

ST. JOSEPH'S COLLEGE MOOLAMATTOM (AUTONOMOUS)

UNDER GRADUATE PROGRAMMES SYLLABUS

SJC-UGP

(2025 Admission Onwards)



Faculty: Languages and Literature

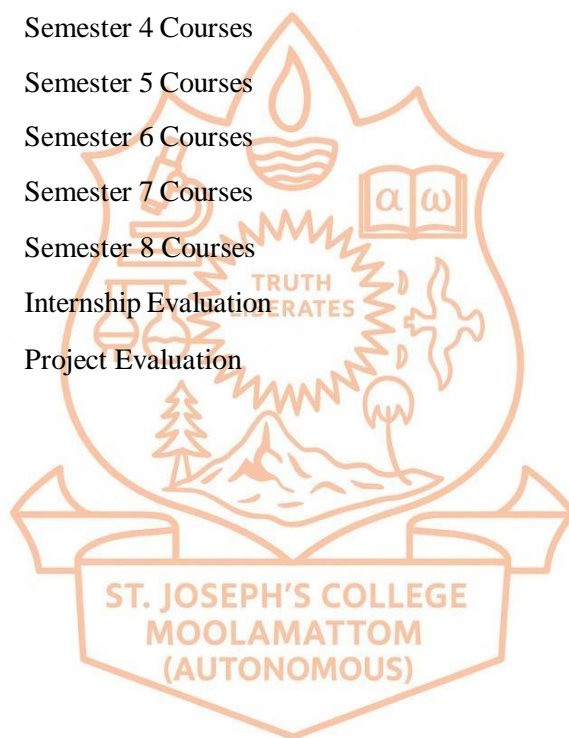
Board of Studies: English

Programme: BA English (Honours)

**St. Joseph's College Moolamattom (Autonomous)
Arakulam – 685591, Kerala, India**

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Members of Board of Studies in English

1. Ms. Sunitha Mathew (Head of the Department) – Chairperson
2. Faculty Members of the Department
 - a) Roby Mathew, Assistant Professor
 - b) Roopa Jose, Assistant Professor
 - c) S. Abhilash Mathew, Assistant Professor
 - d) Prince J. Mathew, Assistant Professor
 - e) Dr. Salini L. R., Assistant Professor
 - f) Dr. Alex E. R, Assistant Professor
 - g) Christy Joseph, Assistant Professor
 - h) Dr. Shintu Dennis, Assistant Professor

3. Subject Experts from outside the parent university

- a) Dr. Suja Mathew
Professor of English
Sri C. Achutha Menon Government College Thrissur

- b) Dr. Susan G Varghese
Associate Professor of English
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Manonmaniam Sundaranar University, Tirunelveli

4. Expert nominated by the Vice Chancellor

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Professor, Research Guide and HoD
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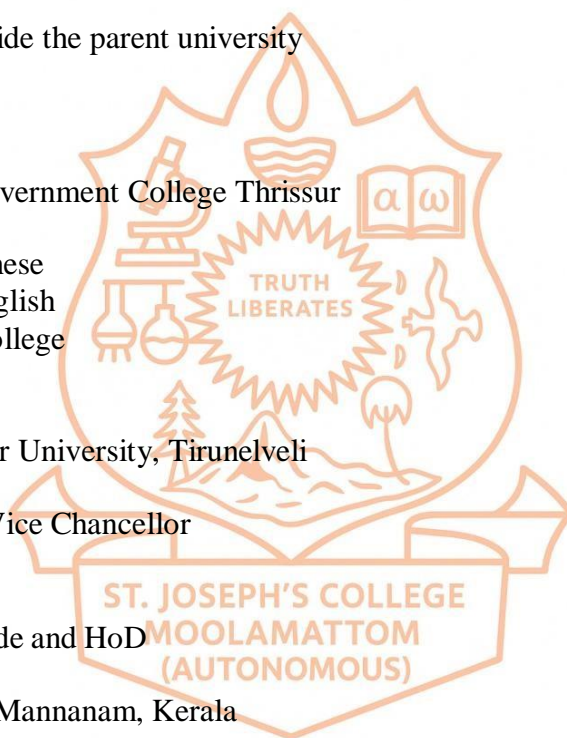
5. Representative from industry/ corporate sector/allied area relating to placement

Chandrakanth Viswanath, Editor
News 18.com Malayalam

6. Alumnus of the Department

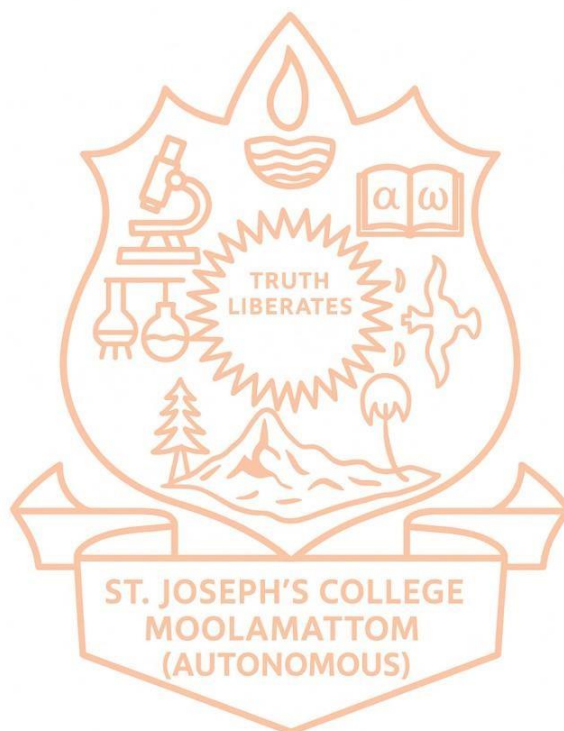
Julian Tom Job, Assistant Professor on Contract
Department of Journalism
St. Albert's College, Ernakulam

7. Experts from outside the Autonomous College



a) Paul Mathews, Assistant Professor of English
Henry Baker College, Melukavu (Member of FYUGP Expert committee)

b) Dr Shima Mathew, Professor of English
T.M. Jacob Memorial Government College Manimalakunnu, Koothattukulam
shimasushan@gmail.com (Member of PG Expert committee)



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
SJC1DSCENG100	Literary Genres: Poetry, Fiction and Folk Tales	DSC A	4	5	3	0	2	
SJC1MDCENG100	Folk Tales and Songs from India	MDC	3	4	2	0	2	
SJC1MDCENG101	Narratives of Humour	MDC	3	4	2	0	2	
SJC1MDCENG102	Content Writing	MDC	3	4	2	0	2	
SJC1AECENG101	English for Arts and Humanities Part I	AEC	3	3	3	0	0	
SJC1AECENG100	English for Science Part I	AEC	3	3	3	0	0	
SJC1AECENG102	English for Commerce Part I	AEC	3	3	3	0	0	

Name of the Minor: **Literary History**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC1DSCLIH100	Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literature	DSC B	4	5	3	0	2	

Name of the Minor: **Translation Studies**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC1DSCTRS100	Malayalam Literature in English Translation	DSC B	4	5	3	0	2	

Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC2DSCENG100	Literary Genres: Prose, Drama, Film	DSC A	4	5	3	0	2	
SJC2MDCENG100	Narratives of Love and Friendship	MDC	3	4	2	0	2	
SJC2MDCENG101	Sports Literature and Cinema	MDC	3	4	2	0	2	
SJC2MDCENG102	Fundamentals of Advertising and Public Relations	MDC	3	4	2	0	2	
SJC2AECENG101	English for Arts and Humanities Part II	AEC	3	3	3	0	0	
SJC2AECENG100	English for Science Part II	AEC	3	3	3	0	0	
SJC2AECENG102	English for Commerce Part II	AEC	3	3	3	0	0	

Name of the Minor: Literary History

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC2DSCLIH100	From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature	DSC B	4	5	3	0	2	

Name of the Minor: Translation Studies

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC2DSCTRS100	Indian Literatures in English Translation	DSC B	4	5	3	0	2	

Semester: 3

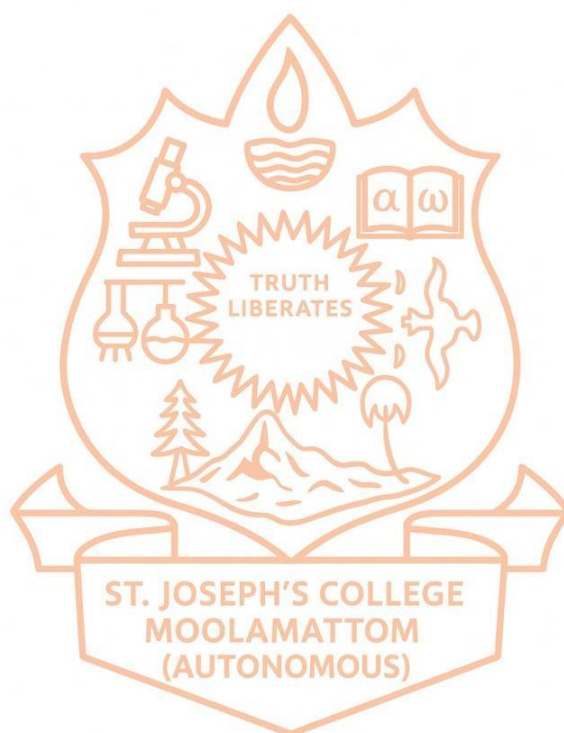
Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC3DSCENG200	An Introduction to Phonetics	DSC A	4	4	4	0	0	
SJC3DSCENG201	Appreciating Poetry	DSC A	4	5	3	0	2	
SJC3DSEENG200	Introduction to Film Studies (Specialisation for Film studies)	DSE	4	5	3	0	2	
SJC3DSEENG201	Reading Culture: Food, Travel and Music (Specialisation for Cultural studies)	Choose any one	4	5	3	0	2	
SJC3DSEENG202	Introduction to Media Studies (Specialisation for Media studies)		4	5	3	0	2	
SJC3DSCENG202	Detective Fiction (Minor for Others)	DSC B	4	5	3	0	2	
SJC3MDCENG200	Literature and Kerala Renaissance	MDC	3	3	3	0	0	
SJC3VACENG200	Literature and Gender	VAC	3	3	3	0	0	
SJC3VACENG201	Literature, Technology and AI	VAC	3	3	3	0	0	

Name of the Minor: Literary History

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC3DSCLIH200	Victorian Vistas and Imperial Imaginings: Makers of English Literature	DSC B	4	5	3	0	2	

Name of the Minor: Translation Studies

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC3DSCTRS200	World Literatures in English Translation	DSC B	4	5	3	0	2	



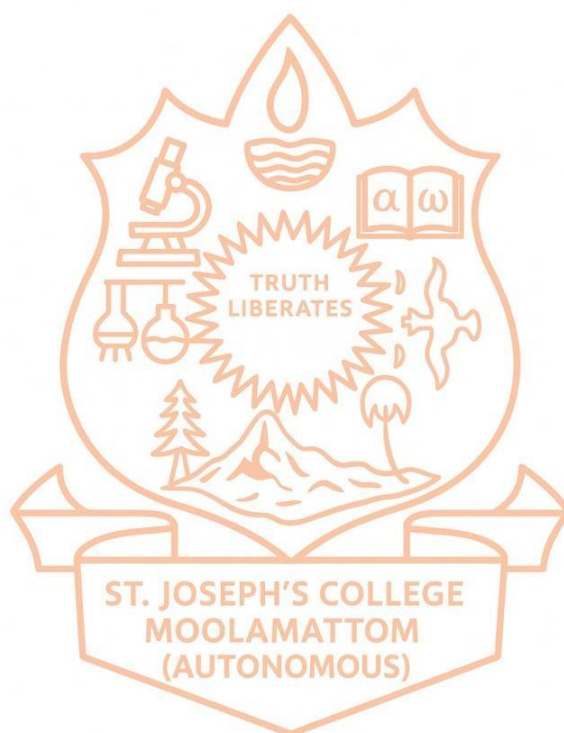
Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC4DSCENG200	Indian Writing in English	DSC A	4	4	4	0	0	
SJC4DSCENG201	Reading Prose and Fiction	DSC A	4	5	3	0	2	
SJC4DSEENG200	Reading Malayalam Cinema (Specialisation for Film studies)	DSE Choose any One	4	5	3	0	2	
SJC4DSEENG201	Reading Culture: Comics, Cartoons and Fairy Tales. (Specialisation for Cultural studies)		4	5	3	0	2	
SJC4DSEENG202	Dynamics of Radio Jockeying, Anchoring and Interviewing (Specialisation for Media studies)		4	5	3	0	2	
SJC4DSCENG202	War Narratives (Minor for Others)	DSC C	4	5	3	0	2	
SJC4SECENG200	English for International Careers	SEC	3	3	3	0	0	
SJC4SECENG201	English for Professional Purposes	SEC	3	3	3	0	0	
SJC4SECENG202	English for Financial Sector	SEC	3	3	3	0	0	
SJC4VACENG200	Literature and Environment	VAC	3	3	3	0	0	
SJC4VACENG201	Literature and Law	VAC	3	3	3	0	0	
SJC4INTENG200	Internship		2					

Name of the Minor: Literary History

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC4DSCLIH200	Moods of Modernism and Poetics of the Postmodern: Makers of English Literature	DSC C	4	5	3	0	2	

Name of the Minor: Translation Studies								
Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC4DSCTRS200	Translation for the Media	DSC C	4	5	3	0	2	



Semester: 5

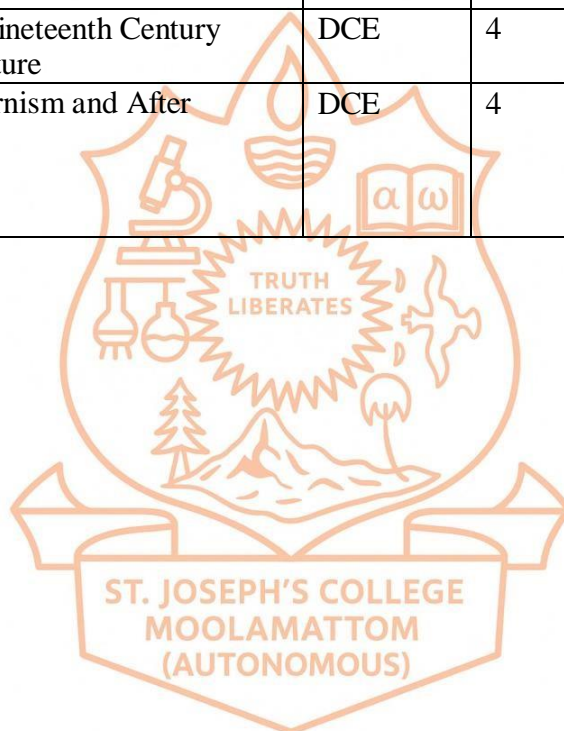
Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC5DSCENG300	American Literature	DSC A	4	5	3	0	2	
SJC5DSCENG301	An Introduction to Literary Criticism	DSC A	4	4	4	0	0	
SJC5DSCENG302	Reading Shakespeare	DSC A	4	4	4	0	0	
SJC5DSEENG300	Film Adaptation (Specialisation for Film studies)	DSE Choose one course each from any two baskets	4	4	4	0	0	
SJC5DSEENG301	Postcolonial Literatures		4	4	4	0	0	
SJC5DSEENG302	Literature and Ecology		4	4	4	0	0	
SJC5DSEENG303	Reading Culture: Literature and Fine Arts (Specialisation for Cultural studies)		4	4	4	0	0	
SJC5DSEENG304	Literature from the Margins		4	4	4	0	0	
SJC5DSEENG305	Linguistics		4	4	4	0	0	
SJC5DSEENG306	Writing for the Media (Specialisation for Media studies)	DSE	4	4	4	0	0	
SJC5DSEENG307	Partition Literature		4	4	4	0	0	
SJC5DSEENG308	African Literatures		4	4	4	0	0	
SJC5SECENG300	Critical Thinking and Academic Writing	SEC	3	4	2	0	2	

Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC6DSCENG300	Exploring Gender	DSC A	4	4	4	0	0	
SJC6DSEENG300	Art of Script Writing (Specialisation for Film studies)	DSE Choose any one	4	5	3	0	2	
SJC6DSEENG301	Theatre Studies		4	5	3	0	2	
SJC6DSEENG302	Medical Humanities		4	5	3	0	2	
SJC6DSEENG303	English Language Teaching		4	5	3	0	2	
SJC6DSEENG304	Cultural Studies (Specialisation for Cultural studies)	DSE Choose any one	4	4	4	0	0	
SJC6DSEENG305	Indigenous Literature		4	4	4	0	0	
SJC6DSEENG306	Critical Approaches to Literature		4	4	4	0	0	
SJC6DSEENG307	Reporting and Editing for the Media (Specialisation for Media studies)	DSE Choose any one	4	5	3	0	2	
SJC6DSEENG308	Reading Graphic Narratives		4	5	3	0	2	
SJC6DSEENG309	Subaltern Voices		4	5	3	0	2	
SJC6SECENG300	Creative Writing in English	SEC	3	4	2	0	2	
SJC6VACENG300	Literature and Human Rights	VAC	3	3	3	0	0	

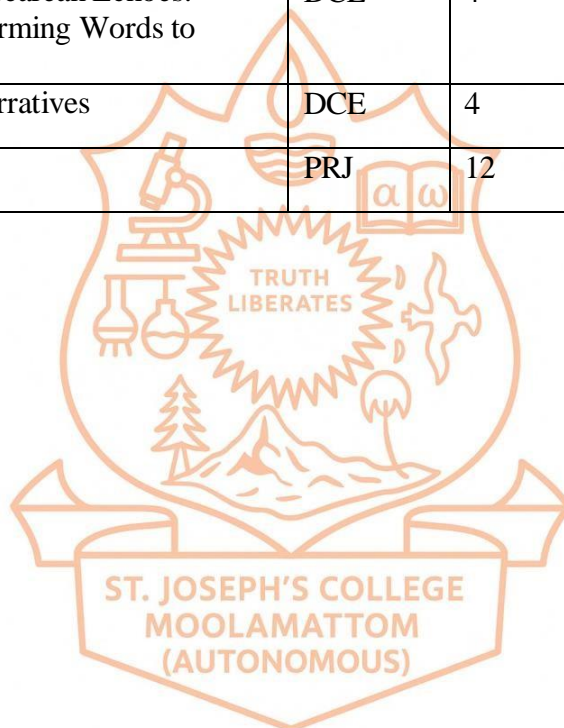
Semester: 7

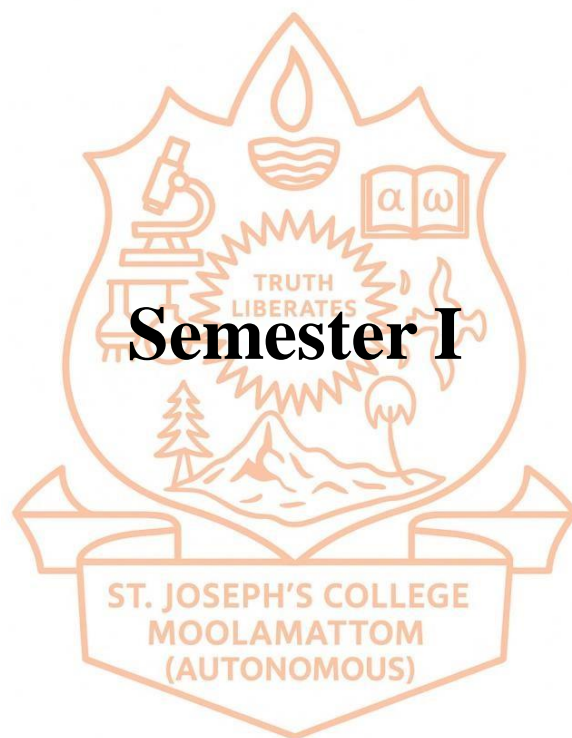
Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
SJC7DCCENG400	Critical Disability Studies	DCC	4	5	3	0	2	
SJC7DCCENG401	Memory and Trauma Studies	DCC	4	4	4	0	0	
SJC7DCCENG402	Posthuman Studies	DCC	4	4	4	0	0	
SJC7DCEENG400	British Literature till the Romantic Period	DCE	4	4	4	0	0	
SJC7DCEENG401	The Nineteenth Century Literature	DCE	4	4	4	0	0	
SJC7DCEENG402	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
SJC8DCCENG400	Literary Theory	DCC	4	5	3	0	2	
SJC8DCCENG401	Foundations of Research	DCC	4	5	3	0	2	
SJC8DCEENG400	New Trends in Literature	DCE	4	5	3	0	2	
SJC8DCEENG401	Shakespearean Echoes: Transforming Words to Worlds	DCE	4	5	3	0	2	
SJC8DCEENG402	Life Narratives	DCE	4	5	3	0	2	
SJC8PRJENG400	Project	PRJ	12					







St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Literary Genres: Poetry, Fiction and Folktales				
Type of Course	Major				
Course Code	SJC1DSCENG100				
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
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	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_Folktales_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																														
	1. Continuous Comprehensive Assessment (CCA – 30 Marks)																														
	<table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Viva</td></tr><tr><td>Seminar</td></tr><tr><td>Total</td></tr></table>				Particulars	Class test	Viva	Seminar	Total																						
	Particulars																														
	Class test																														
	Viva																														
	Seminar																														
	Total																														
	2. Semester End Examination - 70 marks, duration - 2hrs																														
	<table border="1"><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>5 out of 8</td><td>5 x 5 = 25</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>1 x 10 = 10</td></tr><tr><td>MCQ</td><td>NA</td><td>10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></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		
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

- Calvino, Italo. *Italian Folk Tales* (Translated by George Martin). Pantheon Books, 1956
- 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.
- Ramanujan, A, K. *A Flowering Tree and Other Folk Tales from India*. University of California Press. Los Angeles, 1997
- Tatar, Maria. "Why Fairy Tales Matter: The Performative and the Transformative." *WesternFolklore*, vol.69, no.1,2010,pp.55–64. JSTOR,<http://www.jstor.org/stable/25735284>. Accessed 28 Feb. 2024.

SUGGESTED READINGS

- Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 1983.

Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.

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

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

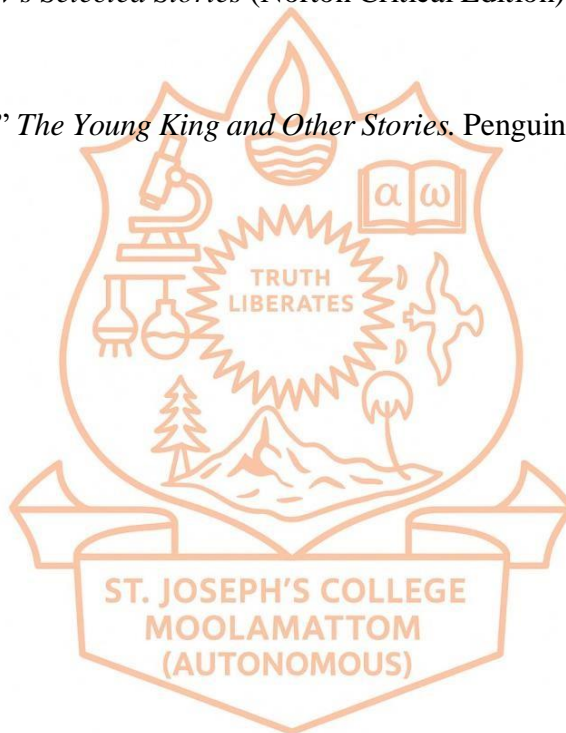
Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.

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

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

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

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





St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Folk Tales and Songs from India					
Type of Course	MDC					
Course Code	SJC1MDCENG100					
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 Bhuranthan (<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 Mudiattam.” Interview by Ajith Kumar AS, Sahapedia, 30 August 2019 https://www.sahapedia.org/conversation-cj-kuttappan-pakkanar-kali-and-mudiattam	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

A. Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test
Assignment
Viva

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.

