="1" data-bbox="435 1037 1477 1406"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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St Thomas College Palai Autonomous

Programme						
Course Name	Literature, Technology and AI					
Type of Course	VAC					
Course Code	24U3ENGVAC201					
Course Level	200-299					
Course Summary	<p>This course explores the intersection of literature, technology, and artificial intelligence through a curated selection of texts that examine the profound implications of technological advancements on society, culture, and human identity. Designed for undergraduate students in their third semester, this value-addition course delves into the narratives that reflect and critique our technological world, offering insights into both historical and contemporary perspectives. The course aims to provide students with a comprehensive understanding of the ways in which literature can reflect, critique, and influence our perceptions of technology and its role in shaping our future. Through this interdisciplinary approach, students will gain valuable insights into the dynamic relationship between technology and society.</p>					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	4
						5
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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening																																	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA)</p> <p>Continuous Comprehensive Assessment (CCA – 25 Marks)</p> <table border="1" data-bbox="435 680 834 887"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Review Writing</td></tr> <tr><td>Quiz/Oral Test</td></tr> </table> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="435 1055 1477 1424"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 = 10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Particulars	Class test	Assignment	Review Writing	Quiz/Oral Test	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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SUGGESTED READINGS/ VIEWING

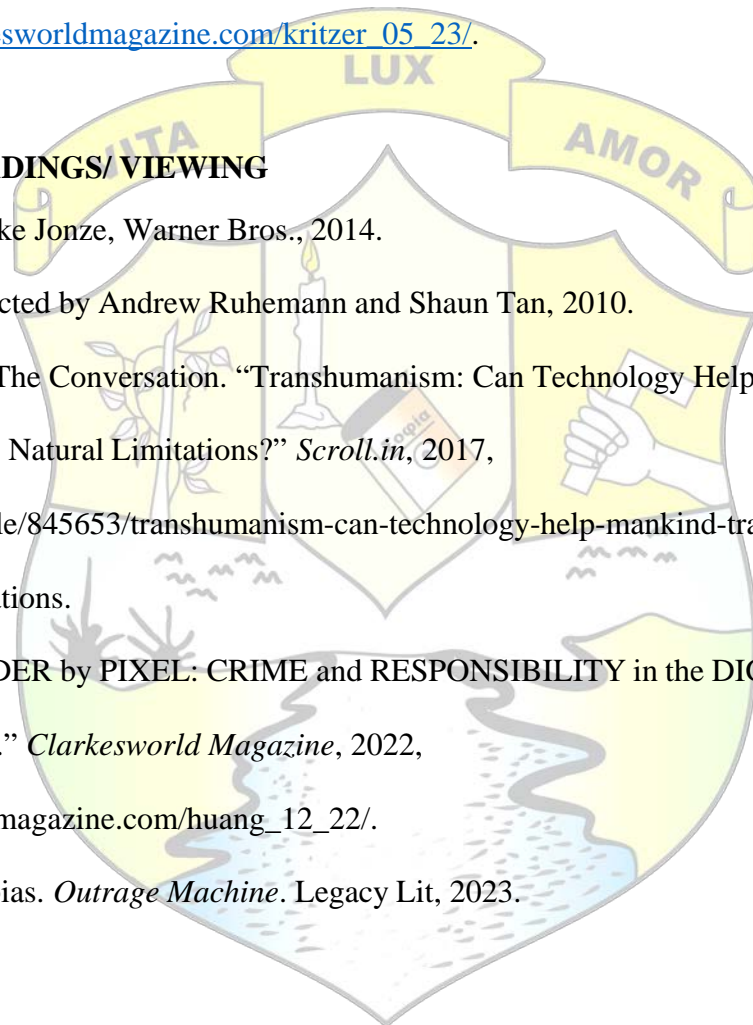
Her. Directed by Spike Jonze, Warner Bros., 2014.

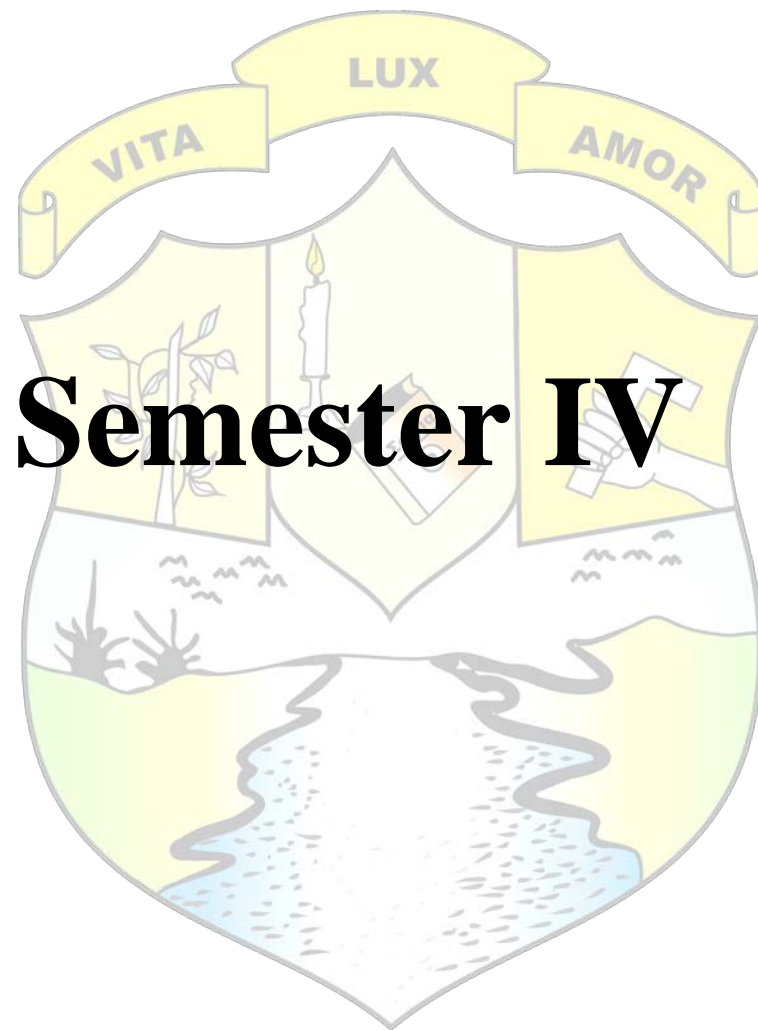
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scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations.

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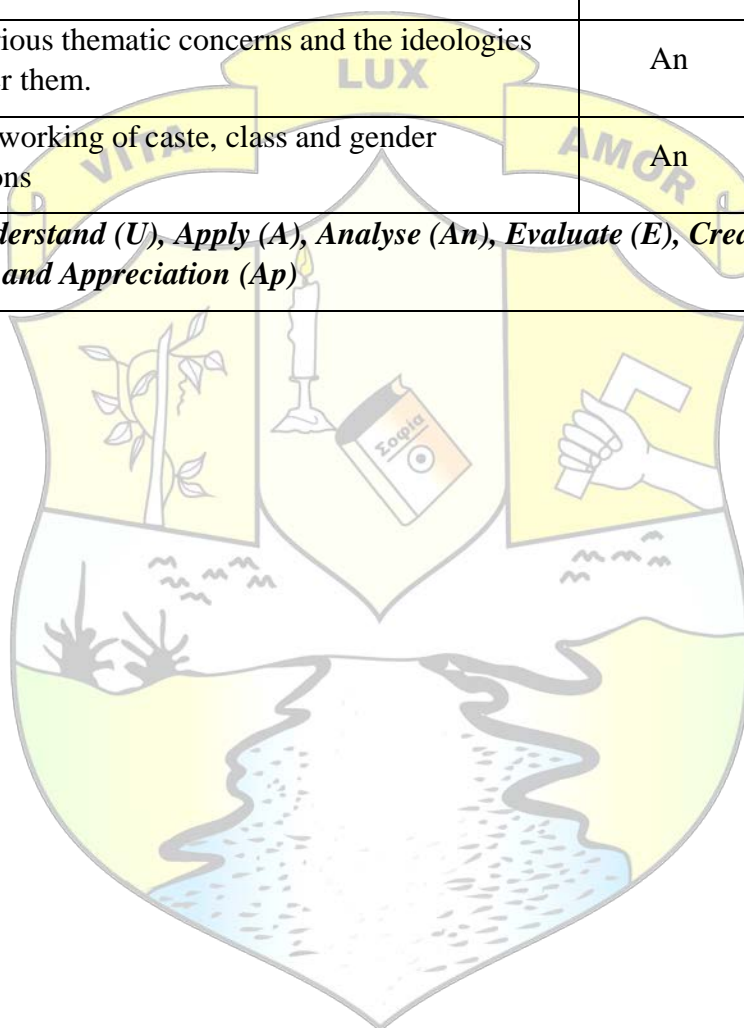


St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	INDIAN WRITING IN ENGLISH					
Type of Course	DSC A					
Course Code	24U4ENGDSC200					
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	6 0
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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			



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: <i>Lights Out</i>	15	1,2,3,4, 5
5		Teacher Specific Component		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lectures, Readings, Group Discussions, Debates, Panel Discussions</p>																																				
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Reading Prose and Fiction					
Type of Course	DSC A					
Course Code	24U4ENGDSC201					
Course Level	200-299					
Course Summary	Identify the key features of fiction and essay as literary genres					
Semester	4	Credits			4	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	0	1		
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
	Practicum 3.4	Short story-how is it different from an anecdote and novel- story of incident and story of character-novelette or novella, frame story, Popularity of the genre in America Ref : M.H.Abrams	6	1,3,5,6
4 Novel	4.1	Mark Twain: <i>The Adventures of Tom Sawyer</i>	17	1,4,6
	Practicum 4.2	Novel – Characterization, Plot, Milieu, setting, point of view Different kinds of novel- Picaresque novel, Psychological, Epistolary; Bildungsroman and kunstlerroman Novel, Historical Novel, Science Fiction, Gothic Novel, Utopian Novel, Stream of Consciousness Technique and Psychological novel, Regional novel, Magic realism, metafiction, Fabulation (Refer M.H. Abrahms - <i>A Glossary of Literary Terms</i> Peck &Coyle - <i>Literary Terms & Criticism</i>	13	1,4,6
5		Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture, Group Discussion, Presentation, Brain storming, Question answer Sessions, Seminars</p>																																
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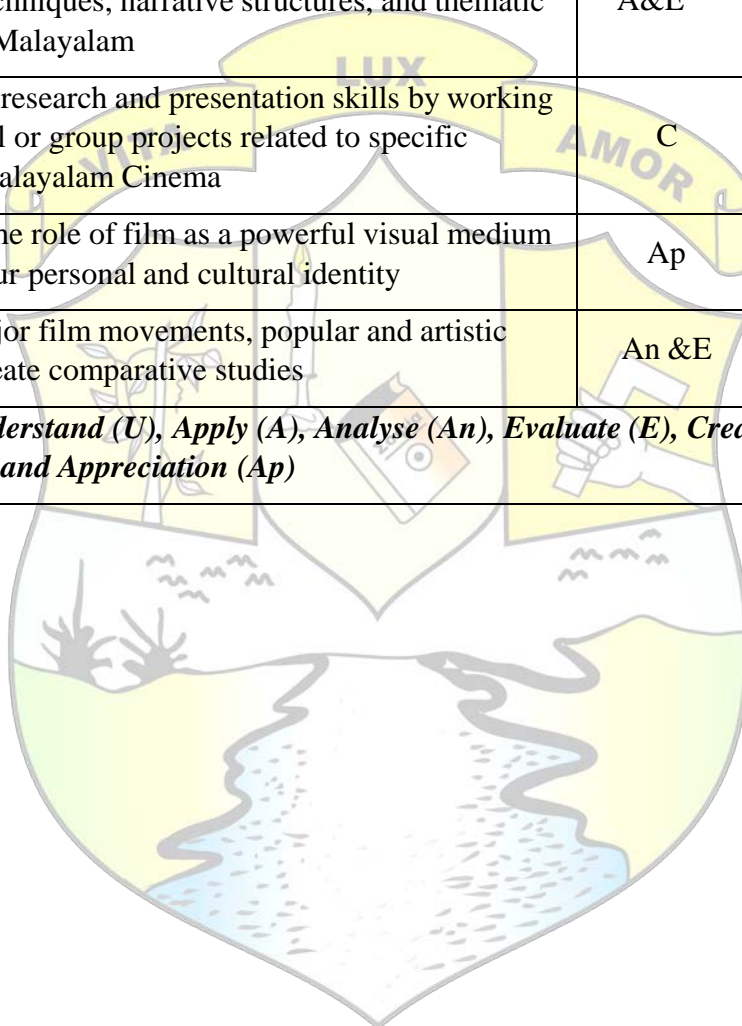


St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Reading Malayalam Cinema					
Type of Course	DSE					
Course Code	24U4ENGDSE200					
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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			



COURSE CONTENT

Content for Classroom transaction (Units)

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

4 Popular/C ontempora ry 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	<i>Manichitrathazhu</i> (1993), directed by Fazil	4	1,2, 5&6
	4.5 Practicum	<i>Amen</i> (2013) directed by Lijo Jose Pellissery	4	
	4.6 Practicum	<i>Aalorukkam</i> (2018) directed by V.C. Abhilash	3	
	4.7 Practicum	<i>Home</i> (2021) directed by Rojin Thomas	4	
5	Teacher Specific Content			

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 <table border="1" data-bbox="435 600 762 786"> <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 border="1" data-bbox="435 925 1506 1285"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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SUGGESTED READINGS

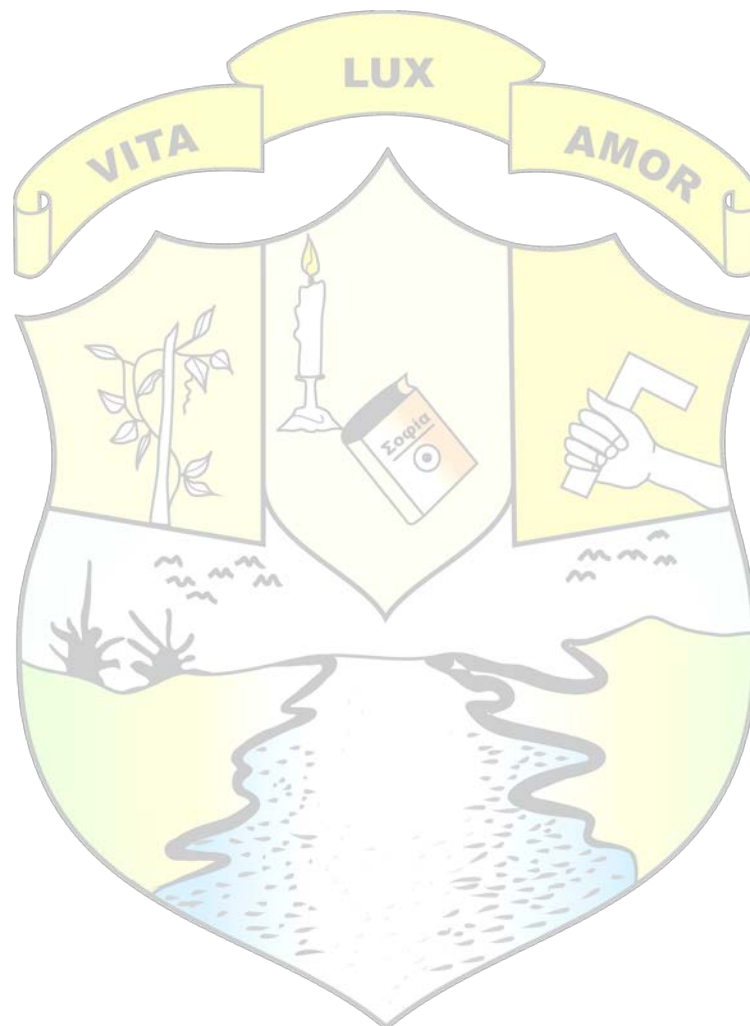
- Antony Swetha. “Salt and Pepper @Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry”.
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- Brady, Leo & Cohen, Marshall (Eds). *Film Theory & Criticism: Introductory Readings*. Oxford U.P, 2016.
- Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism. Major Critical Approaches to Narrative Film*. Pearson Education, 2009.
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James, Rajesh. Celluloid Closet: Condensed Queerity and Displacement in *Harikrishnans*. *Gnosis*: Vol. 2, No.1 October 2015

• Kleinmans, Chuck. "Marxism and Film." In *The Oxford Guide to Film Studies*. Edited by John Hill and Pamela Church-Gibson, 106–113. Oxford: Oxford University Press, 1998.

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





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Reading Culture: Comics, Cartoons and Fairy Tales					
Type of Course	DSE					
Course Code	24U4ENGDSE201					
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	7 5
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 <i>Tintin</i> Series”-Lakshmi Menon	5	1,4
	1.2	“Superman as a Modernist Hero”- Arthur Asa Berger	5	1,4
	1.3 Practicum	<i>Tintin in Tibet</i>	5	1,4
2	2.1	“ <i>The Jungle Book</i> is not a Book: Adaptation, Intertextuality and the Hegemonic Text” – Harry Culton	10	2,4
	2.2 Practicum	<i>The Jungle Book</i> (1989) TV series	5	2,4
3	3.1	“Poetic Retelling of Fairy Tales in Anne Sexton’s <i>Transformations</i> ”- Jyoti Sharma	5	3,4
	3.2	Grimm’s “Cinderella” & “Cinderella” – Ann Sexton	5	3,4
	3.3 Practicum	“Little Red Riding Hood” & “Company of Wolves”- Angela Carter	5	3,4
4	4.1	““The Lion King” and “Hamlet” : A Homecoming for the Exiled Child”- Rosemarie Gavin	5	2,4
	4.2	<i>Briar Rose</i> -Jane Yolen	10	3,4
	4.3 Practicum	<i>The Lion King</i> (1994)	5	2,4,
	4.4	<i>River of Stories</i> – Orijit Sen	10	1,4
5		Teacher Specific Component		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brainstorming lecture, Explicit Teaching, Interactive Instruction</p> <p>Active cooperative learning, group discussion, presentation</p> <p>Practicum on viewing the cartoons, exploring the world of comics, and trying to rewrite other fairy tales</p>																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <p>Particulars</p> <p>Class test</p> <p>Seminar</p> <p>Assignment</p> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="435 945 1493 1310"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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Culton, Harry. “*The Jungle Book is not a Book: Adaptation, Intertextuality and the Hegemonic Text.*” *Adaptation*. Vol 15, No. 3, 2022. 366-380.

Gavin, Rosemarie. ““The Lion King” and “Hamlet” : A Homecoming for the ExiledChild.” *The English Journal*. Vol. 85, No. 3, 1996, 55-57.

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

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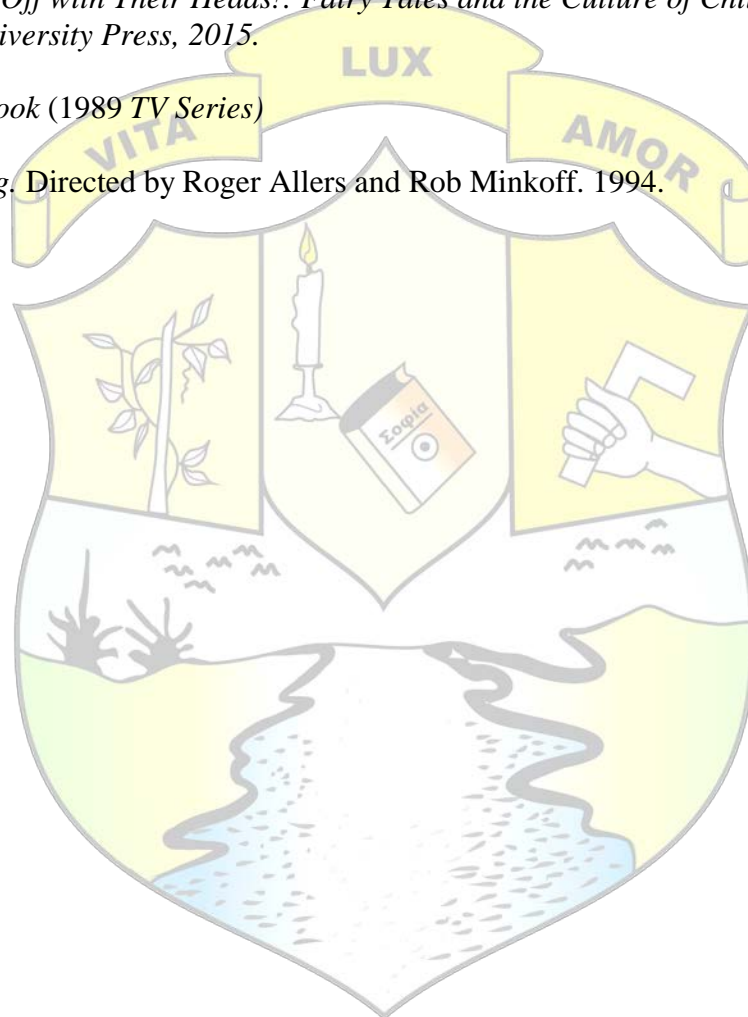
Bramlett, Frank, et al. *The Routledge Companion to Comics*. Routledge Taylor & Francis Group, 2020. *Tintin: The Complete Companion* by Michael Farr

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.





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Dynamics of Radio Jockeying, Anchoring and Interviewing					
Type of Course	DSE					
Course Code	24U4ENGDSE202					
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	
Pre-requisites, if any		3	0	1	0	75

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of radio as a medium, including its historical context, impact, and relevance in contemporary media landscapes.	K, A	1&2
2	Analyse various radio formats and styles, gaining insights into the diverse creative approaches employed in radio production.	A	3
3	Develop essential radio jockeying techniques, including the creation of a distinct personality, voice modulation, live show hosting, and playlist management.	C	3
4	Cultivate interviewing skills, enabling students to conduct thorough research	C	4&5
5	Prepare for interviews, and adeptly handle diverse guests and topics.	C	4&5
6	Hone anchoring skills through scriptwriting, emceeing events, live broadcasts, and mastering audience engagement, Expertise on anchoring skills, sensibilities and challenges of anchoring Strong mindset among students to face the challenges of anchoring,	C, S, I	4&5
7	Idea about need of spontaneous skills Idea on ethical and moral aspects in anchoring	K,A&C	6
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	An overview about the history of Radio broadcasting Understand different Radio Formats Ethics and Regulations of Radio Broadcasting Parameswaran, K. <i>Radio Broadcasting: A Reader's Guide</i>	8	1&2
	1.2	Familiarise voice over artist Mike usage and developing styles of speech music and show production Developing an On-Air Persona Script writing for Radio Research Skills for Radio Topics Scannell, Paddy. <i>Radio, TV & Modern Life.</i> Kohli, Simran. <i>Radio Jockey: A Handbook</i>	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 Mammooty https://youtu.be/jm3E_u4iFzA?si=RHRGn4-8cFIYpLzj	15	3
2	2.1	To understand Voicing and Anchoring Language and Diction Pronunciation Understand hosting public events, career guidance and job reference Dutt, Bindiya. <i>Anchoring TV and Live Events.</i>	10	6&7
	2.2 Practicum	Practicum: Talk Show Tips https://youtu.be/E5u62b41NV0?si=XNsxAuQgmFuap5fB	5	6&7

3	3.1	<p>To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews - On The Spot, Planned, Telephone; Language Skills</p> <p>To know how to conduct insightful and well prepared interviews across genres</p> <p><i>Basic Interviewing Skills: Raymond L. Gorden</i></p>	15	4&5
4	4.1	<p>Familiarise Radio Talk shows</p> <p>Understand Public Event Management Skills</p> <p>Familiarise famous interviews</p> <p>Bakshi, Rakesh Anand . <i>Let's Talk On-Air: Conversations with Radio Presenter</i></p>	5	4&5
	4.2	<p>Practicum:</p> <p>Interview with Dr A.P.J. Abdul Kalam https://www.youtube.com/watch?v=seve1_ZyqNc</p> <p>Interview with Sachin Tendulkar https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx</p>	10	4&5
5		Teacher specific content		

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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*.