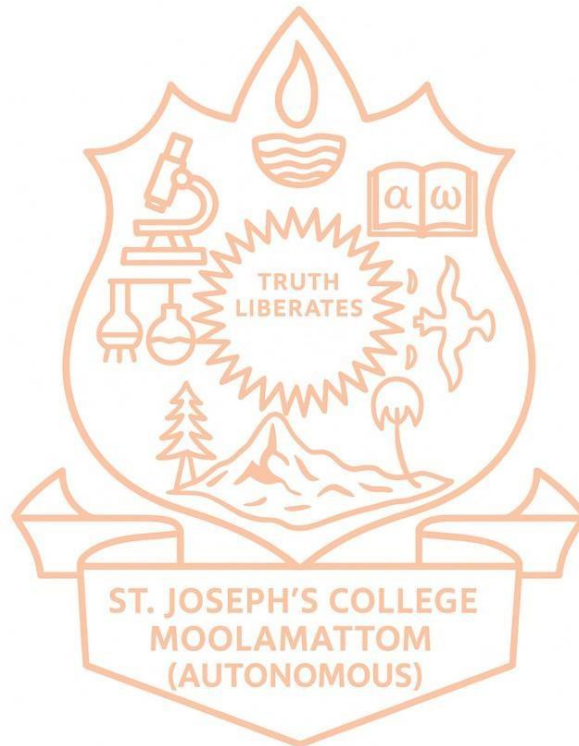
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(Winter, 1960-1961) 181-196





St. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	Narratives of Humour				
Type of Course	MDC				
Course Code	SJC1MDCENG101				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		2	0	1	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand and analyse the fundamental elements of humour in literature.	U	3,7
2	Identify and compare different types of humour across various literary genres and historical periods.	U	3,7
3	Critically evaluate the social, cultural, and political functions of humour in literature.	An	1,6,7
4	Develop skills in writing and presenting humorous narratives.	An	1,3,7
5	Enhance appreciation for the diversity and complexity of humorous texts.	U	4,1
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Essays/Poems and Short Stories	1.1	“Understanding Humour”. and The Ingredients of a Good humour Story” William Webb	3	1,2,3
	1.2	“The Emperor's New Clothes”. Hans Christian Andersen	2	1,2,3
	1.3	“Goodbye Party For Miss Pushpa T.S”. Nissim Ezekiel	2	1,2,3
	1.4 Practicum	"The Secret Life of Walter Mitty". James Thurber	5	1,2,3
	1.5 Practicum	“Macavity: The Mystery Cat” by T. S. Eliot	3	1,2,3
2 Novel and Play	2.1	<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		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecturing, Discussion, Presentation,																															
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 marks																															
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	B. Semester End Examination																															
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Chan, Yu-Chen, “Neural Correlates of Sex/Gender Differences in Humor Processing for Different Joke Types,” *Frontiers in Psychology* 7 (2016) 1-18.

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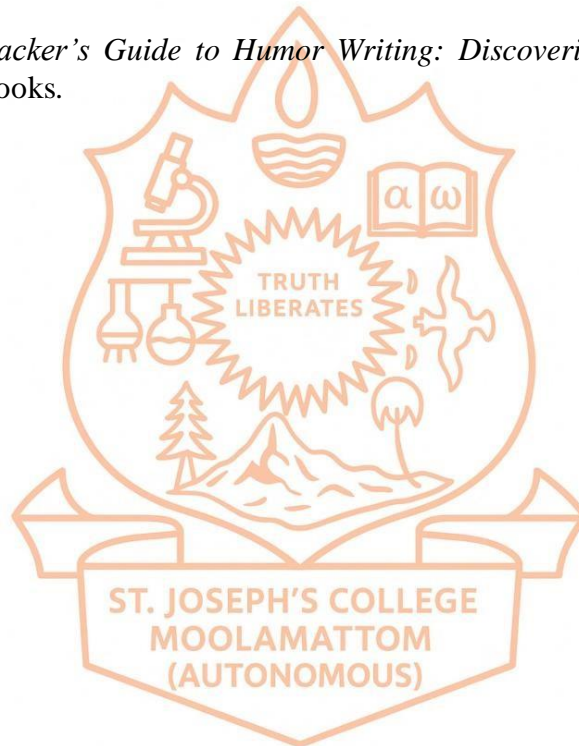
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Farnsworth, Stephen J. and S. Robert Lichter, *Late Night with Trump: Political Humor and the American Presidency*. London: Routledge, 2020.

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St. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	CONTENT WRITING				
Type of Course	MDC				
Course Code	SJC1MDCENG102				
Course Level	100-199				
Course Summary	A foundational course that equips students with essential content writing skills across various content types and digital platforms, complemented by practical exercises for real-world application and professional development.				
Semester	1	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		30	0	30	60
Pre-requisites, if any	Basic writing skills, computer proficiency, a fundamental grasp of English language and a keen interest in digital content creation.				

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)

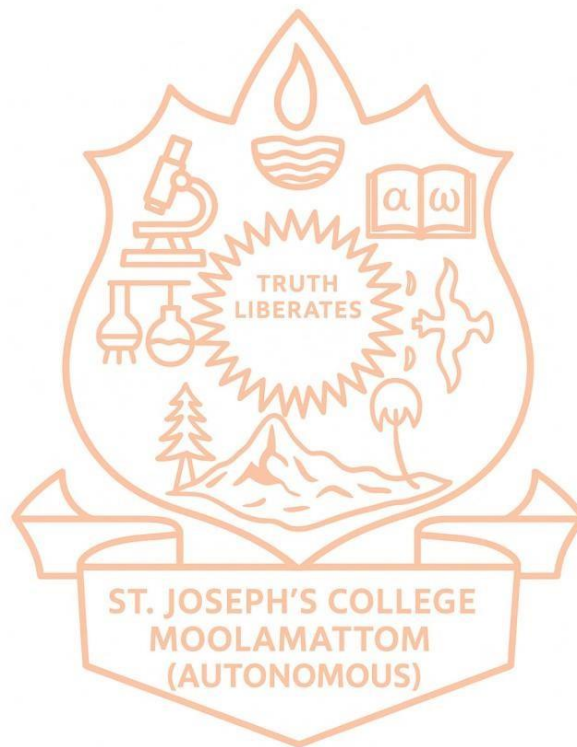
Module	Units	Course description	Hrs	CO No.
Module 1: Introduction to Content Writing	1.1	Definition – Scope –Difference between 3Cs: Content writing, Content marketing, Copywriting	2	1, 2
	1.2	Content Writing Roles: Technical writer- Copy writer- Scriptwriter- Social media writer- Brand journalist- Ghostwriter- 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) Lectures, Presentations, Discussions, Workshops, Seminars, etc.																											
Assessment Types	MODE OF ASSESSMENT																											
	A. Continuous Comprehensive Assessment (CCA) – 25 marks																											
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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. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	English for Arts and Humanities Part I				
Type of Course	AEC				
Course Code	SJC1AECENG101				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	0	0	0
Pre-requisites, if any					
					Total Hours
					45

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																												
Assessment Types	MODE OF ASSESSMENT																												
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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for Science Part I					
Type of Course	AEC					
Course Code	SJC1AECENG100					
Course Level	100-199					
Course Summary	The course equips science students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situations.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT - Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	<i>"The Homecoming"</i> by Tagore <i>"The Globe of Gold"</i> by Bankim Chandra Chatterjee <i>"An Astrologer's Day"</i> 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	<i>"The Soldier"</i> by Rupert Brook <i>"The Sent off"</i> by Wilfred Owen <i>"Mending Shoes"</i> 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 <i>"Playing the English Gentleman"</i> 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
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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. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for Commerce Part I					
Type of Course	AEC					
Course Code	SJC1AECENG102					
Course Level	100-199					
Course Summary	The course equips Commerce students to further develop their reading and writing skills. It builds competence in using appropriate vocabulary and sensible sentence construction. The course equips the learners to effectively use language in academic and real life situation.					
Semester	1	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

COURSE CONTENT - Content for Classroom transaction (Units)

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

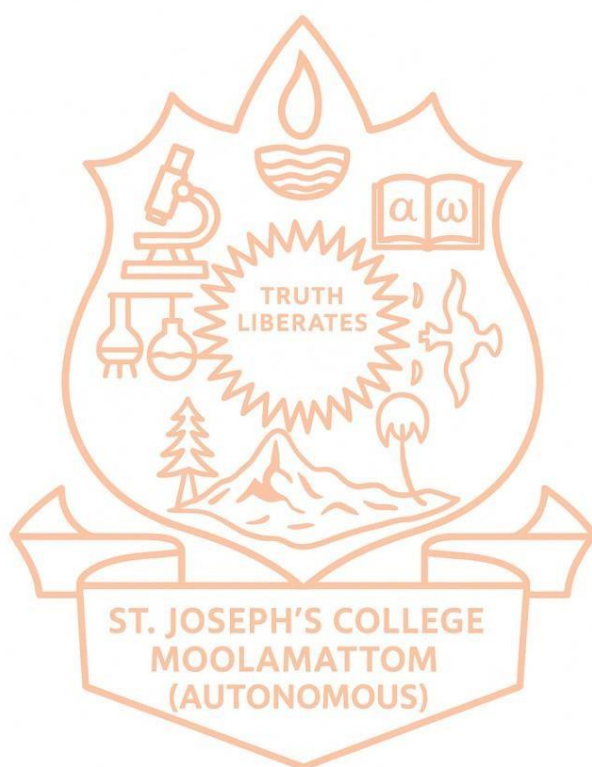
	3.2	Comprehension and Analysis of the texts	1	3,4,5
	3.3	Vocabulary skills	2	1,2
	3.4	Grammar Skills- Concord, Relative clauses, Complex, compound and simple sentences, Comparatives and Superlatives.	3	2
	3.5	Writing Skills-Letter writing, Note- Making, Summarising	3	1,2
4		Teacher Specific Content		

Teachin g and Learnin g Approac h	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none">• Lecture• Classroom discussions and presentation• Hands-on training																																
Assess ment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA – 25 Marks) <table border="1"><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Assignments</td></tr><tr><td>Portfolio Assessment</td></tr></table> B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs	Particulars	Class tests	Assignments	Portfolio Assessment																												
	Particulars																																
	Class tests																																
	Assignments																																
	Portfolio Assessment																																
	<table border="1"><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>2 out of 4</td><td>2 x 5 =10</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>10 x 1=10</td></tr><tr><td></td><td></td><td></td><td></td></tr><tr><td>MCQ</td><td>NA</td><td>5</td><td>5 x 1 =5</td></tr><tr><td></td><td></td><td>Total Marks</td><td>50</td></tr></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
	Descriptive Type	Word Limit	Number of Questions to be added	Marks																													
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	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																														

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

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

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





St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Anglo-Saxon Aesthetics to Renaissance Rhetoric: Makers of English Literature					
Type of Course	DSC B					
Course Code	SJC1DSCLIH100					
Course Level	100-199					
Course Summary	An overview of the evolution of British literature and history from the Old English period, covering Middle English period and Renaissance, laying emphasis on literary and social aspects					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the historical context and influences that shaped major literary periods in English literature.	U	1,3
2	Illustrate the characteristic features of the writings of the given age	U	1
3	Distinguish the salient stylistic features of the writers of various literary schools	E	1
4	Understand the emerging trends in literature	An	1,3
5	Understand the interconnectedness of socio-political, cultural contexts and literary development	An	1,3,6
*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 England During the Anglo- Saxon Period	1.1	Early inhabitants: The Iberians, The Celts, The Britons – The Roman Invasion	3	1,5
	1.2	The Anglo-Saxon Invasion - the Conversion of England to Christianity- The Anglo Saxon Heptarchy	3	1,5
	1.3	King Alfred and the rise of Wessex - The Danes in England	2	1,5
	1.4	The Norman Conquest	2	1,5
	1.5 Practicum	Old English Poetry –Charms and riddles- Beowulf – Caedmon – Cynewulf, The Venerable Bede – Anglo-Saxon prose-The Anglo- Saxon Chronicles- Aelfric’s Homilies	5	1,5
	2.1	The Norman Kings- Domes day Book - The Rise of Feudalism.	3	1,5

2 Anglo Saxon Literature	2.2	The Plantagenet kings- Henry II and Thomas Becket – Richard I and the Crusades- King John and the Magna Carta	4	1,5
	2.3	The birth of the universities of Oxford and Cambridge- the Guild system— the Black Death – the Peasants’ Revolt - John Wycliffe and the Lollards	4	1,5
	2.4	The Hundred Years’ War -The Wars of the Roses -the Evolution of the Parliament- William Caxton and the impact of the Printing Press	4	1,5
	2.5 Practicum	Characteristics of Medieval Literature- Romance and chivalry –Legends of King Arthur and the knights of the Round Table – Malory’s Morte D’ Arthur-Ballads- Geoffrey Chaucer –Canterbury Tales –Chaucer’s contemporaries: William Langland, John Gower	15	2,3,5
Medieval and Renaissance England	3.1	The Tudor Dynasty	3	1,5
	3.2	The flowering of the Renaissance – Renaissance Humanism	3	1,5
	3.3	The Oxford Reformers- the Reformation in England	4	1,5
	3.4 Practicum	The Italian influence – the Petrarchan sonnet- Wyatt and Surrey - <i>Tottel’s Miscellany</i> - the Development of English drama: Miracle plays, Moralities and the Interludes -Bible Translations and the Book of Common Prayer	5	2,3,4
	4.1	The Age of Queen Elizabeth	3	1,5
	4.2	Maritime activities – the Spanish Armada – geographical explorations- Drake, Hawkins and Raleigh	4	1,5
	4.3	The English Trading Companies – the scientific temper	3	1,5

Elizabethan England	4.4 Practicum	Elizabethan poetry- the sonnet, the pastoral and the epic- Sir Philip Sidney – Edmund Spenser – Elizabethan prose romances-Lyly and Euphuism- Sidney and Arcadia - Holinshed's Chronicle-Pre- Shakespearean drama - the University Wits - the Plays of Marlowe – William Shakespeare and his plays – histories, comedies and tragedies- the Globe theatre- Lord Chamberlain's Men- Shakespeare's narrative poems and Sonnets	5	2,3,4
5	5.1	Teacher Specific Component		

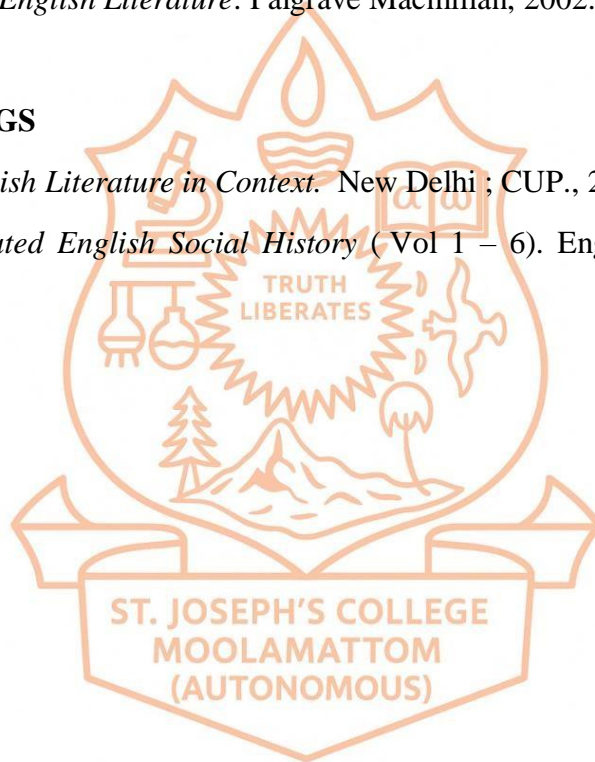
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos								
Assessment Types	MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA – 30 Marks)								
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar</td></tr><tr><td>Total</td></tr></table>				Particulars	Class test	Assignment	Seminar	Total
	Particulars								
	Class test								
	Assignment								
	Seminar								
	Total								
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs								
	Descriptive Type	Word Limit	Number of Questions to be added	Marks					
	Essays	300 words	1 out of 2	1 x 15 = 15					
Short Essay	150 words	5 out of 8	5 x 5 = 25						
Short Answer	50 words	5 out of 8	5 x 2 = 10						
Objective type	NA	10 out of 12	1 x 10 = 10						
MCQ	NA	10	1 x 10 = 10						
Total Marks			70						

References

- Albert, Edward. *A History of English Literature*. OUP, 2017 Morgan, Kenneth O. Ed. *The Oxford History of Britain*., OUP, 2010
- Carter, Ronald. *The Routledge History of Literature in English*. Routledge, 2021
- Chowdhury, Aditi, Rita Goswami. *A History of English Literature; Traversing the Centuries*, Orient Blackswan, 2014
- Churchill, Winston. *A History of the English Speaking Peoples* (Vol 1 -12) Daiches, David. *A Critical History of English Literature, Vol. I*
- Evans, Ifor. *A Short History of English Literature*, Penguin, 2015
- Hudson, W. H. *An Outline History of English Literature*. Maple press, 2015 Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2002.

SUGGESTED READINGS

- Poplawski, Paul; Ed. *English Literature in Context*. New Delhi ; CUP., 2008
- Trevelyan, G. M. *Illustrated English Social History* (Vol 1 – 6). England: Penguin, 1968.





St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Malayalam Literature in English Translation					
Type of Course	DSC B					
Course Code	SJC1DSCTRS100					
Course Level	100-199					
Course Summary	Introduces the learner to the greatness and variety of Malayalam literature besides inculcating the skill of translating different literary genres from Malayalam to English, providing ample scope for practical exercise in translation.					
Semester	1	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	Proficiency of Malayalam and English languages.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To identify the key principles of translation	U	2
2	To differentiate the poetic and prose devices in the source language and target language	An	6
3	To distinguish the narrative order in Malayalam and in English translation	An	4
4	To explain the factors involved in the translation of a play	An	1
*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 Key Concepts in Translation	1.1	E.V.Ramakrishnan : “Translation as Literary Criticism ; Text and Subtext in Literary Translation” . <i>Locating Indian Literature : Texts, Traditions, Translations</i> . Pg. 167-176 . Orient Blackswan , 2011	4	1
	1.2	J.C.Catford- “Translation :Definition and General Types” Chapter 2 : <i>A Linguistic Theory of Translation</i> OUP, 1965 Pg 20- 26	4	1
	1.3 Practicum	Explain the following terms which are crucial in translation,: Source Language, Target Language, Different levels of translation-full vs partial translation, total vs. restricted translation,free/unbounded translation, literal/ word for word translation, Problems involved in translation, Lack of Equivalence- Loss and Gain in Translation	7	1
2 Poetry and Short Story in Translation	2.1	K G: Sankara Pillai: Goorkha https://www.poemhunter.com/poem/goorkha/	4	2
	2.2	S Joseph: My Sister’s Bible (Trans: K.Satchidanandan,2010) Poetry International https://www.poetryinternational.com	4	2
	2.3	Sarah Joseph: “The Moonlight Knows”.Trans. J. Devika	7	2
	2.4 Practicum	Compare and Contrast the two translations of C.Ayyappan’s Story, “Prethabhashanam” done into English as “Spectral Speech” by V.C.Harris and as “Ghost-Speech” by Udaya Kumar	15	2
3 Novel in Translation	3.1	Vaikom Muhammed Basheer-‘ <i>Me Grandad</i> ‘ <i>Ad An Elephant</i> (Translated R.E .Asher and AchammaCoilparampil Chandrasekharan	7	3
	3.2 Practicum	Here the students will be given practical exercises in translating from Malayalam to English. 1) Identity Card by S Joseph 2) Porul by P P Ramachandran 3) Karutha Chandran (short story) by M T Vasudevan Nair	8	3

4	Drama in Translation	4.1	Sajitha Madathil–Matsyagandhi (trans.V.C. Harris)	15	4
5			Teacher Specific Content		

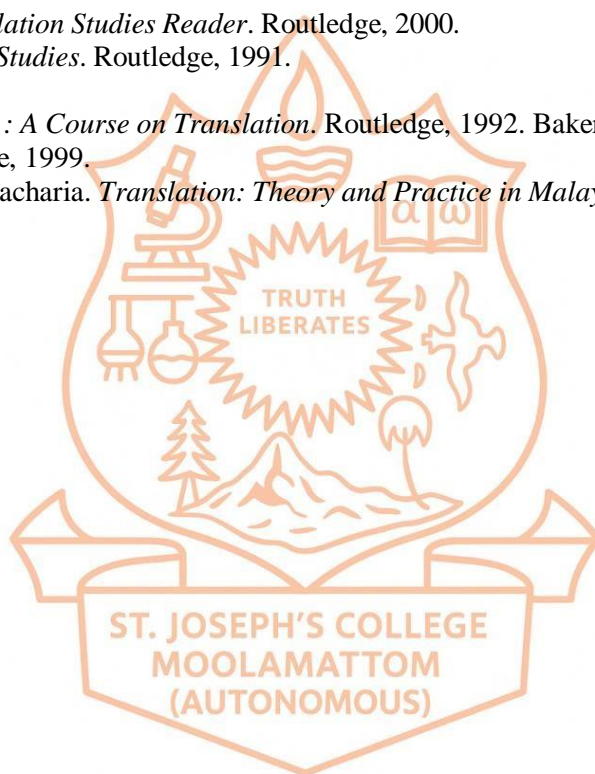
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <div><div>1. Lectures on Principles of Translation</div><div>2. Synoptic reading and analysis of Source Text and Target Text</div><div>3. Discussion on the lexical registers of Malayalam and English</div><div>4. Hands on translating some texts by students</div></div>																															
Assessment Types	MODE OF ASSESSMENT <div><div>A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars</div><div><table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Project (Translation)</td></tr></table></div><div>B. Semester End examination Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs</div></div> <table><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr><tr><td>Essays</td><td>300 words</td><td>1 out of 2</td><td>1 x 15 = 15</td></tr><tr><td>Short Essay</td><td>150 words</td><td>5 out of 8 (Two questions on Practical translation – one from poetry and another from novel/Short story or drama)</td><td>5 x 5 = 25</td></tr><tr><td>Short Answer</td><td>50 words</td><td>5 out of 8</td><td>5 x 2 = 10</td></tr><tr><td>Objective type</td><td>NA</td><td>10 out of 12</td><td>1 x 10 = 10</td></tr><tr><td>MCQ</td><td>NA</td><td>10</td><td>1 x 10 = 10</td></tr><tr><td colspan="3">Total Marks</td><td>70</td></tr></table>	Particulars	Class test	Project (Translation)	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 (Two questions on Practical translation – one from poetry and another from novel/Short story or drama)	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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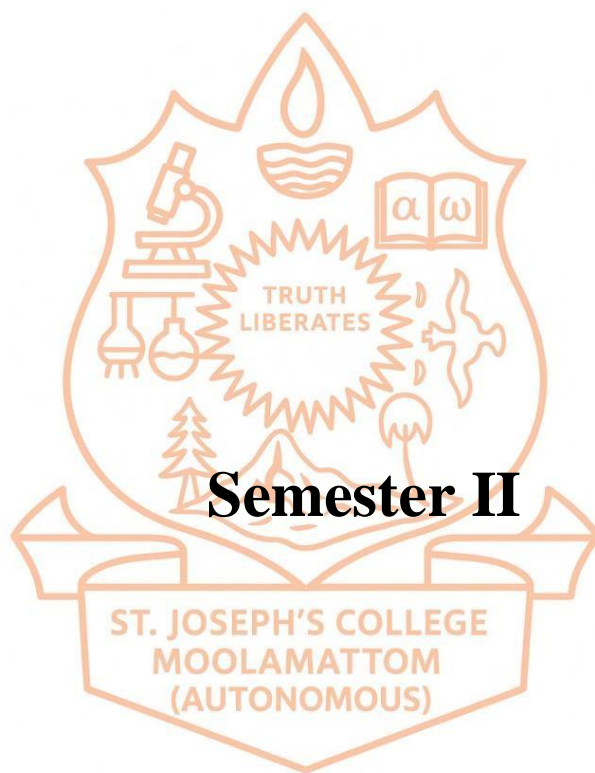
References

- Ayyappan, C., and V.C. Harris –“Spectral Speech” *Indian Literature*, Jan-Feb 1998, Vol. 41.1 (183), (1998) : 43-47
- J.C. Catford.: *A Linguistic Theory of Translation* OUP, 1965
- P.P. Raveendran & G.S. Jayasree Ed *The Oxford India Anthology of Modern Malayalam Literature.*, OUP,
- Ayyappan. C. “Ghost-speech” Trans. Udayakumar. V, *No Alphabet in Sight: New Dalit Writings from South India* Ed. K. Satyanarayana & Susie Tharu. Penguin India, 2011
- Sarah Joseph. “The Moonlight Knows”. Trans. J. Devika *Masculine of Virgin : Stories by Sarah Joseph* (Ed.) Mini Krishnan, OUP, 2012
- E.V. Ramakrishnan : *Locating Indian Literature : Texts, Traditions, Translations*. Pg 167-176 . Orient Blackswan , 2011
- Pillai, Meena. T. *Translating Kerala: The Cultural Turn in Translation Studies*, Orient Blackswan, 2024

SUGGESTED READINGS

- . Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000.
- . Bassnett, Susan. *Translation Studies*. Routledge, 1991.
- Baker, Mona. *In Other Words : A Course on Translation*. Routledge, 1992. Baker, Mona. *Routledge Encyclopedia of Translation Studies*. Routledge, 1999.
- . Jaya Sukumaran and Scaria Zacharia. *Translation: Theory and Practice in Malayalam*. Current Books. /199





Semester II



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Literary Genres: Prose, Drama and Film					
Type of Course	DSC A Major					
Course Code	SJC2DSCENG100					
Course Level	100-199					
Course Summary	This course intends to familiarize 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 emphasized.					
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.
I	1.1	GK Chesterton: On Running After One's Hat	3	1
	1.2	George Orwell: A Hanging https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/a-hanging/	4	1
	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
Practicums	1.4	B Prasad: <i>A Background to the Study of English Literature</i> Section III, Chapter 1 The Essay (183-192)	5	1
II	2.1	GB Shaw: Pygmalion	15	2
Practicum	2.2	B Prasad: <i>A Background to the Study of English Literature</i> , Section II, Chapter 1 The Dramatic Art (106- 110), Chapter II Dramatic Types (111-133), Chapter III Dramatic Devices (134-139)	10	2
	2.3	Mario Klarer: <i>An Introduction to Literary Studies</i> . (Third Edition, Routledge, 2011). Drama Pg. (58 to 72)	5	2
III	3.1	Mario Klarer: <i>An Introduction to Literary Studies</i> . Film, (Third Edition, Routledge, 2011). Pg. (72 to 84)	6	3

	3.2	Roger Egbert:Heil, heil, the drang's all here! (Review) (<u>The Great Dictator movie review (1940) Roger Ebert</u>)	4	3
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Practicums	3.3	Charlie Chaplin (Dir: The Great Dictator	5	3
IV	4.1	Alan Jay Lerner: “Pygmalion and MyFair Lady” (Essay)	10	4
Practicums	4.2	My Fair Lady (Dir. George Cuckor)	5	4
V	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.																				
MODE OF ASSESSMENT																					
A. Continuous Comprehensive Assessment (CCA)-30 marks																					
Particulars																					
Class Test																					
Viva																					
Seminar																					
B. End Semester Written Examination- 70 marks																					
<table><tr><td colspan="2">Max.Marks: 70</td><td colspan="2">Duration: 2 Hrs</td></tr><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>2 out of 4</td><td>2 x 15 = 30</td></tr><tr><td>Short Answer</td><td>100 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>		Max.Marks: 70		Duration: 2 Hrs		Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	2 out of 4	2 x 15 = 30	Short Answer	100 Words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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Short Answer	100 Words	6 out of 9	6 x 5 = 30																		
MCQ	NA	10 out of 10	10 x 1 = 10																		

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

Shaw, George Bernard. *Pygmalion*. Global Grey, 2021.