Schramm Wilbur, *Men, Messages and Media*.

Wilbur Schram, *Mass Communication*.

Agee. Warren.K. *Introduction To Mass Communication*.

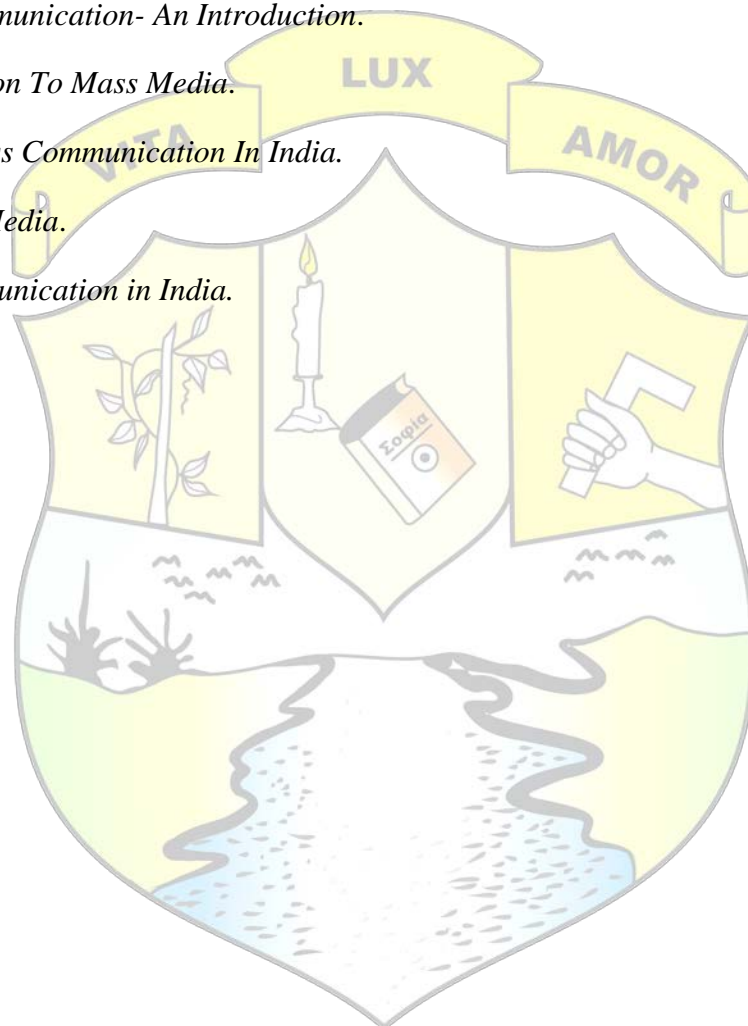
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Keval J Kumar, *Mass Communication In India*.

Rivers, W L *Mass Media*.

Subir Ghosh, *Communication in India*.





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	War Narratives					
Type of Course	DSC C					
Course Code	24U4ENGDSC202					
Course Level	200-299					
Course Summary	<p>Embark on an immersive journey through the intricate tapestry of War Literature, where diverse literary genres become portals into the profound impact of conflict on the human experience. This minor invites you to traverse the realms of poetry, essays, short stories, drama, and novels, unraveling the complexities of war with a focus on fostering critical analysis and empathy.</p> <p>The Minor in War Literature offers a unique opportunity to delve beyond textbooks and into the living narratives of war. By encompassing a spectrum of literary genres, this course transcends traditional boundaries and provides a comprehensive exploration of the conflict's emotional, psychological, and cultural aspects. As students engage with powerful works of poetry, essays, short stories, and a novel adapted into a movie, they refine their analytical skills and develop a deep and empathetic connection to the diverse voices that echo through the pages of war literature. This course goes beyond academic study; it is a transformative journey that enriches the mind and soul, fostering critical thinkers and compassionate individuals prepared to comprehend the complexities of the human experience in times of war.</p>					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	7
						5
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	<u>Najwan Darwish</u> : "The Shelling Ended"	2	3
	1.4	Carol Ann Duffy: "War Photographer"	3	4
	1.5 Practicum	Carl Sandburg: "Grass"	2	1
	1.6 Practicum	Zayna Azam: "Write my name on my leg, Mama"	3	5

2 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 <i>Many Faces Women Confronting War</i> .pg (3-9) from “Many Faces Women Confronting War”, The Women and War Reader Ed. Lois Ann Lorentzen and Jennifer Turpin	5	2
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: <i>Schindler’s Ark</i>	10	3,4,5,6
	4.4 Practicum	Steven Spielberg: <i>Schindler’s List</i>	5	3,4,5,6
5		Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> ● Lecture – ICT-enabled ● Peer Learning ● Learning in the blended mode ● Multimodal Learning 																																
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" data-bbox="435 600 762 784"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table> <p>.B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="435 922 1455 1294"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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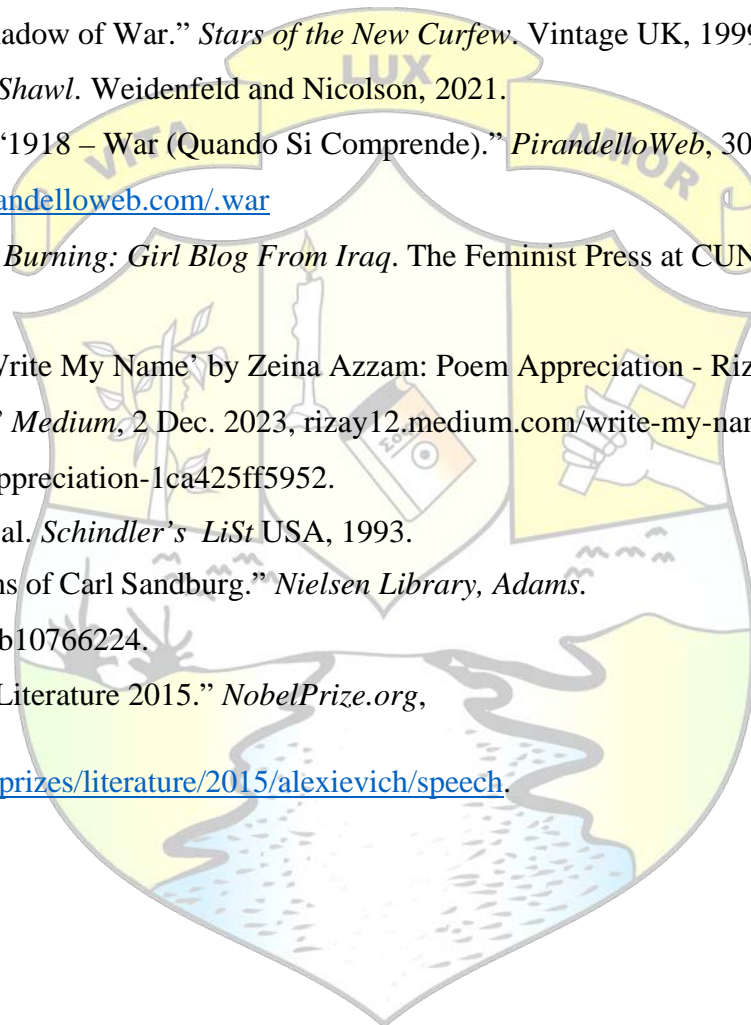
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www.nobelprize.org/prizes/literature/2015/alexievich/speech.





St Thomas College Palai Autonomous

Programme						
Course Name	English for International Careers					
Type of Course	SEC					
Course Code	24U4ENGSEC200					
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	<p>Reading skill</p> <p>Overview of the Reading section: question types and time management.</p> <p>Reading for gist and main ideas.</p> <p>Reading for detail and specific information.</p> <p>Reading for inference and understanding the writer's opinion.</p> <p>Review of Reading strategies and techniques.</p> <p>Reading comprehension</p>	11	2,3,4,5
2	2.1	<p>Speaking skill:</p> <p>Overview of the Speaking section: format, assessment criteria, and common topics.</p> <p>Introduction and Interview</p> <p>Individual long turn (Cue Card).</p> <p>Discussion.</p>	6	2,3,4,5
	2.2	Pronunciation and intonation practice.	3	2,3,4,5
	2.3	<p>Listening skill</p> <p>Listening strategies: prediction, note-taking, and understanding accents.</p>	3	2,3,4,5

	2.4	<p>Listening for specific information and main ideas.</p> <p>Listening for detail and inference.</p> <p>Review of Listening strategies and techniques.</p>	3	2,3,4,5
3	3.1	<p>Writing skill</p> <p>Overview of the Writing section: Task 1 (Academic/General Training) and Task 2 (Essay). Understanding task requirements and structure.</p>	7	2,3,4,5
	3.2	<p>Writing Task 1: Describing graphs, charts, and tables (Academic) / Letter writing (General Training).</p> <p>Writing Task 2: Writing an essay. Developing arguments and supporting ideas.</p>	8	2,3,4,5
4		Teacher Specific Content		

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction)</p> <p>Interactive sessions</p> <p>Hands-on training</p> <p>Group discussion</p> <p>Mock interview</p> <p>Role play</p> <p>ICT Enabled lectures</p>																																	
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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 TOEFL Test by Educational Testing Service (ETS)

Barron's TOEFL iBT by Pamela Sharpe

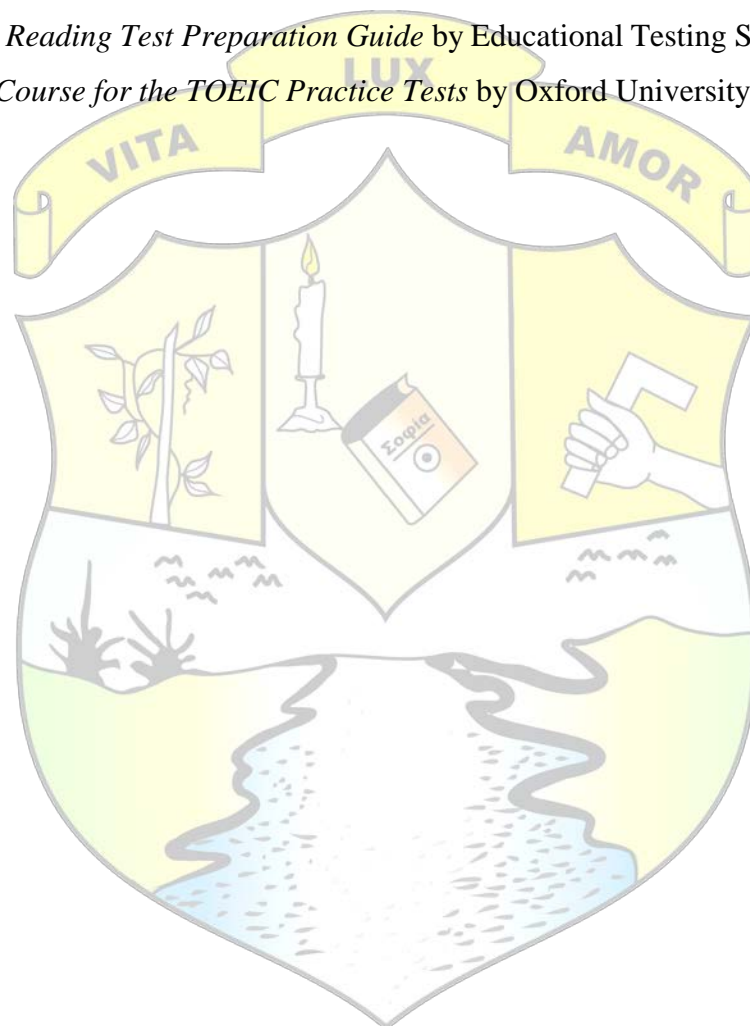
Kaplan's TOEFL iBT Prep Plus by Kaplan Test Prep

Objective Advanced by Felicity O'Dell and Annie Broadhead.

Objective Proficiency by Annette Capel and Wendy Sharp.

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

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



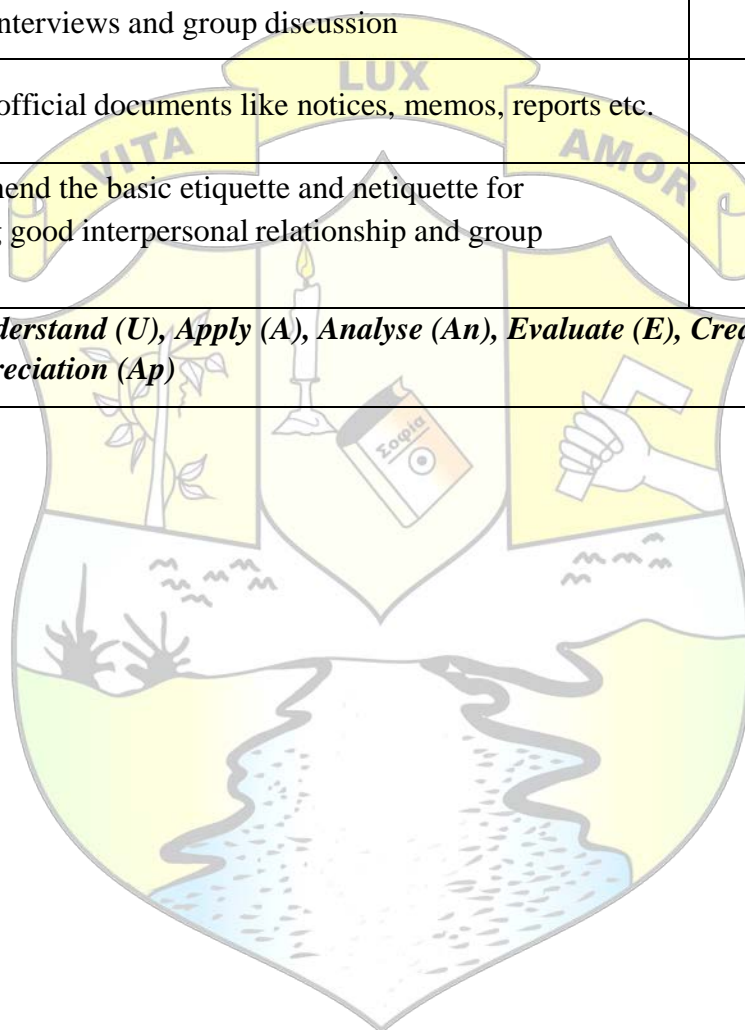


St Thomas College Palai Autonomous

Programme						
Course Name	English for Professional Purposes					
Type of Course	SEC					
Course Code	24U4ENGSEC201					
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	4
						5
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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			



COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	<p>Introduction</p> <ul style="list-style-type: none"> ● Soft skills and hard skills ● Communication skills ● Employability skills ● How to plan your career ● The job market 	3	1
	1.2	<p>Job application letter and email</p> <ul style="list-style-type: none"> ● 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	<p>Resume and CV</p> <ul style="list-style-type: none"> ● 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	<p>Interview skills</p> <ul style="list-style-type: none"> ● 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	<p>Group discussion</p> <ul style="list-style-type: none"> ● Types, significance and purpose of GD ● Preparing for a group discussion ● Skills required ● Etiquette: Dos and Don'ts 	7	4

3	3.1	<p>Language skills for workplace</p> <ul style="list-style-type: none"> • 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	<p>Interpersonal skills and group dynamics in workplace</p> <ul style="list-style-type: none"> • Emotional intelligence • Leadership quality • Empathy • Relationship building • Negotiation • Non-verbal Communication (Model conversations) 	5	6
	3.3	<p>Etiquette and netiquette</p> <ul style="list-style-type: none"> • 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 Examination Written Examination – 50 marks																														
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SUGGESTED READINGS

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



St Thomas College Palai Autonomous

Programme						
Course Name	English for the Financial Sector					
Type of Course	SEC					
Course Code	24U4ENGSEC202					
Course Level	200-299					
Course Summary	<p>The course is a vital skill enhancement program for undergraduate students majoring in any discipline. It prepares them to meet the linguistic demands of the global financial industry, thereby enhancing their employability, professional growth, and academic success. It is designed to enhance the communicative competence of undergraduate students, equipping them with the specialized language skills necessary to excel in the financial industry. By learning this course, the student demonstrates commitment to acquiring a comprehensive education that meets the evolving needs of the marketplace.</p>					
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	Demonstrate a strong grasp of key financial terms and jargon commonly used in financial reports, such as assets, liabilities, equity, revenue, expenses, profit, loss, and cash flow.	U	1
2	Communicate financial concepts and opinions with confidence.	A	5
3	Read and interpret core financial statements, including the balance sheet, income statement, and cash flow statement, to understand a company's financial health.	An	2
4	Present financial information and analysis verbally in a professional manner, tailored to different audiences (e.g., investors, stakeholders, colleagues).	S	4
5	Handle client inquiries and complaints effectively, using appropriate language and tone.	A	4
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)

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

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- 25 Marks) <table border="1" data-bbox="435 607 834 831"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment/Presentation</td></tr> <tr><td>Mock interview</td></tr> <tr><td>Viva</td></tr> </table> B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs <table border="1" data-bbox="435 999 1477 1402"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Particulars	Class test	Assignment/Presentation	Mock interview	Viva	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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References

Murphy, Herta A., Herbert W. Hildebrandt, and Jane P. Thomas. *Effective Business Communication*. McGraw Hill Education, 2017.

MacKenzie, Ian. *Financial English: With Mini-Dictionary of Finance*. Reprint ed., Language Teaching Publications, 1995.

MacKenzie, Ian. *Professional English in Use*. Cambridge UP, 2008.

SUGGESTED READINGS

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



St Thomas College Palai Autonomous

Programme						
Course Name	Literature and Environment					
Type of Course	VAC					
Course Code	24U4ENGVAC200					
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	4
						5
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, 2 nd 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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Group Discussion, Debate, Seminar, Quizzing, Panel Discussions, Film Screening.																														
Assessment Types	MODE OF ASSESSMENT																														
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MCQ	NA	5	5																												
Total Marks			50																												

SUGGESTED READINGS

Vandana Shiva: *Staying Alive: Women Ecology Survival in India*

Laurence Buell : *The Environmental Imagination*

Carolyn Merchant (Ed.) : *Ecology: Key Concepts*

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

Greg Gerrad : *The Green Studies Reader*

Ramachandra Guha: *Environmentalism A Global History*

Textbook of Environmental Studies for Undergraduate Courses 3 edition University Grants Commission

Nature Anthem: A Textbook of Environmental Studies.ed Anitha R, Jimmy James. St Thomas College Palai Autonomous,



St Thomas College Palai Autonomous

Programme						
Course Name	Literature and Law					
Type of Course	VAC					
Course Code	24U4ENGVAC201					
Course Level	200-299					
Course Summary	<p>This course explores the intersections between law and literature as represented in poetry, short fiction, drama, fiction and cinema. Literary and cinematic portrayals of law, power, justice, authority, surveillance, totalitarianism etc will be analysed to derive varied perspectives and interpretive possibilities of law. Brief considerations on the ambiguities and ambivalences triggered by the philosophical, ethical, political, social and humanistic approaches to law will be attempted. The course will provide a broad, theoretically focused understanding of ideas like sovereignty, surveillance, citizenship, human rights, identity etc. The variations in the treatment of the concept of law in different genres will unpack the stylistic diversities, cultural differences, and hermeneutic complexities involved in legal discourses and narratives.</p>					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	4
						5
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
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Theoretical Explorations : Law & Literature	1.1	“How Law is Like Literature?” by Ronald Dworkin (in <i>A Matter of Principle</i> . Harvard UP, 1985. pp 146 - 166)	10	1, 3
	1.2	“Panopticism” by Michel Foucault (in <i>The Information Society Reader</i> ed. Frank Webster. Routledge, 2004. pp. 304 - 312)	5.	1, 4
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	<i>Merchant of Venice</i> (Act 4 Scene 1) by William Shakespeare	7	2, 3
	2.5	<i>A Short Film About Killing</i> (Movie directed by Krzysztof Kieslowski, 1988)	3	5, 6
3 Discourse(s) of Power	3.1	<i>Nineteen Eighty-Four</i> by George Orwell	15	2, 3, 4, 5
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 A. Continuous Comprehensive Assessment (CCA- 25 Marks) <table border="1" data-bbox="435 618 834 842"> <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 border="1" data-bbox="435 1010 1477 1379"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Particulars	Class test	Assignment	Debate/Group Discussion	Viva	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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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.

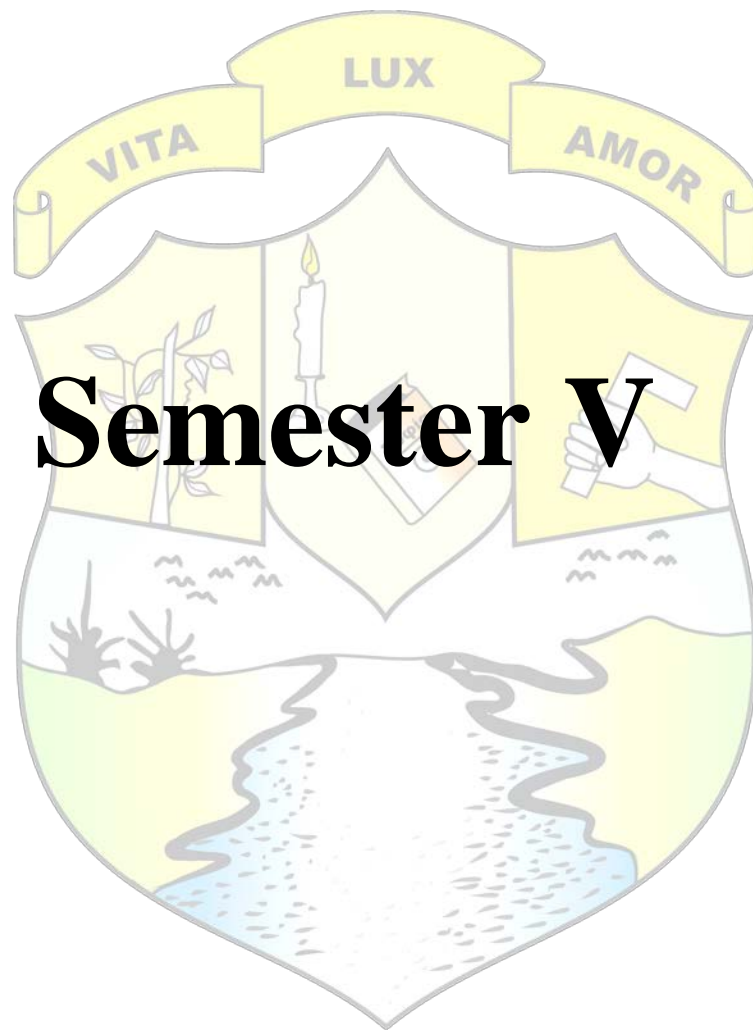
SUGGESTED READINGS

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 Prejudges*. 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 Chakravarti 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



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	AMERICAN LITERATURE					
Type of Course	DSC A					
Course Code	24U5ENGDSC300					
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	
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 <i>A Glossary of Literary Terms</i> - Periods of American Literatures	4	1,2
	1.2	Ralph Waldo Emerson – Art	4	1,2
	1.3 Practicum	Mark Twain - Corn-pone opinions	4	1,2
	1.4 Practicum	Booker T. Washington – A Slave Among Slaves, Chapter 1 of <i>Up from Slavery</i>	3	1,2
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- <i>The Snows of Kilimanjaro</i>	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																												
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 <table border="1" data-bbox="469 949 1506 1341"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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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*

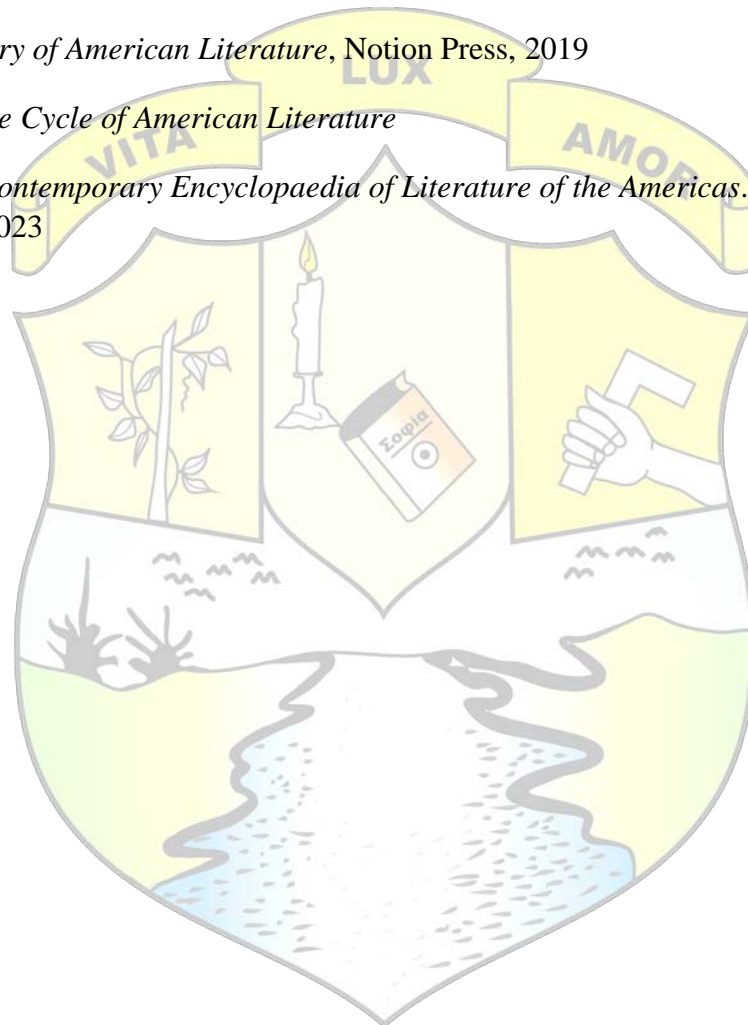
Ford, Boris..Ed. *The New Pelican Guide to English Literature.Vol.9, American Literature*, Penguin, 2000

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





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Programme	BA (Hons) English					
Course Name	An Introduction to Literary Criticism					
Type of Course	DSC A					
Course Code	24U5ENGDSC301					
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 181 to 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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture																												
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- Habib, M A R. *Literary Criticism from Plato to the Present*, Wiley –Blackwell, 2011
- Habib, M A R. *Modern Literary Criticism and Theory: A History*, Wiley –Blackwell, 2005
- Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing, 2017
- Chandran, Mini, Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*
- Peck, J. & Coyle, M. *Practical Criticism*, Palgrave, 1995
- Sethuraman, VS, CT Indra, T Sreeraman Ed. *Practical Criticism*. Trinity Press

SUGGESTED READINGS

Eagleton, Terry. *How to Read Literature*

Tyson, Lois. *Critical Theory Today: A User Friendly Guide*

Richards, I.A. *Practical Criticism: A Study of Literary Judgement*. London: Routledge & Kegan Paul, 1929.

Thomsen, Mads Rosendahl. *Literature: An Introduction to Theory and Analysis*. London: Bloomsbury Academic, 2011.

Seturaman, V.S. *Indian Aesthetics: An Introduction*. Trinity Publishers





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	READING SHAKESPEARE					
Type of Course	DSC A					
Course Code	24U5ENGDSC302					
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	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
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	<i>Romeo and Juliet</i> by William Shakespeare (Acts 1 & 2)	15	1,2,3,4
2	2.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4
3	3.1	<i>As You Like It</i> by William Shakespeare (Acts 1 & 2)	15	1,2,3,4
4	4.1	<i>As You Like It</i> by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																														
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References

A.C. Bradley: *The Shakespearean Tragedy*
 Bill Bryson: *Shakespeare: The World as Stage*
 E. K. Chambers: *The Elizabethan Stage*
 Andrew Langley: *Shakespeare's Theatre* Jan Kott: *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.
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 Tomarken, Edward. *As You Like It from 1600 to the Present: Critical Essays*
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Film Adaptation					
Type of Course	DSE					
Course Code	24U5ENGDSE300					
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 description	Hrs	CO No.
1	1.1	Brian McFarlane: “Novel to Film: An Introduction to the Theory of Adaptation”	10	1
	1.2	<i>Agnisakshi</i> (Shyamaprasad 1999) Meena.T.Pillai : Translation as Adaptation	5	3
2	2.1	Elsie Walker: ‘A “Harsh World” of Soundbite Shakespeare:Michael Almereyda’s Hamlet.’	10	4
	2.2	Hamlet [Michael Almereyda, 2000]	5	1
3	3.1	C. G. Shyamala: ‘A Deconstructive Reading of Satyajit Ray’s Pather Panchali.’	10	3
	3.2	Pather Panchali [Satyajit Ray, 1955]	5	4
4	4.1	Krishnakumari M. P.: ‘Basheer/Adoor: The Voice Beyond the Wall.’ Maria Fas: ‘The Walker-Spielberg Tandem and Lesbianism in The Color Purple: “[Spielberg] Don’t Like It Dirty”’	7	3
	4.2	Mathilukal [Adoor, 1990] The Colour Purple [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																																
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References

Robert Stam: ‘Beyond Fidelity: The Dialogics of Adaptation’

Neil Sinyard: *Filming Literature: The Art of Screen Adaptation*, Routledge, 2013

Julie Sanders: *Adaptation and Appropriation*, Routledge, 2015.

George Bluestone: *Novels into Film*, University of California Press, 1968

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



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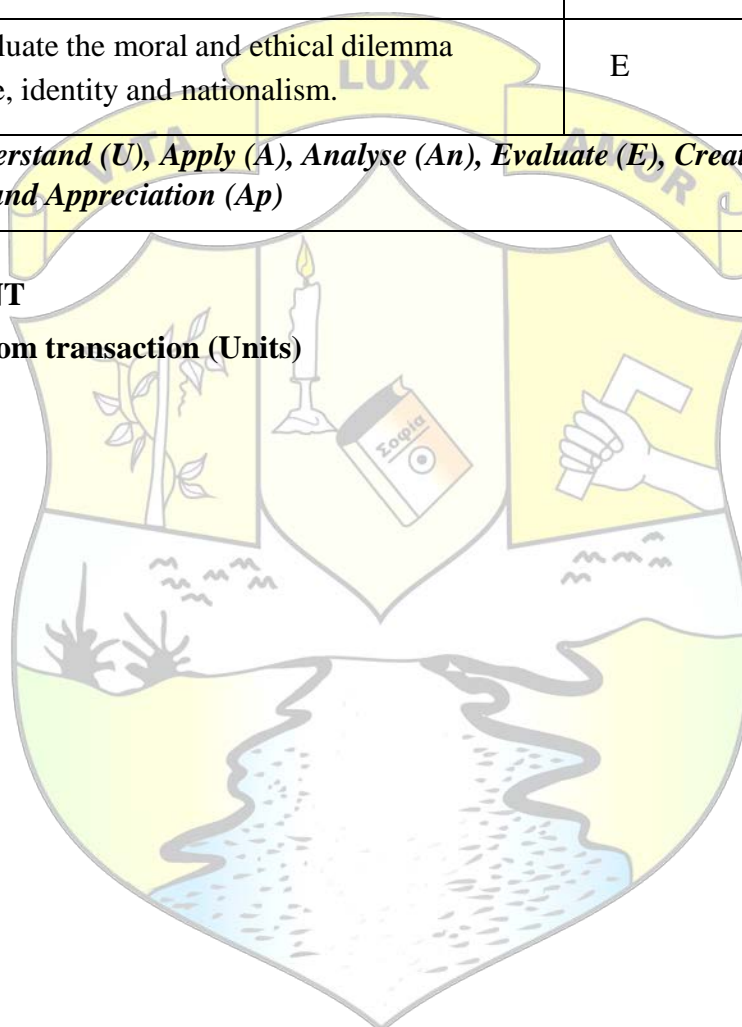
Programme	BA (Hons) English					
Course Name	Postcolonial Literatures					
Type of Course	DSE					
Course Code	24U5ENGDSE301					
Course Level	300-399					
Course Summary	<p>This course explores Postcolonial Studies, examining the cultural and political impact of colonialism. Students analyze literature, 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.</p>					
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” <i>Beginning Postcolonialism</i> by John McLeod (Imperialism, Colonialism , Empire Colonies, Settler Nations, Indigenous Cultures, Decolonisation, Postcolonialism, Postcolonial Literature, Postcolonial Criticism, Neocolonialism.)	15	1
2 Postcoloniali sm and Language	2.1	“The Politics of Language” by Chinua Achebe	3	2
	2.2	Once Upon a Time by Gabriel Okara (Poem)	2	2
	2.3	"Diwali" Vikram Seth. (poem)	2	2
	2.4	<i>Dream on Monkey Mountain</i> by Derek Walcott (Play)	8	2
3 Postcoloniali sm and Gender	3.1	“Gender, Sexuality and Colonial Discourse” from Chapter 2 Colonial and Postcolonial Identities <i>Colonialism/ Postcolonialism</i> by Ania Loomba	9	3
	3.2	“The Girl Who Can” from <i>The Girl who Can and Other Stories</i> by Ama Ata Aidoo (Story)	2	3
	3.3	“My Husband’s Tongue is Bitter” by Okot p’ Bitek (Poem)	2	3
	3.4	“The Collector of Treasures” <i>The Collector of Treasures and Other Botswana Village Tales</i> by Bessie Head (Story)	2	3
4 Postcolonial ism and Race / Nationalism	4.1	<i>Born a Crime</i> 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=D9Ihs241zeg (Transcript to be included in the text)	3	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																												
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- 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.
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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.

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Crystal Bartolovich and Neil Lazarus, ed. *Marxism, Modernity and Postcolonial Studies* (Cambridge: Cambridge University Press, 2002).

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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)



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	LITERATURE AND ECOLOGY					
Type of Course	DSE					
Course Code	24U5ENGDSE302					
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" <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> . Ed Cheryl Glotfelty, Harold Fromm, University of Georgia Press, 1996.	5	1
	1.2	Lovelock James (1996) "Gaia". Carolyn Merchant Ed. <i>Key Concepts in Critical Theory</i> . Rawat Publications. Jaipur. pp 351-359.	5	1
	1.3	Chhaya Datar. "Feminist Ecopolitics". <i>Ecofeminism Revisited: Introduction to the Discourse</i> , Rawat Publications 2011.	5	1
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 <i>Gift in Green</i> Harper Collins Publishers India, 2011.	5	3
	3.2	Chief Seattle's Speech(1887) translated by Henry A.Smith(Early Reminiscences. Number Ten. Scraps from a Diary. Chief Seattle- A Gentleman by Instinct-His native Eloquence. Etc. Etc" Seattle Sunday Star, October 29, 1887, p3.	5	3
	3.3	Greta Thunberg's Speech at the U.N. Climate Action Summit 23rd of September, 2019	5	3
4 Ecocinema	4.1	Victor Velle <i>A Billion Angels</i>	3	4
	4.2	Steve Cutts <i>The Turning Point</i>	3	4
	4.3	<i>Avasavyooham</i> (Habitat) 2022 film in Malayalam Directed by Krishand R K	5	4
	4.4	The Elephant Whisperers 2022 Documentary Directed by Kartiki Gonsalves	4	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																												
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Merchant, Carolyn. *Key Concepts in Critical Theory: Ecology*. Humanities Press International, 1994.

SUGGESTED READINGS

Henry David Thoreau : *Walden*

Laurence Buell : *The Environmental Imagination*

Carolyn Merchant (Ed.) : *Ecology: Key Concepts*

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

Greg Garrard : *The Green Studies Reader*

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

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



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Programme	BA (Hons) English					
Course Name	READING CULTURE: LITERATURE AND FINE ARTS					
Type of Course	DSE					
Course Code	24U5ENGDSE303					
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”- <i>The Notebooks of Leonardo da Vinci</i> 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/43654/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	<i>The Missing Male in the Paintings of Raja Ravi Varma</i> -genre-essay (Pages 72 -73- brief excerpt) https://www.scribd.com/document/653030020/This-Missing-Male-by-R-Nandakumar	3	1,2,3,4
	2.4	Compare Raja Ravi Varma’s paintings <i>Malabar Lady with Veena</i> , <i>There Comes Papa</i> and <i>Galaxy of Musicians</i> in the context of the novel <i>Indulekha</i> - O. Chandu Menon and discuss the social changes reflected in the novel.	6	1,2,3,4, 5

3. Modernism	3.1	<ul style="list-style-type: none"> • 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 <i>Starry Night</i> 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: Indianising Indian Art (Interview) https://www.sahapedia.org/ella-datta-conversation-ramachandran-indianising-indian-art	3	2,4,5
	3.5	Watch <i>Padmini</i> , the biopic on the life of T K Padmini, the modernist painter from Kerala.	3	1,2,5
4. Postmodernism	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 (<i>Follow Your Dreams, Flower Thrower, Slave Labour</i>). Discuss the use of colours, the mode of depiction of human figures and the antiauthoritarian nature of his graffiti 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																																
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Suggested Reading

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

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

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

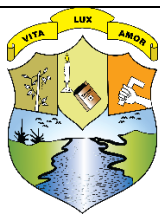
Hall, James. *Dictionary of Subjects and Symbols in Art*, 1974.

Mitter, Partha. *Indian Art*. OUP, 2001.

Murray, Linda and Peter. *Dictionary of Art & Artists*. Penguin, 1997.

Sinha, Gayatri. *Indian Art: An Overview*. Rupa Publications, 2003.

The Oxford Companion to Western Art. OUP 2003



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Literature from the Margins					
Type of Course	DSE					
Course Code	24U5ENGDSE304					
Course Level	300-399					
Course Summary	This course explores literary works that emanate from marginalized communities, focusing on voices often silenced or underrepresented in mainstream discourse. Through an examination of the theoretical framework, various genres, forms, and historical contexts, students will gain insight into the diverse ways in which literature reflects and addresses social, political, and cultural marginality.					
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	Analyse theoretical perspectives related to marginalized literature in order to interpret and discuss texts effectively.	Analyse	1,6, 10
2	Interpret literary works from the margins within broader cultural and racial contexts	Evaluate	3, 7
3	Criticise social biases fostering an awareness of exclusion at multiple realms of human experience	Evaluate	3, 4, 6, 7
4	Construct informed interpretations of literary texts from the margins, recognizing the agency and resilience of marginalized bodies in shaping their own narratives.	Create	6, 8

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																																
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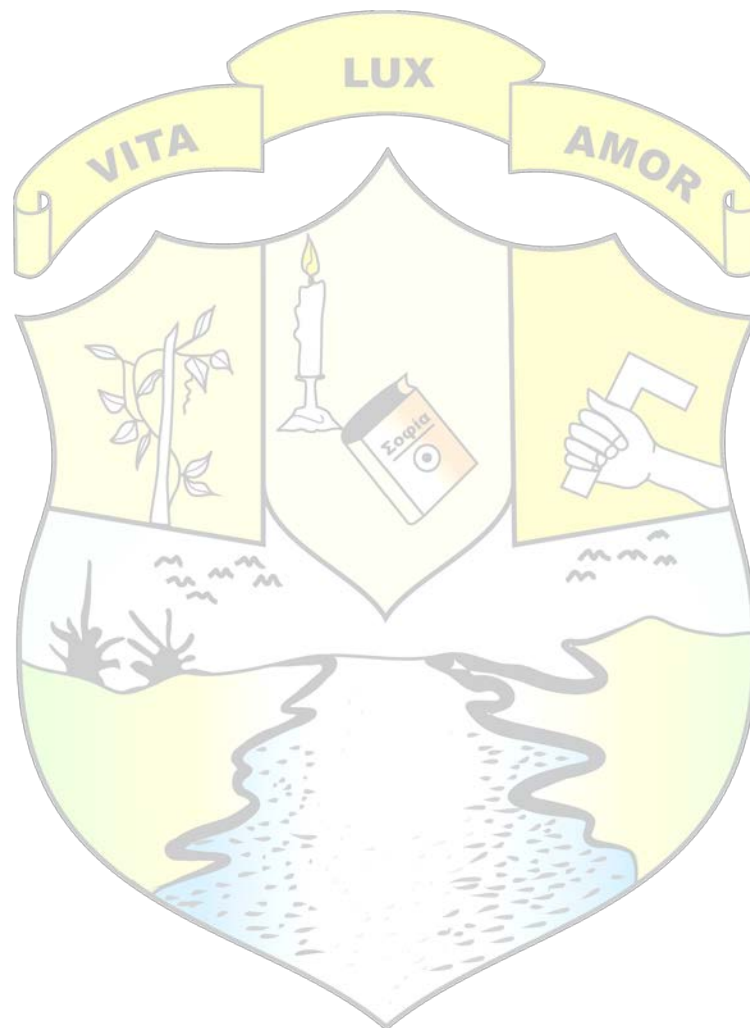
References

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

SUGGESTED READINGS

- *Things Fall Apart* by Chinua Achebe
- *Beloved* by Toni Morrison
- *Giovanni's Room* by James Baldwin

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





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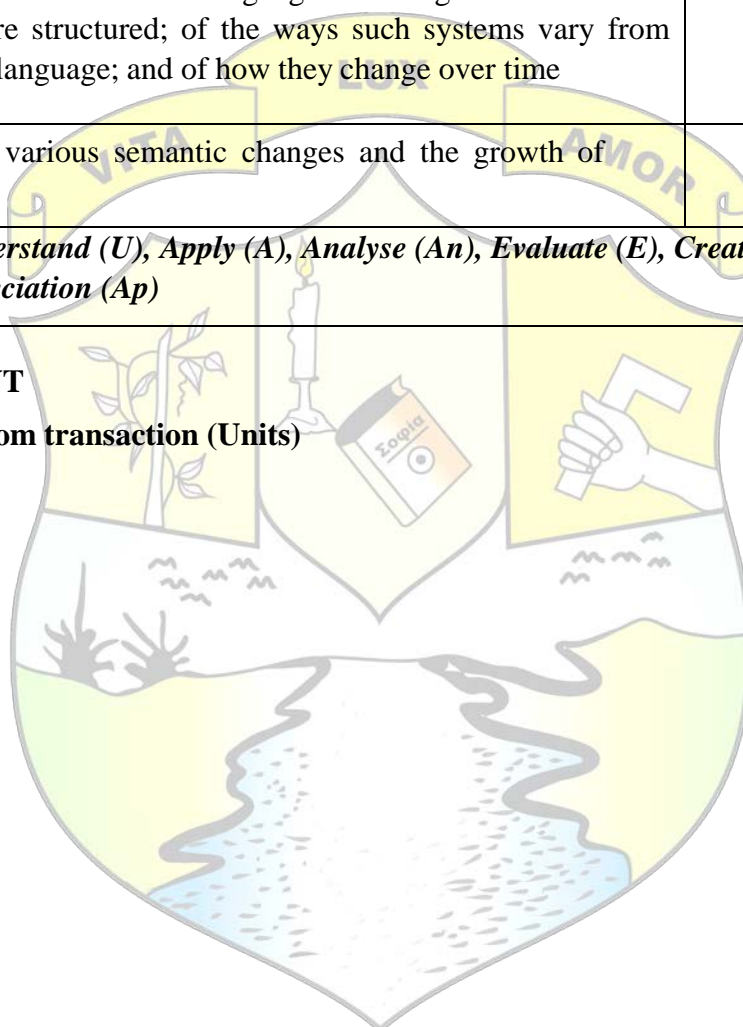
Programme	BA (Hons) English					
Course Name	LINGUISTICS					
Type of Course	DSE					
Course Code	24U5ENGDSE305					
Course Level	300-399					
Course Summary	This course seeks to achieve the following: 1. To introduce students to the basic concepts of linguistics 2. To make students understand the evolution 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	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
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 - Socilect - 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	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brainstorming, lecture, explicit teaching, e-learning, seminar, library work, group presentation.</p>																																	
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S. K. Verma and N. Krishnaswamy: *Modern Linguistics: An Introduction*. New Delhi: OUP, 1989.

H. A. Gleason: *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.

Radford A, Atkinson M, Britain D, Clahsen H and Spencer A: *Linguistics - An Introduction*. Cambridge University Press, Cambridge, 1999

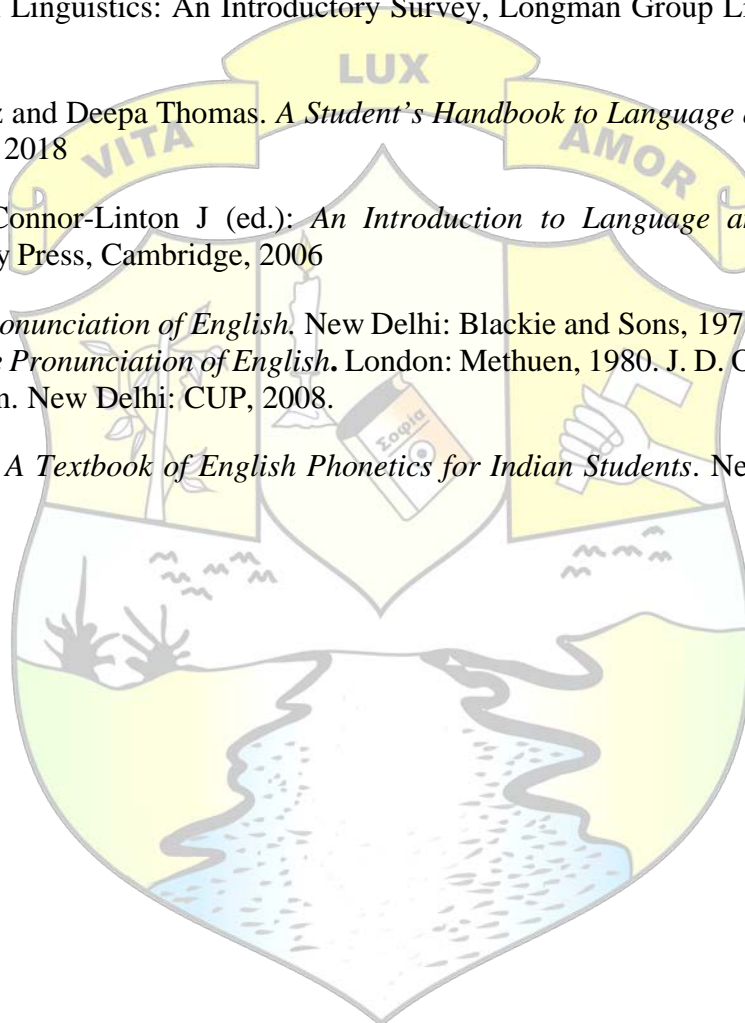
Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London: 1971

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





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Writing for the Media					
Type of Course	DSE					
Course Code	24U5ENGDSE306					
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	Understand the basics of writing for print media	U	1,3,4,10
2	Understand the basics of writing for broadcast media.	U	1,3,4,10
3	Understand the basics of writing for digital media.	U	1,3,4,10
4	Evaluate differences in writing styles across various mass media platforms	E	1,2,3,4,10

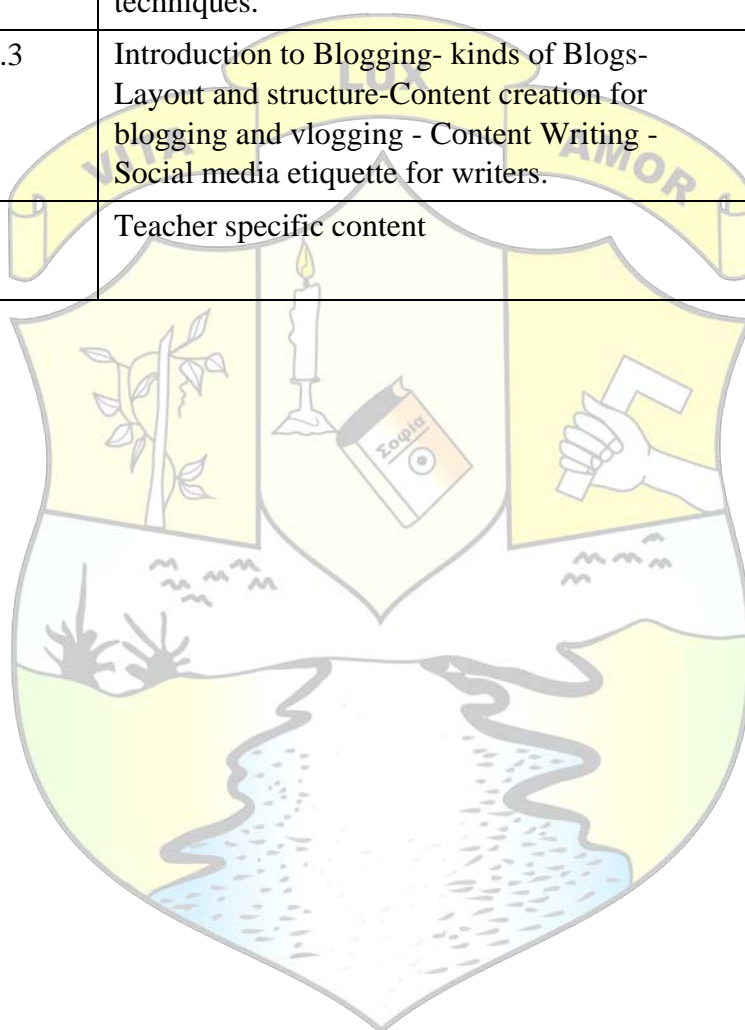
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

COURSE CONTENT

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	<p>Classroom Procedure (Mode of transaction)</p> <p>Lectures, Readings, Group Discussions, Debates, Panel Discussions</p>																																
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References

1. Dominick, Joseph R. *The Dynamics of Mass Communication*. New Delhi, McGraw Hill, 1995.
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3. Fedler, Fred, et al. *Reporting for the Media*. New York: OUP, 2001.
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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.
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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.