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 | TheGuardian](#)

Module 3

Link 1: [Heil, heil, the drang's all here! 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.

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

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

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



St. Joseph's College Moolamattom (Autonomous)

Department	English					
Programme						
Course Name	Sports, Literature and Cinema					
Type of Course	MDC					
Course Code	SJC2MDCENG101					
Course Level	100-199					
Course Summary & Justification	<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 a 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
Total Student Learning Time(SLT)	Learning Approach	Lecture	Tutorial	Practical	Others	60
		30	-	30	-	60
Pre-requisites						

COURSE OUTCOMES(CO)

CO No.	Expected Course Outcome <i>On successful completion of the course the students will be able to:</i>	Learning Domains *	PONo
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, 5
3	Explore identity politics based on issues of class, caste, race, and gender.	A, An	1, 2, 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 Transactions(Units)

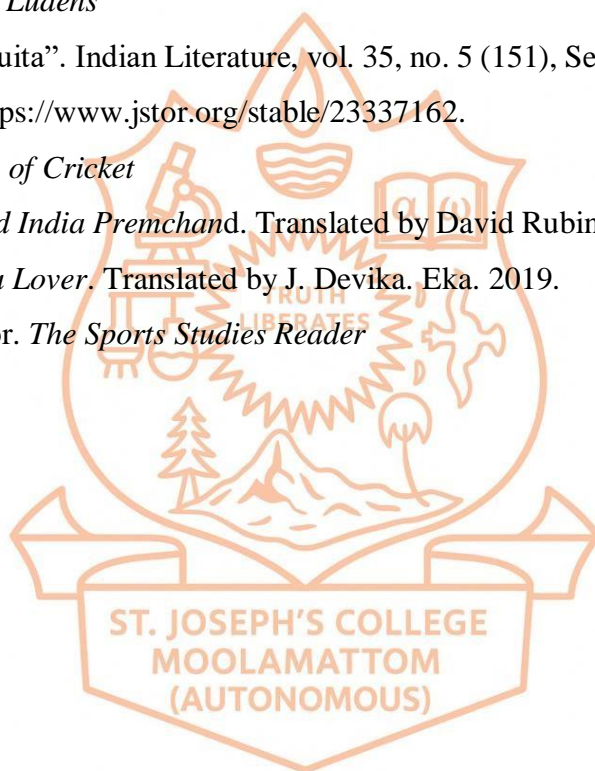
Module	Course description		Hrs	CONo.
1	Writing Sports		15	
1.1	1.1 Nature and Significance of Play as a Cultural Phenomenon” [EXCERPT] by Johan Huizinga. (from the beginning through the para ending with “the comminworld by disguise or other means...pg 13)		15	2 and 3
1.2 Practicu m	<i>Playing It My Way</i> - Sachin Tendulkar Chapter 2 & 3		15	1 and 3
2	Imagining Sports		15	
2.1	“Holiday Fun” by Unni R trans. J Devika)		5	1, 2 and 3

2.2	“The Chess Players” by Premchand		5	1, 2 and 3
2.3 Practicum	“Higuita” by N. S. Madhavan (trans. Bhaskaran and K. M. Sherrif)		5	1, 2 and 3
3	Visualizing Sports: Practical (Review Writing)		15	
3.1	83 (Dir. Kabir Khan)		3	
3.2	Godha (Dir. Basil Joseph)		3	
3.3	Invictus (Dir. Clint Eastwood)		3	
3.4	Lagaan (Dir. Ashutosh Gowariker)		3	
3.5 Practicum	Chak De India (Dir. Shimit Amin)		3	

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) 1. Lecture 2. Class Discussions 3. Film Screening/Analysis 5. Seminars/Paper presentation/Projects			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA – 25 Marks) Particulars Class test Quiz Presentation/Seminar			
	B. End Semester Evaluation (ESE) (Modified)			
	Max. Marks: 50		Duration: 1.5 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	1 out of 3	1 x 15 = 15
	Short Answer	50 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	5 out of 5	5 x 1 = 5

REFERENCES

- Barthes, Roland. "The World of Wrestling." *Mythologies*. Hill and Wang, 1972.
- Basheer, Vaikom Muhammad. *Basheer Vaikom Muhammad*. Katha, 1998.
- Coakley, Jay and Eric Dunning, editors. *Handbook of Sports Studies*.
- During, Simon. *The Cultural Studies Reader*. Routledge, 2007.
- Geertz, Clifford. "Deep Play: Notes on the Balinese Cockfight". *Dedalus*, vol. 134, no. 4, Fall 2005. Pp 56 – 86.
- Hargreaves, 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. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	Narratives of Love and Friendship				
Type of Course	MDC				
Course Code	SJC2MDCENG100				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		2	0	1	0
Pre-requisites, if any					

ST. JOSEPH'S COLLEGE
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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.	A, An, Ap	1,3
3	Evaluate the socio-cultural influences on/of the literary representations of love.	E, S, I	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 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
	1.2	‘Clarity: Give Love Words’ by bell hooks (chapter 1 of <i>All About Love</i>)	5	1
	1.3 Practicum	‘The Construction of Love’ by Alain Badiou (chapter 3 of <i>In Praise of Love</i>)	5	1
2 Narratives of Love	2.1	<i>Crime and Punishment</i> (Part 5 Chapter 4) by Fyodor Dostoevsky (trans. Constance Garnett)	10	2
	2.2	‘The Last Leaf’ by O’Henry	5	2
	2.3 Practicum	<i>Pride and Prejudice</i> (Movie directed by Joe Wright, 2005)	5	2

	2.4 Practicum	PRACTICUM 'Walls' [Excerpt] by Vaikom Muhammad Basheer Trans. Nivedita Menon [from We reared our vegetable gardens...till the end]	10	2
3 Songs of Love/Friendship: Poetry	3.1	"Fragment 31": Sappho	2	3
	3.2	Ghazal XX: "Is it You..." (Selections from <i>Ghazals of Ghalib</i> ed. By Aijaz Ahmad - both translations by Adrienne Rich)	2	3
	3.3	"The Soul Selects Her Own Society" by Emily Dickinson	2	3
	3.4	"On Friendship" (from <i>The Prophet</i>) by Kahlil Gibran	2	3
	3.5	"Tonight I can Write the Saddest Lines" by Pablo Neruda	2	3
	3.6 Practicum	"Half the People in the World" by Yehuda Amichai (trans. Chana Bloch & Stephen Mitchell)	3	3
	3.7 Practicum	"A Letter to Malayalam Poetry" by S. Joseph (Tran. by K. Satchindandan)	2	3
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) 1. Lecture 2. Class Discussions 3. Seminars/Presentations															
Assessment Types	MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA – 25 Marks) <table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar/ Presentation</td></tr></table> B. Semester End Examination	Particulars	Class test	Assignment	Seminar/ Presentation											
	Particulars															
	Class test															
	Assignment															
	Seminar/ Presentation															
B. End Semester Evaluation (ESE) (Modified)																
Max.Marks: 50	Duration: 1.5 Hrs															
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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

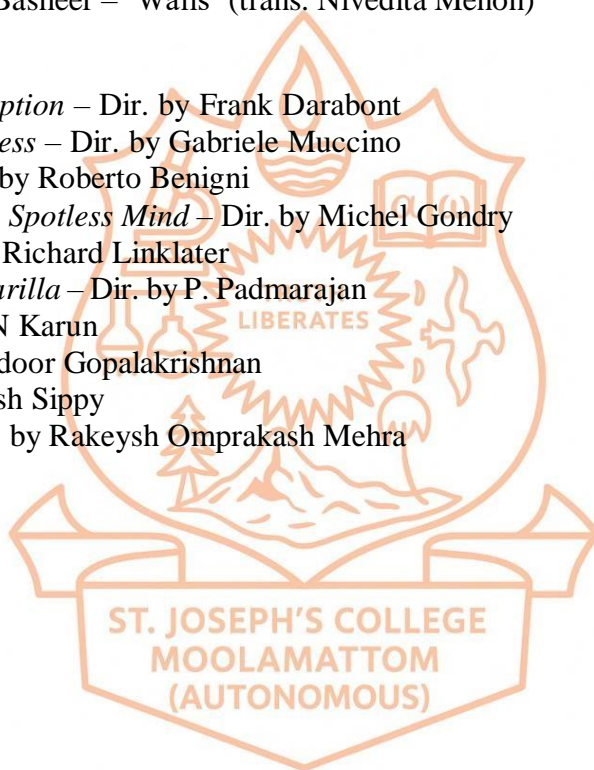
Deshadanakkili Karayarilla – Dir. by P. Padmarajan

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. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Fundamentals of Advertising and Public Relations					
Type of Course	MDC					
Course Code	SJC2MDCENG102					
Course Level	100 -199					
Course Summary	The course provides a practical and structured approach to understand the core elements of advertising and PR, emphasising creative skills, campaign planning, and their significance 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	Identify the fundamental principles of advertising, from historical origins to key elements, leading to their basic application.	A	1 & 3
2	Analyse advertising strategies and formats for effective and responsible campaign planning.	An	1, 3, & 8
3	Apply concepts and tools of Public Relations to plan and execute PR campaigns	A	1, 3, 5, 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		Course description	Hrs	CO No.
1 Advertising: An Overview	1.1	Definition – Origins and Historical Evolution of Advertising	5	1
	1.2	The Key Players in Advertising - Objectives of Advertising – Hallmarks of Effective Advertising – The Five Stages of Persuasive Advertising	5	1
	1.3 Practicum	Copywriting - Crafting Ad Components – Headlines, Slogans, Body Copy, Visualization, Layout	10	1
2 Advertising Media, Ethics and Strategies	2.1	Media and Language of Advertising: Print, Outdoor, Broadcast and Digital Media – Pros and Cons of Different Media	5	2
	2.2	Ethical Advertising Guidelines – Stereotypes in Advertising – Key Advertising Terms	5	2
	2.3 Practicum	Ad Language and Persuasion Elements – Advertising Types and Strategies – Ad Planning and Campaign Development	10	2
3 Understanding Public Relations	3.1	Introduction to Public Relations – Differentiating PR from Advertising – Origin and Development of PR	3	3
	3.2	Scope and Functions of PR– Qualities and Skills of PR Personnel – Ethical Responsibilities in PR	7	3
	3.3 Practicum	Tools and Techniques of PR – Strategies and Campaigns – Communication and Media Relations – Writing for PR	10	3
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Display images of relevant advertisements of different products and services from Internet, and videos from You Tube, Discuss and analyse different ads and PR campaigns.
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MODE OF ASSESSMENT

Continuous Comprehensive Assessment (CCA – 25 Marks)

Particulars
Class test/Quiz
Assignment
Seminar/Presentation

Assessment Types

B. End Semester

**Evaluation
(ESE)
(Modified)**

Max.Marks: 50

Duration: 1.5 Hrs

Type of Questions	Word Limit	Number of Questions to be Answered	Marks
Essay	300 Words	1 out of 3	1 x 15 = 15
Short Answer	50 Words	6 out of 9	6 x 5 = 30
MCQ	NA	5 out of 5	5 x 1 = 5

References

- Belch, George E., and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education, 2018.
- DeFleur, Melvin L., Kearney, Patricia, and Plax, Timothy G. *Fundamentals of Human Communication*, Mayfield Publishing Co. 1997
- Dominick, Joseph R. *The Dynamics of Mass Communication*, New Delhi, McGraw Hill.1995.
- Hasan, Seema. *Mass Communication: Principles and Concepts*. CBS Publishers.2021
- Massaris, P. *Visual Persuasion*. SAGE Publications, Inc. 1997.
- Ogilvy, David. *Confessions of an Advertising Man*. Atheneum, 1964.
- Smith, Ronald D. *Strategic Planning for Public Relations*. 5th ed., Routledge, 2017.
- Theaker, Alison. *The Public Relations Handbook*. 6th ed., Routledge, 2016.
- Wilcox, Dennis L., and Glen T. Cameron. *Public Relations: Strategies and Tactics* 11th ed., Pearson, 2015.
- Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising*. Marion Boyers, London, UK.1978.



St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for Arts and Humanities Part II					
Type of Course	AEC					
Course Code	SJC2AECENG101					
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	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate effective communication skills in everyday life	A	1,4,10
2	Apply appropriate language skills in academic discourses.	A	1,4,10
3	Develop required language competencies for career-related communication.	A	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.		Everyday Communication	15	
Listen, Think,	1.1	Listening Skills: Listening text that can be accessed via a QR Code/URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable for everyday communication	4	1
	1.2	Vocabulary Skills: Contextually appropriate vocabulary in daily exchanges	2	1

Speak	1.3	Speaking Skills: Dialogues, Role plays and conversations for day-to-day interactions	7	1
	1.4	Grammar Skills: Prepositions, Framing questions	2	1

2.		Academic Discourses	15	
Listen, Think, Speak	2.1	Listening Skills: Listening text that can be accessed via a QR Code/URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable for academic discourses	4	2
	2.2	Vocabulary Skills: Signposting, Hedging expressions	1	2
	2.3	Speaking Skills: Academic Presentations, Debates, Public Speaking	7	2
	2.4	Grammar Skills: Adjectives	1	2
	2.5	Writing Skills: Preparing Slides for presentation, Drafting Speeches	2	2

3		Career-Related Communication	15	
Listen, Think, Speak	3.1	Listening Skills: Listening text that can be accessed via a QR Code/URL. This will be accompanied by short extracts (audio/video/text) from various sources with activities and tasks suitable for career-related communication.	3	3
	3.2	Vocabulary Skills: Words used in professional environment	1	3
	3.3	Speaking Skills: Job Interview, Telephone conversation	6	3
	3.4	Grammar Skills: Passive Voice	2	3
	3.5	Writing task: Resume, Cover Letter	3	3
4		Teacher Specific Content		

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

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



St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for Science Part II					
Type of Course	AEC					
Course Code	SJC2AECENG100					
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	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PO No.	
1	Develop listening and speaking skills to effectively interpret and analyse literary and professional content.	An	1,4,10	
2	Apply appropriate grammar structures in speaking and writing to ensure clarity and accuracy.	A	1,4,10	
3	Demonstrate professional communication skills through activities such as interviews, group discussions and professional writing.	A	1,4,10	
<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	Page No.
1	1.1	Listening skills and comprehension: Carolyn Bertozzi, Nobel Prize in Chemistry 2022: Banquet speech	2	1	
		Phonetics Teaching the non-phonetic nature of English using specific vocabulary	2	1	
	1.2	Listening skills and comprehension: Sir David Attenborough A message to world leaders	2	1	
		Phonetics Teaching vowels using specific words	2	1	
		Speaking Skills: Small Talk	2	3	
2	2.1	Listening skills and comprehension: “Blowin’ in the Wind”: Bob Dylan	2	1	
		Phonetics Teaching consonants using specific vocabulary	2	1	
		Grammar Skills: Question tags and how to frame questions	1	2	
	2.2	Listening skills and comprehension: “Singularity”: Marie Howe	1	1	
		Speaking Skills: Interview skills/ mock interview Job interview Simulation of a placement drive. Learners interchange the role of employer and employee	3	3	
3	3.1	Listening skills and comprehension: What really happens to the plastic you throw away by Emma Bryce https://www.youtube.com/watch?v=6xlNyWPpB8	3	1	
		Phonetics Teaching syllable, word stress, and sentence stress using specific vocabulary	4	1	
		Speaking Skills: Group discussion and debate	6	3	
		Writing skills – Job application letter and Resume	2	3	

4	Teacher Specific Content
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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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Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA)							
	Continuous Comprehensive Assessment (CCA – 25 Marks)							
	<table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Portfolio Assessment</td></tr></table>				Particulars	Class test	Assignment	Portfolio Assessment
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	Class test							
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	B. Semester End Examination							
	Written Examination – 50 marks, duration – 1.5hrs							
Max.Marks: 50		Duration: 1.5 Hrs						
Type of Questions	Word Limit	Number of Questions to be Answered	Marks					
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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for Commerce Part II					
Type of Course	AEC					
Course Code	SJC2AECENG102					
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						

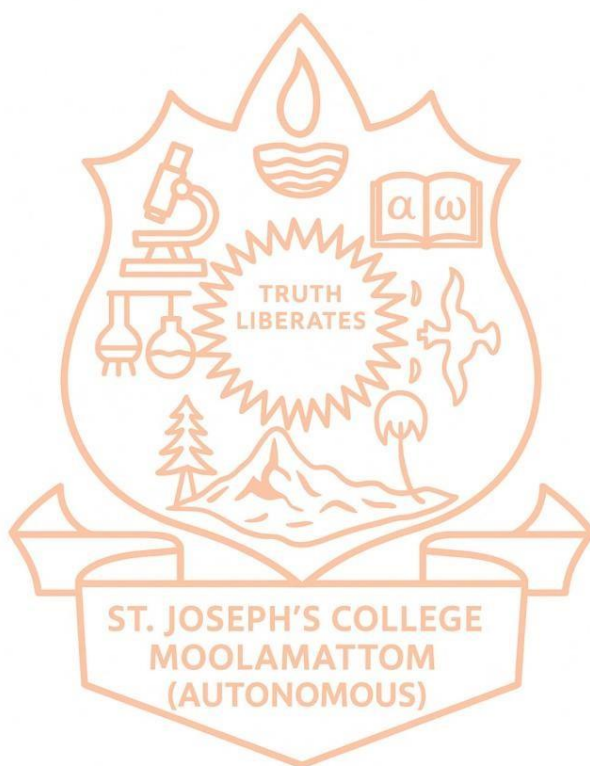
COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop listening and speaking skills to effectively interpret and analyse literary and professional content.	An	1,4,10
2	Apply appropriate grammar structures in speaking and writing to ensure clarity and accuracy.	A	1,4,10

3	Demonstrate professional communication skills through activities such as interviews, group discussions and professional writing.	A	1,4,10
<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 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		

Assessment
Types

MODE OF ASSESSMENT							
A. Continuous Comprehensive Assessment (CCA)							
Continuous Comprehensive Assessment (CCA – 25 Marks)							
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Assignment							
Portfolio Assessment							
B. Semester End Examination							
Written Examination – 50 marks, duration – 1.5hrs							
Max.Marks: 50		Duration: 1.5 Hrs					
Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	1 out of 3	1 x 15 = 15				
Short Answer	50 Words	6 out of 9	6 x 5 = 30				
MCQ	NA	5 out of 5	5 x 1 = 5				

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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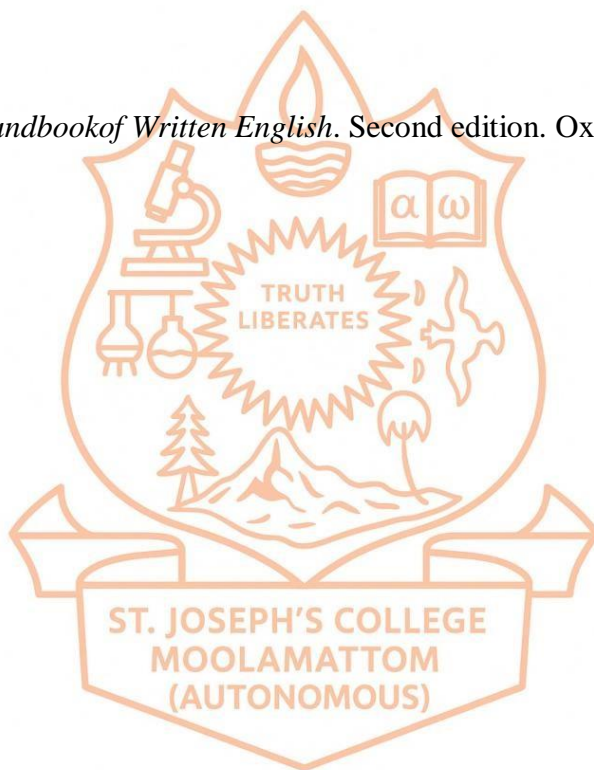
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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	From Restoration Rationalism to Romantic Rhapsodies: Makers of English Literature					
Type of Course	DSC B					
Course Code	SJC2DSCLIH100					
Course Level	100-199					
Course Summary	This course aims to chart the development of scientific thinking and rationality in the human mind and the effect of Enlightenment, and its impact on British social life and literature of the eighteenth century, apart from the shaping of the party system and the administrative machinery in Britain					
Semester	2	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical context and influences that shaped the Jacobian and Caroline Age along with its literary developments	U	1,3
2	Understand cultural, scientific, religious and literary developments during Restoration.	U	1
3	Evaluate political, social, and literary impacts of England's Glorious Revolution	E	1
4	Analyze the political, social, and literary shifts in Hanoverian England, focusing on governance, middle-class rise, and literary transitions.	An	1,3
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 The Jacobean and Caroline England	1.1	The Stuart kings - accession of James I- Divine Right of Kingship-Religious strife- Authorized Version of the Bible - Gunpowder Plot-Colonial expansion and overseas trade –Pilgrim Fathers	5	1
	1.2	Charles I –the conflict with the parliament -the Civil War or the Great Rebellion –pamphleteering and Newsbooks-Oliver Cromwell and the Protectorate-Puritanism in England-closing down of the theatres	5	1