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	PARTITION LITERATURE					
Type of Course	DSE					
Course Code	24U5ENGDSE307					
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	
Pre-requisites, if any		4	0	0	0	60

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	1. "A Will to Say or Unsay: Female Silences and Discursive Interventions in Partition" Parvinder Mehta 35-5 (<i>Revisiting India's Partition: New Essays on Memory, Culture and Politics</i> . Ed. Amritjit Singh, Nalini Iyer, and Rahul K. Goirola)	15	1
2 Poems	2.1	Broken Bengal - Taslima Nasreen	3	2
	2.2	"Karachi"- Gulzar	3	2
	2.3	"A Country without a Post Office" Agha Shahid Ali (<i>A Country without a Post Office</i> , pp 42-45)	3	2
	2.4	"Partition" - Sujata Bhatt	3	5
	2.5	"To Waris Shah"- Amrita Pritam	3	5
3 Short Stories/ Movie	3.1	"Toba Tek Singh"- Saadat Hasan Manto, Tr. M Asaduddin	5	3
	3.2	"Pali"-Bisham Sahni	5	3
	3.3	<i>Garm Hava</i> . Directed by M.S. Sathy	5	5
4 Novel	4.1	<i>The Night Diary</i> - Heera Nandini	7	4
	4.2	<i>Train to Pakistan</i> -Khuswant Singh	8	5
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																																	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) - 30 marks</p> <table border="1" data-bbox="451 510 778 734"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Viva</td></tr> <tr><td>Review</td></tr> <tr><td>Assignment</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="451 880 1497 1227"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Viva	Review	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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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

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



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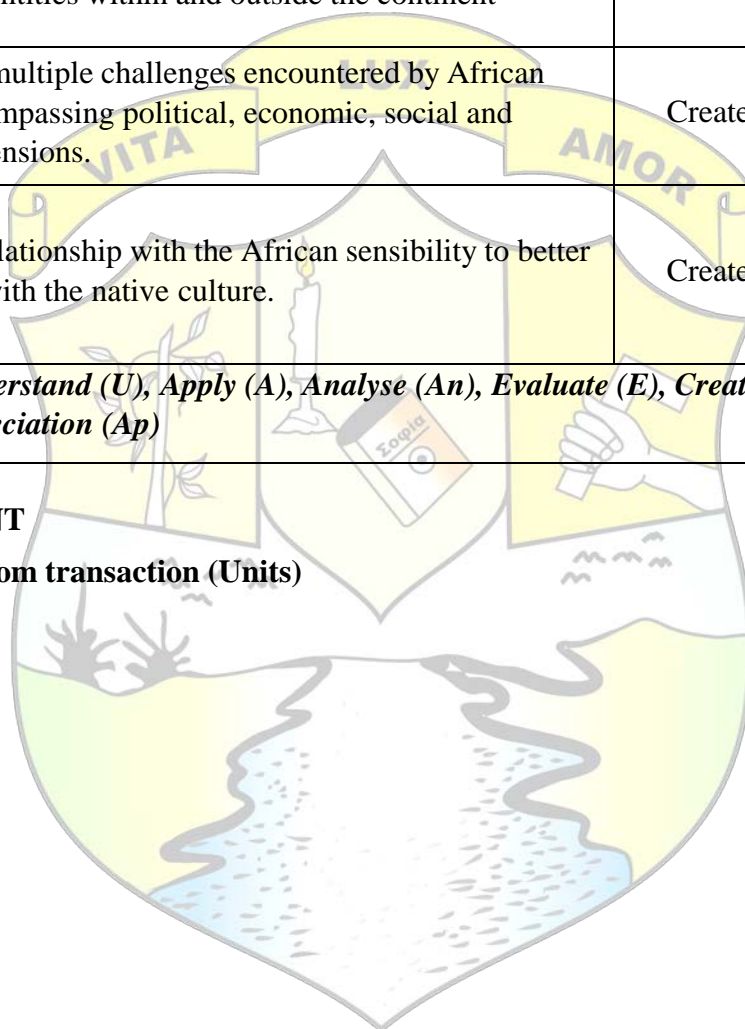
Programme	BA (Hons) English					
Course Name	AFRICAN LITERATURES					
Type of Course	DSE					
Course Code	24U5ENGDSE308					
Course Level	300-399					
Course Summary	This course explores African literatures, encompassing a diverse array of genres, themes, and cultural contexts. The students are familiarised 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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)



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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																																
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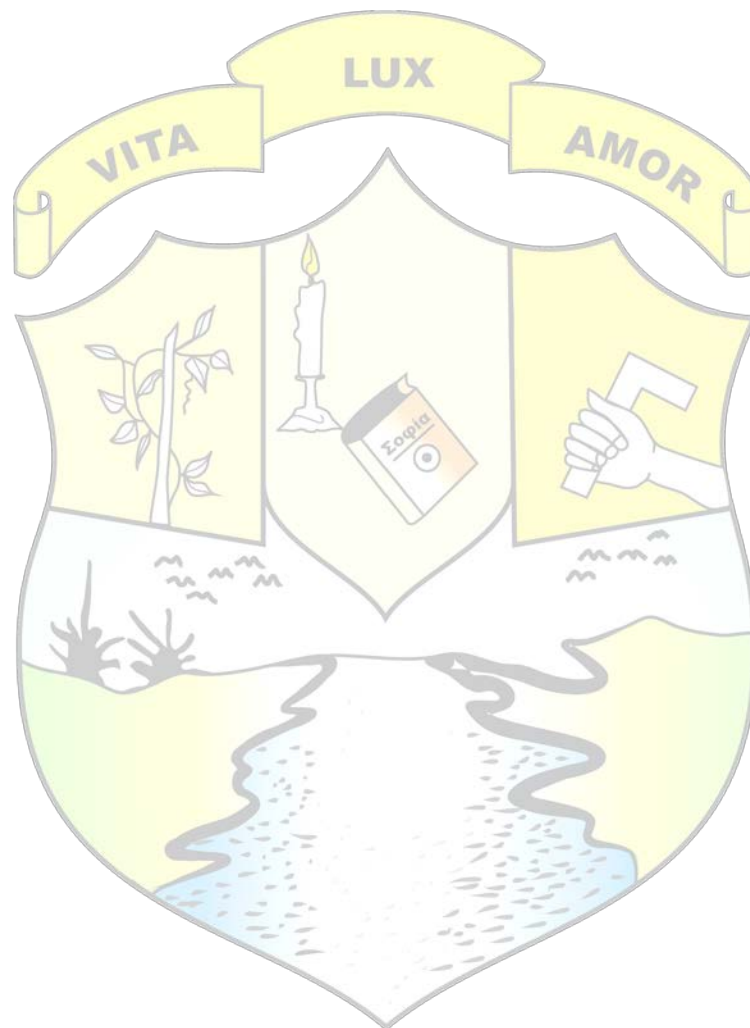
References

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

SUGGESTED READINGS

1. *Girls at War and Other Stories*- Chinua Achebe
2. *Traditional African Song Lyrics*, University of Cape Town

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





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Critical Thinking and Academic Writing					
Type of Course	SEC					
Course Code	24U5ENGSEC300					
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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ol style="list-style-type: none"> 1. Lecture 2. Class Discussions and presentations 3. Hands-on training 																															
Assessment Types	MODE OF ASSESSMENT <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <p>Particulars Class tests Assignments Group Discussion</p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Descriptive Type</th> <th style="text-align: center;">Word Limit</th> <th style="text-align: center;">Number of Questions to be added</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td>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 style="text-align: center;">MCQ</td> <td>NA</td> <td style="text-align: center;">5</td> <td style="text-align: center;">5</td> </tr> <tr> <td colspan="3" style="text-align: right;">Total Marks</td> <td style="text-align: center;">50</td> </tr> </tbody> </table>				Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 = 10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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References

Hamp-Lyons, Liz and Ben Heasley, *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.

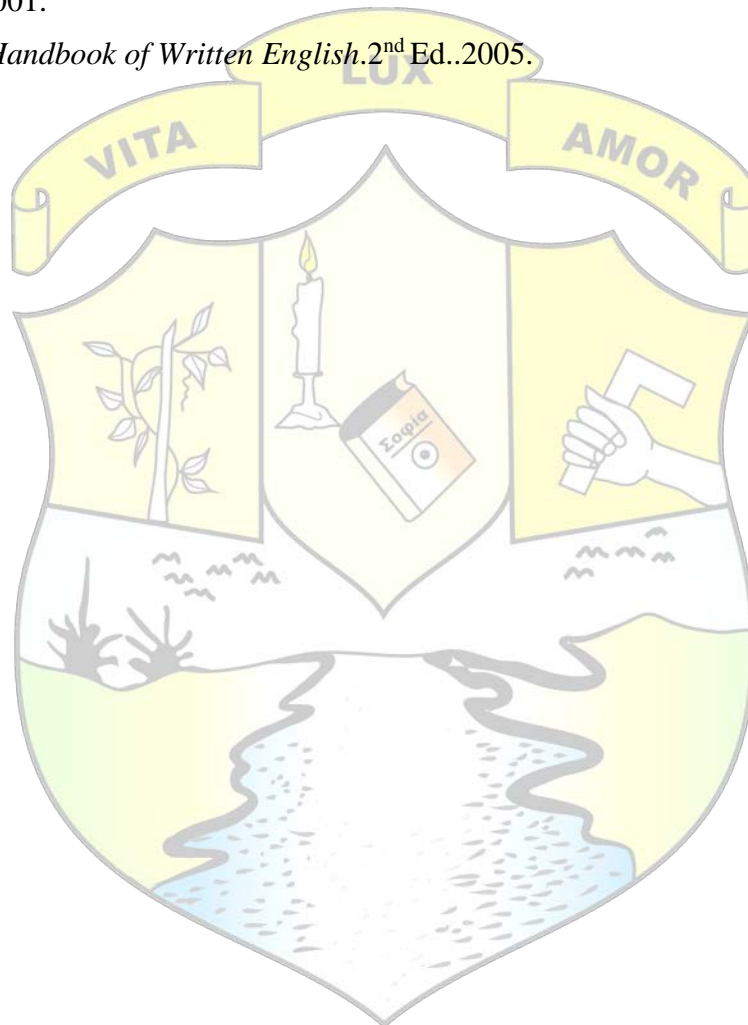
Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th ed., W. W. Norton & Company, 2018.

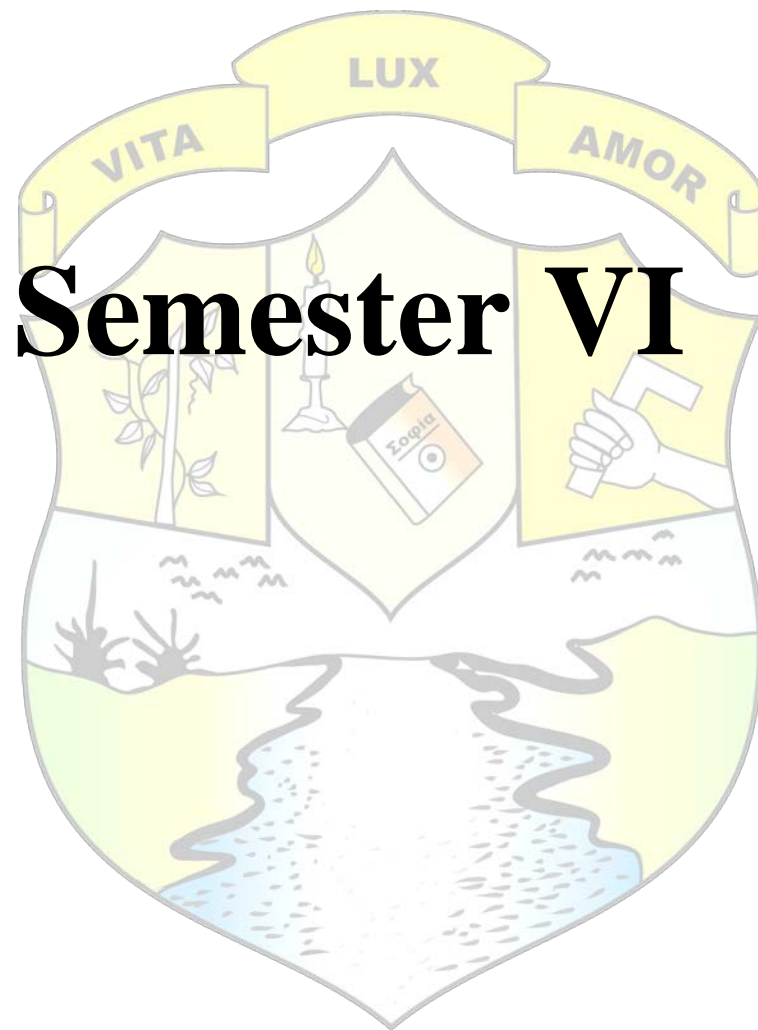
SUGGESTED READINGS

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



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Exploring Gender					
Type of Course	DSC A					
Course Code	24U6ENGDSC300					
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	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4	0	0	0	
Pre-requisites, if any						

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

	3.2	Sara Joseph's "Mother Clan" from <i>Retelling the Ramayana: Voices from Kerala</i> Translated by Vasanthi Sankaranarayanan, OUP, 2005.	5	2
	3.3	"Draupathi" Sutapa Bhattacharya qq	3	5
4	4.1	"What is Intersectionality?" Collins, Patricia H., and Sirma Bilge <i>Intersectionality</i> . 2nd ed. Cambridge. 2020	5	1
	4.2	Toni Morrison : <i>The Bluest Eye</i>	10	5
5		Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brain storming, lecture, E-learning, Interactive instruction, Seminar Presentations, Flipped Classroom, In –Class discussions</p>																																		
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References

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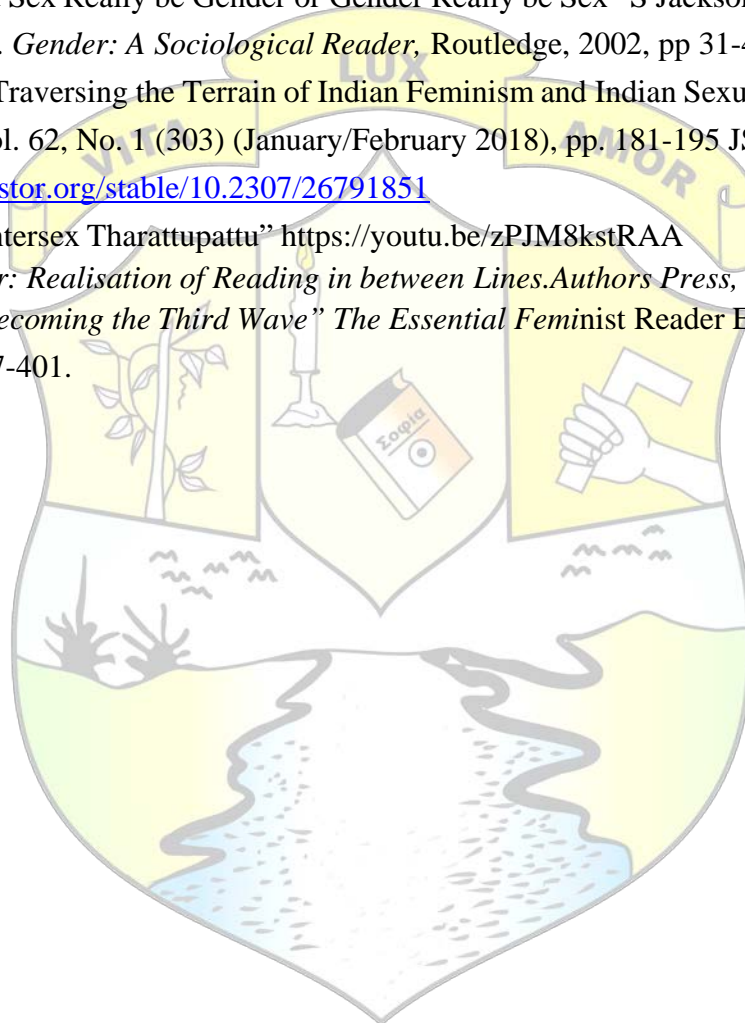
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Programme	BA (Hons) English					
Course Name	The Art of Scriptwriting					
Type of Course	DSE					
Course Code	24U6ENGDSE300					
Course Level	300-399					
Course Summary	<p>The course is structured to empower learners with an extensive understanding 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.</p>					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	<p>A passion for storytelling, a basic understanding of narrative structure, and a keen interest in various forms of media.</p> <p>Familiarity with different storytelling mediums, such as films, TV shows, or literature.</p> <p>Basic writing skills and the ability to articulate ideas coherently are advantageous.</p>					

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 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 <i>Run Lola Run</i> (Script & Dir. Tom Tykwer) and <i>Thallumala</i> (Dir. Khalid Rahman, Script: Muhsin Parari and Ashraf Hamza) and compare the two movies with regard to the style of presentation.	5	1,2,3
2 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 <i>The Shawshank Redemption</i> (Script & Dir. Frank Darabont, 1994) and identify the dramatic need, point of view, attitude and transformation of the main character and prepare a character sketch.	3	1,2,3,5
	2.4 Practicum	Watch <i>Catch Me If You Can</i> (Dir. Steven Spielberg, Script: Jeff Nathanson, 2002) and present a seminar on the three-act structure of the movie.	2	1,2,3,5
3 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 <i>Django Unchained</i> (Script & Dir. Quentin Tarantino, 2012), and <i>The Matrix</i> (Script & Dir. The Wachowskis, 1999) and identify the plot points. Present the findings as a written assignment.	3	1,2,5
	3.4 Practicum	Watch <i>Fandry</i> and <i>Sairat</i> (Script & Dir. Nagraj Manjule, 2013) and present a seminar on the art of scene writing.	2	1,2,5
4 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 <i>Forrest Gump</i> (Dir. Robert Zemeckis, Script: Eric Roth, 1994) and trace the ingenuity of dialogues, the importance of dialogues in projecting characters, and the significance of verbal communication over visuals in the movie. Present the findings in the form of a presentation (either audio-visual or PPT.	8	1,2,3,4, 5,6
	4.5 Practicum	Watch the movie <i>Pursuit of Happiness</i> (Dir. Gabriele Muccino, Script: Steven Conrad, 2006) and present a seminar on the use of emotional dialogues to create touching scenes.	7	1,2,3,4, 5,6
5		Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Lecture, discussions, demonstrations, film screening, hands-on training</p>																																				
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Presentation</td></tr> <tr><td>Review</td></tr> <tr><td>Assignment</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>				Particulars	Class test	Presentation	Review	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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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
 - a. “How to create a brilliant subject for your screenplay? Possibilities Explained Here” by Adrija Bhattacharya. <http://filmmakersfans.com/tutorial-and-tricks-screenplay-subject-creation/#:~:text=The>



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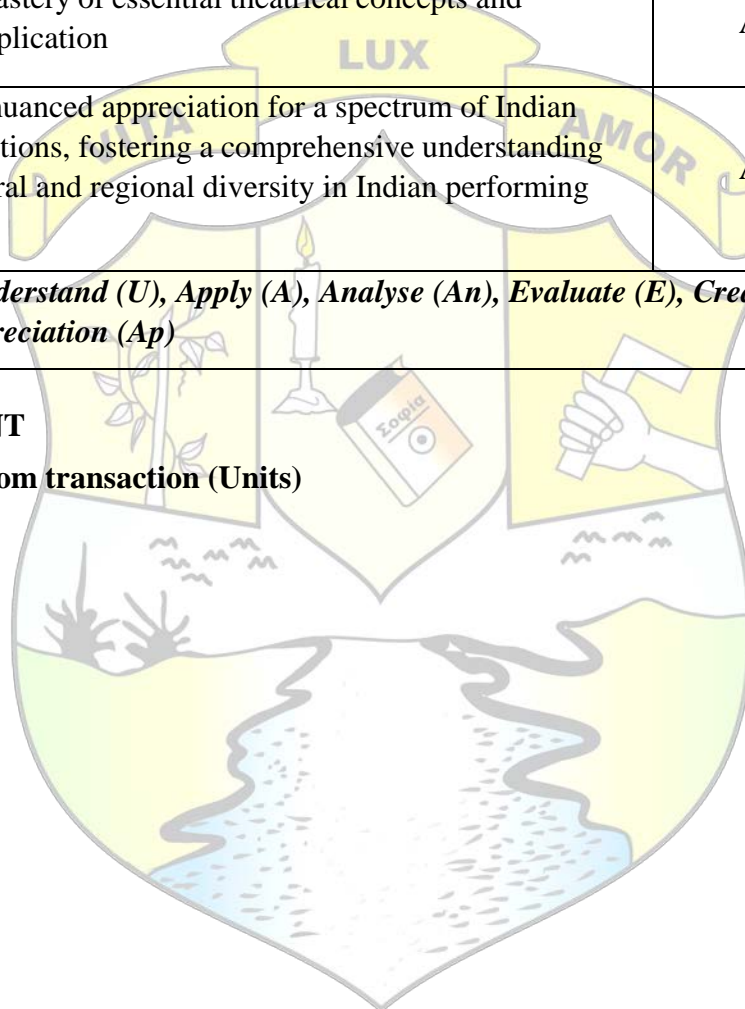
Programme	BA (Hons) English					
Course Name	Theatre Studies					
Type of Course	DSE					
Course Code	24U6ENG DSE301					
Course Level	300-399					
Course Summary	This comprehensive course in Theatre Studies embarks on a nuanced exploration of the multifaceted world of theatre, encompassing the foundations 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
<p>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</p>			

COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1 Foundations of Modern Theatre	1.1	Basic Introduction to theatre Forms and Styles of Theatre, Comedy and Tragedy, Solo Performance, Mime, Melodrama, Musical Theatre, Street Theatre and Folk Theatre <i>Theatre: A Very Short Introduction</i> . Marvin Carlson	5	1,2
	1.2	Western theatrical traditions. Greek and Roman Drama, Medieval Drama, Renaissance Drama Absurd theatre, Theatre of Cruelty, Political theatres, Feminist theatre, Theatre of the Oppressed, Third theatre, Forum theatre Required Reading: “Avant-Garde Drama and Theatre in Historical, Intellectual and Cultural Context”. Bert Cardullo	5	3,4
	1.4 Practicum	Practicum: Watching/Reading Play Session <i>Mother Courage and her Children</i> . Bertolt Brecht	5	5
2 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”. <i>The Theatrical Public Sphere</i> . Christopher B. Balme	5	3,4
	2.3 Practicum	Watching/Reading Play Session <i>A Sunny Morning: A Comedy of Madrid in One Act</i> by Serafin Quintero, Joaquin Quintero	5	5
3 Elements of Theatre	3.1	Various components of Theatre: Space, Time Audience and performance “Theatrical Competence: Frame, Convention and the role of the Audience”. Keir Elam	3	1,2
	3.2	Indian Styles of performance form and Style and Histrionics <i>Knowledge Tradition Text: Approaches to Bharata's Natyasastra</i> . 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 Practicum	<i>The Birthday Party</i> - https://www.youtube.com/watch?v=ap1g5AqMhy0	5	5
4 Indian Theatre	4.1	Kathakali, Yakshagana, Tholpavakoothu, Nautanki, Terukkuttu, Jatra, Dashavatar, Raas Leela Excerpts from <i>Music in Traditional Indian Theater</i> . Rani Balbir Kaur	5	1,2
	4.2	<i>Nine Hills One Valley</i> . Ratan Thiyam	5	3,4
	4.3	<i>Kathakali - Karnasapadham - Chapters 1, 2 and 3</i> https://www.youtube.com/watch?v=cwy9EvqQ2yk https://youtu.be/Cb4CFVN7B3A?si=lqz6vYshp4vOUIr9 https://youtu.be/mDwARoz3TZI?si=E6Of_kUsPzxU5wnN	5	4
	4.4 Practicum	<i>The Dream of Vasavadatta</i> . 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 ...																																	
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 - 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.



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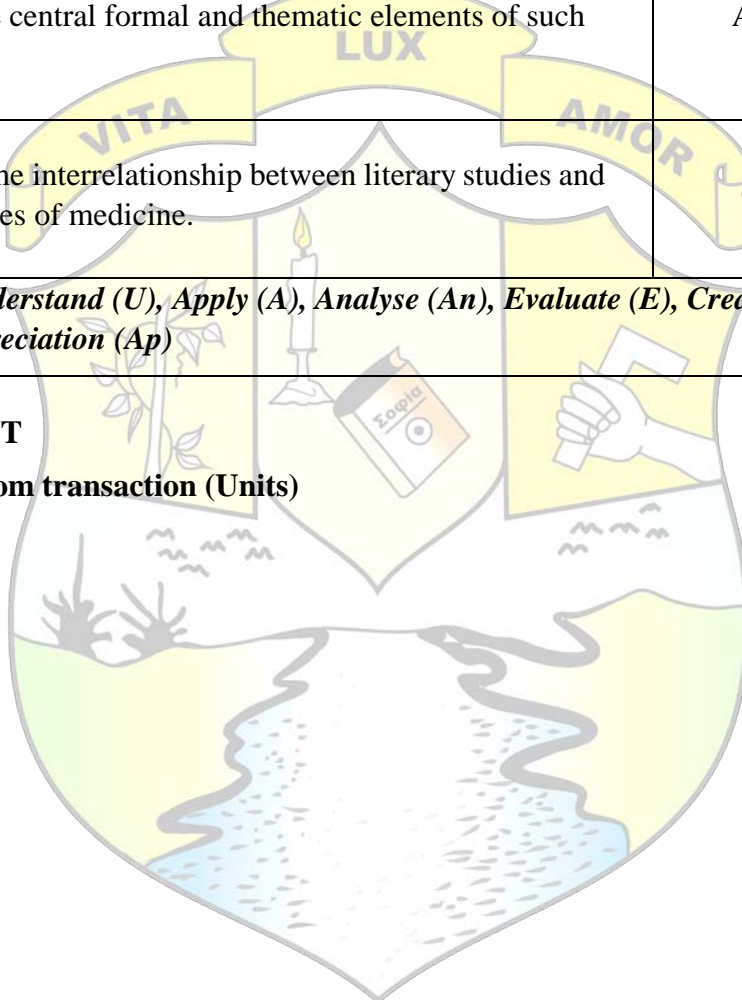
Programme	BA (Hons) English					
Course Name	Medical Humanities					
Type of Course	DSE					
Course Code	24U6ENGDSE302					
Course Level	300-399					
Course Summary	The course introduces the students with the discipline of cultural studies. It familiarises them with the terms and concepts pertaining 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
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1 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; <i>Illness as Metaphor</i>	5	1
2 Essays	2.1	Keith Wailoo. "Patients Are Humans Too: The Emergence of Medical Humanities."	5	2,3
	2.2	Virginia Woolf. "On Being Ill."	5	2,3
	2.3 Practicum	Thomas Couser. "Medical Humanities and Illness Narratives"	5	2,3
3 Fiction	3.1	<i>The Death of Ivan Ilyich</i> by Leo Tolstoy	3	4
	3.2	<i>The Plague</i> by Albert Camus	4	4
	3.3	<i>Floating Bridge</i> by Alice Munro	3	4
	3.4 Practicum	<i>Never Let Me Go</i> by Kazuo Ishiguro	5	4
4 Memoirs and Films	4.1	<i>Laughing Cancer Away: An Actor's Memoir</i> by Innocent	10	5
	4.2	<i>A Beautiful Mind</i> directed by Ron Howard	5	5
	4.3 Practicum	<i>When Breath Becomes Air</i> by Paul Kalanithi	10	5
	4.4 Practicum	<i>Private Life</i> directed by Tamara Jenkins	5	5
5		Teacher Specific Content		

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.																																
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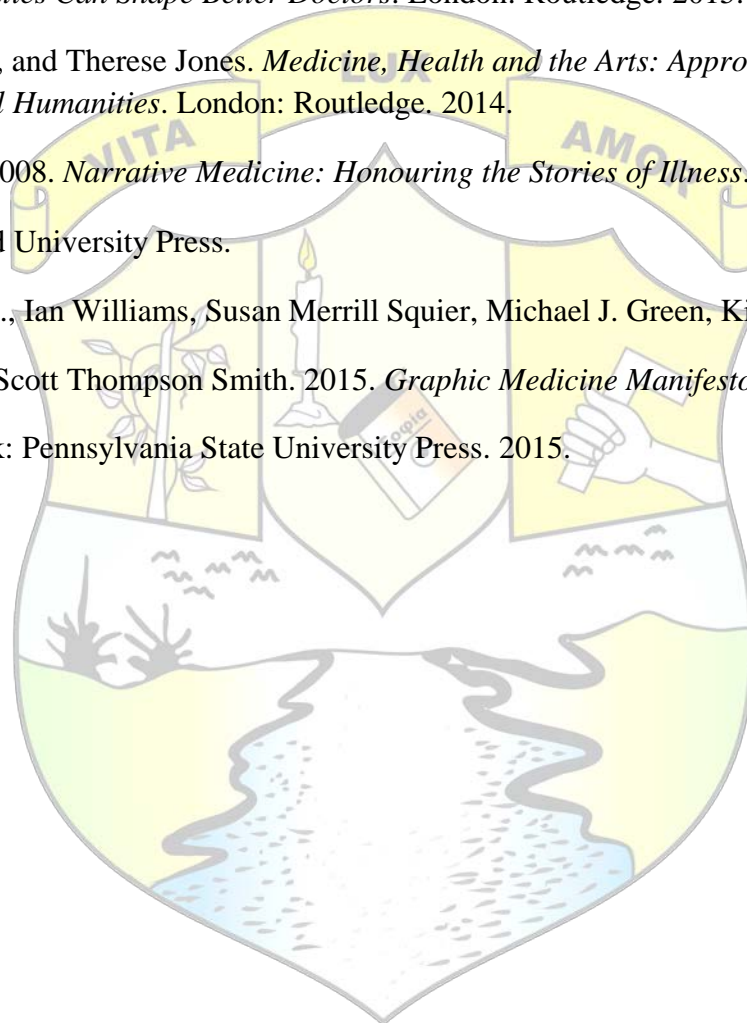
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	English Language Teaching					
Type of Course	DSE					
Course Code	24U6ENGDSE303					
Course Level	300-399					
Course Summary	<p>This comprehensive course is designed to foster a profound comprehension of fundamental concepts, major notions and theories within the realm of English Language Teaching (ELT). Learners will cultivate critical and analytical perspectives on various aspects of teaching, learning, assessment, evaluation and research in ELT. The course not only equips learners with theoretical knowledge but also empowers them to apply these insights practically. By the course's conclusion, learners will develop the capacity to shape themselves into proficient English language professionals well-versed in the intricacies of language education.</p>					
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	<p>Common Acronyms: ELT, ESP. EAP, CLIL, L1, L2, CEFR, TESOL,</p> <p>Evaluation Terminology: Assessment vs Evaluation, Achievement tests, Diagnostic tests, Summative and Formative Assessment, Standardised tests,</p> <p>Language Teaching: Approach, Methods, Techniques, Strategies, Pedagogy, Curriculum, Syllabus</p> <p>Language Learning: Learner, Learning, Acquisition, Motivation, MT influence, Language Skills, Proficiency</p> <p>Grammar: Form, Function, Accuracy, Fluency, Tasks.</p>	10	1,5
	1.2 Practicum	<p>Learners' basic knowledge of ELT principles and notions can be practically evaluated. Some suggestive strategies:</p> <ul style="list-style-type: none"> ● Written Assessments ● Presentations of Students ● Online Quizzes ● Peer Reviews, Teachers' Feedback 	5	1,5
2 The Teacher, the Learner and the Classroom	2.1	<p>Approaches and methods - structural and functional methods - Communicative Language Teaching - Task-based Language Teaching - Content-Based Instruction - Participatory Approaches - ICT enabled teaching- learner-centred classroom strategies; pairs and groups - errors and feedback - use of dictionaries - realia, authentic materials, coursebooks - pictures, cards and charts - smartphones, language learning apps, and sites, blogs. and journals - learning outside the classroom.</p>	10	2,5

	2.2 Practicum	<ul style="list-style-type: none"> ● 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	<ul style="list-style-type: none"> ● 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	<ul style="list-style-type: none"> ● 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																														
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St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	CULTURAL STUDIES					
Type of Course	DSE					
Course Code	24U6ENGDSE304					
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 <ul style="list-style-type: none"> • Chris Barker. <i>Cultural Studies: Theory and Practice</i>. • <i>The Sage Dictionary of Cultural Studies</i> 	15	2,3
3 Different Approaches/ Trends and Perspectives	3.1	Cyborg Manifesto (essay) – Donna Haraway	5	4
	3.2	The Masculine of Virgin (Short Story) – Sarah Joseph	5	4
	3.3	<i>The Matrix</i> (1999) dir. The Wachowskis	5	4
4 Methodology of Cultural Studies	4.1	Story: 'Salt' -Mahaswetha Devi	5	5 & 6
	4.2	Once Upon a Life: Burnt Curry and Bloody Rags: A Memoir – Temsula Ao (Food Culture, and Cultural Identity)	5	5 & 6
	4.3	Novel: <i>A Man Called Ove</i> – Fredrick Backman	5	5 & 6
5	5.1	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, discussions, demonstrations, hands-on training																																		
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9. Theodor Adorno: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.M. Bernstein. London: Routledge (1991)



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	INDIGENOUS LITERATURE					
Type of Course	DSE					
Course Code	24U6ENGDSE305					
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 various continents	An	I, 3, 7
8	Analyse how indigenous writers across the globe use short fiction to tell their tales	An	1, 7
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

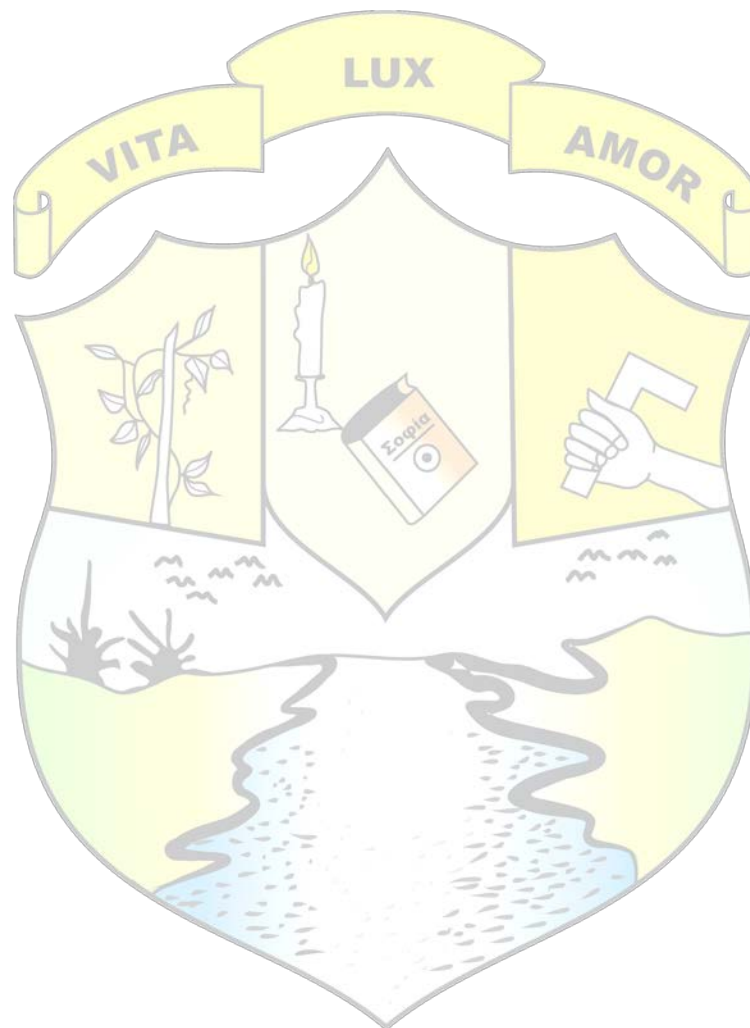
Module	Units	Course description	Hrs	CO No.
1 Introducing Indigenous literature	1.1	Excerpt from “Introduction” of Why Indigenous Literatures Matter (Daniel Heath Justice) (2-26)	15	1
2 Indigenous Literature: Kerala	2.1	Curing Caste (Sahodaran Ayyappan)	2	2
	2.2	My Soil (K.K.S. Das)	2	2
	2.3	“The Autobiography 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 <i>RedFlower</i> (poem) by Easterine Kite	2	5
	3.2	I Have Seen You All (poem) by SameerTanti	2	5
	3.3	Folk songs from G. N. Devy’s <i>Painted Words</i> (Saora songs (143-147),)	3	5
	3.4	<i>Potmaker</i> by Temsula Ao	4	6
	3.5	“November is the month of Migration” from <i>The Adivasi Will Not Dance</i> (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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecturing, Discussion, Presentation, Screening of Documentaries and Films, live sessions with poets/artists																																
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8. The Oxford India Anthology of Telugu Dalit Writing, edited by K. Purushothaman, 2012
9. An Anthology of Dalit Literature, edited by MulkRaj Anand, Green Publishing House
10. Moonbeam, <https://sunflowercollective.blogspot.com/2015/10/poetry-easterine-kire.html>
11. The Eat Meat, *The Adivasi Will Not Dance* by Hansda Sowvendra Shekhar
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17. No land even for burial" <https://www.countercurrents.org/tribal-janu230305.htm>
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Programme	BA (Hons) English					
Course Name	Critical Approaches to Literature					
Type of Course	DSE					
Course Code	24U6ENGDSE306					
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, Image, and Theme: Space-Time Metaphors in "To His Coy Mistress" (Page No: 111-115)	5	1,3,4
3 Psychological and Feminist Approaches	3.1	Aims and Principles of Psychological Criticism Abuses and Misunderstandings of the Psychological Approach Freud's Theories (Page No: 152-161)	4	1,4
	3.2	Hamlet: The Oedipus Complex (Page No:161-164)	4	1,4
	3.3	Feminisms and Gender Studies Feminisms and Feminist Literary Criticism: Definitions Woman: Created or Constructed? Feminism and Psychoanalysis Multicultural Feminisms MarxistFeminism Feminist Film Studies (Page No:222-234)	4	1,4
	3.4	The Marble Vault: The Mistress in "To His Coy Mistress" (Page No: 240-242)	3	1,4
4 Mythological and Archetypal Approaches	4.1	Mythological and Archetypal Approaches Definitions And Misconception Examples of Archetypes Archetypal Motifs or Patterns (Page No: 182-190)	10	5

	4.2	The Sacrificial Hero: Hamlet (Page No: 240-242)	5	5
5		Teacher Specific Content		

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 <table border="1" style="margin-left: 20px;"> <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 border="1" style="margin-left: 20px;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>			Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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1. Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature* (Fifth Edition). New York: Oxford University Press, 2005.



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Programme	BA (Hons) English					
Course Name	Reporting and Editing for the Media					
Type of Course	DSE					
Course Code	24U6ENGDSE307					
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
<i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i>			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 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	3.1	Editing- Organization and Structure of an Editorial department of a Daily Newspaper	5	3,4

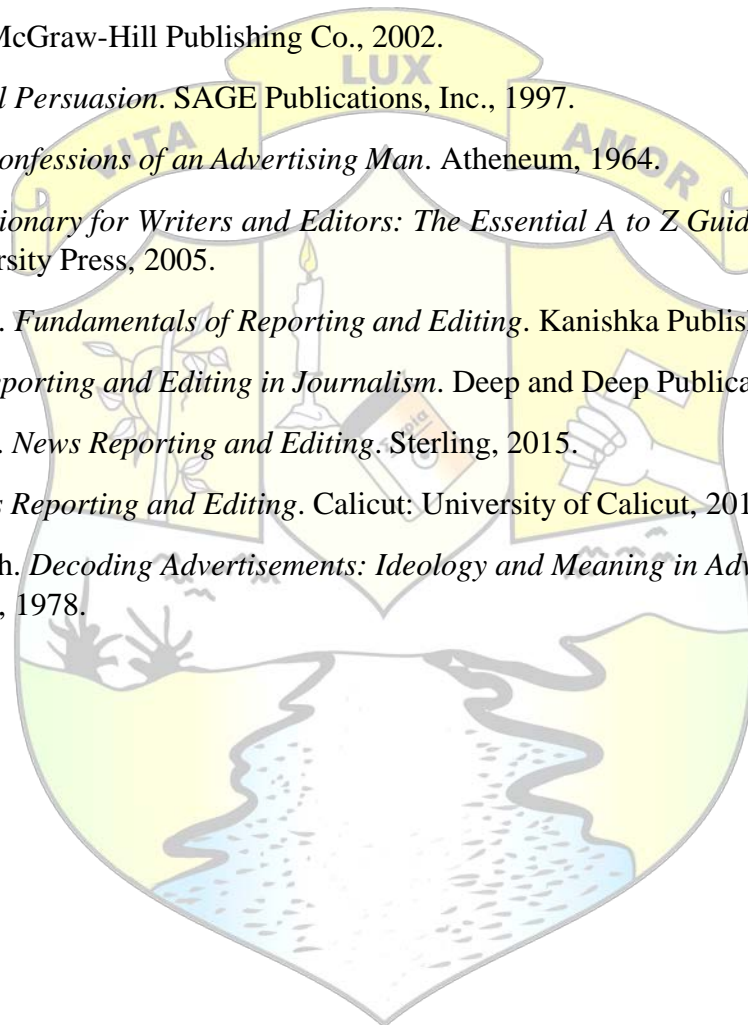
EDITING FOR THE MEDIA	3.2	Editing Processes- Basic principles of Editing-Art of Copy Editing; How to copy edit a story-Detecting and Correcting Errors-Proof Reading-Duties of a Copy Editor – Language Skills for the desk.	5	3,4
	3.3	Newspaper Layout and Design-Importance of layout and design in newspaper 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-	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		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none"> • Lectures • Practical Exercises • Feedback Sessions • Hands-on Projects • Peer Review Sessions • Case Studies • Industry based experience 																																	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" data-bbox="435 987 762 1211"> <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> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="435 1352 1469 1720"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Discussion	Assignment	Total	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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References

1. Belch, George E., and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education, 2018.
2. Banerjee, Santanu. *Reporting, Editing, and Journalism*. Scholars Book Hub, 2022.

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4. Butcher, Judith, et al. *Butcher's Copy-editing*. 4th ed., New Delhi: CUP, 2007.
5. Fedler, Fred, et al. *Reporting for the Media*. New York: OUP, 2001.
6. Gupta, V. S. *Handbook of Reporting and Communication Skills*. Concept Publishing Company.
7. Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers, 2010.
8. Itule, Bruce D., and Douglas A. Anderson. *News Writing and Reporting for Today's Media*. New Delhi: McGraw-Hill Publishing Co., 2002.
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13. Sharma, K. C. *Reporting and Editing in Journalism*. Deep and Deep Publications, 2011.
14. Shrivastva, K. M. *News Reporting and Editing*. Sterling, 2015.
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16. Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising* Marion Boyers, London, UK, 1978.