	1.3 Practicum	Jacobean playwrights- Ben Jonson- Theory of humors- City Comedy, masques and Anti-masques-Webster, Chapman, Heywood and Dekker - John Milton and his works –the Epics, masque, drama, poetry and political pamphlets- the Cavalier poets: Lovelace, Carew, Suckling – other contemporaries: Andrew Marvell, Crashaw, Herbert – the Metaphysical poets: Cowley, Donne, Vaughan – Prose writers: Taylor, Baxter, Fuller, Walton, Hobbes-Robert Burton and <i>The Anatomy of Melancholy</i>	5	1
2 The Restoration England	2.1	The Restoration of Monarchy-Charles II – pleasure and libertinism in court- ‘decorum’ and the growth of theatres.	5	2
	2.2	Patronage of Science- the Royal Society – the study of natural history, natural philosophy and natural religion-negation of dogmatism in religion and the acceptance of empiricism	5	2
	2.3	Religious strife- the Test Act and the Exclusion Bill—James II and the Jacobite risings	5	2

	2.4 Practicu m	Restoration literature –French influence and the Baroque- Restoration Poetry- satire and mock-heroic-Samuel Butler’s <i>Hudibras</i> -Dryden’s poems- Heroic couplet-Restoration drama –Comedy of Manners- Sentimental Comedy, Anti-sentimental Comedy- plays of Wycherley, Congreve and Etherege - Jeremy Collier’s attack-plays of Dryden and Shadwell - Aphra Behn and Eliza Heywood- Restoration Prose- Prose works of Dryden- prose romances of Aphra Behn and Margaret Cavendish- Mary Astell’s feminist tracts- Diaries of Evelyn and Pepys-Locke’s contribution- John Bunyan	15	2
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3 From the Glorious Revolution s till the death of Queen Anne	3.1	The Glorious Revolution-the Bill of Rights	3	3
	3.2	The joint monarchy of William and Mary-the origin and growth of political parties: the Whigs and the Tories	4	3
	3.3	Queen Anne's England	3	3
	3.4 Practicum	Poetry- characteristics of Neoclassical poetry -influence of Juvenal and Horace -Wit and Satire-Pope and Swift – Prose- the rise of the novel- Defoe and Swift - the rise of the London Coffee Houses and the growth of the periodicals and political literature- Addison and Steele- <i>The Tatler</i> and <i>The Spectator</i> - 'Spectator Club' as a cross section of 18th century society - the journalistic essays of Defoe	5	3
4 Hanoveria n England	4.1	The Hanoverian succession – The reign of the first three Georges.	3	4
	4.2	Robert Walpole and the Cabinet System of Government	3	4
	4.3	The Rise of the Middle Class-emergence of traders and manufacturers -Expansion of overseas trade - the growth of the British Empire-spread of education and rise of new professions	4	4
	4.4 Practicum	The transition from neoclassicism to romanticism- Graveyard School –Gray and Collins-Cowper- Dr. Johnson and his Club- Boswell's <i>Life of Samuel Johnson</i> - Johnson's Dictionary and <i>Lives of Poets</i> - his views on Shakespeare- the popularity of the periodical essay -the flowering of the English novel- influence of Cervantes and Rabelais - Henry Fielding, Samuel Richardson, Tobias Smollett and Lawrence Sterne- picaresque heroes- female novelists- Sarah Fielding and Fanny Burney- the Gothic Novel- Horace Walpole, Clara Reeve and Ann Radcliff – Non-fictional prose - Jonathan Swift, Oliver Goldsmith, Edmund burke, the political philosopher and Edward Gibbon, the historian.	5	4

5		Teacher Specific Content		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Presentations, Discussions, Screening of movies, documentaries, Animated videos, Chart preparation, Tree Diagrams, You Tube videos															
Assessment Types	MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA – 30 Marks)															
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar</td></tr></table>	Particulars	Class test	Assignment	Seminar											
	Particulars															
	Class test															
	Assignment															
	Seminar															
	B. End Semester Evaluation (ESE) (Modified)															
Max. Marks: 70 Duration: 2 Hrs																
<table><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>2 out of 4</td><td>2 x 15 = 30</td></tr><tr><td>Short Answer</td><td>100 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	2 out of 4	2 x 15 = 30	Short Answer	100 Words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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Short Answer	100 Words	6 out of 9	6 x 5 = 30													
MCQ	NA	10 out of 10	10 x 1 = 10													

References

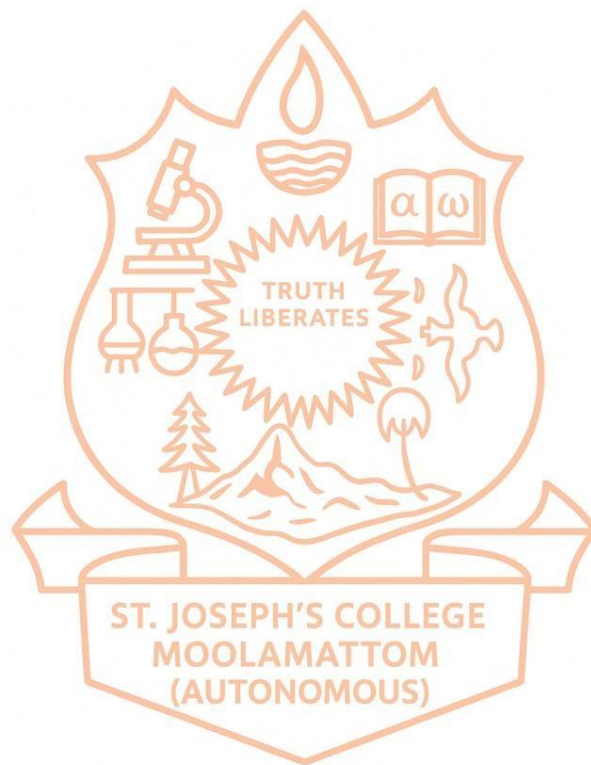
SUGGESTED READINGS

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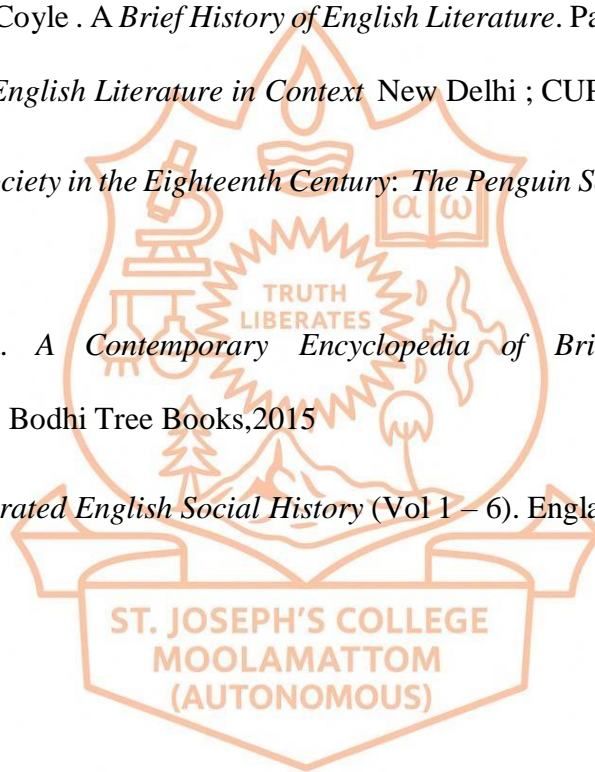
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- Trevelyan, G. M. *Illustrated English Social History* (Vol 1 – 6). England: Penguin, 1968.





St. Joseph's College Moolamattom (Autonomous)

Programme							
Course Name	Indian Literatures in English Translation						
Type of Course	DSC B						
Course Code	SJC2DSCTRS100						
Course Level	100-199						
Course Summary	Introduces the learner to the greatness and variety of Malayalam literature which stands high among Indian regional languages.						
Semester	2	Credits	4		Total Hours		
Course Details	Learning Approach	Lecture	Tutorial	Practical			Others
		3	0	1			0
Pre-requisites, if any							

COURSE OUTCOMES (CO)

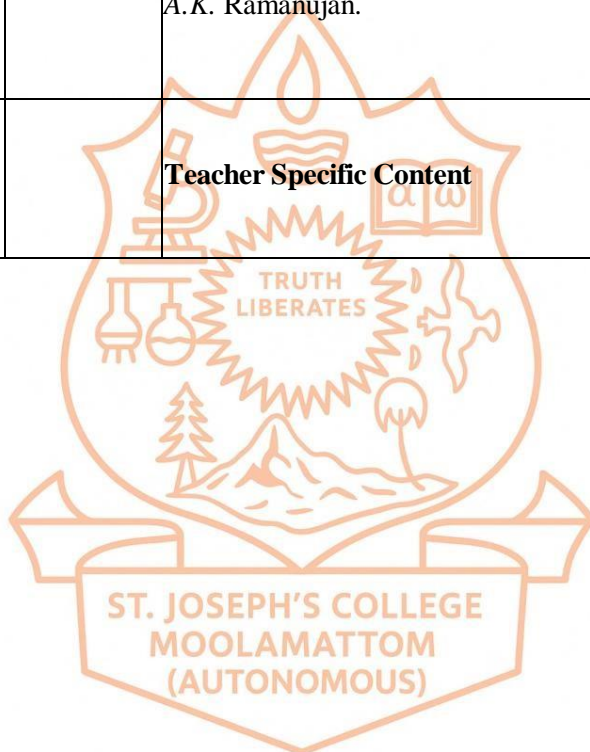
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	To identify the key principles of translation	U	1
2	To differentiate the poetic and prose devices in the source language and target language	An	1
3	To think creatively and critically within and beyond the singularity of regional literature	An	1,3
4	To explain the factors involved in the translation of a play	An	1,2,3
<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 Theory	1.1	Sujit Mukerjee “A Link Literature for India” in <i>Translation as Discovery</i> . Pg 34-45	10	1
	1.2 Practicum	Bhasa : The Shattered Thigh, translated by A.N.D. Haksar	5	1,2
2 Short Fiction	2.1	Mahasweta Devi: Kunti and the Nishadin (Translated by Anjum Katyal)	3	2,3
	2.2	Saadat Hasan Manto: Open It! (Khol Do) (Translated by C Christine Fair)	3	2,3
	2.3	Anna Bhau Sathe, “Gold from the Grave”	4	2,3
	2.4 Practicum	Perumal Murugan, “The Man Who Could Not Sleep”	5	2,3
3 Poems	3.1	Kabir: O Servant, where dost thou seek Me, translated by Tagore	3	2,3
	3.2	Mirza Asadullah Khan Ghalib: On the Death of an Adopted Son, translated by Khushwant Singh	3	2,3
	3.3	Amrita Pritam: To Waris Shah, translated by Amrita Pritam	2	2,3
	3.4	Nilim Kumar : Guwahati, translated by Uttam Duorah	2	2,3
	3.5 Practicu m	Gnanakoothan: The Son Complains to His Mother, translated by R Parthasarathy	2	2,3

	3.6 Practicum	Kynpham Sing Nongkynrih: The Fungus, https://www.poetryinternational.com/en/poets-poems/poems/poem/103-6310_THE-FUNGUS	3	2,3
	3.7 Practicum	Kalidasa: Ritusamhara, Canto One. Summer (From Kalidasa: The Loom of Time translated by Chandra Rajan.	15	2,3
4 Novel in Translation	4.1	UR Ananta Murthy: <i>Samskara (A Rite for a Dead Man)</i> , translated by A.K. Ramanujan.	15	2,3
5		Teacher Specific Content		



	Classroom Procedure (Mode of transaction)								
Teaching and Learning Approach	<div><div><div>1.</div><div>Lectures on Principles of Translation</div></div><div><div>2.</div><div>Synoptic reading and analysis of Source Text and Target Text</div></div><div><div>3.</div><div>Discussion on the lexical registers of Malayalam and English</div></div><div><div>4.</div><div>Hands on translating some texts by students</div></div></div>								
Assessment Types	MODE OF ASSESSMENT								
	A. Continuous Comprehensive Assessment (CCA) – 30 marks								
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Group Project</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar</td></tr></table>				Particulars	Class test	Group Project	Assignment	Seminar
	Particulars								
	Class test								
	Group Project								
Assignment									
Seminar									
B Semester End examination									
Total – 70 marks, duration - 2hrs									
	Type of Questions	Word limit	Number of Questions to be Answered	Marks					
	Essay	300 words	2 out of 4	2 x 15 = 30					
	Short Answer	100 Words	6 out of 9	6 x 5 = 30					
	MCQ	NA	10 out of 10	10 x 1 = 10					

References

Bhasa . *The Shattered Thigh and Other Plays*, A.N.D. Haskar (Translator), Penguin Books, 1993

Mahasweta Devi. *After Kurukshetra*, Anjum Katyal (Translator), Seagull Books in 2005.

Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*, Allied Publishers, 1981

Arjun Dangle (Ed.). *Homeless in My Land: Modern Marathi Dalit Short Stories*, Disha Books, 1992

Perumal Murugan. *The Man Who Could Not Sleep*, Juggernaut, 2021

Rabindranath Tagore (Translator). *One Hundred Poems of Kabir*, Macmillan, 1915

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

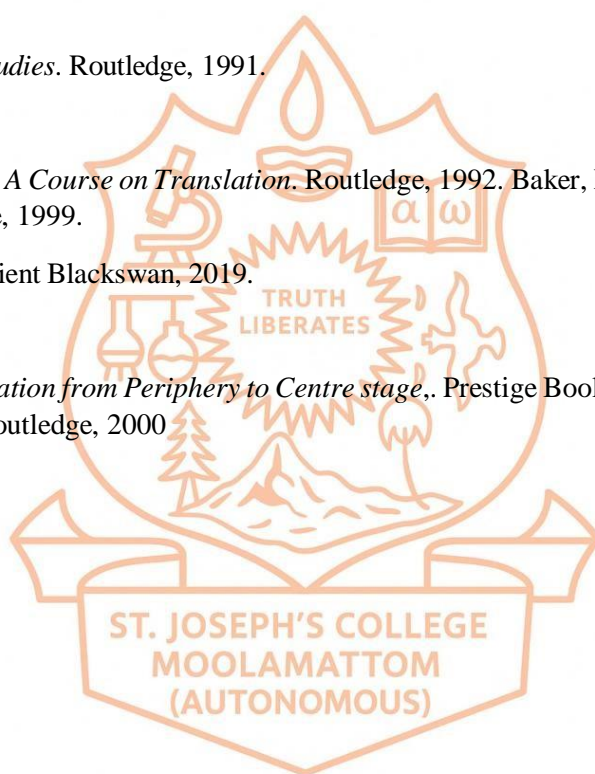
SUGGESTED READINGS

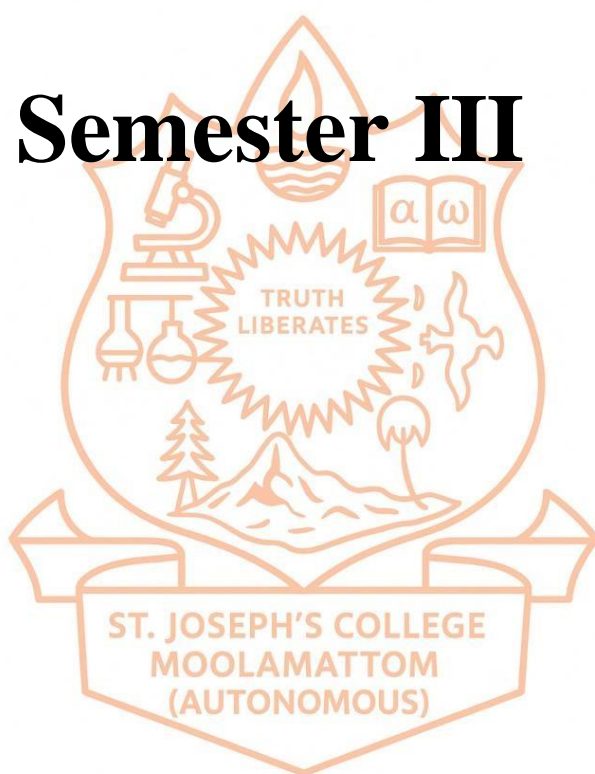
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Mukherjee, Tutun (Ed). *Translation from Periphery to Centre stage*., Prestige Books, 1998. Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2000

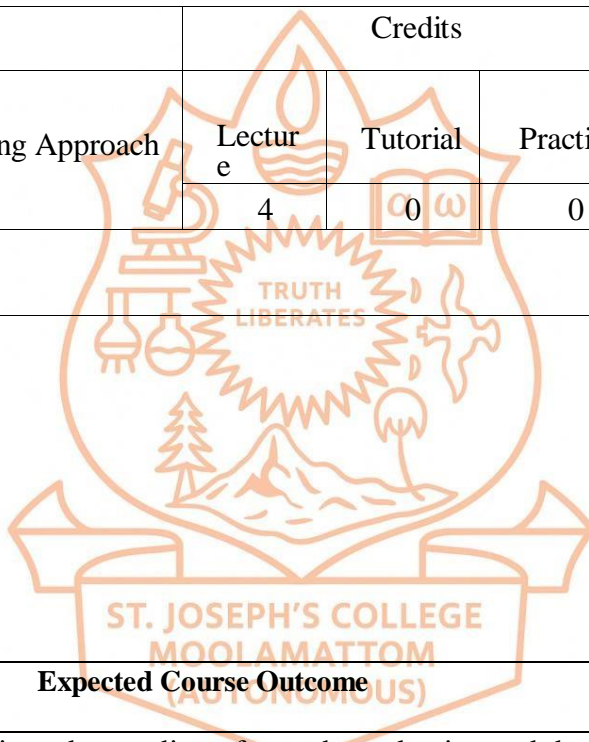






St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	An Introduction to Phonetics					
Type of Course	Major					
Course Code	SJC3DSCENG200					
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	
Pre-requisites, if any						



CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a basic understanding of speech production and the historical evolution of the English language.	U	1, 3
2	Apply the International Phonetic Alphabet (IPA) to describe and classify the vowel sounds of English.	A	1, 2, 3, 4, 10
3	Apply the International Phonetic Alphabet (IPA) to describe and classify the consonant sounds of English.	A	1, 2, 3, 4, 10
4	Apply the knowledge of segmental and supra-segmental features to transcribe words and sentences.	A	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	Introduction to Phonetics: Definition- Branches and Importance -Articulatory, Acoustic, Auditory phonetics	4	1
	1.2	Phonetics in Language History: The Indo-European Language Family Evolution of English: Old English, Middle English, Modern English.	4	1
	1.3	Mechanics of Speech Production: Airstream Mechanism- Pulmonic, Glottalic, Velaric The Organs of Speech- The Respiratory System, The Phonatory System and The Articulatory System	7	1
2	2.1	IPA –Introducing the 44 sounds of English RP	3	2
	2.2	Classification and Description of vowels – Pure vowels and Diphthongs	10	2
	2.3	Cardinal Vowels	2	2
3	3.1	Classification and Description of Consonants.	10	3
	3.2	Phonology- Phonemes-Allophones and Allomorphs Minimal Pairs, Linking/r/, Intrusive/r/	3	3
	3.3	Syllable- Syllabic Structure – Onset -- Coda- Releasing and Arresting Consonant- Abutting Consonant-Syllabic Consonant – Consonant Cluster	2	3
4	4.1	Supra segmentals- Word Stress, Sentence Stress - Weak and Strong Forms, Rhythm, Intonation, Assimilation, Elision, Juncture, Liaison	5	4
	4.2	Transcription of words	5	4
	4.3	Transcription of Passages	5	4
5		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
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Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA) –30 Marks

Particulars
Class test
Seminar/Assignment
Viva

B. End Semester Evaluation (ESE)
(Modified)

Max.Marks: 70

Duration: 2 Hrs

Type of Questions	Word Limit	Number of Questions to be Answered	Marks
Essay	300 Words	2 out of 4	2 x 15 = 30
Short Answer	100 Words	6 out of 9	6 x 5 = 30
MCQ	NA	10 out of 10	10 x 1 = 10

References

Balasubramanian T., *English Phonetics for Indian Students*. Trinity Publications, 2017
 Balasubramanian T., *English Phonetics for Indian Students: Workbook*.
 Bansal, R.K & J .B. Harrison. *Spoken English : A Manual of Speech and Phonetics*. Orient Blackswan, 2024



St. Joseph's College Moolamattom (Autonomous)

Programme	BA English (Honours)					
Course Name	Appreciating Poetry					
Type of Course	Major					
Course Code	SJC3DSCENG201					
Course Level	200-299					
Course Summary	Introduces the learner to English poets and their poetry across the ages					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Evaluate the salient features of the Renaissance, Restoration and Transitional Poetry.	E	1,4,6
2	Evaluate the socio-cultural milieu of the British Romantic poetry.	E	1,4,6
3	Analyse the features of the Victorian poetry.	An	1,4,6
4	Evaluate the salient features of the Twentieth century poetry.	E	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 Descriptions	Hrs	CO Nos.
1	1.1	Edmund Spenser: Sonnet 30	2	1
	1.2	“Valediction: Forbidding Mourning”: John Donne	3	1
	1.3	“On His Blindness”: John Milton	2	1
	1.4	“Ode on Solitude”: Alexander Pope	3	1
	1.5 Practicum	“The Tyger”: William Blake	3	1
	1.6 Practicum	Robert Burns: “A Red, Red Rose”	2	1
2	2.1	“She Dwelt among the Untrodden ways...”: William Wordsworth	3	2
	2.2	“Kubla Khan”: S. T. Coleridge	3	2
	2.3	“To a Skylark”: P. B. Shelley	4	2
	2.4 Practicum	“La Belle Dame Sans Merci”: John Keats	5	2
3	3.1	“Tithonus”: Tennyson	4	3
	3.2	“My Last Duchess”: Browning	3	3
	3.3	“Dover Beach”: Matthew Arnold	3	3
	3.4 Practicum	“How do I Love Thee?”: Elizabeth Barrett Browning	5	3
4	4.1	“The Lake Isle of Innisfree”: W. B. Yeats	4	4
	4.2	“Refugee Blues: Say This City Has Ten Million Souls”: W. H. Auden	4	4
	4.3	“Church Going”: Philip Larkin	4	4
	4.4	“Anne Hathaway”: Carol Anne Duffy	3	4
	4.5	“Digging”: Seamus Heaney	5	4
	Practicum			