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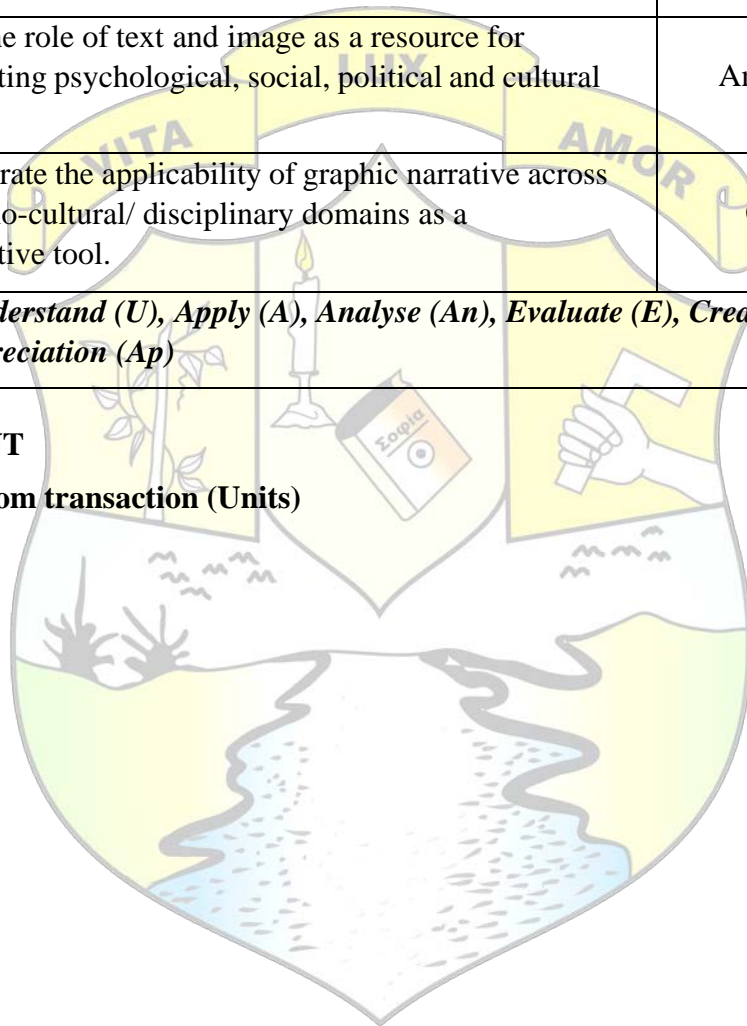
Programme	BA (Hons) English					
Course Name	Reading Graphic Narratives					
Type of Course	DSE					
Course Code	24U6ENGDSE308					
Course Level	300-399					
Course Summary	The course is designed to empower students to comprehend the narrative potential of comics as a storytelling medium, fostering an 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 <i>Understanding Comics</i> and the Link 1)	4	1,2
	1.4 Practicum	“Vocabulary of Comics” by Scott McCloud’s <i>Understanding Comics</i> (pgs. 24-59)	5	3
2	2.1	Graphic Memoir: <i>Maus: A Survivor’s Tale</i> by Art Spiegelman	8	1,2,3,4
	2.2	Super Hero: <i>Batman: The Dark Knight Returns</i> by Frank Miller	7	1,2,3,4
	2.3 Practicum	<i>A Contract with God and Other Tenement Stories</i> by Will Eisner	8	1,2,3,4
	2.4 Practicum	<i>American Born Chinese</i> by Gene Luen Yang.	7	1,2,3,4
3	3.1	S. S. Rege and Dilip Kadam, <i>Babasaheb Ambedkar: He Dared to Fight</i> , Vol. 611 (Mumbai: Amar Chitra Katha, 1979).	2	1,2,3,4
	3.2	<i>Bhimayana: Experiences of Untouchability</i> Subhash Vyam, S. Anand, Durga Bai Vyam, Srividya Natarajan	3	1,2,3,4
	3.3	Web Comics: <i>Royal Existentials</i> (Selected Strips: 001, 008, 010, 013, 017, 018, 019, 021, 026, 040, 043)	2	1,2,3,4
	3.4	“An Ideal Girl” by Soumya Menon from <i>Drawing the Line: Indian Women Fight Back</i> Edited by Priya Kuriyan, Larissa Bertolasco and Ludmila Bartscht	3	1,2,3,4
	3.5 Practicum	“Ebony and Ivory” by Priya Kuriyan	5	1,2,3,4

4	4.1	Graphic Journalism: <i>Palestine</i> by Joe Sacco	10	1,2,4,5
	4.2 Practicum	Graphic History: <i>The Hotel at the End of the World</i> by Parismita Singh	5	1,2,4,5
5		Teacher Specific Content		

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ol style="list-style-type: none"> 1. Lecture 2. Close reading sessions 3. Reading Response- Critical/ Personal/ Creative 4. Project work 5. Workshop 																																		
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SUGGESTED READINGS

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

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

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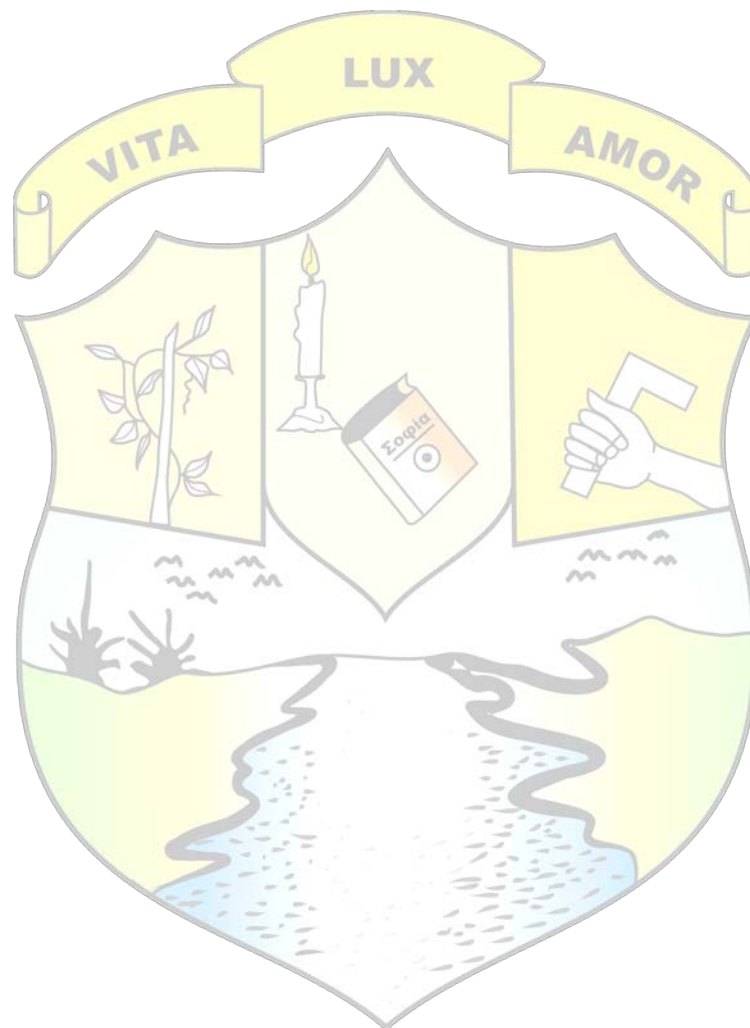
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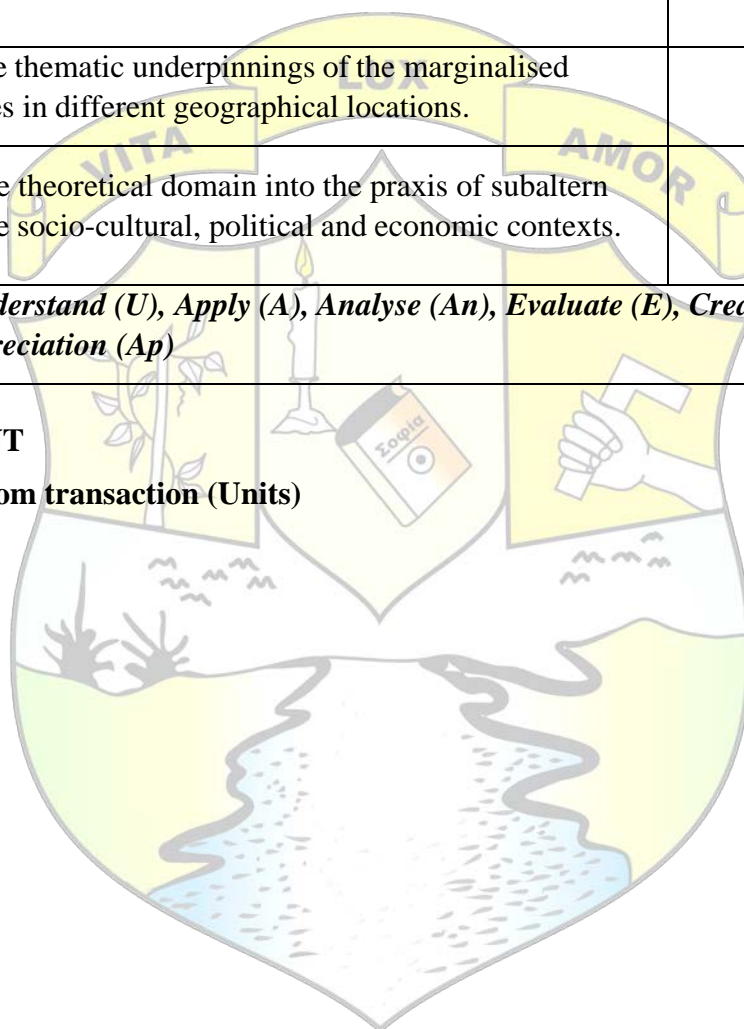
Programme	BA (Hons) English					
Course Name	Subaltern Voices					
Type of Course	DSE					
Course Code	24U6ENGDSE309					
Course Level	300-399					
Course Summary	<p>In this course, students will be introduced to marginalized voices and histories, challenging mainstream narratives. It explores ethnic, gender, cultural, and religious perspectives that construct subaltern identities. Through the analysis of texts, discourses, and cultural artefacts, students will develop a nuanced understanding of power dynamics, resistance, and identity construction. The course, through theoretical and literary analysis, fosters deep engagement with subalternity as a platform for power politics. It will enable students to contribute to a more inclusive and equitable society.</p>					
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	Ranjit Guha- Calling on Indians to Write their Own History (Pg.152-156) from <i>Dominance without Hegemony: History and Power in Colonial India</i> (1988)	5	1
2 Tribal/Caste Narratives	2.1	Narayan – <i>Kocharethi: The Araya Woman</i>	10	2
	2.2 Practicum	<i>Jai Bheem</i> (movie)	2	2
	2.3 Practicum	<i>Dr Baba Saheb Ambedkar</i> (movie)	3	2
3 Regional Experiences	3.1	Play “Kanyadan” - Vijay Tendulkar	15	3
	3.2 Practicum	<i>Kantapura</i> - Raja Rao	15	5
4 Global Experiences	4.1	Aboriginal – “Bora Ring” by Judith Wright	2	4
	4.2	African American- “If We Must Die” by Claude McKay	2	4
	4.3	Native African- “Vanity” by Birago Diop	2	4
	4.4	Dalit Narrative: “The Thakur’s Well” by Premchand	2	4
	4.5	Apartheid- “Family Reunion” by Ilan Ossendryver	2	4
	4.6 Practicum	“Draupadi”- <i>Breast Stories</i> , Mahasweta Devi	3	5
	4.7 Practicum	“Subha” - <i>Collected Stories</i> , Rabindranath Tagore	2	5
5		Teacher Specific Content		

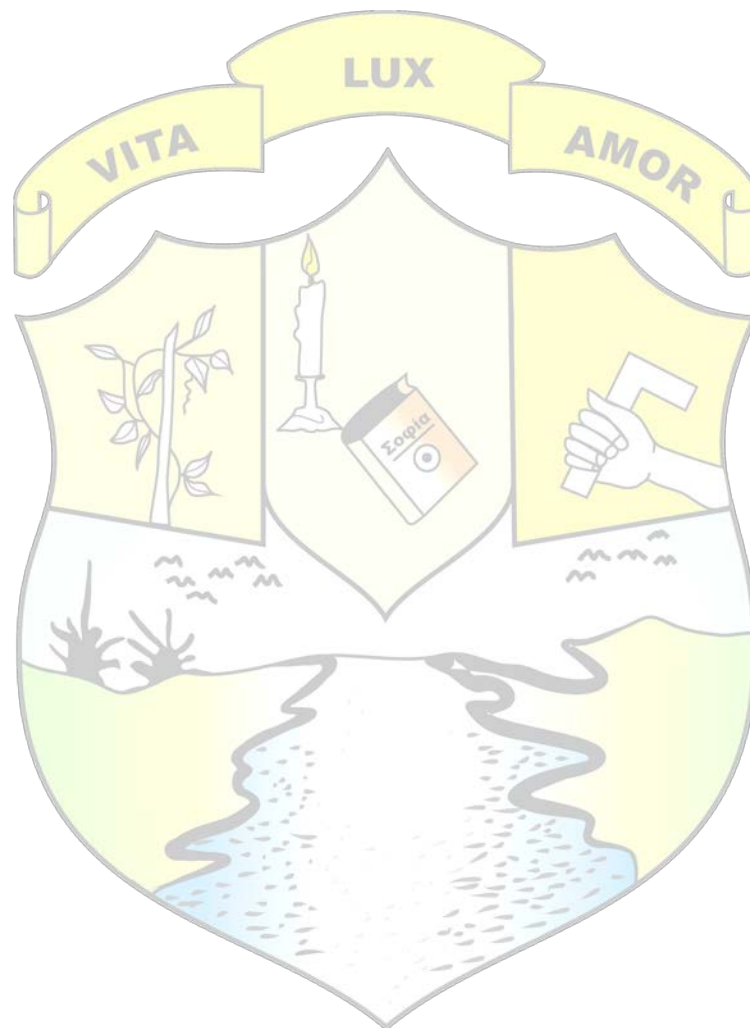
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> ● Lectures ● Movie Screening ● Group Discussion ● Field Visit 																																
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" data-bbox="435 786 762 994"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Seminar/Presentation</td></tr> <tr><td>Assignment</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="435 1137 1477 1496"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Seminar/Presentation	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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References

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

SUGGESTED READINGS

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





St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Creative Writing in English					
Type of Course	SEC					
Course Code	24U6ENGSEC300					
Course Level	300-399					
Course Summary	The course equips the students to explore the art and craft of creative writing in English Language. Through a combination of theory and practice, students will develop their skills in various forms of creative expression including fiction, poetry, creative nonfiction, and drama.					
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		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none"> • Lecture – ICT-enabled • Peer Learning • Learning in the blended mode • Multimodal Learning 																												
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <p>Particulars</p> <p>Class test</p> <p>Assignments</p> <p>Discussion</p> <p>B. Semester End Examination</p> <p>Written Examination – 50 marks, duration – 1.5hrs</p> <table border="1" data-bbox="435 916 1477 1346"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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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.



St Thomas College Palai Autonomous

Programme	BA (Hons) English				
Course Name	Literature and Human Rights				
Type of Course	VAC				
Course Code	24U6ENGVAC300				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	0	0	
					Total Hours
					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 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	<i>Swarga- A Posthuman Tale</i> -Ambikasuthan Mangad	15	3,4
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture and discussions on the historical context of each text																																	
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA- 25 Marks) <table border="1" data-bbox="435 607 834 831"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Assignment</td></tr> <tr><td>Discussion</td></tr> <tr><td>Viva</td></tr> </table> B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs <table border="1" data-bbox="435 1003 1477 1368"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>2 out of 4</td> <td>2 x 5 =10</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>5</td> <td>5</td> </tr> <tr> <td colspan="3">Total Marks</td> <td>50</td> </tr> </tbody> </table>	Particulars	Class test	Assignment	Discussion	Viva	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	2 out of 4	2 x 5 =10	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	10	MCQ	NA	5	5	Total Marks			50
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SUGGESTED READINGS

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





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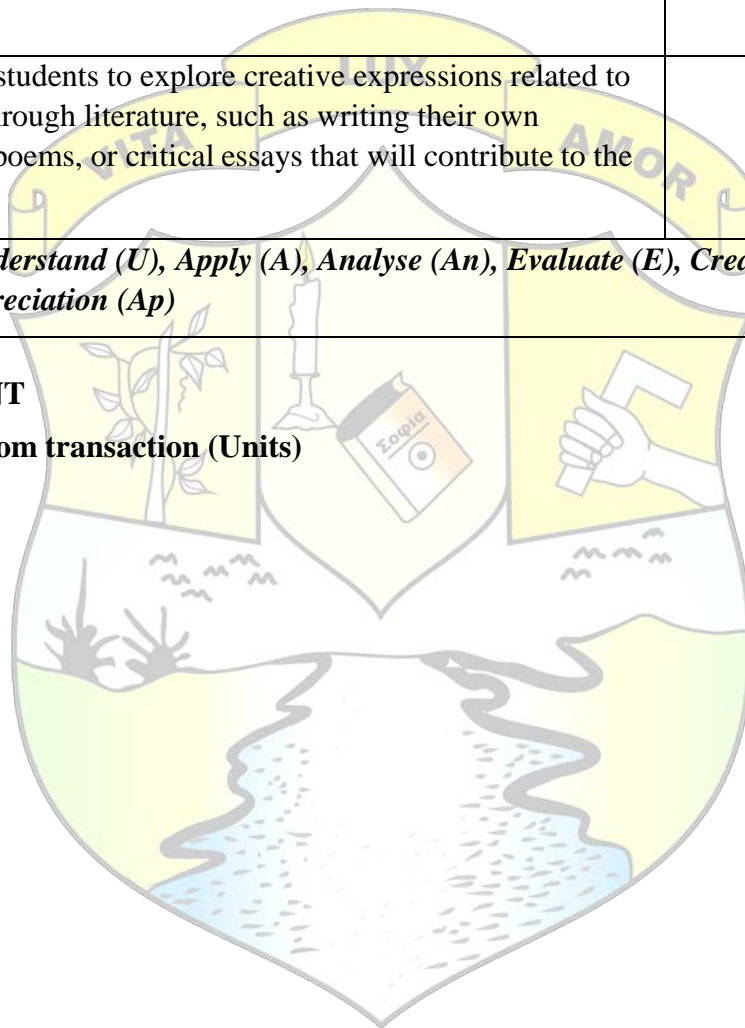
Programme	BA (Hons) English					
Course Name	CRITICAL DISABILITY STUDIES					
Type of Course	DCC					
Course Code	24U7ENGDC400					
Course Level	400-499					
Course Summary	<p>The course on Disability Studies explores disability as socially, politically and culturally constructed. It also respects disability as a unique lived experience. Intersectional in its theoretical outlook, each text in this course is an attempt to reread the multiple epistemologies of disability. The learner is invited to participate in a conversation on the politics of representation of disability in the cultural texts, critique biased perceptions and explore alternate ways of viewing impairment.</p>					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any		3	0	1	0	75

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

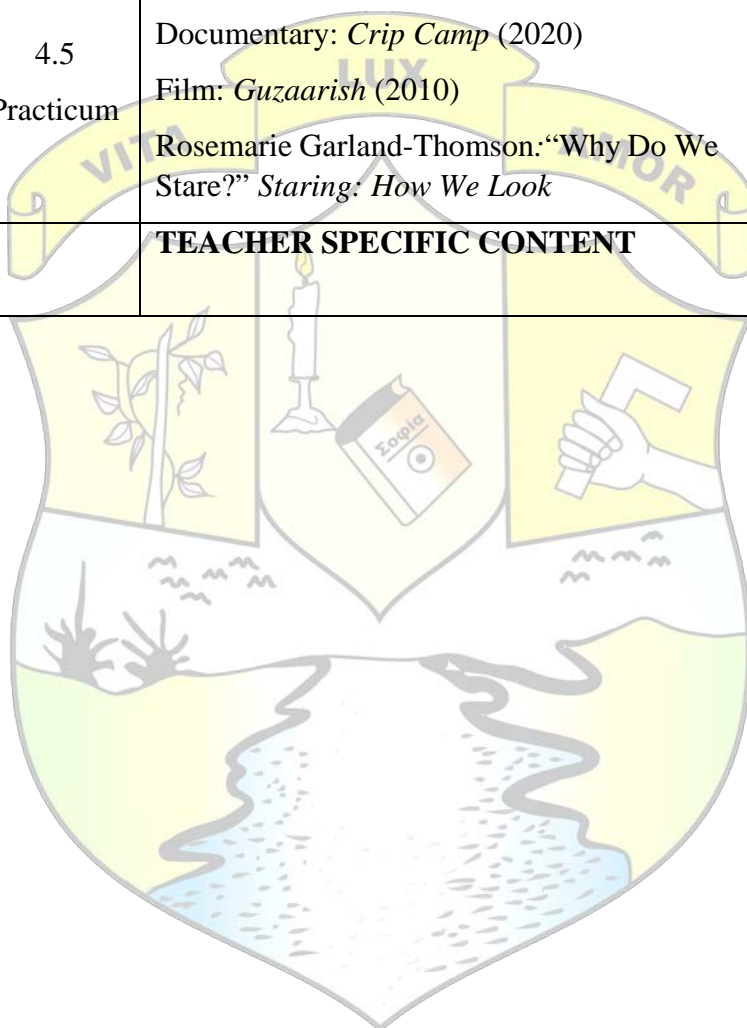
COURSE CONTENT

Content for Classroom transaction (Units)



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

	4.3	Petra Kuppers: “Image Politics without the Real: Simulacra, Dandyism and Disability Fashion”. <i>Disability/Postmodernity: Embodying Disability Theory</i> . Ed by Mairian Corker and Tom Shakespeare.	5	1,2,3,4
	4.4 Practicum	Nandini Ghosh: “Negotiating Femininity: Lived Experiences of Women with Locomotor Disabilities in Bengal”. <i>Interrogating Disability in India</i>	5	1,2,3,4
	4.5 Practicum	Seminars Documentary: <i>Crip Camp</i> (2020) Film: <i>Guzaarish</i> (2010) Rosemarie Garland-Thomson: “Why Do We Stare?” <i>Staring: How We Look</i>	10	4,5,6
5		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.																																
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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.



St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	MEMORY AND TRAUMA STUDIES					
Type of Course	DCC					
Course Code	24U7ENGDC402					
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." <i>The Oxford Handbook of Contextual Political Analysis</i> . Editors. Robert E. Goodin und Charles, pp. 210-218	5	3
	1.2	Paul Connerton "Seven Types of Forgetting" <i>Memory Studies</i> 2008; 1; 59 DOI: 10.1177/1750698007083889	5	3
	1.3	Cathy Caruth: 'Traumatic Awakenings (Freud, Lacan and the Ethics of Memory)' in <i>Unclaimed Experience: Trauma, Narrative, and History</i> . (The Johns Hopkins University Press, 1996	5	5
2 Trauma Narratives (Personal)	2.1	Marjane Satrapi: <i>Persepolis – Part 1</i> (2007) A.Revathi: <i>The Truth About Me</i> .	5	4
	2.2	Poems by Ruth Vanitha and Asad Alvi from <i>The World That Belongs To Us: An Anthology of Queer Poetry from South Asia</i> by Aditi Angiras, Akhil Katyal	5	6
	2.3	Drama: Sara Kane: <i>4.48 Psychosis</i> (2000)	5	4
3 Trauma Narratives (Holocaust & Partition/ Refugee)	3.1	Primo Levi: <i>Survival in Auschwitz</i> .	5	4
	3.2	Poetry: Elie Wiesel: "Never Shall I Forget" Darwish Mahmoud: "Identity Card"	5	5
	3.3	Drama- Joshua Sobol: <i>Ghetto</i>	5	6
4 The Interdisciplinarity of Memory /Trauma	4.1	Caruth, Cathy. "Literature and the Enactment of Memory (Dura, Resnais, Hiroshima mon amour)." <i>Unclaimed Experience: Trauma, Narrative, and History</i> , The Johns Hopkins University Press, 1996. Films: 1) <i>Hiroshima mon amour</i> (Alain Resnais, 1959) 2) <i>Teresa Prata: Sleepwalking Land</i>	10	2
	4.2	Bapsi Sidhwa: <i>The Ice Candy Man</i> / Film 1947 <i>Earth</i> by Deepa Mehta (an adaptation of <i>The Ice Candy Man</i>)	5	1,2