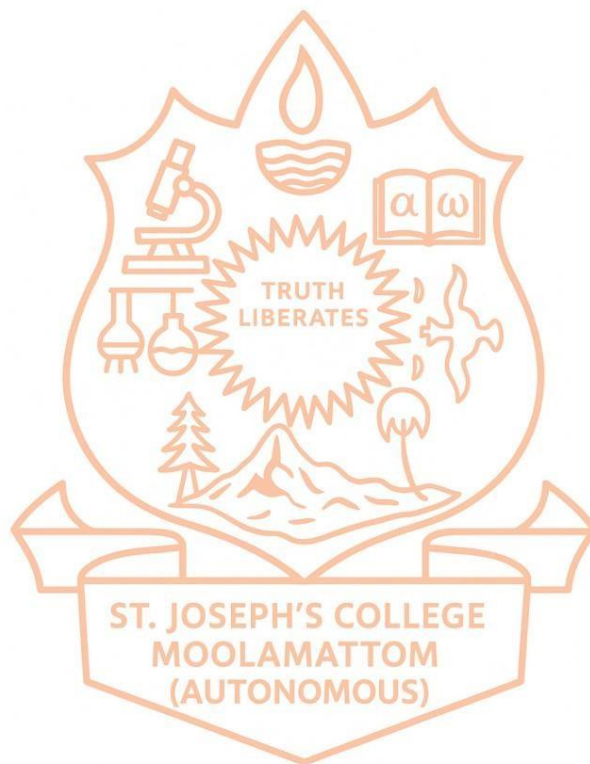
	4.6 Practicum	Turn of the century: Modernism and postmodernism	10	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of Transaction) 1. Scansion of the poem 2. Thematic understanding and interpretation 3. Discussion on the contemporary relevance of the poem 4. Analysis of the poem by the learner																								
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) Continuous Comprehensive Assessment (CCA- 30 marks) <table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Group presentation</td></tr><tr><td>Seminar</td></tr></table> B. Semester End Examination Written Examination-70 marks, Duration - 2 hrs <table border="1"><thead><tr><th>Descriptive Type</th><th>Word Limit</th><th>Number of Questions to be added</th><th>Marks</th></tr></thead><tbody><tr><td>Essays</td><td>300 words</td><td>2 out of 4</td><td>2×15=30</td></tr><tr><td>Short Answer</td><td>100 words</td><td>6 out of 9</td><td>6×5=30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>1×10=10</td></tr><tr><td>Total Marks</td><td></td><td></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	2 out of 4	2×15=30	Short Answer	100 words	6 out of 9	6×5=30	MCQ	NA	10 out of 10	1×10=10	Total Marks			70
Particulars																									
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Seminar																									
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Short Answer	100 words	6 out of 9	6×5=30																						
MCQ	NA	10 out of 10	1×10=10																						
Total Marks			70																						

References

1. Abrams, M. H., and Stephen Greenblatt, editors. The Norton Anthology of English Literature. 9th ed., vol. 1 and 2, W. W. Norton, 2012.
2. Eliot, T. S., editor. The Penguin Anthology of Twentieth-Century American Poetry. Penguin Books, 2011.
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Introduction to Film Studies					
Type of Course	DSE					
Course Code	SJC3DSEENG200					
Course Level	200-299					
Course Summary	This interdisciplinary course provides an overview of Film Studies that aims at acquainting students with the fascinating world of cinema through a blend of theoretical discussions, historical analyses and practical sessions. The course is also designed to develop a foundational understanding of key concepts in film studies and cultivate the critical skills necessary for analysing, appreciating and creating the rich tapestry of cinematic storytelling.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the historical overview of the development of cinema across the ages.	U	3
2	Summarize predominant global film movements and cinematic expeditions.	U	6
3	Examine various film genres and identify cinematic elements.	A	7
4	Critique the shortcomings related to inclusivity and diversity in variant representations in cinema and develop an inclusive approach.	An	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	Bazin, André. "The Evolution of the Language of Cinema." What is Cinema? translated by Hugh Gray, University of California Press, 1967, pp. 23-40.	5	1
	1.2	Silent movies (Modern Times Directed by Charlie Chaplin) Cinema studios, Sound in movies, Colour in movies	5	1
	1.3 Practicum	Key terms and techniques. (mise-enscene, cinematography, editing, sound, narrative structure etc.)	5	1
2	2.1	Schatz, Thomas. "Film Genre and the Genre Film." Critical Visions in Film Theory: Classic and Contemporary Readings. Ed. Timothy Corrigan. New York: University of Pennsylvania, 1981, pp. 453-465	5	2
	2.2	Weepies, Thriller, Sci-fi, Horror movies, Road movies, Historical movies, Biopics, Short Films, Queer Cinema, Documentary Schatz, Thomas, "Film Genre and 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
	2.3 Practicum	Life is Beautiful: Roberto Benigni	5	2
3	3.1	German Expressionism Metropolis (1927, directed by Fritz Lang)	5	3
	3.2	Soviet Montage Battleship Potemkin (1925, Directed by Sergei Eisenstein)	5	3

	3.3	Italian Neo-realism Bicycle Thieves (1948 Directed by Vittorio De Sica)	5	3
	3.4 Practicum	French New Wave Breathless (1960, Directed by Jean Luc Godard)	5	3
	3.5 Practicum	Indian New Wave (Parallel Cinema) Pather Panchali (1955, Directed by Satyajit Ray)	5	3
	3.6 Practicum	Third Cinema Children of Heaven (1997, Directed by Majid Majidi)	5	3
4	4.1	Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Feminist Film Theory: A Reader, edited by Sue Thornham, Edinburgh University Press, 1999, pp. 58–69.	5	4
	4.2	Sarris, Andrew. "Notes on the Auteur Theory in 1962." Film Theory and Criticism: Introductory Readings, edited by Leo Braudy and Marshall Cohen, 8th ed., Oxford University Press, 2004, pp. 561–564.	5	4
	4.3 Practicum	Pillai, Meena T. "Becoming Women: Unwrapping Femininity in Malayalam Cinema." Women in Malayalam Cinema: Naturalising Gender Hierarchies, edited by Meena T. Pillai, Orient BlackSwan, 2010, pp. 3–24.	5	4
5		Teacher Specific Content		

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

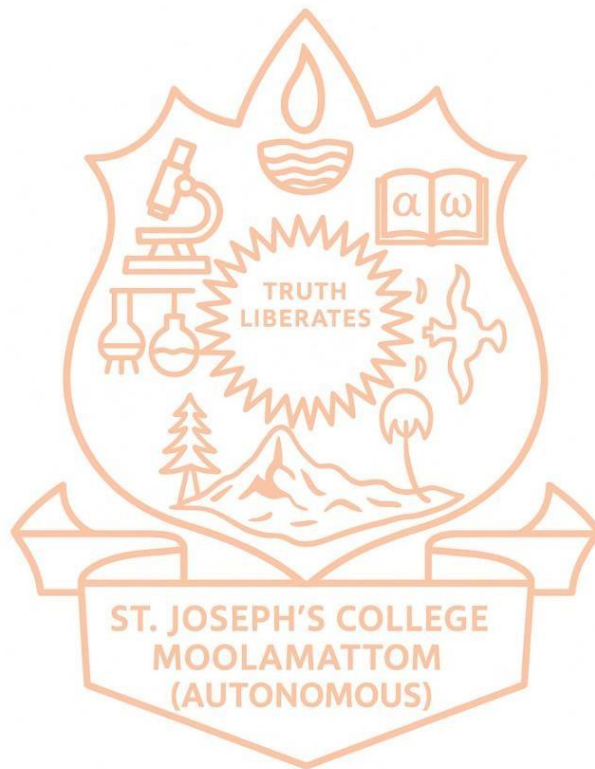
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Reading Culture: Food, Travel, and Music				
Type of Course	DSE				
Course Code	SJC3DSEENG201				
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
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	An	1,3,6,8,10

	markers in select texts		
*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
	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
	1.3 Practicum	“At the Lahore Karhai”- Imtiaz Dharker	3	1
	1.4 Practicum	“Recess”, & “Offerings” –inspired from Laxman Gaikwad by Rajyashri Goody	2	1
2	2.1	<p>POROMBOKE PAADAL</p> <p>(See the references for links)</p> <p>1. “T.M. Krishna's Song in Solidarity with Chennai's Endangered Creek.” Perumal Murugan. 19 Jan 2017. The Wire.</p> <p>2. “Poromboke Song.” https://www.tmkrisna.com/porombokesong</p> <p><u>The following are to be dealt with in tandem</u></p> <p>i. “When a Song becomes a Cause...” Parshathy J Nath. 26 Jan 2017. The Hindu.</p> <p>ii. ChennaiPorombokePaadal. ft. T M Krishna.</p> <p>iii. PorombokePaadal- Vocal Concert: T M Krishna.</p> <p>iv. Poromboke Song. Kabir Vasuki.</p> <p>v. “Poromboke Ragas — Carnatic Music for the Interested Uninitiated.” Vishnu Vasudev.</p>	10	2

		vi. Poromboke/ Bharatanatyam. Suhasini Koulagi. vii. T M Krishna's impressions on Poromboke/Bharatanatyam. viii. "Poromboke Padal: A Song to Save the "Commons."" Indian Cultural Forum. 5 Aug, 2019.		
	2.2 Practicum	"Blowin in the Wind"- Bob Dylan	2	2
	2.3 Practicum	"Heal the World"- Michael Jackson	1	2
	2.4 Practicum	"Anti-Hero" - Taylor Swift	2	2
3	3.1	"Why we Travel?" – Pico Iyer Excerpts- (The first 19 paragraphs and the last paragraph.)	5	3
	3.2	<i>The Great Railway Bazaar</i> - Paul Theroux Chapter 1 and excerpts from Chapter 2 (from the beginning till the sentence "... I don't want to be duffilled" on page no.14.)	5	3
	3.3 Practicum	<i>The Travels of Marco Polo</i> Ch: 1,2	5	3
4	4.1	"Indian Takeout: Bringing the Flavors of Calcutta to Rhode Island in a Suitcase" by Jhumpa Lahiri	5	4
	4.2	Notes of a Dream: The Authorized Biography of A R Rahman- Krishna Trilok. Chapters 13,14,15	10	4
	4.3 Practicum	Gulliver's Travels: Part 1 "A Voyage to Lilliput"- Jonathan Swift Chapters 1 to 4	15	4
5		Teacher Specific Content	15	

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)																									
Assessment Types	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Debate</td></tr><tr><td>Group Project</td></tr><tr><td>Presentation</td></tr></table> <p>MODE OF ASSESSMENT</p> <p>C. Continuous Comprehensive Assessment (CCA)</p> <p>Continuous Comprehensive Assessment (CCA–30 Marks)</p> <p>D. Semester End Examination</p> <p>Written Examination–70marks, duration-2hrs</p> <table><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of questions to be answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Particulars	Class test	Debate	Group Project	Presentation	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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"Poromboke Ragas — Carnatic Music for the Interested Uninitiated." Vishnu Vasudev. <https://vishnuvasudev-63314.medium.com/poromboke-ragas-1c4b7a6d5e40>

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The Wire. <https://thewire.in/culture/t-m-krishna-ennore-creek-permual>

"When a Song becomes a Cause..." Parshathy J Nath. 26 Jan 2017. The Hindu. <https://www.thehindu.com/entertainment/art/When-a-song-becomes-a-cause.../article17096593.ece>



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Introduction to Media Studies				
Type of Course	DSE				
Course Code	SJC3DSEENG202				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		3	0	1	0
Pre-requisites, if any					

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the evolution of different mass media and the key concepts in communication theory.	U	4
2	Understand the principal features and content production practices of legacy and new media platforms	U	3, 4, 9
3	Apply principles of communication to produce content for the visual media	Ap	3, 4
4	Analyze key concepts of digital media to create and evaluate digital content.	An	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	Fundamentals of Communication: Definition -- Need and Types –Major Approaches to study communication- Western Theories of Communication -- Indian Theories of Communication. -- Mass media – definition and functions.	5	1
	1.2	History of Mass Media with special emphasis on India: History of print media, Radio, Television, Cinema and Advertising.	5	1
	1.3	Psychology and Sociology of Media: Film Censorship, Ethics and journalism, Effects of the media, Mass Media and Public Opinion, Children and the media, Representations of women in the media.	5	1
2	2.1	Introduction to the Mass Media: Characteristics of the Print Media, Radio, Visual Media (Cinema and Television), Digital Media	5	2
	2.2 Practicum	The Print Media: NEWS: Definition, Types, news values The Making of a News Paper/Magazine: Fundamentals of reporting, news writing, and editing. News Agencies. Writing a News Feature/Article. News writing styles Advertising in the print media.	10	2
	2.3	Radio: Popular genres – FM Culture – Radio Jockeying – Advertising on radio.	5	2
3	3.1	Understanding Visual Media: Photo-journalism -- Cartoons and animations Language of moving images with special emphasis on advertising	5	3

	3.2	Understanding Television: Television Production – Television Genre- News Television- Package and Live.	5	3
	3.3 Practicum	Understanding Cinema: Documentaries, Feature films, Visual News Stories.	10	3
4	4.1	The New Media Culture Cyber space: Fundamentals of Cyber Media -- Advantages and Disadvantages of Cyber Media Podcasts – OTTs	5	4
	4.2 Practicum:	Practicum: Social Media: Social media platforms and their impact on communication. Basics of digital content creation (blogs, podcasts, videos, digital story telling) Influencer culture, memes, and viral content.	10	4
	4.3	Recent trends in online media: Mobile journalism – citizen journalism – New visual formats- Integrated multimedia journalism- Crisis in news media industry- AI-generated 'story like' summaries to news queries, alternative news ecosystem of misinformation and disinformation, challenge of re-engaging audience, protecting intellectual property and generating revenue streams	5	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure(Mode of transaction) DirectInstruction:Brainstorminglecture,E-learning,films,documentaries, making. Practicum:GroupAssignments& field work— field reporting, identifying news storied, newspaper designing and movie making and documentary making.																									
Assessment Types	<table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Debate</td></tr><tr><td>Group Project</td></tr><tr><td>Presentation</td></tr></table> MODE OF ASSESSMENT A. Continuous Comprehensive Assessment(CCA) Continuous Comprehensive Assessment (CCA–30 Marks) B. Semester End Examination <table border="1"><thead><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><th>Type of Questions</th><th>Word Limit</th><th>Number of questions to be answered</th><th>Marks</th></tr></thead><tbody><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></tbody></table>	Particulars	Class test	Debate	Group Project	Presentation	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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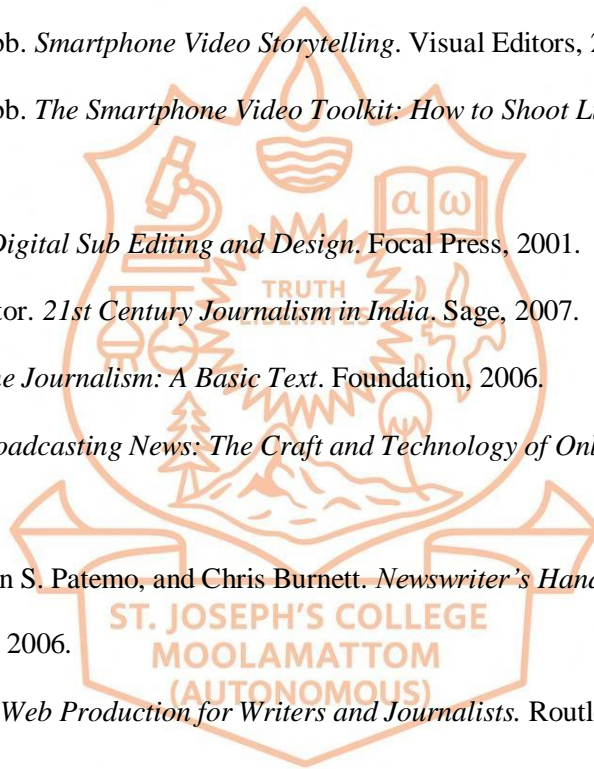
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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Detective Fiction					
Type of Course	DSC B/C					
Course Code	SJC3DSCENG202					
Course Level	200-299					
Course Summary	Detective Fiction					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the key aspects of detective fiction	U	3,4
2	Appreciate detective and mystery literature through interpretations and analysis of its structures and contexts	A	1,2
3	Analyze detective and mystery narratives from both Western and indigenous traditions historically and sociologically.	An	4,6,8
4	Reflect on the popularity and continuing adaptation of detective fiction and crime writing	An	1,2
*Remember(K), Understand(U), Apply(A), Analyze (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	"The Art of the Detective Story" by R. Austin Freeman	5	1
	1.2	"The Guilty Vicarage" by W. H. Auden	5	1
	1.3 Practicum	"Twenty Rules for Writing Detective Stories" by S.S. Van Dine (Practicum)	5	1
2 Short Stories	2.1	"The Purloined Letter" by Edgar Allan Poe	5	2
	2.2	"The Final Problem". Sir Arthur Conan Doyle	5	2
	2.3 Practicum	"Kailash Chowdhury's Jewel". Satyajith Ray	5	2
3 Novel	3.1	<i>Murder on the Orient Express</i> by Agatha Christie	15	3
	3.2 Practicum	"Death and the Compass" by Jorge Luis Borges	5	3
	3.3 Practicum	Activity: Collect and compare detective and mystery stories in indigenous mythologies with western detective fiction	10	4
4 Film/ Web Series	4.1	<i>Yavanika</i> (1982) directed by K.G. George	5	4
	4.2	"Sherlock" season 1 episode 1: "A Study in Pink"	5	4
	4.3 Practicum	<i>China Town</i> (1974) by Roman Polanski	5	4
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><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>	Particulars	Class test	Debate	Quiz	Seminar															
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SUGGESTED READINGS

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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Literature and Kerala Renaissance					
Type of Course	MDC					
Course Code	SJC3MDCENG200					
Course Level	200-299					
Course Summary	Literature and Kerala Renaissance aims at familiarizing students with the historical background of Kerala Renaissance. Students are introduced to the key renaissance reformers, their works and the major events. A selection of creative and non-creative writings is included to shed light on how various kinds of social evils existed in Kerala society, which in turn helps in creating a critical stand towards all kinds of social evils and injustices.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisite if any						

CO No.	Expected Course Outcome	Learning Domains*	PO No
1	Understand Kerala Renaissance through its key figures, events, and socio-political impact.	U	3,5
2	Analyse the creative writings of reformers and their role in social transformation.	An	6,7,8, 10
3	Analyse gender narratives to trace women's diverse roles and experiences in Kerala's social history.	An	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	Coursedescription	Hrs	CONo.
1 Kerala Renaissance: A Historical Perspective, Key Figures and Events	1.1	Perspectives on Kerala Renaissance – Historiography – VaikundaSwamikal, ThyccadAyyavu, ArattupuzhaVelayudha Panikkar, ChattampiSwamikal, SreeNarayana Guru, PoykayilAppachan, Ayyankali, PanditKaruppan, Sahodaran Ayyappan, K. Kelappan, T K Madhavan, Vakkom Abdul Khader Moulavi, Kuriakose Elias Chavara, VT Bhattathiripadu, Arya Pallam, Parvathi Nenmenimangalam, Dakshayani Velayudhan, Mannath Padmanabhan, C. Krishnan	10	1
	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 Creative Writings	2.1	Poykayil Appachan- “No Alphabet in Sight” (song)	1	2
	2.2	Sree Narayana Guru- <i>Anukampa Dasakam (Scriptures of Mercy)</i> , Translated by Nataraja Guru	2	2
	2.3	Kumaransasan- Chandalabhikshuki (English Translation, Excerpt from the poem: Canto 2)	2	2
	2.4	V T Bhattathiripad – <i>From the Kitchento the Stage</i> (page no:195 to199 in <i>The Oxford India Anthology of Modern Malayalam Literature, Vol1</i>)	2	2
	2.5	Sahodaran Ayyappan –“Maveli Nadu Vaneedum Kalam” English translation. (First 10 couplets)	1	2
	2.6	Potheri Kunjambu– <i>Saraswati Vijayam</i> (novel)	7	2
3 Gender:- Story/Essay/ Auto- biographies	3.1	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	7	3
	3.2	K Saraswathiyamma- “VivahangalSwargathiVechuNadathapedunnu” (Marriages are MadeinHeaven), shortstory	2	3
	3.3	K Saradamoni- Chapter 6 - “Profiles from the Past: Two Women Look Back” from <i>Matriline Transformed: -Family, Law and Ideology in Twentieth Century Travancore</i> . pg 147-155	3	3

	3.4	Kavitha Rao; “The Surgeon General: Mary Poonnen Lukose” Chap7 <i>Lady doctors: The Untold Stories of India’s First Women in Medicine</i>	3	3
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture,Tutorial,Debates,GroupDiscussions, Multi-media Presentations							
Assessment Types	MODEOF ASSESSMENT							
	A. ContinuousComprehensiveAssessment(CCA–25Marks)							
	<table><tr><td>Particulars</td></tr><tr><td>Class test/Quiz</td></tr><tr><td>Assignment</td></tr><tr><td>Seminar/Presentation</td></tr></table>				Particulars	Class test/Quiz	Assignment	Seminar/Presentation
	Particulars							
	Class test/Quiz							
	Assignment							
	Seminar/Presentation							
B. End Semester Evaluation (ESE) (Modified)								
Max.Marks: 50		Duration: 1.5 Hrs						
Type of Questions	Word Limit	Number of Questions to be Answered	Marks					
Essay	300 Words	1 out of 3	1 x 15					
Short Answer	50 Words	6 out of 9	6 x 5 =					
MCQ	NA	5 out of 5	5 x 1 =					

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Menon, Dilip. M. *The Blindness of Insight: Essays on Caste in Modern India*, Navayana, 2006.

Nair, K R Raveendran. *Kerala Charithra Nayakar*. The State Institute of languages, 2011.

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

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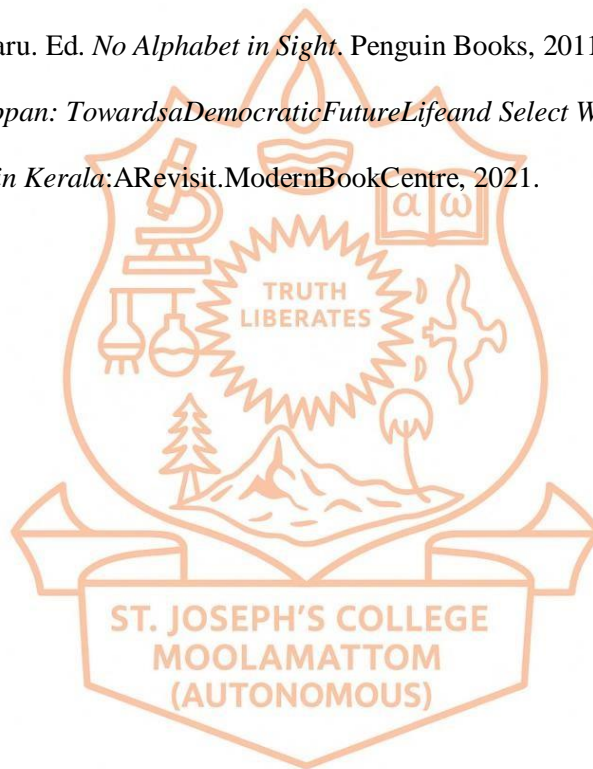
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA English Hons					
Course Name	LITERATURE AND GENDER					
Type of Course	VAC					
Course Code	SJC3VACENG200					
Course Level	200-299					
Course Summary & Justification	<p>Literature acts as a prism, refracting the complexities of human experience through the lens of language and storytelling. This course helps learners explore the multifaceted concepts of gender and identity through literature. Seminal critiques on gender and sexuality are discussed so that the learners can appreciate the diverse realities and experiences of gender through literary discourse.</p>					
Semester	3	Credits			3	Total Hours
Course details	Learning Approach	Lecture	Tutorial	Practical	Others	
	L/T/P	3	0	0	0	45
Pre-requisites, if any	There are no prerequisites for this course.					