5		Teacher Specific Content		
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Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.</p>																																
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" style="margin-left: 20px;"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion</td></tr> <tr><td>Assignment</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" style="margin-left: 20px;"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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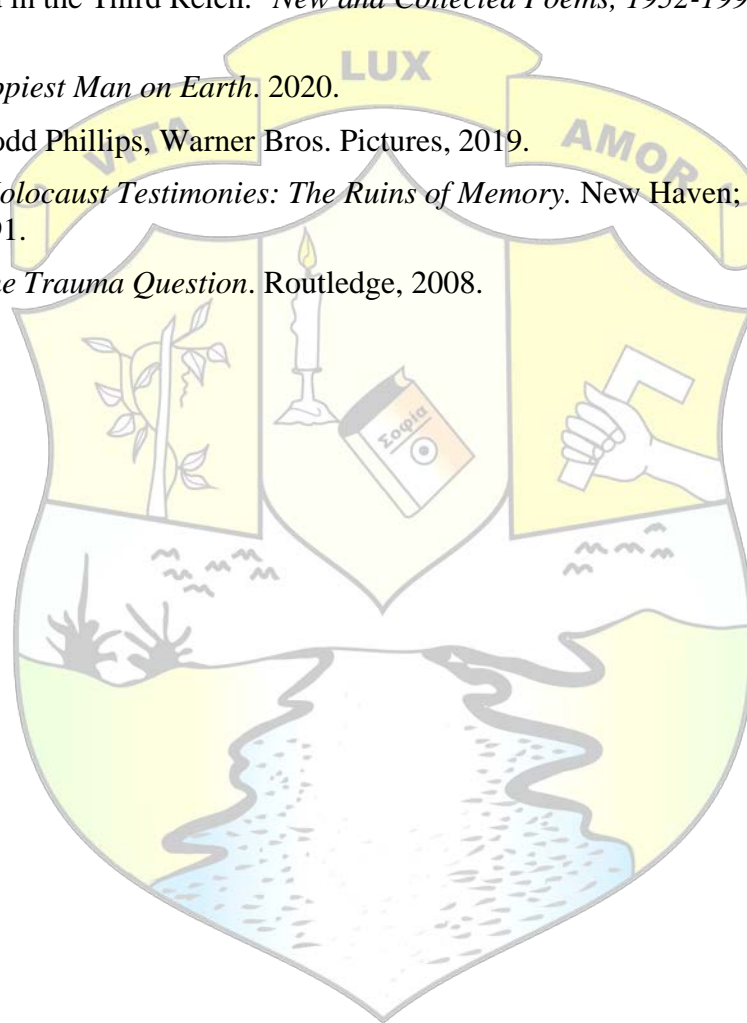
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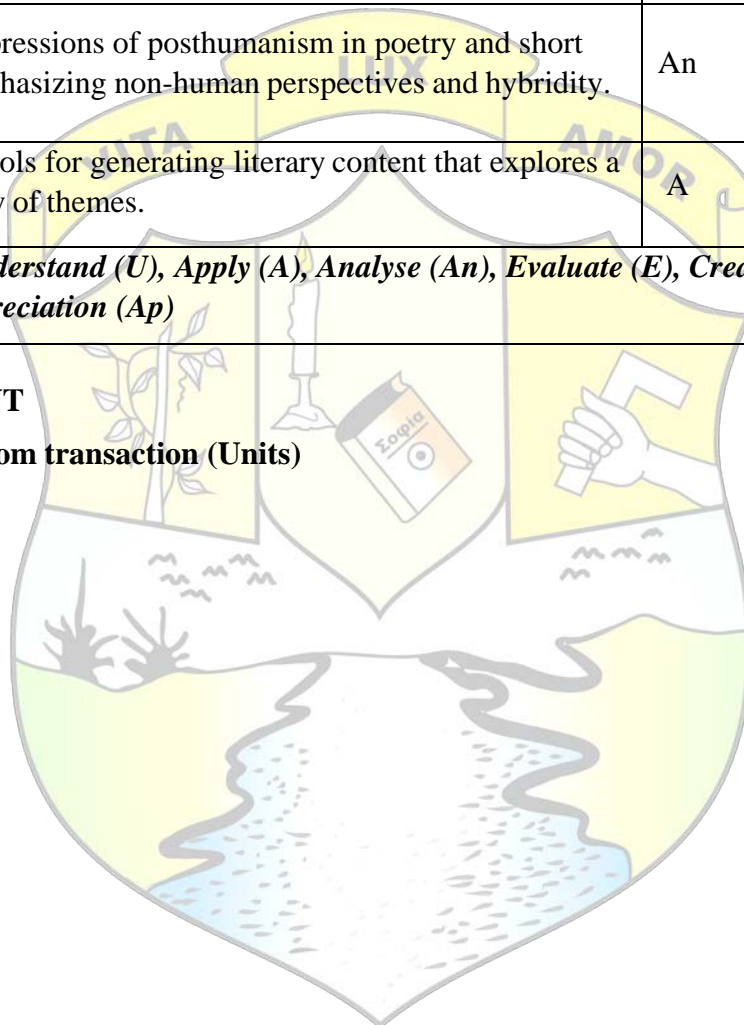
Programme	BA (Hons) English					
Course Name	Posthuman Studies					
Type of Course	DCC					
Course Code	24U7ENGDCC402					
Course Level	400-499					
Course Summary	<p>This course explores the philosophical concept of Posthumanism, examining its various branches and their implications on human identity and culture. It explores the impact of Posthumanism on literature and film, analyzing how these mediums reflect and challenge traditional humanist notions. Additionally, the course investigates the intersection of artificial intelligence with literature, questioning the role of AI in understanding and creating literary works. Through a combination of theoretical discussions and practical analyses, students will gain a comprehensive understanding of Posthumanism's significance in contemporary society and its potential to shape future narratives.</p>					
Semester	7	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	6 0
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
<p><i>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</i></p>			

COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1 An Introductio n to Posthumani sm	1.1	"Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations" by Francesca Ferrando	5	1
	1.2	"A. I. Richards: Can Artificial Intelligence Appreciate Poetry?" by Jon Phelan	5	1
	1.3	"Critical Posthumanism – An Overview" by Stefan Herbrechter	5	1
2 Films	2.1	<i>Android Kunjappan</i> (2019) Directed by Ratheesh Balakrishnan Poduval	3	2
	2.2	<i>Her</i> (2013) directed by Spike Jonze	4	2
	2.3	<i>Blade Runner 2049</i> (2017) directed by Denis Villeneuve	4	2
	2.4	<i>Ex Machina</i> (2014) directed by Alex Garland	4	2
3 Novels	3.1	<i>Frankenstein - Mary Shelley</i>	5	3
	3.2	<i>Klara and the Sun - Kazuo Ishiguro</i>	5	3
	3.3	<i>Oryx and Crake- Margaret Atwood</i>	5	3
4 Poems, Short Stories, AI Tools	4.1	"Who Can Replace a Man?" by Brian Aldiss (Story)	3	4
	4.2	"Cat Pictures Please" by Naomi Kritzer (Short Story)	3	4
	4.3	"Posthuman" - Yusuf Saadi (Poem)	3	4
	4.4	"Singularity" by Marie Howe (Poem)	3	4

	4.5	AI-Generated Poems: Use tools like GPT-3 for themed poetry creation. AI-Created Paintings: Employ platforms like DeepArt for AI-driven digital art AI-Composed Music: Experiment with AIVA for AI music composition.	3	5
5		Teacher Specific Content		

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

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Ferrando, Francesca. *Philosophical Posthumanism*. Bloomsbury, 2019.

Nayar, Pramod K. *Posthumanism*. Polity Press, 2014.





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Programme	BA (Hons) English					
Course Name	British Literature Till the Romantic Period					
Type of Course	DCE					
Course Code	24U7ENGDCE400					
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)

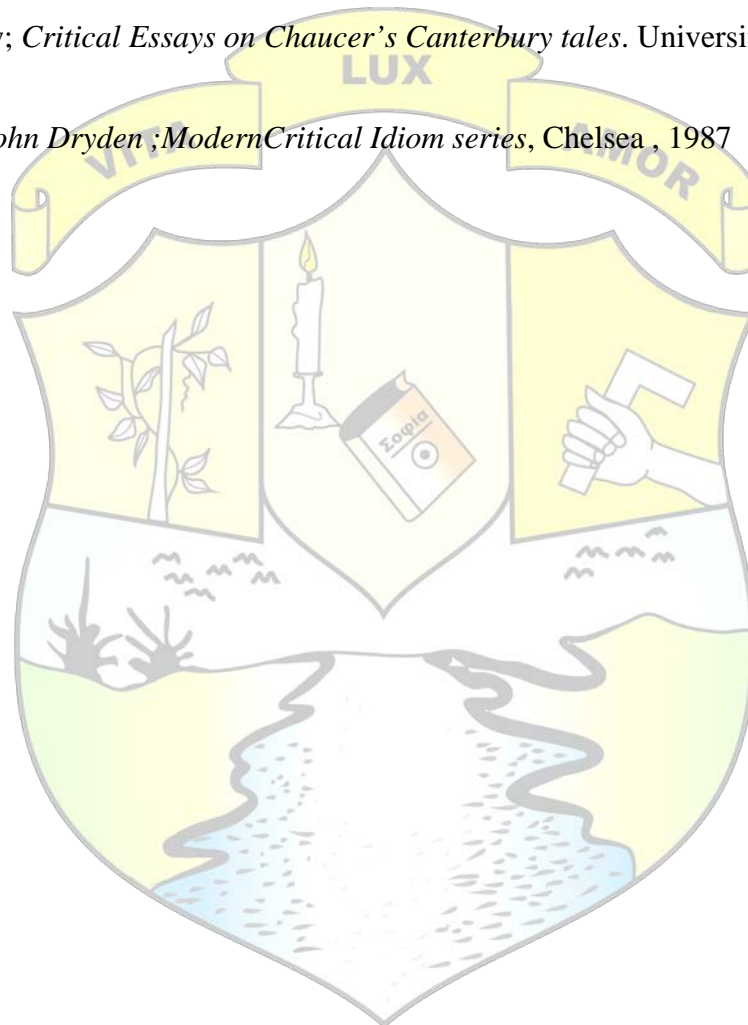
Module	Units	Course description	Hrs	CO No.
1	1.1	1. Chaucer : “The Prioress”, “The Knight”, (From <i>The Prologue to The Canterbury Tales</i>)	5	1, 3
	1.2	Edmund Spenser : <i>Epithalamion</i>	5	1, 2
	1.3	Francis Bacon : “Of Truth”	5	1, 3
2	2.1	Marlowe: <i>Doctor Faustus</i>	12	1, 4
	2.2	Shakespearean Sonnets: Nos. 18, 54, 64, 123	3	1, 5
3	3.1	John Milton : <i>Paradise Lost</i> , Book I, lines 1 to 270	6	1, 4
	3.2	John Donne: “Valediction: Forbidding Mourning”	3	1,3
	3.3	John Dryden: <i>Mac Flecknoe</i> , Lines 1-63	6	1,2
4	4.1	Daniel Defoe : <i>Robinson Crusoe</i> Jane Austen: <i>Pride and Prejudice</i> :	10	1,5
	4.2	Richard Steele : “The Spectator Club” Goldsmith, Oliver : “Beau Tibbs at Home”	5	1,2, 5
5		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 <table border="1" data-bbox="435 618 762 801"> <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 border="1" data-bbox="435 943 1474 1290"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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References

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2. Kaufman, U. Milo. *The Pilgrim's Progress and Traditions in Puritan Meditations*
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5. Ronald W. Vince: *Neoclassical Theatre: A Historiographical Handbook*
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8. Milan Maclure Ed. *Christopher Marlowe; The Critical Heritage*. Routledge, 2009

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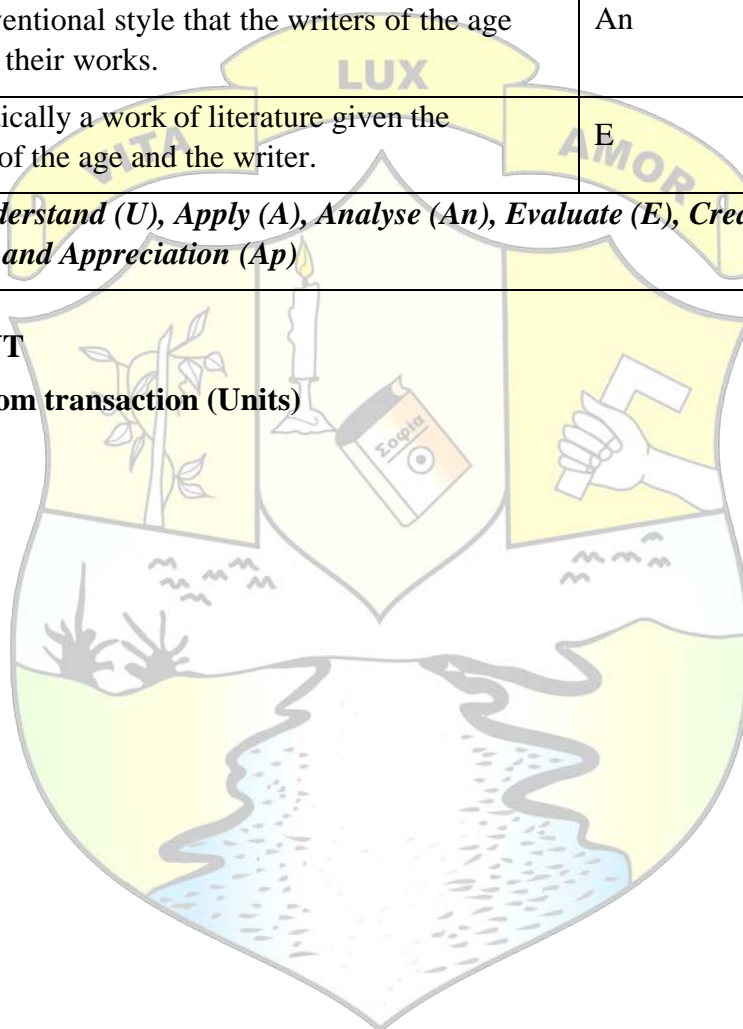
Programme	BA (Hons) English					
Course Name	The Nineteenth Century Literature					
Type of Course	DCE					
Course Code	24U7ENGDCE401					
Course Level	400-499					
Course Summary	This course intends to introduce the learner to the spirit of Romanticism in poetry, and prose and the later developments 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

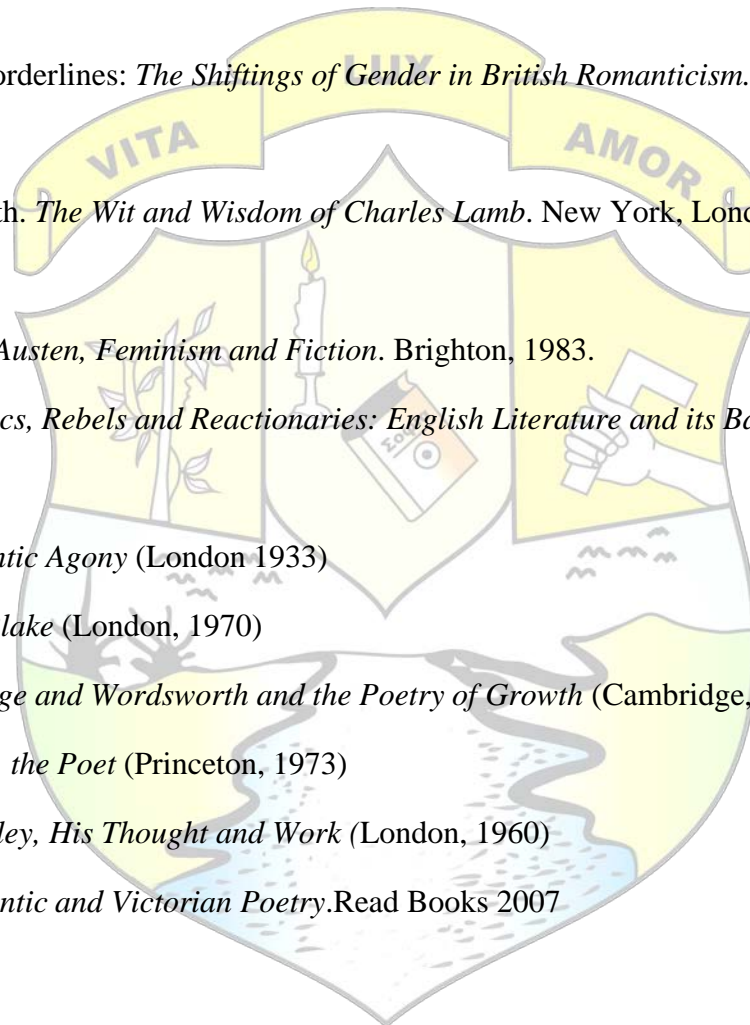
3	3.1	Oscar Wilde: <i>The Importance of Being Earnest</i>	5	1,2,3,4,5
	3.2	George Bernard Shaw: <i>Mrs. Warren's Profession</i>	5	1,2,3,4,5
	3.3	Mary Wollstonecraft: Selections from <i>A Vindication of the Rights of Woman</i> Chapter 1 and 2	5	1,2,3,4,5
4	4.1	Charles Dickens: <i>Hard Times</i>	5	1,2,3,4,5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

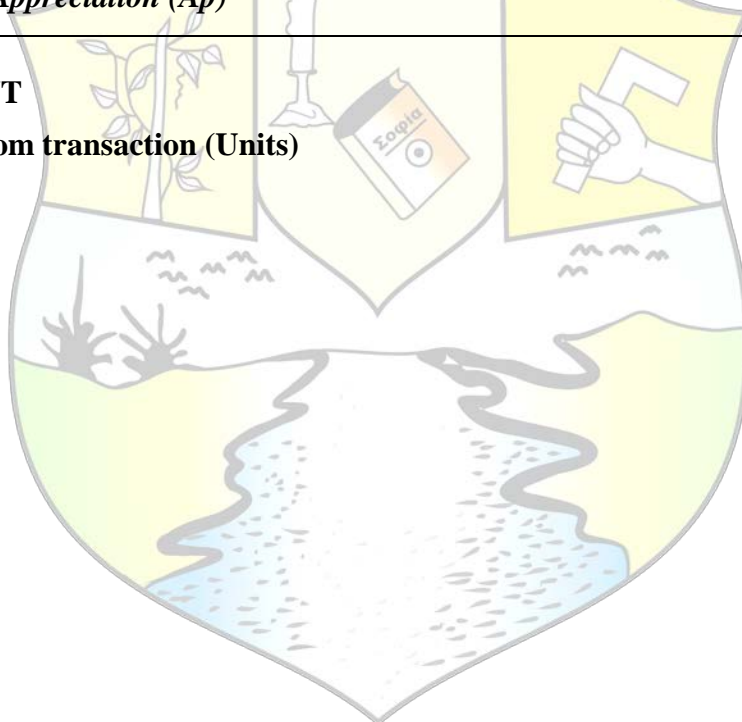
Programme	BA (Hons) English					
Course Name	Modernism and After					
Type of Course	DCE					
Course Code	24U7ENGDCE402					
Course Level	400-499					
Course Summary	Introduces the learner to the Philosophy and Aesthetics of Modernism and postmodernism					
Semester	7	Credits			4	Total Hours
Course Details	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 <i>The Wasteland</i> .	U	8
2	To analyse the Modernist and postmodernist poems by focusing on their thematic and linguistic peculiarities.	An	5
3	To distinguish the Modernist and postmodernist impulse through a reading of select European and Latin American short fiction	An	6
4	To identify the new narrative techniques and thematic shift in modernist and postmodernist fiction	An	3
5	To illustrate the modernist and postmodernist approach to Theatre and nature of its commentary on life and art through a study of a representative modern play	An	1
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)



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

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 <table border="1" data-bbox="435 618 762 801"> <tr><td>Particulars</td></tr> <tr><td>Class tests</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 border="1" data-bbox="435 943 1474 1285"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class tests	Discussion	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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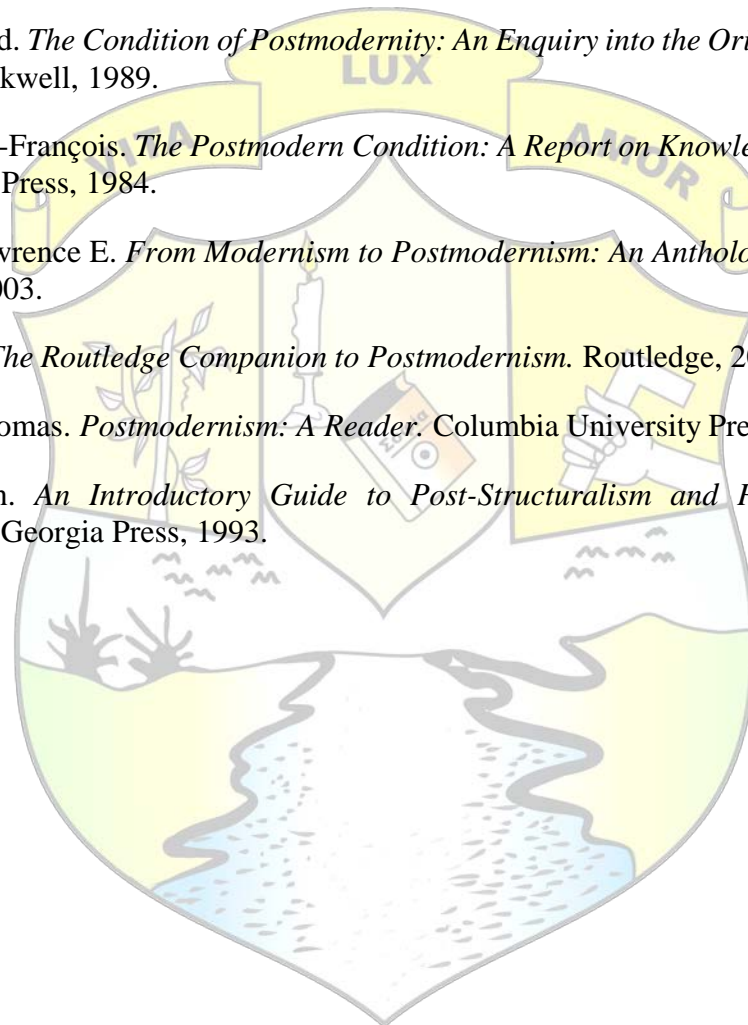
Modernism:

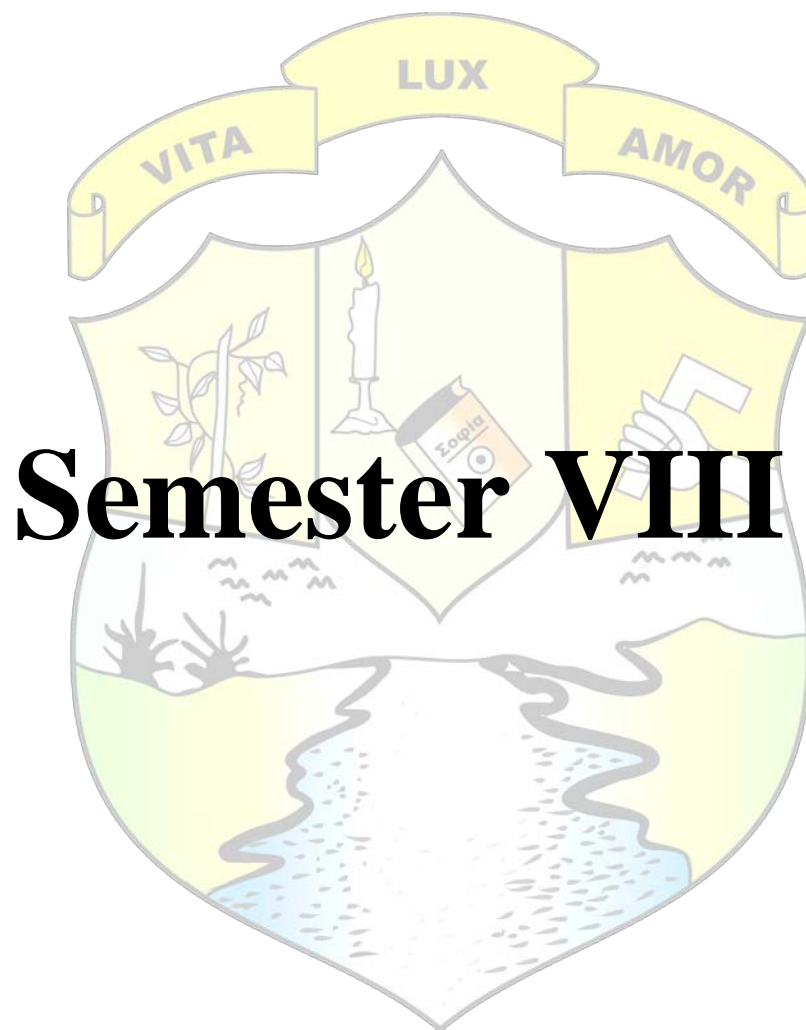
1. Eliot, T.S. "The Waste Land." The Norton Anthology of English Literature, edited by Stephen Greenblatt, 9th ed., W. W. Norton, 2012, pp. 2177-2192.
2. Huysen, Andreas. *Modernism After Modernism*. Thames & Hudson, 1990.
3. Levenson, Michael H. *A Genealogy of Modernism: A Study of English Literary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

7. Childs, Peter, and R.W. Stevenson. *Modernism*. Routledge, 2007.
8. Eagleton, Terry. *The Ideology of the Aesthetic*. Wiley-Blackwell, 1990.
9. Caws, Mary Ann. *Manifesto: A Century of Isms*. University of Nebraska Press, 2001.

Postmodernism:

1. Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 1989.
2. Best, Stephen, and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. Palgrave Macmillan, 1991.
3. Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Blackwell, 1989.
4. 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.







St Thomas College Palai Autonomous

Programme	BA (Hons) English					
Course Name	Literary Theory					
Type of Course	DCC					
Course Code	24U8ENGDCC400					
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 <i>Orientalism</i>	10	4,5
	4.2	George Lamming: "A Monster, A Child, A Slave"	5	4,5
	4.3 Practicum	Ashis Nandy: <i>The Intimate Enemy</i> Chapter 2: "The Uncolonised Mind"	15	4,5
5	5.1	Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) LECTURE, SEMINAR, ASSIGNMENT																																
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SUGGESTED READINGS

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

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

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

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

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

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

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

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

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

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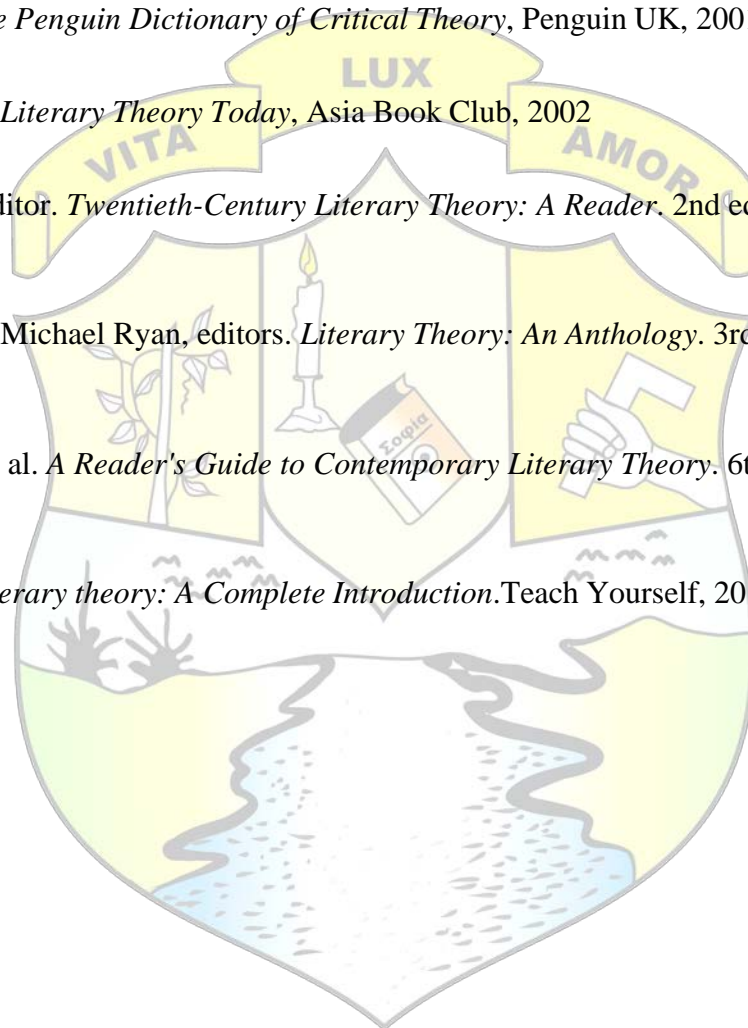
Nayar, Pramod.K. *Literary Theory Today*, Asia Book Club, 2002

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





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Programme	BA (Hons) English					
Course Name	Foundations of Research					
Type of Course	DCC					
Course Code	24U8ENGDCC401					
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 <p style="text-align: center;">A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" data-bbox="435 607 762 786"> <tr><td>Particulars</td></tr> <tr><td>Class tests</td></tr> <tr><td>Seminar</td></tr> <tr><td>Assignment</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="435 927 1477 1285"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class tests	Seminar	Assignment	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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SUGGESTED READINGS

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



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Programme	BA (Hons) English					
Course Name	NEW TRENDS IN LITERATURE					
Type of Course	DCE					
Course Code	24U8ENGDCE400					
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	<i>The Genre of Science Fiction</i> - Virginia F. Bereit (Essay)	5	1
	1.4 Practicum	<i>The Handmaid's Tale</i> - Margaret Atwood	15	1
2 Climate Fiction	2.1	Speaking Tree - Joy Harjo (Poem)	2	2
	2.2	“Introduction The Birth of a New Type of Fiction” in <i>Climate Fiction and Cultural Analysis A New Perspective on Life in the Anthropocene</i> pp 1- 15 by Gregers Andersen (Essay)	8	3
	2.3 Practicum	<i>Hungry Tide</i> by Amitav Ghosh (Novel)	5	3
3 Pandemic Narratives	3.1	<i>The Fell</i> by Sarah Moss (Novel)	10	4
	3.2 Practicum	<i>The Masque of the Red Death</i> - by Edgar Allan Poe (Short story)	5	5
4 Cyberculture	4.1	“Cyberculture Studies :An Anti Disciplinary Approach (version 3.0)” Critical Cyberculture Studies - McKenzie Wark (Essay)	4	6
	4.2	<i>Do Androids Dream of Electric Sheep?</i> (1968) - Philip K. Dick. (Novel)	6	7
	4.3 Practicum	<i>AI</i> (Steven Spielberg, 2001, 146 min.)	5	7
5		Teacher Specific Content		

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SUGGESTED READINGS

University Press

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

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14. Heise, Ursula K. *Imagining Extinction: The Cultural Meanings of Endangered Species*. University of Chicago Press, 2016.
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19. Swift, E. J. *The Coral Bones*. *Unsung Stories*, 2023.
20. Watson, Tom. *Metronome*. Bloomsbury Publishing, 2023.
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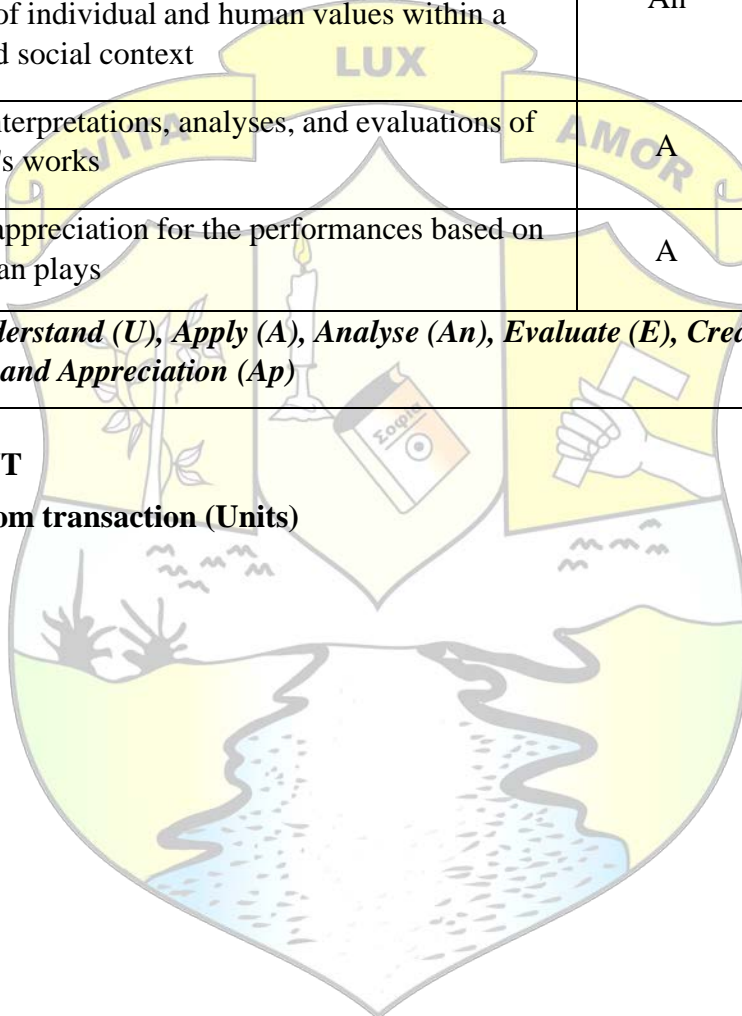
Programme	BA (Hons) English					
Course Name	Shakespearean Echoes: Transforming Words to Worlds					
Type of Course	DCE					
Course Code	24U8ENGDCE401					
Course Level	400-499					
Course Summary	The course enables the learners to delve into the timeless world of William Shakespeare's literary brilliance. It helps one to uncover the depth and beauty of Shakespeare's plays from tragic tales like "Hamlet" to Comic charm of "A Midsummer Night's Dream." The adaptation and essays offer a comprehensive exploration of Shakespeare's enduring impact on literature and culture. This course is a journey through the literary landscapes of tragedy, comedy, history and romance, offering students the opportunity to explore the enduring relevance of Shakespeare in today's world.					
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	Demonstrate familiarity with Shakespeare's select tragedy, comedy, history and romance	U	1
2	Analyze the key elements of Shakespearean drama, including plot, character, theme, language and imagery.	An	1
3	Compare the socio cultural milieu of Shakespeare's works with their contemporary adaptations as expressions of individual and human values within a historical and social context	An	3
4	Assess the interpretations, analyses, and evaluations of Shakespeare's works	A	2, 6
5	Develop an appreciation for the performances based on Shakespearean plays	A	4,5&9
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1	1.1	<i>Hamlet</i> Act 3; Scene 1	5	1,2
	1.2	“Hamlet and His Problems” by T.S. Eliot	5	3,4
	1.3 Practicum	Film Adaptation : <i>Haider</i> dir. By Vishal Bhardwaj	5	4,5
2	2.1	<i>A Midsummer Night’s Dream</i> Act 4; Scene 1	5	1,2
	2.2	“What is the dream in <i>A Midsummer Night’s Dream</i> ” by Robert Crosman	5	3,4
	2.3 Practicum	<i>A Midsummer Night’s Dream</i> Dir. Michael Hoffman (1999)	5	4,5
3	3.1	<i>Antony and Cleopatra</i> : Act 1: Scene 3	5	1,2
	3.2	The Political Context in <i>Antony and Cleopatra</i> by Marilyn Williamson	5	3,4
	3.3 Practicum	<i>Shakespeare’s Antony and Cleopatra</i> . RSC, Dir. Trevor Nunn, 1974.	5	4,5
4	4.1	<i>The Tempest</i> : Act II	5	1,2
	4.2	From “The Tempest” Poem by Roberto Carlos Garcia	5	3,4
	4.3	Shakespeare’s <i>Tempest</i> and the Discourse of Colonialism by Deborah Willis	5	4
	4.4 Practicum	<i>A Tempest</i> by Aime Cesaire	15	3
5		Teacher Specific Content		

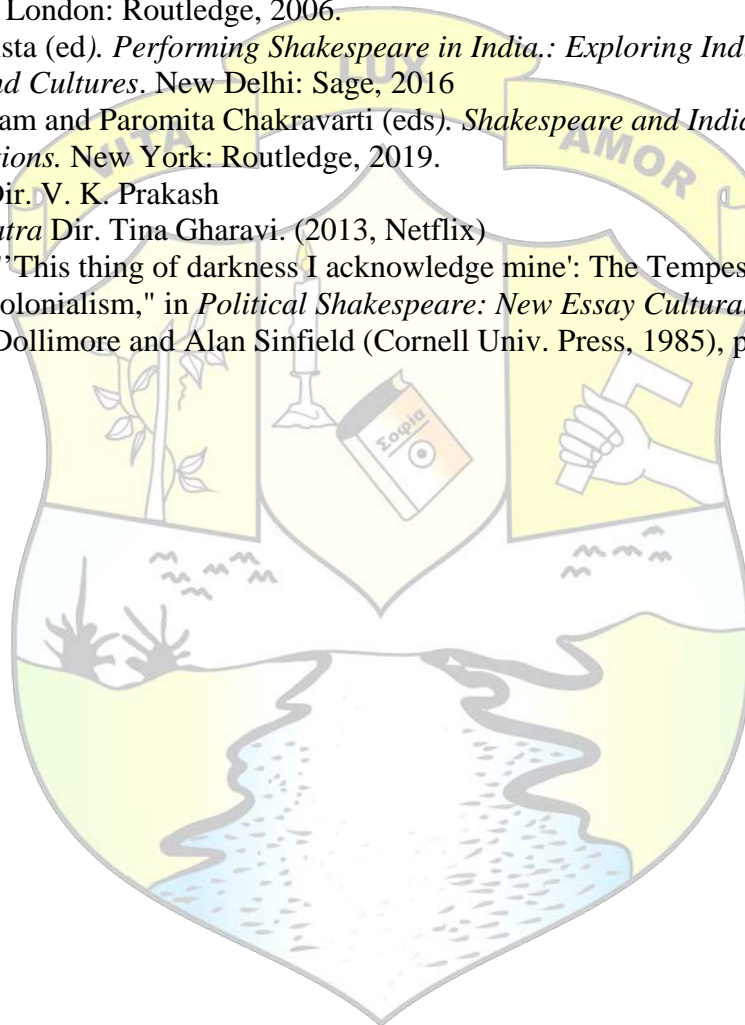
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.</p>																																	
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table border="1" data-bbox="434 602 895 842"> <tr><td>Particulars</td></tr> <tr><td>Class test</td></tr> <tr><td>Discussion/Role Play</td></tr> <tr><td>Assignment</td></tr> <tr><td>Total</td></tr> </table> <p>B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</p> <table border="1" data-bbox="434 983 1449 1361"> <thead> <tr> <th>Descriptive Type</th> <th>Word Limit</th> <th>Number of Questions to be added</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Essays</td> <td>300 words</td> <td>1 out of 2</td> <td>1 x 15 = 15</td> </tr> <tr> <td>Short Essay</td> <td>150 words</td> <td>5 out of 8</td> <td>5 x 5 = 25</td> </tr> <tr> <td>Short Answer</td> <td>50 words</td> <td>5 out of 8</td> <td>5 x 2 = 10</td> </tr> <tr> <td>Objective type</td> <td>NA</td> <td>10 out of 12</td> <td>1 x 10 = 10</td> </tr> <tr> <td>MCQ</td> <td>NA</td> <td>10</td> <td>1 x 10 = 10</td> </tr> <tr> <td></td> <td></td> <td>Total</td> <td>70</td> </tr> </tbody> </table>	Particulars	Class test	Discussion/Role Play	Assignment	Total	Descriptive Type	Word Limit	Number of Questions to be added	Marks	Essays	300 words	1 out of 2	1 x 15 = 15	Short Essay	150 words	5 out of 8	5 x 5 = 25	Short Answer	50 words	5 out of 8	5 x 2 = 10	Objective type	NA	10 out of 12	1 x 10 = 10	MCQ	NA	10	1 x 10 = 10			Total	70
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References

- Crosman, Robert. "What is the Dream in *A Midsummer Night's Dream*?" *Connotations*, vol. 7.1 (1997/98)
- Marilyn Williamson. "The Political Context in *Antony and Cleopatra*" *Shakespeare Quarterly*, vol. 21, no. 3 (Summer, 1970), pp. 241-251.
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- Eliot, T.S, "Hamlet and his problems." *The Sacred Wood: Essays on Poetry and Criticism*, 1920

SUGGESTED READINGS

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- Loomba, Ania and Martin Orkin. *Post-Colonial Shakespeares*. New York: Routledge, 1998.
- Mark Thornton. *Filming Shakespeare in the Global Marketplace*. New York: Palgrave Macmillan, 2007.
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- Panja, Sharmista (ed). *Performing Shakespeare in India.: Exploring Indianness, Literatures and Cultures*. New Delhi: Sage, 2016
- Trivedi, Poonam and Paromita Chakravarti (eds). *Shakespeare and Indian Cinemas: Local Habitations*. New York: Routledge, 2019.
- *Karmayogi*. Dir. V. K. Prakash
- *Queen Cleopatra* Dir. Tina Gharavi. (2013, Netflix)
- Paul Brown, "'This thing of darkness I acknowledge mine': The Tempest and the discourse of colonialism," in *Political Shakespeare: New Essay Cultural Materialism*, ed. Jonathan Dollimore and Alan Sinfield (Cornell Univ. Press, 1985), pp 48-71





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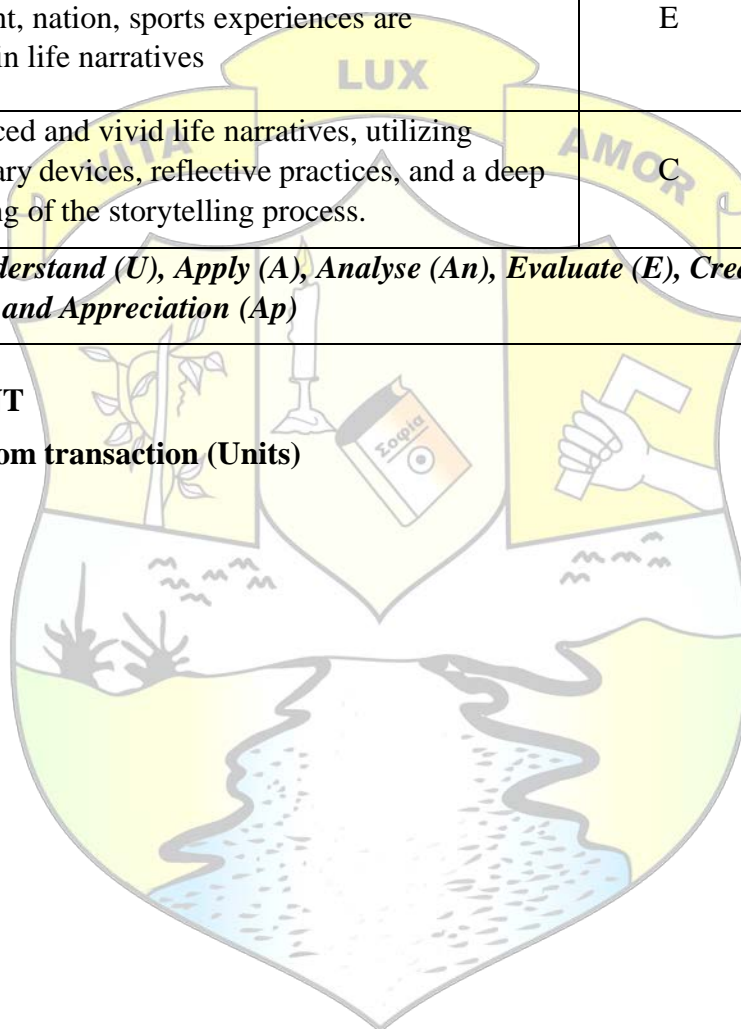
Programme	BA (Hons) English					
Course Name	Life Narratives					
Type of Course	DCE					
Course Code	24U8ENGDCE402					
Course Level	400-499					
Course Summary	The course aims to investigate the linkages between race, gender, sexuality, and nation, which motivate many authors to document their own 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." <i>Essays on Life Writing: From Genre to Critical Practice</i> , University of Toronto Press, 1992, pp. 3-16.	5	1
	1.2	Anderson, Linda. "Subjectivity, Representation, and Narrative." <i>Autobiography</i> , Taylor and Francis, 2010, pp. 73-104.	5	1
	1.3 Practicum	Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" <i>Reading Autobiography: A Guide to interpreting Life Narratives</i> , University of Minnesota Press pp. 183-208	5	1
2 Travel Narratives/Q ueer Narratives/ Confessional writing as Life Narrative	2.1	Daddy: Sylvia Plath An Introduction: Kamala Das.	5	2,3
	2.2	Lorde, Audre. <i>Zami: A New Spelling of My Name</i> . Penguin Books Limited, 2018.	10	2
	2.3 Practicum	Pamuk, Orhan. <i>Istanbul: Memories and the City</i> . Faber and Faber, 2011	15	2
3 Autobiograp hy/ Memoirs/Bio graphy	3.1	Anne Frank : <i>The Diary of a Young Girl</i>	5	2,3
	3.2	Gharib, Malaka. <i>I Was Their American Dream: A Graphic Memoir</i> . 2019	5	2,3
	3.3 Practicum	Pariyadath, Jothibai. <i>Mayilamma: The Life of a Tribal Eco-Warrior</i> . Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.	5	2,3
4 Films	4.1	Kamal, director. <i>Celluloid</i> . 2013 (Review/discussion/seminar)	5	2,3
	4.2	Mehra, Rakeysh Omprakash, director. <i>Bhaag Milkha Bhaag</i> . 2013.(Review/discussion/seminar)	5	2,3

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

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <p>Lecture</p> <p>Discussion</p> <p>Debate</p>																																
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Das, Kamala. *Selected Poems*. Penguin Books, 1 December 2014.

Plath, Sylvia. *The Collected Poems*. Harper Perennial Modern Classics, 6 March 2018.

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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.

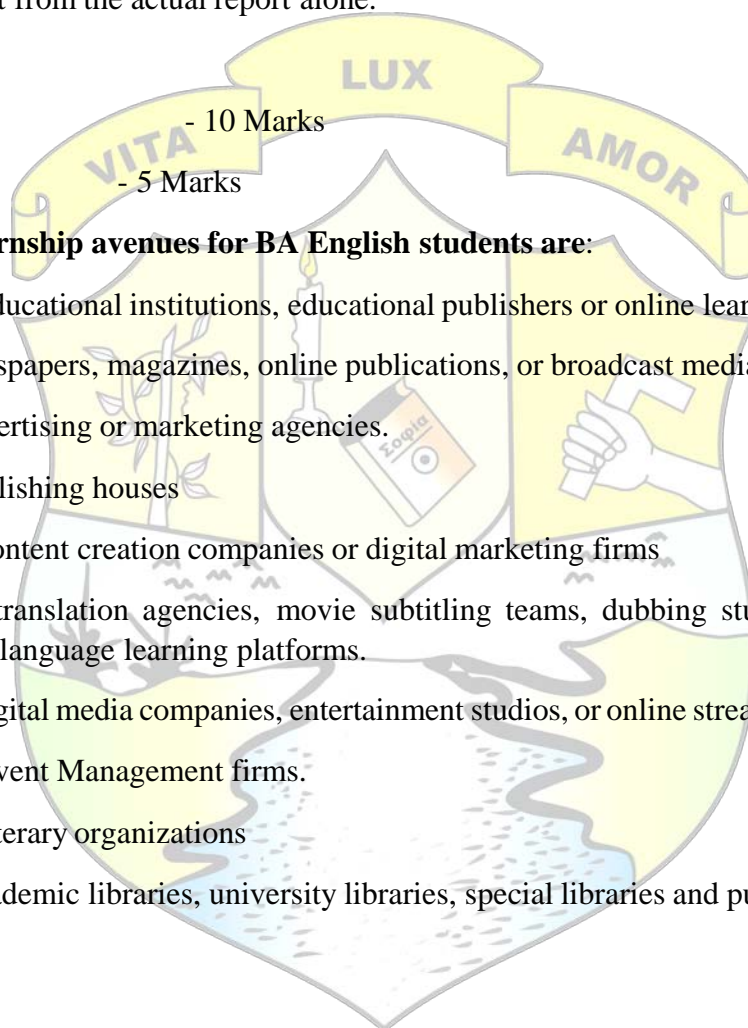
CCA (15 marks)

Oral Presentation - 10 Marks

Viva-Voce - 5 Marks

Some potential Internship avenues for BA English students are:

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



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

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

The scheme of evaluation of the project is given below

A. Internal Evaluation (CCA- 60 MARKS)

Punctuality and Research Aptitude - 10 Marks

Project Presentation - 30 Marks

Viva - 20 Marks

B. External Evaluation (ESE -140 MARKS)

Project Evaluation - 90 Marks

Project Presentation and Viva - 40 Marks

Paper presentation in a State/National/International Seminar - 10 Marks

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

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

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