CO No.	Expected Course Outcome	Learning Domains *	PO No.
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1	Recall the historical and cultural contexts that shaped the ideas and knowledge on gender and sexuality.	K	PO 3
2	Analyse the intersection of gender with other social identities and how they influence portrayal and experience.	An	PO 2
3	Compare and contrast the representations of gender across different historical periods or cultural contexts.	An	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

Module	Course description	Hrs.	CO No.
Module 1	Gender	15	1
1.1	Gender, Gender stereotypes, Feminist perspectives, Gender equality, Gender spectrum, Sexuality, Invisible labour, Sex selection and its consequences, Sexual harassment, Domestic violence, Masculinity, Gender and language, Gender and fashion	5	1
1.2	Introducing theorists– Mary Wollstonecraft, Michel Foucault, Simone de Beauvoir, Judith Butler	4	1
1.3	<i>The Sun Also Rises</i> by Ernest Hemingway <i>Kaathal- The Core</i> by Jeo Baby	6	1
Module 2	Intersectional and diverse hues	15	2

2.1	<i>"I Want a Wife"</i> by Judy Brady <i>"Learning to be a Mother"</i> by Shashi Deshpande	4	2
2.2	<i>Red, White and Royal Blue</i> by Mathew Lopez	3	2
2.3	<i>Call Me By Your Name</i> by Guadagnino	2	2
2.4	<i>"The Sandal Trees"</i> by Kamala Das <i>Orlando</i> by Virginia Woolf	6	2
Module III	Polyphony of Gender: Power, Representation, and Resistance in the Postcolonial World	15	3
3.1	Queer Narratives: <i>"Unborn Mother"</i> Vijayarajamallika <i>"Woman-Dad"</i> by Adhi <i>"Don't Tell That to Me"</i> by Kalki Subramaniam <i>"Womanhood: A Warning"</i> by Aleena Akashamitayi	9	3
3.1	<i>Nervous Conditions</i> by Tsitsi Dangarembga	3	3
3.2	<i>The God of Small Things</i> by Arundhati Roy	3	3

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brainstorming, lecture, E-learning, films, documentaries, presentations Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students
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Assessment Types

MODE OF ASSESSMENT

A. Continuous Comprehensive Assessment (CCA)- 25 Marks

PARTICULARS:- The teacher may choose from	
(i)	Written class test, quiz, oral test
(ii)	Review/ Assignment
(iii)	Seminar presentation

B. Semester End examination

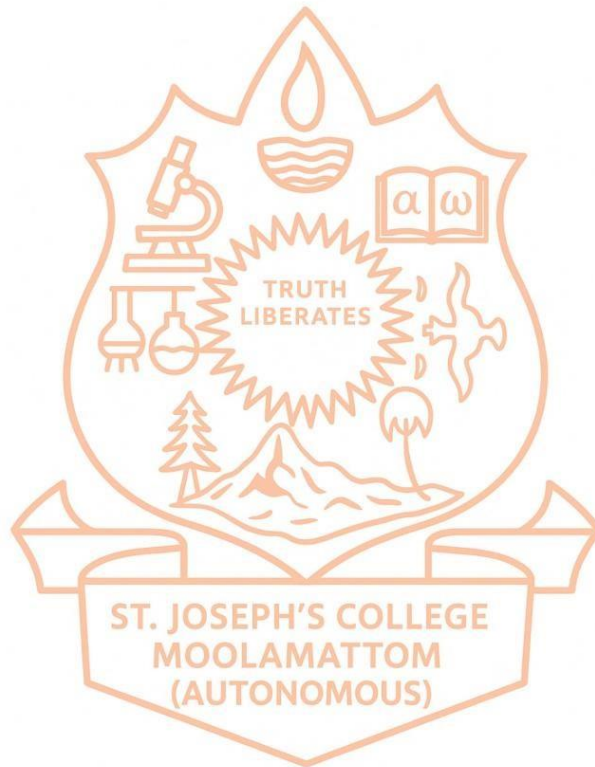
Written examination- 50 Marks, Duration 1.5 hrs.

B. End Semester Evaluation (ESE) (Modified)			
Max.Marks: 50		Duration: 1.5 Hrs	
Type of Questions	Word Limit	Number of Questions to be Answered	Marks
Essay	300 Words	1 out of 3	1 x 15
Short Answer	50 Words	6 out of 9	6 x 5 =
MCQ	NA	5 out of 5	5 x 1 =

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St. Joseph's College Moolamattom (Autonomous)

Programme	BA English Hons					
Course Name	Literature, Technology and AI					
Type of Course	VAC					
Course Code	SJC3VACENG201					
Course Level	200-299					
Course Summary	This course explores the intersection of literature, technology, and artificial intelligence through a curated selection of texts that examine the profound implications of technological advancements on society, culture, and human identity. Designed for undergraduate students in their third semester, this value-addition course delves into the narratives that reflect and critique our technological world, offering insights into both historical and contemporary perspectives. The course aims to provide students with a comprehensive understanding of the ways in which literature can reflect, critique, and influence our perceptions of technology and its role in shaping our future. Through this interdisciplinary approach, students will gain valuable insights into the dynamic relationship between technology and society.					
Semester	3	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	
Pre-requisites, if any						

CO No	Expected Course Outcome	Learning Domains	PO No
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1	Develop and awareness of the ethical and societal implications of virtual realities and digital transformation through philosophical lenses	U	1,2,3,6,8,10
2	Engage with speculative and dystopian fiction to explore hypothetical futures shaped by technology, fostering creative and critical thinking	An	1,2,3,6,8,10
3	Critically analyse the potential benefits and dangers of technological advancements, particularly AI, through literary perspectives	An	1,2,3,6,8,10

Course Content

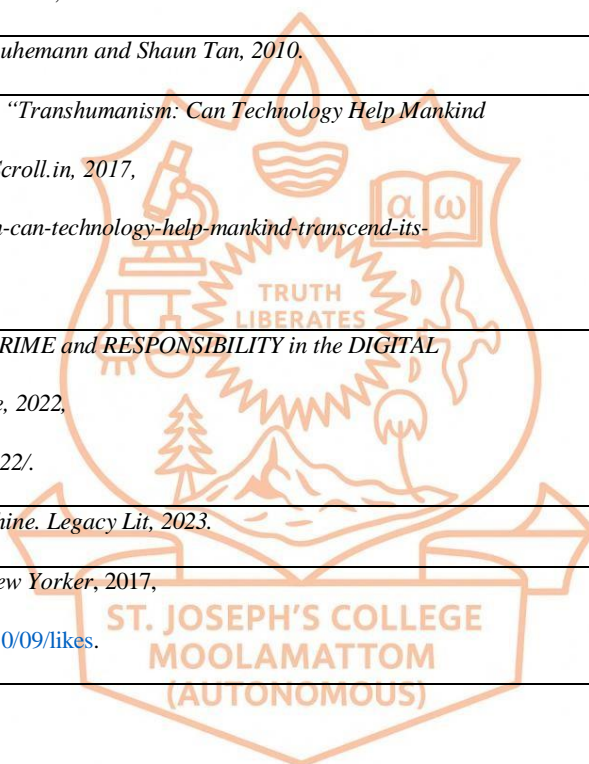
Module	Unit	Course Description	Hours	CO
1 <i>Virtual Realities and Digital Transformations</i>	1.1	"Virtual is the New Digital" Chapter 1 (pgs. 5-12) from <i>Virtual Natives: How a New Generation is Revolutionizing the Future of Work, Play, and Culture</i> by Catherine D. Henry and Leslie Shanon	5	1
	1.2	"Why Technology Favours Tyranny" by Yuval Noah Harari	5	2
	1.3	"Are Humans Necessary?" by Margaret Atwood	5	3
2 <i>Classical Visions of Technological Dystopia</i>	2.1	"The Machine Stops" (1901) by E. M. Forster	10	2
	2.2	"Murdered" (1953) by Ray Bradbury	5	2
3 <i>Contemporary Reflections on AI and Algorithm</i>	3.1	"Password" by Sethu	7	3
	3.2	"Better Living Through Algorithms" (2023) by Naomi Kritzer	8	3
4		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brainstorming, lecture, E-learning, films, documentaries, presentations Interactive instruction: Group Project, Assignments and discussion, Presentation by individual students																																
Assessment Types	MODE OF ASSESSMENT B. Continuous Comprehensive Assessment (CCA)- 25 Marks <table border="1"><tr><td colspan="2">PARTICULARS:- The teacher may choose from</td></tr><tr><td>(iv)</td><td>Written class test, quiz, oral test</td></tr><tr><td>(v)</td><td>Review/ Assignment</td></tr><tr><td>(vi)</td><td>Seminar presentation</td></tr></table> B. Semester End examination Written examination- 50 Marks, Duration 1.5 hrs. <table border="1"><tr><td colspan="4">B. End Semester Evaluation (ESE) (Modified)</td></tr><tr><td colspan="2">Max.Marks: 50</td><td colspan="2">Duration: 1.5 Hrs</td></tr><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>1 out of 3</td><td>1 x 15 = 15</td></tr><tr><td>Short Answer</td><td>50 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>5 out of 5</td><td>5 x 1 = 5</td></tr></table>	PARTICULARS:- The teacher may choose from		(iv)	Written class test, quiz, oral test	(v)	Review/ Assignment	(vi)	Seminar presentation	B. End Semester Evaluation (ESE) (Modified)				Max.Marks: 50		Duration: 1.5 Hrs		Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	1 out of 3	1 x 15 = 15	Short Answer	50 Words	6 out of 9	6 x 5 = 30	MCQ	NA	5 out of 5	5 x 1 = 5
PARTICULARS:- The teacher may choose from																																	
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B. End Semester Evaluation (ESE) (Modified)																																	
Max.Marks: 50		Duration: 1.5 Hrs																															
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MCQ	NA	5 out of 5	5 x 1 = 5																														

References
Atwood, Margaret. "Are Humans Necessary?" <i>The New York Times</i> , 4 Dec. 2014, www.nytimes.com/2014/12/04/opinion/margaret-atwood-on-our-robotic-future.html .
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SUGGESTED READINGS
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Alexander Thomas, <i>The Conversation</i> . "Transhumanism: Can Technology Help Mankind Transcend Its Natural Limitations?" <i>Scroll.in</i> , 2017, scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations .
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St. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	Victorian Vistas and Imperial Imaginings: Makers of English Literature				
Type of Course	DSC B				
Course Code	SJC3DSCLIH200				
Course Level	200-299				
Course Summary	The course is intended to introduce the student to the major intellectual ideas and socio political events, that shook the West during the Nineteenth century and changed the course of World history, besides providing a glimpse of the literary movements and figures of Britain, during the period.				
Semester	3	Credits			4
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	0	1	0
Pre-requisites, if any					

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the socio-political and intellectual impact of major revolutions on English literature and the transition from Neoclassicism to Romanticism.	U	1,3
2	Describe the characteristic features and major writers of the Romantic Age.	U	1
3	Analyse the interconnectedness of sociopolitical, cultural contexts and literary development of the Victorian age.	An	1, 3, 6
4	Analyse the key characteristics of Victorian literature and examine the contributions of its major writers	An	1,2,6

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 The Age of Revolution: Characteristics & Influences	1.1	The American War of Independence-Declaration of Independence-causes-Stamp Act-Boston Tea Party- result-Political philosophers-- Edmund Burke, Tom Paine	3	1
	1.2	The French Revolution and its impact in England--- Intellectual influences of the French revolution- Voltaire, Rousseau and Montesquieu -Rise of Napoleon--the end of feudalism and the rise of the bourgeoisie	3	1
	1.3	Industrial Revolution, Agricultural Revolution, Enclosure Act and mechanization-Growth of transportation and technology-Factory system and development of textile industry	4	1
	1.4 Practicum	Romanticism in English literature- continental influence- Hellenism-Triumph of romance over reason- - subjectivity and freedom of the individual- solace in nature- personal search for the spiritual-mysticism- love of the supernatural-negation of Christianity- opposition to materialism-assertion of humanity- tenants of Romanticism as opposed to Neo-classicism	5	1
2 Romantic Literature	2.1	Early Voices of Romanticism: William Blake and Robert Burns	2	2
	2.2	Major Romantic Poets:- Wordsworth, Coleridge, Southey, and Landor	4	2
	2.3	The Younger Romantics Percy Bysshe Shelley, John Keats Lord Byron	4	2
	2.4 Practicum	Prose, Criticism, and Fiction in the Romantic Period Growth of Periodicals- Romantic Essayists: Charles Lamb, Hazlitt, Thomas De Quincey Romantic Literary Criticism: Coleridge's Biographia Literaria and Shelley's A Defence of Poetry Romantic Fiction-Sir Walter Scott, Mary Shelley, and Jane Austen	5	2
3 Victorian Age	3.1	Long Reign (1837-1901) - Early Victorian period(1830-1870)and Late Victorian Periods(1871- 1901)- rise of technology and innovation-The Great reforms Acts-the Chartist movement	3	3
	3.2	The Great Exhibition of London- Irish Home Rule- Abolition of Slavery in Britain and colonies	4	3

	3.3	the Crimean War (1853-56) – the First Indian War of Independence(1857)-The Boer Wars (1880-81,1899-1902)	3	3
	3.4 Practicum	Publication of Darwin’s Origin of Species – religious skepticism– conflict between science and religion, the industrial and the urban, oligarchy and monarchy- Victorian Dilemma- the new democratic, scientific, industrial forces- demand for acceptance of a new world order-Victorian Compromise–vast expansion of the Empire- growth of factories –beginning of materialism and capitalism-Engels’s The Condition of the Working Class in England and The Communist Manifesto -Victorian complacency-Utilitarianism- Jeremy Bentham and J. S. Mill- Sarah Grand and the ‘New woman’-	5	3
4 Victorian Literature	4.1	Characteristics of Victorian Literature	5	4
	4.2	Victorian poetry -Dramatic Monologue- Major Victorian poets- Tennyson, Browning, Elizabeth Barrett Browning, Matthew Arnold, G. M. Hopkins, Pre-Raphaelite poets	10	4
	4.3 Practicum	Victorian Non-fiction- Major Prose Writers – John Henry Newman, Carlyle, Macaulay, John Stuart Mill, Matthew Arnold, Ruskin, Walter Pater. Victorian Drama - Oscar Wilde	5	4
	4.4 Practicum	Victorian novel- Industrial novel- Silver fork novels – Major Victorian Novelists- Charles Dickens, Benjamin Disraeli, Elizabeth Gaskell, Thackeray, Bronte Sisters, George Eliot, Charles Kingsley, Wilkie Collins, Lewis Carroll, Thomas Hardy, R. L. Stevenson, Anthony Trollope Arthur Conan Doyle, Bram Stocker.	10	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)
	Lecture, Presentations, Discussions, screening of movies, documentaries, YouTube videos

Assessment
Types

MODE OF ASSESSMENT
A. Continuous Comprehensive Assessment(CCA)
Continuous Comprehensive Assessment(CCA–30 Marks)

Particulars
Class test
Quiz
Assignment
Seminar

B. Semester End Examination.

Maximum Marks 70		Duration - 2hrs	
Type of Questions	Word Limit	Number of questions to be answered	Marks
Essay	300 words	2 out of 4	2 x 15= 30
Short answer	100 words	6 out of 9	6 x 5 = 30
MCQ	NA	10 out of 10	10 x 1 = 10

References

- Albert, Edward. *A History of English Literature*. Oxford: OUP, 2016.
- Carter, Ronald and John McRae. *The Routledge History of Literature in English – Britain and Ireland*. New York: Routledge, 2017.
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- Hudson, William Henry. *An Outline History of English Literature*. New Delhi: Atlantic Publishers, 1999.
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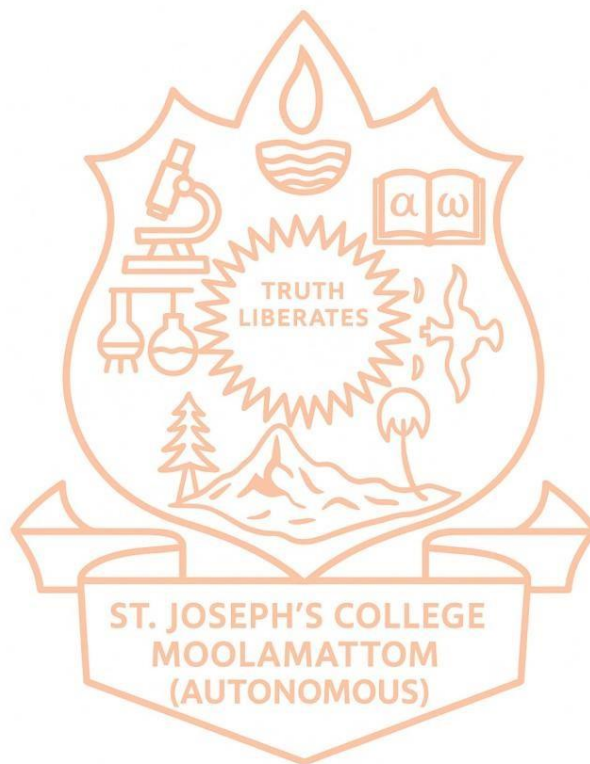
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Trevelyan, G. M. *English Social History: A Survey of Six Centuries from Chaucer to Queen Victoria*. Kolkata: Booksway, 2022.

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St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	World Literatures in English Translation					
Type of Course	DSC B					
Course Code	SJC3DSCTRS200					
Course Level	200-299					
Course Summary	The Course is designed to provide students with a foundational understanding of the theory, practice, and complexities involved in the art of translation.					
Semester	3	Credits			4	Total Hours
Course Details	Learning Approach	Lecture 3	Tutorial 0	Practical 1	Others 0	
Pre-requisites, if any	Students should have an aptitude to read and appreciate translated literary works					

CO No.	Expected Course Outcome	Learning Domains *	PO No
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1	Demonstrate a comprehensive understanding of foundational concepts and theories in translation studies.	U	1,2
2	Understand the quality of the translations based on the language used, cultural fidelity and adherence to intended purpose of the text.	U	3
3	Analyze and interpret the cultural contexts that influence translations.	An	1,2
4	Critically evaluate translated texts' linguistic quality and cultural appropriateness and provide constructive feedback.	E	3
<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 Key Concepts of Translatio n	1.1	'Translation as Discovery' by Sujit Mukherjee	5	1
	1.2	'The Origins and Developments of Translation Studies' by Susan Bassnet	5	1
	1.3 Practicum	Key Concepts in Translation Studies	5	1
	2.1	"The Albatross" by Charles Baudelaire ("L'Albatros") Translated by William Aggeler, from the collection <i>The Flowers of Evil</i>	4	2

2 Poems in Translation	2.2	The Panther by Rainer Maria Rilke Translated by Steven Michell	4	2
	2.3	“Lot's Wife” by Anna Akhmatova Translated by Stanley Kunitz and Max Hayward from <i>Poems of Akhmatova</i> , by Anna Akhmatova	2	2
	2.4 Practicum	“Celebrating Childhood” by Adonis Translated by Khaled Mattawa.	5	2
3 Drama in Translation	3.1	<i>The Blood Wedding</i> by Federico Garcia Lorca Trans. Langston Hughes	10	3
	3.2 Practicum	<i>A Marriage Proposal</i> - Anton Chekhov. Trans by Julius West	5	3
4 Fiction in Translation	4.1	Ryūnosuke Akutagawa: “In a Grove”, Translated by Takashi Kojima	5	4
	4.2	Jorge Luis Borges: “The Garden of Forking Paths”, translated by Helen Temple and Ruthven Todd.	5	4
	4.3	Albert Camus: <i>The Guest</i> , Translated by Justin O'Brein	5	4
	4.4 Practicum	Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i> , Translated by Gregory Rabassa	15	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)
	<ul style="list-style-type: none"> • Lectures • Readings • Discussion Forums

Assessment Types	A. Continuous Comprehensive Assessment – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Seminar	Assignment
	Particulars							
	Class test							
	Seminar							
Assignment								
.B. Semester End Examination								
Maximum Marks 70		Duration - 2hrs						
Type of Questions	Word Limit	Number of questions to be answered	Marks					
Essay	300 words	2 out of 4	2 x 15= 30					
Short answer	100 words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

References

Mukherjee, Sujit. Translation as Discovery and Other Essays on Indian Literature in English Translation. Allied Publishers, 1981.

Bassnett, Susan. Translation Studies, 3rd Ed. Routledge, 2002.

https://www.academia.edu/21596357/Translation_Studies_3rd_Ed_Bassnett_Susan_Routledge

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

<https://www.wenauis.org/poetry/panther.html><https://poets.org/poem/lots-wife>

[https://scroll.in/article/1054403/arise-out-of-the-lock-50-bangladeshi-women-poets-from-several-generations-in-translation#:~:text=Arise%20out%20of%20the%20Lock'%2C%20Sufia%20Kamal%20\(1911,to%20arise%20is%20the%20order!&text=to%20redde%20your%20lips%20is,or%20death%20rings%20the%20chime.&text=wide%20eyes%20raised%20quick%20to%20the%20moment%2C%20not%20lowered%20any%20more](https://scroll.in/article/1054403/arise-out-of-the-lock-50-bangladeshi-women-poets-from-several-generations-in-translation#:~:text=Arise%20out%20of%20the%20Lock'%2C%20Sufia%20Kamal%20(1911,to%20arise%20is%20the%20order!&text=to%20redde%20your%20lips%20is,or%20death%20rings%20the%20chime.&text=wide%20eyes%20raised%20quick%20to%20the%20moment%2C%20not%20lowered%20any%20more)

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<https://www.poetryfoundation.org/poems/55321/celebrating-childhood>

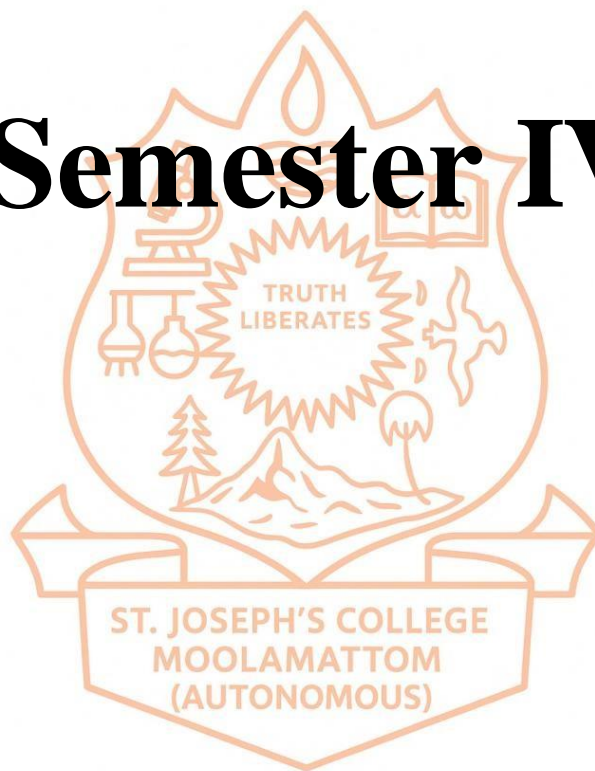
<https://allpoetry.com/A-Sad-State-Of-Freedom>

SUGGESTED READINGS

“The Task of the Translator” by Walter Benjamin

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

Semester IV





St. Joseph's College Moolamattom (Autonomous)

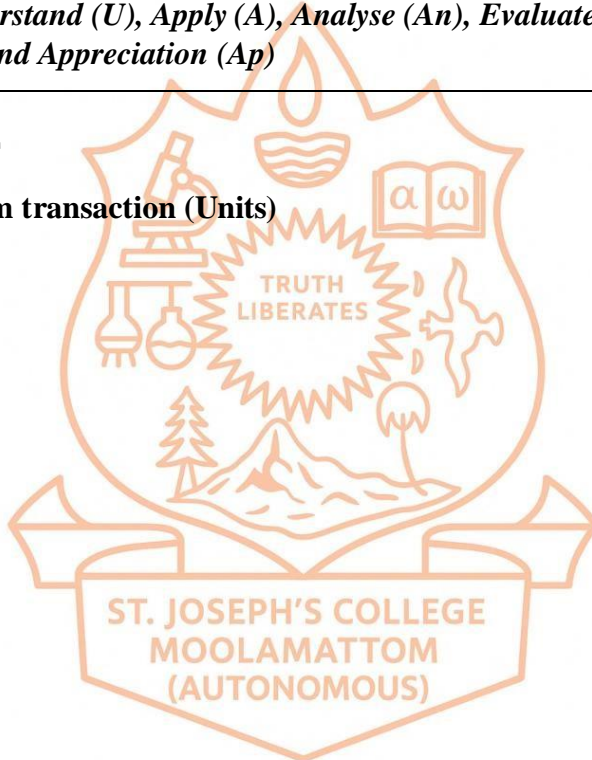
Programme	BA (Hons) English				
Course Name	INDIAN WRITING IN ENGLISH				
Type of Course	DSC A				
Course Code	SJC4DSCENG200				
Course Level	200-299				
Course Summary	This course intends to familiarise students with Indian writing in English. This course explores the historical evolution, diverse literary genres, prominent themes and influential authors of Indian writing in English.				
Semester	4	Credits			4
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	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
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)



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

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)																			
	A.Continuous Comprehensive Assessment – 30 marks																			
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References

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

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

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

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The Oxford India Anthology of Twelve Modern Indian Poets. A K Mehrotra(ed.),New Delhi: Oxford University Press,1992

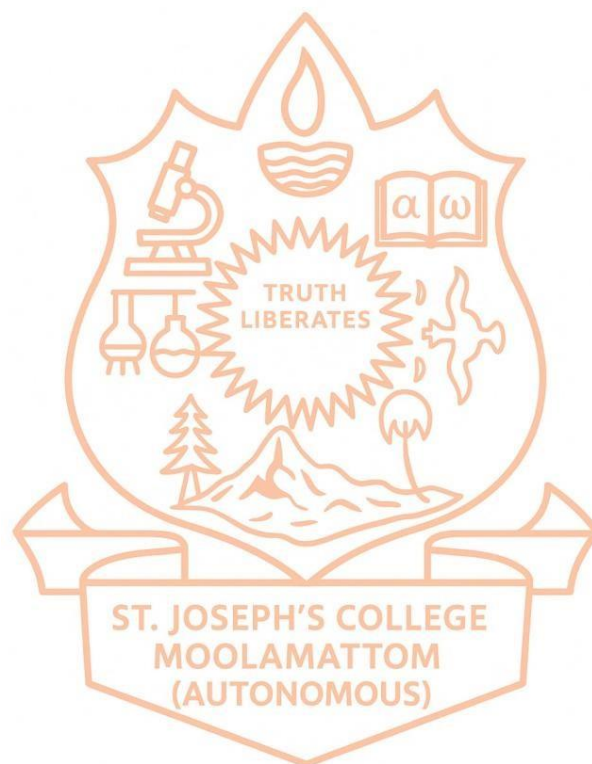
Dwivedi, A.N. (Ed.) Indian Poetry in English, New Delhi: Arnold Heinemann, 1980.

Singh, R.P.N.(ed.) A Book of English Verse on Indian Soil, Bombay: Orient Longmans,1967.

Laetitia Zecchini, Arun Kolatkar and Literary Modernism in India: Moving Lines (Bloomsbury Academic USA, 2014).

Ulka Anjaria, Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form (Cambridge UP, 2012)

Vallath, Kalyani (Ed). *A Contemporary Encyclopaedia of Indian English Literature* Vo.1 & 2 Vallath Books, 2024





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Reading Prose and Fiction				
Type of Course	DSC A				
Course Code	SJC4DSCENG201				
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
		3	0	1	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

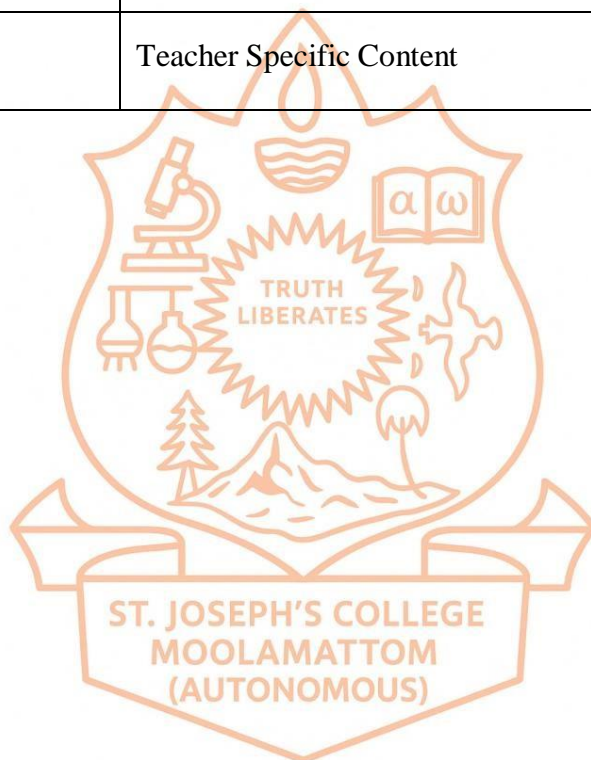
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Analyse the social issues discussed in the essays, stories and novel	AN	1,2,6
2	Identify the key features of the essay as a literary genre	U	1,2,3,4,6
3	Identify the key features of the short story as a literary genre	U	1,2,3,4
4	Identify the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

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

COURSE CONTENT - Content for Classroom transaction (Units)

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

	4.2 Practicum	<p>Novel – Characterization, Plot, Milieu, setting, point of view</p> <p>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></p>	13	1,4,6
5		Teacher Specific Content		



Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, Group Discussion, Presentation, Brain storming, Question answer Sessions, Seminars																				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test Seminar Assignment																				
	B. Semester End Examination <table><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><th>Type of Questions</th><th>Word Limit</th><th>Number of questions to be answered</th><th>Marks</th></tr><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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References

Abrams, M.H & Geoffrey Harpham. *A Glossary of Literary Terms*.

Peck, John & Martin Coyle: *Literary Terms and Criticism: Palgrave Key Concepts*, Palgrave, 2002

Twain, Mark : *The Adventures of Tom Swayer*

SUGGESTED READINGS

Allen, Walter. *The English Novel : A Short Critical History*

Walker, Hugh. *The English Essay and the Essayists*. Books way, 2011

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



St. Joseph's College Moolamattom (Autonomous)

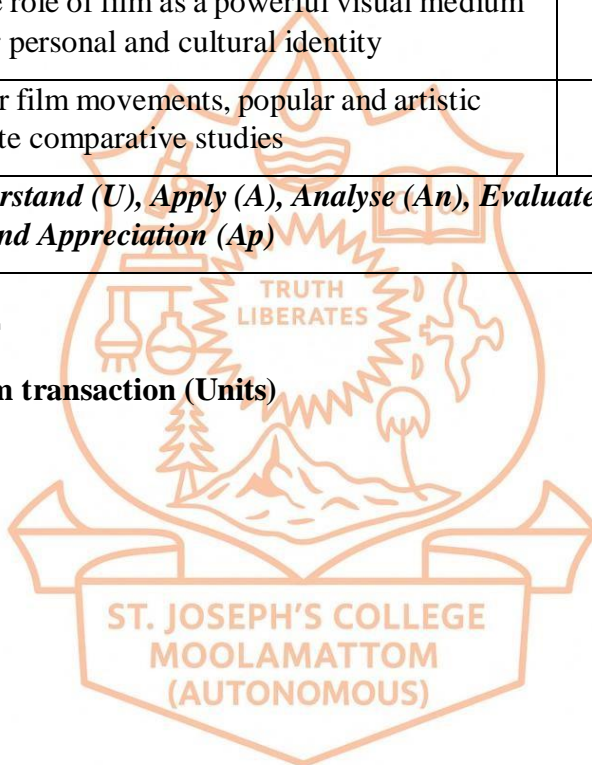
Programme	BA (Hons) English					
Course Name	Reading Malayalam Cinema					
Type of Course	DSE					
Course Code	SJC4DSEENG200					
Course Level	200-299					
Course Summary	This course aims to provide students with an in-depth analysis of the historical, cultural and artistic dimensions of Malayalam Cinema. 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	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand historical development of Malayalam Cinema	K &U	4&8
2	Analyse the cultural representations and influences within Malayalam Cinema	A	3&6
3	Develop critical thinking skills through the analysis of cinematic techniques, narrative structures, and thematic elements in Malayalam	A&E	4&8
4	Enhance the research and presentation skills by working on individual or group projects related to specific aspects of Malayalam Cinema	C	1&2
5	Appreciate the role of film as a powerful visual medium in shaping our personal and cultural identity	Ap	1,2&3
6	Evaluate major film movements, popular and artistic films and create comparative studies	An &E	1,4&7
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

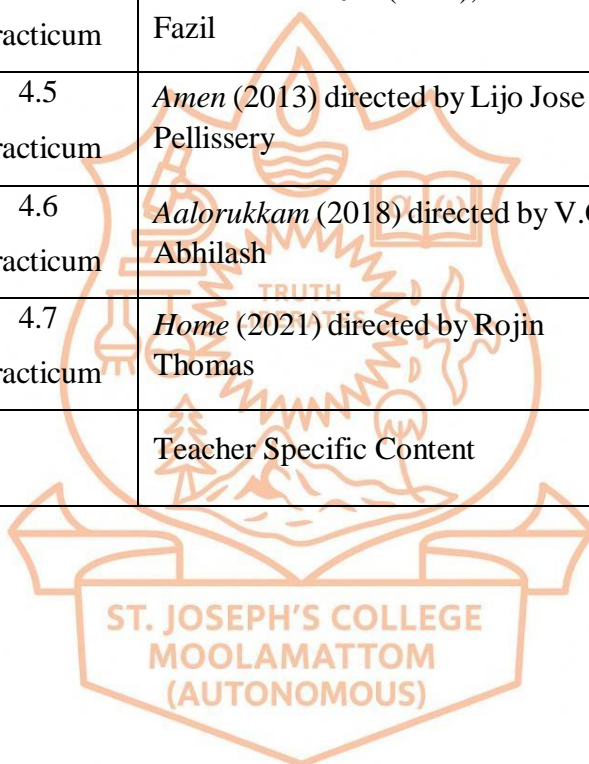
COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1 Classic Cinema	1.1	“Intimate Terrors: Changing Representations of Structural Violence Against Women in Malayalam cinema”. R. K. Menon	5	2,3,4,5
	1.2	“G. Aravindan’s <i>Kanchanasita</i> “Film Form Meets Mythic Imagination”. C.S. Venkiteswaran	5	2,3,4,5
	1.3 Practicum	<i>Chemmeen.</i> (1965), directed by.Ramu Kariat	3	2,3,4,5
	1.4 Practicum	<i>Kanchana Sita</i> (1978) directed by G. Aravindan	2	
2 Middle Cinema	2.1	“Casting Gendered Subalternities: A Reading of Padmarajan’s <i>Kallam Pavitran</i> . Binu K.D and Rajesh James	5	2,3,4,5
	2.2	“Materialities, subjectivities and the symbolic spaces of destruction and Hope in K.G. George’s Films”. Archana Vasudev	5	2,3,4,5
	2.3 Practicum	<i>Kallan Pavithran</i> (1981), directed by P.Padmarajan	3	2,3,4,5
	2.4 Practicum	<i>Panchavadi Palam</i> (1984) directed by K.G. George	2	
3 Comedy/Action	3.1	“The Laughter Films and Reconfiguration of Masculinities”. Jenny Roven	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/Contemporary Cinema	4.1	“Cinematic Cartography: Landscape as Language in Lijo Jose Pellissery Movies”. George Sebastian and Bibin Sebastian	5	2, 3&5
	4.2	“Construction and contestation of identity and politics: Transgender people in contemporary Malayalam cinema”. Anu Kuriakose	5	3,4 &6
	4.3	“Reconstructing Body Perceptions: A Critical Analysis of Fahad Fazil’s Cinematic Representations”. K.P. Jayakumar/Sajin P.J	5	3, 5 &6
	4.4 Practicum	<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><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar</td></tr><tr><td>Assignment</td></tr></table> B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs <table><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><th>Type of Questions</th><th>Word Limit</th><th>Number of questions to be answered</th><th>Marks</th></tr><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Particulars	Class test	Seminar	Assignment	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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Type of Questions	Word Limit	Number of questions to be answered	Marks																						
Essay	300 words	2 out of 4	2 x 15= 30																						
Short answer	100 words	6 out of 9	6 x 5 = 30																						
MCQ	NA	10 out of 10	10 x 1 = 10																						

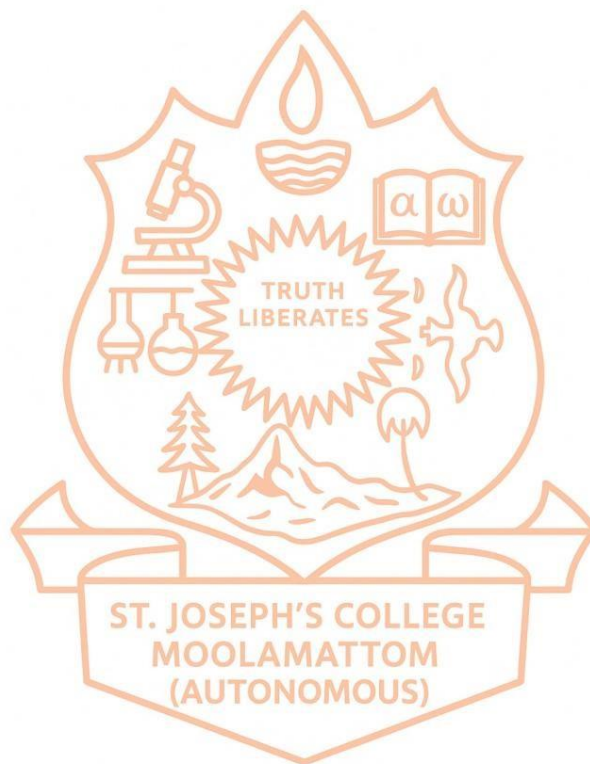
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- James, Rajesh. Celluloid Closet: Condensed Queerity and Displacement in *Harikrishnans*. *Gnosis*: Vol. 2, No.1 October 2015

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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Reading Culture: Comics, Cartoons and Fairy Tales					
Type of Course	DSE					
Course Code	SJC4DSEENG201					
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	
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> <table><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><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><th>Type of Questions</th><th>Word Limit</th><th>Number of questions to be answered</th><th>Marks</th></tr><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Particulars	Class test	Seminar	Assignment	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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MCQ	NA	10 out of 10	10 x 1 = 10																						

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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.

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

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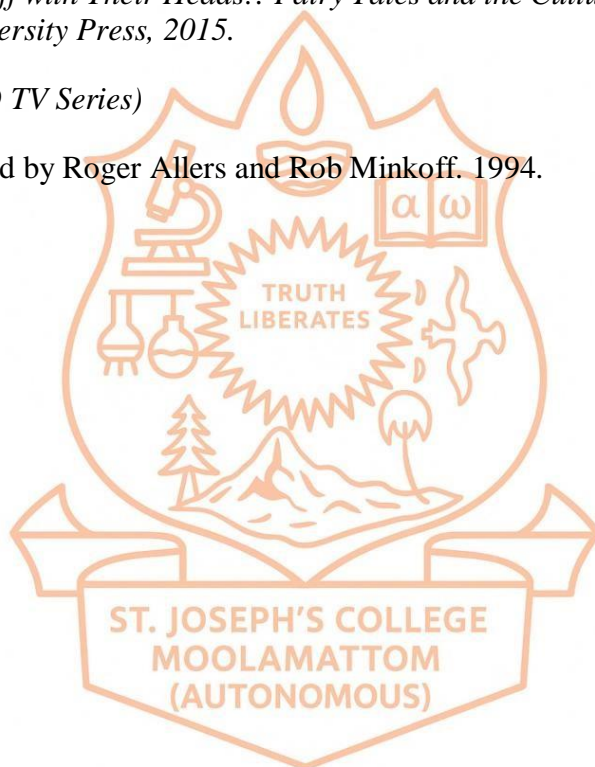
Bramlett, Frank, et al. *The Routledge Companion to Comics*. Routledge Taylor & Francis Group, 2020. *Tintin: The Complete Companion* by Michael Farr

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

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The Jungle Book (1989 TV Series)

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Dynamics of Radio Jockeying, Anchoring and Interviewing					
Type of Course	DSE					
Course Code	SJC4DSEENG202					
Course Level	200-299					
Course Summary	This course is designed to provide students with a comprehensive understanding of radio jockeying, anchoring, and interviewing techniques. Students will develop the necessary skills to engage and entertain audiences through effective communication, creative scriptwriting, and interviewing strategies.					
Semester	4	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a comprehensive understanding of radio as a medium, including its historical context, impact, and relevance in contemporary media landscapes.	K, A	1&2
2	Analyse various radio formats and styles, gaining insights into the diverse creative approaches employed in radio production.	A	3
3	Develop essential radio jockeying techniques, including the creation of a distinct personality, voice modulation, live show hosting, and playlist management.	C	3

4	Cultivate interviewing skills, enabling students to conduct thorough research	C	4&5
5	Prepare for interviews, and adeptly handle diverse guests and topics.	C	4&5
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
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	An overview about the history of Radio broadcasting Understand different Radio Formats Ethics and Regulations of Radio Broadcasting Parameswaran, K. <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
		Practicum: Hands on Radio Jockeying, Lessons by Rima		

	1.3 Practicum	Interesting English vocabulary used by Radio Jockeys - Free English lessons by Rima Radio Talk Show with Mammootty 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=XNsxAuQqmFuap5fB	5	6&7
3	3.1	To understand lead, Types of Lead, Body; Interview Techniques; Types of Interviews - On The Spot, Planned, Telephone; Language Skills To know how to conduct insightful and well prepared interviews across genres <i>Basic Interviewing Skills</i> : Raymond L. Gorden	15	4&5
4	4.1	Familiarise Radio Talk shows Understand Public Event Management Skills Familiarise famous interviews Bakshi, Rakesh Anand. <i>Let's Talk On-Air: Conversations with Radio Presenter</i>	5	4&5
	4.2	Practicum: Interview with Dr A.P.J. Abdul Kalam https://www.youtube.com/watch?v=seve1_ZyqNc Interview with Sachin Tendulkar https://youtu.be/AwA0Jnfj3ao?si=cc8qZWbXtHdZKgWx	10	4&5
5		Teacher specific content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture, tutorial, Practical																				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test Seminar Assignment																				
	B. Semester End Examination (50 marks descriptive type and 20 marks objective type), duration - 2hrs <table><tr><th colspan="2">Maximum Marks 70</th><th colspan="2">Duration - 2hrs</th></tr><tr><th>Type of Questions</th><th>Word Limit</th><th>Number of questions to be answered</th><th>Marks</th></tr><tr><td>Essay</td><td>300 words</td><td>2 out of 4</td><td>2 x 15= 30</td></tr><tr><td>Short answer</td><td>100 words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Maximum Marks 70		Duration - 2hrs		Type of Questions	Word Limit	Number of questions to be answered	Marks	Essay	300 words	2 out of 4	2 x 15= 30	Short answer	100 words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
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References

Bakshi, Rakesh Anand . *Let's Talk On-Air: Conversations with Radio Presenter-Dutt, Bindiya. Anchoring TV and Live Events.*

Gordon, Raymond L. *Basics of Interviewing Skills.*

Kohli, Simran. *Radio Jockey: A Handbook*

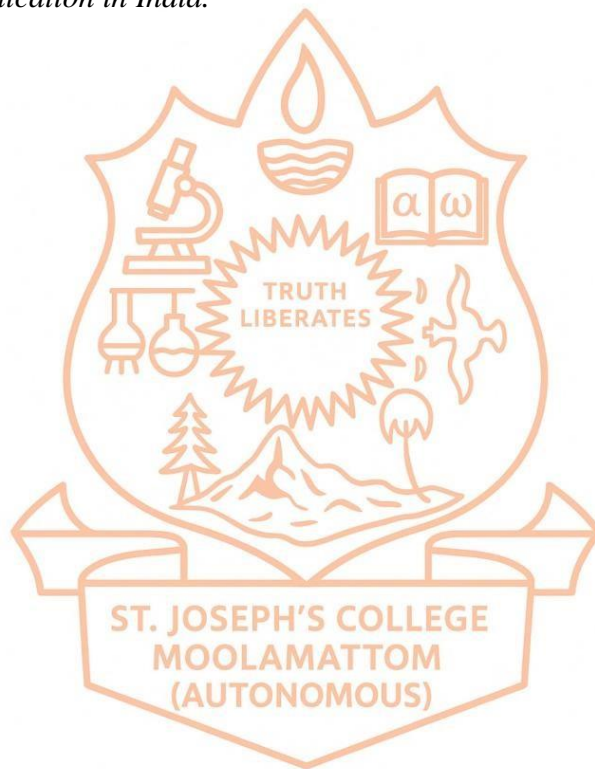
Parameswaran, K. *Radio Broadcasting: A Reader's Guide*

Scannell, Paddy. *Radio, TV & Modern Life.*

SUGGESTED READINGS

. Argenti, Paul A. *Corporate Communication.*

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	War Narratives					
Type of Course	DSC C					
Course Code	SJC4DSCENG202					
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	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Cacophony of Conflict: Verses Amid Turbulence	1.1	Wilfred Owen: "Dulce et Decorum Est"	2	1
	1.2	e.e. cummings: "my sweet old etcetera"	3	4
	1.3	Najwan Darwish: "The Shelling Ended"	2	3
	1.4	Carol Ann Duffy: "War Photographer"	3	4
	1.5 Practicum	Carl Sandburg: "Grass"	2	1
	1.6 Practicum	Zayna Azam: "Write my name on my leg, Mama"	3	5
2 Tales of Turmoil:	2.1	Luigi Pirandello: "War"	3	4
	2.2	Chinua Achebe: "Civil Peace"	3	5
		Cynthia Ozick: "The Shawl"		3

Short Stories of Conflict	2.3		4	
	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	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	MODE OF ASSESSMENT																							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks																							
	Particulars																							
	Class test																							
	Seminar																							
Assessment Types	Assignment																							
	.B. Semester End Examination																							
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Boyne, John. *The Boy in the Striped Pajamas: A Fable*. New York: David Fickling Books, 2006.

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

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

Duffy, Carol Ann. *Standing Female Nude*. Pan Macmillan, 2016. Page 5 of

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Keneally, Thomas. *Schindler's Ark*. 1982.

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New York UP, 1998.

"My Sweet Old Etcetera." cummings.ee, cummings.ee/book/is-5/poem/two-xi.

Owen, W. 2000. "Dulce et Decorum." In Philip, N (ed.) *Best-Loved Poems*. London: Little, Brown, p. 106.

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

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

"The Complete Poems of Carl Sandburg." *Nielsen Library, Adams*. marmot.org/Record/.b10766224.

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www.nobelprize.org/prizes/literature/2015/alexievich/speech.





St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	English for International Careers					
Type of Course	SEC					
Course Code	SJC4SECENG200					
Course Level	200-299					
Course Summary	This course aims at providing students an outline of various English language proficiency tests and global employment opportunities related to them. It also provides the students training in basic skills of language.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

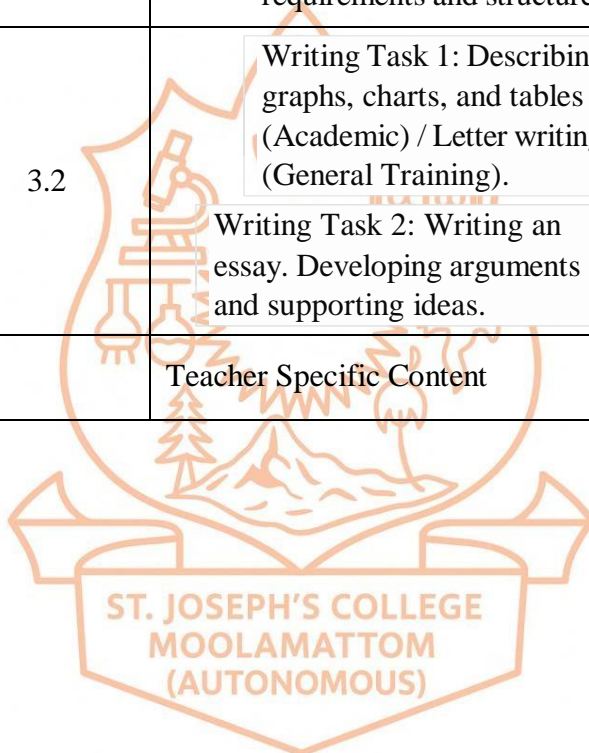
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Comprehend the pattern of major English language proficiency tests across the world.	U	10
2	Develop four basic skills of language	A	4
3	Build grammatically correct and appropriate dialogues for specific purposes	C	1,4,6
4	Be able to present ideas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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1	1.1	Major English language proficiency tests: an Introduction	1	1
	1.2	Structure of tests like IELTS, TOEFL, PTE, etc.	2	1
	1.3	Global job market and English language	1	1
	1.4	Reading skill Overview of the Reading section: question types and time management. Reading for gist and main ideas. Reading for detail and specific information. Reading for inference and understanding the writer's opinion. Review of Reading strategies and techniques. Reading comprehension	11	2,3,4,5
2	2.1	Speaking skill: Overview of the Speaking section: format, assessment criteria, and common topics. Introduction and Interview Individual long turn (Cue Card). Discussion.	6	2,3,4,5
	2.2	Pronunciation and intonation practice.	3	2,3,4,5
	2.3	Listening skill Listening strategies: prediction, note-taking, and understanding accents.	3	2,3,4,5

	2.4	<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).</p> <p>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		



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. End Semester Evaluation (ESE) (Modified)				
	Max.Marks: 50				
Duration: 1.5 Hrs					
Type of Questions		Word Limit	Number of Questions to be Answered	Marks	
Essay		300 Words	1 out of 3	1 x 15 = 15	
Short Answer		50 Words	6 out of 9	6 x 5 = 30	
MCQ		NA	5 out of 5	5 x 1 = 5	

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

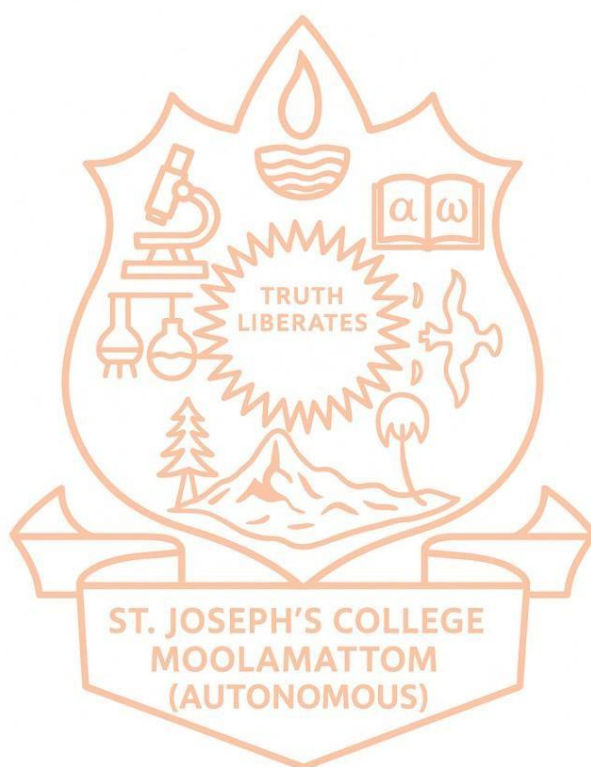
Kaplan's TOEFL iBT Prep Plus by Kaplan Test Prep

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. Joseph's College Moolamattom (Autonomous)

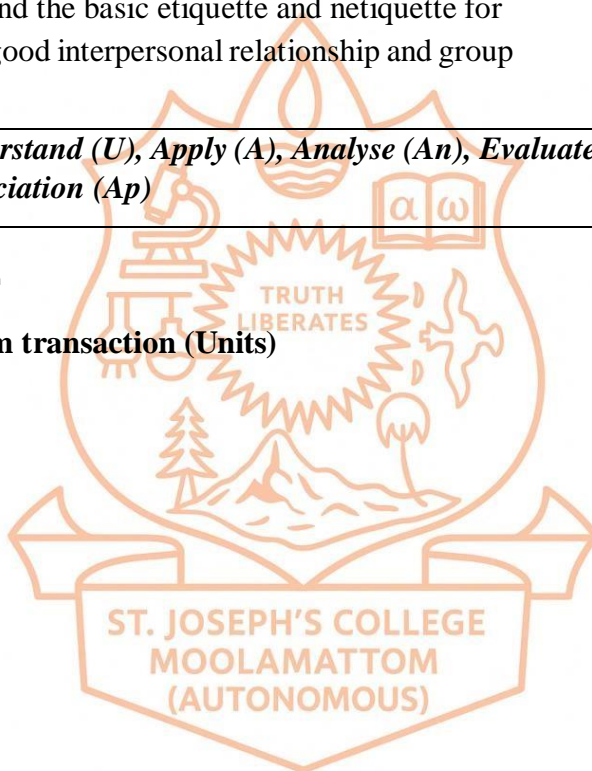
Programme						
Course Name	English for Professional Purposes					
Type of Course	SEC					
Course Code	SJC4SECENG201					
Course Level	200-299					
Course Summary	This course aims at providing the learner an overview of the world of career building in the twenty-first century along with empowering him/her with necessary communicative skills and employability skills for getting and sustaining a career.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)



Module	Units	Course description	Hrs	CO No.
1	1.1	Introduction <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	Job application letter and email <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	Resume and CV <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	Interview skills <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	Group discussion <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	Language skills for workplace <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	Interpersonal skills and group dynamics in workplace <ul style="list-style-type: none"> • Emotional intelligence • Leadership quality • Empathy • Relationship building • Negotiation • Non-verbal Communication (Model conversations) 	5	6
	3.3	Etiquette and netiquette <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)			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 50		Duration: 1.5 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	1 out of 3	1 x 15 = 15
	Short Answer	50 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	5 out of 5	5 x 1 = 5

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



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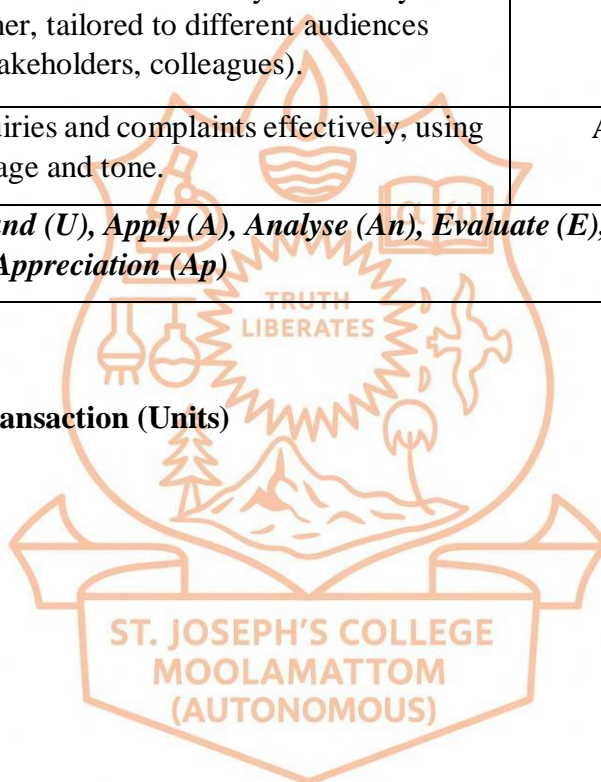
Programme						
Course Name	English for the Financial Sector					
Type of Course	SEC					
Course Code	SJC4SECENG202					
Course Level	200-299					
Course Summary	The course is a vital skill enhancement program for undergraduate students majoring in any discipline. It prepares them to meet the linguistic 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.					
Semester	4	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	0	0	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

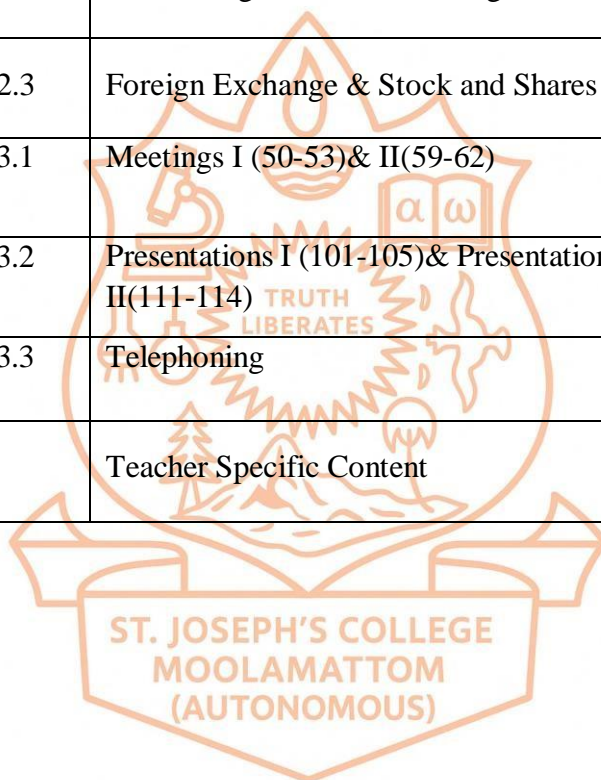
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate a strong grasp of key financial terms and jargon commonly used in financial reports, such as assets, liabilities, equity, revenue, expenses, profit, loss, and cash flow.	U	1
2	Communicate financial concepts and opinions with confidence.	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
*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 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)			
	Particulars			
	Class test			
	Assignment			
	Mock interview			
	Viva			
	B. End Semester Evaluation (ESE) (Modified)			
Max.Marks: 50		Duration: 1.5 Hrs		
Type of Questions	Word Limit	Number of Questions to be Answered	Marks	
Essay	300 Words	1 out of 3	1 x 15 = 15	
Short Answer	50 Words	6 out of 9	6 x 5 = 30	
MCQ	NA	5 out of 5	5 x 1 = 5	

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. Joseph's College Moolamattom (Autonomous)

Programme					
Course Name	Literature and Environment				
Type of Course	VAC				
Course Code	SJC4VACENG200				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	0	0	0
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 Continuous Comprehensive Assessment (CCA- 25 Marks) Particulars Class test Assignment Debate/Group Discussion Viva			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 50		Duration: 1.5 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	1 out of 3	1 x 15 = 15
	Short Answer	50 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	5 out of 5	5 x 1 = 5

SUGGESTED READINGS

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

Laurence Buell : *The Environmental Imagination*

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

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

Greg Gerrad : *TheGreen Studies Reader*

Ramachandra Guha: *Environmentalism A Global History*

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

Nature Anthem: A Textbook of Environmental Studies.ed Anitha R, Jimmy James. Mahatma Gandhi University, Kottayam



St. Joseph's College Moolamattom (Autonomous)

Programme						
Course Name	Literature and Law					
Type of Course	VAC					
Course Code	SJC4VACENG201					
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	45
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understand the process of formation of laws and reflect on their philosophy and values systems.	K, U	1, 3
2	Analyse the various representations of law in literary/visual texts.	An	1, 3

3	Evaluate the socio-cultural and ethical influences on/of the literary representations of law and authority.	E, I	6, 8
4	Critically analyse the perceptions and practice of power and law in literature and society.	An, U	1, 6
5	Appreciate the role of literature and movies in contextualizing law and inclusive moral practices.	Ap, E	4, 7, 8
6	Generate new discourses on law and literary sensibilities with socio-culturally suitable rhetoric, applying literary theory.	C, A, S	2, 4, 5, 9
<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 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		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ol style="list-style-type: none"> 1. Lecture 2. Class Discussions 3. Seminars/Presentations 			
Assessment Types	MODE OF ASSESSMENT			
	A. Continuous Comprehensive Assessment (CCA- 25 Marks)			
	Particulars Class test Assignment Debate/Group Discussion Viva			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 50		Duration: 1.5 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	1 out of 3	1 x 15 = 15
	Short Answer	50 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	5 out of 5	5 x 1 = 5

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)

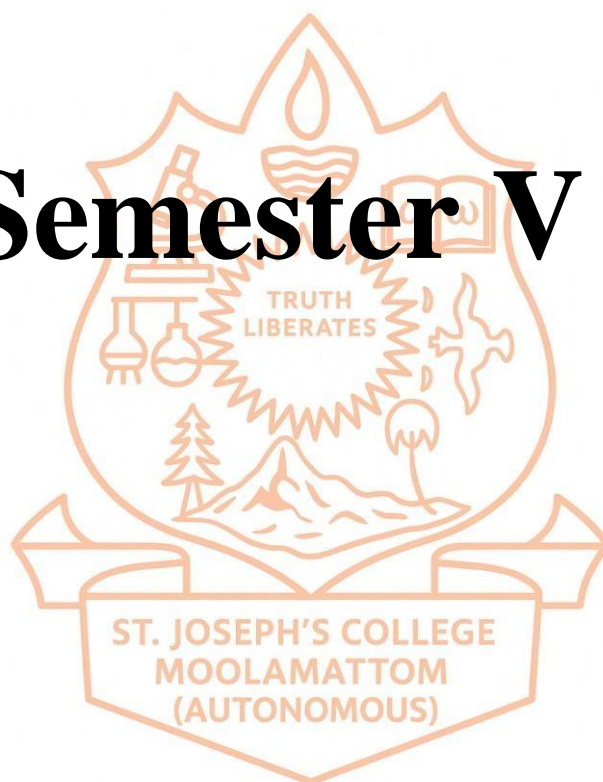
---. – *The Book of Destruction*
Faiz Ahmed Faiz – “Speak”
Franz Kafka – ‘In the Penal Colony’

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 Padmaran
Nizhalkuthuk – Dir. by Adoor Gopalakrishnan
Nna Thaan Case Kodu – Dir. by Ratheesh Balakrishnan
Piravi – Dir. by Shaji N Karun

Semester V





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	AMERICAN LITERATURE				
Type of Course	DSC A				
Course Code	SJC5DSCENG300				
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
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

Conkins,Paul C.: *Puritans and Pragmatists*

Cunliffe,Marcus: *The Literatures of the United States*

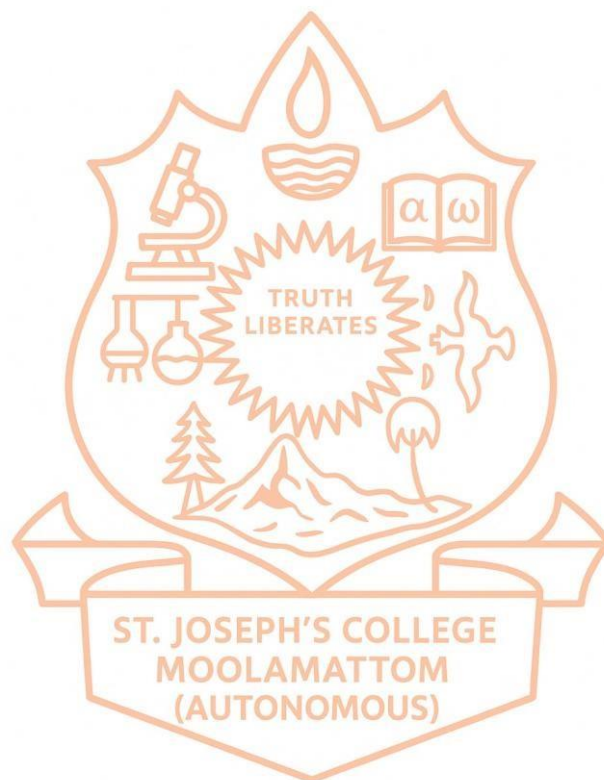
Ford, Boris..Ed. *The New Pelican Guide to English Literature.Vol.9, American Literature*, Penguin, 2000

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	An Introduction to Literary Criticism				
Type of Course	DSC A				
Course Code	SJC5DSCENG301				
Course Level	300-399				
Course Summary	Provides an introduction to the major concepts in literary criticism and theory				
Semester	5	Credits			4
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test Assignment (Theoretical) Assignment (Practical)			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

Habib, M A R. *Literary Criticism from Plato to the Present*, Wiley –Blackwell, 2011

Habib, M A R. *Modern Literary Criticism and Theory: A History*, Wiley –Blackwell, 2005

Gupta, Neerja A. *A Student's Handbook of Indian Aesthetics*. Cambridge Scholars Publishing, 2017

Chandran, Mini, Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*

Peck, J. & Coyle, M. *Practical Criticism*, Palgrave, 1995

Sethuraman, VS, CT Indra, T Sreeraman Ed. *Practical Criticism*. Trinity Press

SUGGESTED READINGS

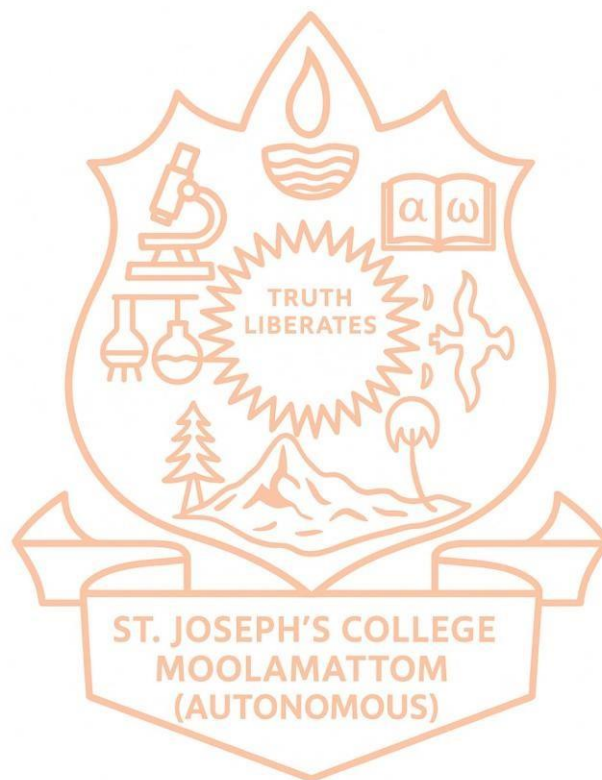
Eagleton, Terry. *How to Read Literature*

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. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	READING SHAKESPEARE				
Type of Course	DSC A				
Course Code	SJC5DSCENG302				
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
		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	Romeo and Juliet by William Shakespeare (Acts 1 & 2)	15	1,2,3,4				
2	2.1	Romeo and Juliet by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4				
3	3.1	As You Like It by William Shakespeare (Acts 1 & 2)	15	1,2,3,4				
4	4.1	As You Like It by William Shakespeare (Acts 3, 4 & 5)	15	1,2,3,4				
5		Teacher Specific Content						
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions							
	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment – 30 marks							
Assessment Types	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Group activity (Role play)</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Group activity (Role play)	Assignment
	Particulars							
	Class test							
	Group activity (Role play)							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
	Essay	300 Words	2 out of 4	2 x 15 = 30				
	Short Answer	100 Words	6 out of 9	6 x 5 = 30				
MCQ	NA	10 out of 10	10 x 1 = 10					

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.

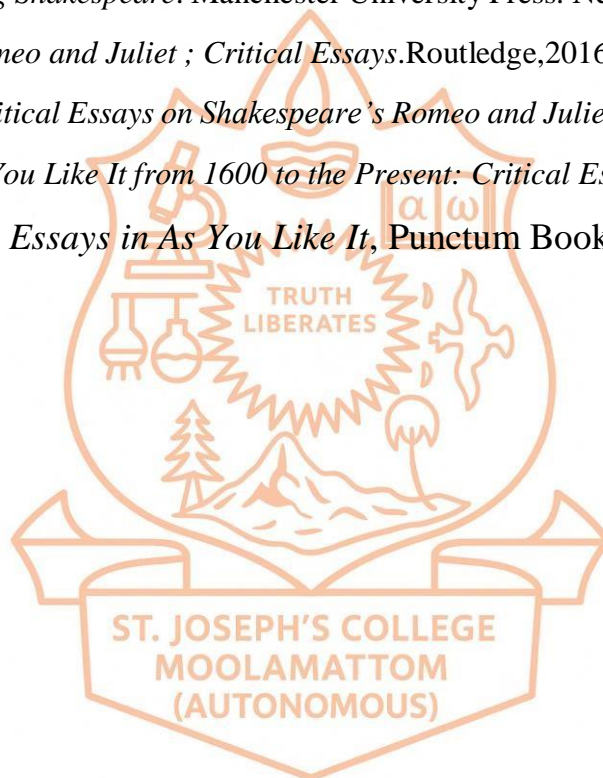
Hopkins, Lisa. *Beginning Shakespeare.* Manchester University Press. New York, 2005.

John.F.Andrews.Ed. *Romeo and Juliet ; Critical Essays.*Routledge,2016

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

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

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Film Adaptation				
Type of Course	DSE				
Course Code	SJC5DSEENG300				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		4	0	0	0
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 McFerlarne: “Novel to Film: An Introduction to the Theory of Adaptation”	10	1
	1.2	<i>Agnisakshi</i> (Shyamaprasad 1999) Meena.T.Pillai : Translation as Adaptation	5	3
2	2.1	Elsie Walker: ‘A “Harsh World” of Soundbite Shakespeare:Michael Almereyda’s Hamlet.’	10	4
	2.2	Hamlet [Michael Almereyda, 2000]	5	1
3	3.1	C. G. Shyamala: ‘A Deconstructive Reading of Satyajit Ray’s Pather Panchali.’	10	3
	3.2	Pather Panchali [Satyajit Ray, 1955]	5	4
4	4.1	Krishnakumari M. P.: ‘Basheer/Adoor: The Voice Beyond the Wall.’ Maria Fas: ‘The Walker-Spielberg Tandemand Lesbianism in The Color Purple: “[Spielberg] Don't Like It Dirty”’	7	3
	4.2	Mathilukal [Adoor, 1990] The Colour Purple [Steven Spielberg, 1985]	8	4
5		Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test Discussion Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

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



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Postcolonial Literatures					
Type of Course	DSE					
Course Code	SJC5DSEENG301					
Course Level	300-399					
Course Summary	This course explores Postcolonial Studies, examining the cultural and political impact of colonialism. Students analyze literature, theories, and histories of postcolonial societies, focusing on identity, power structures, and resistance. Emphasis is placed on engaging with key theorists and authors, developing analytical skills to navigate postcolonial discourse and gain insights into diverse experiences and narratives.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
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 Postcolonialism and Language	2.1	“The Politics of Language” by Chinua Achebe	3	2
	2.2	Once Upon a Time by Gabriel Okara (Poem)	2	2
	2.3	"Diwali" Vikram Seth. (poem)	2	2
	2.4	<i>Dream on Monkey Mountain</i> by Derek Walcott (Play)	8	2
3 Postcolonialism and Gender	3.1	“Gender, Sexuality and Colonial Discourse” from Chapter 2 Colonial and Postcolonial Identities <i>Colonialism/ Postcolonialism</i> by Ania Loomba	9	3
	3.2	“The Girl Who Can” from <i>The Girl who Can and Other Stories</i> by Ama Ata Aidoo (Story)	2	3
	3.3	“My Husband’s Tongue is Bitter” by Okot p’Bitek (Poem)	2	3
	3.4	“The Collector of Treasures” <i>The</i>		

		<i>Collector of Treasures and Other Bostwana Village Tales</i> by Bessie Head (Story)	2	3
4 Postcolonial ism and Race /	4.1	<i>Born a Crime</i> by Trevor Noah (Novel)	10	4
	4.2	Identity Card by Mahmoud Darwish (Poem)	2	4

Nationalism	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				
Assessment Types	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) – 30 marks				
	Particulars				
	Class test				
	Class Discussion				
	Assignment				
	B. End Semester Evaluation (ESE) (Modified)				
	Max.Marks: 70		Duration: 2 Hrs		
	Type of Questions	Word Limit	Number of Questions to be Answered		Marks
Essay	300 Words	2 out of 4		2 x 15 = 30	
Short Answer	100 Words	6 out of 9		6 x 5 = 30	
MCQ	NA	10 out of 10		10 x 1 = 10	

References

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

SUGGESTED READINGS

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

Location of Identity. Princeton: PUP, 1999.

Bhabha, Homi. *The Location of Culture*. Oxon: Routledge, 1994.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. New York: Oxford UP, 1995. Brennan, Timothy. *At Home in the World: Cosmopolitanism Now*. Cambridge: Harvard UP, 1997.

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

Casanova, Pascale. *The World Republic of Letters*. Translated by M. B. DeBevoise. Harvard University Press, 2004. Césaire, Aime. *Discourse on Colonialism*, trans. Joan Pinkham (New York: Monthly Review Press, 1972)

Chakrabarty, Dipesh, 'Provincializing Europe: Postcoloniality and the Critique of History', *Cultural Studies*, 6.3 (1992), 337-57

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

Desai, Gaurav and Nair, Supriya. 2005. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*, New Brunswick: Rutgers University Press.

Dirlik, Arif. 1994. "The Postcolonial Aura: Third World Criticism in The Age of Global Capitalism". *Critical Inquiry*, 20: 328– 56.

Gary Wilder and Jini Kim Watson, eds. *The Postcolonial Contemporary: Political Imaginaries for the Global Present* (Fordham University Press, 2018)

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

Leela Gandhi, *Postcolonial Theory* (1998)

Lomb, Ania. *Colonialism, Postcolonialism*. Routledge, 2015.

McClintock, Anne. 1992. The Angel of Progress: Pitfalls of The Term "Post-Colonialism". *Social Text*, 31/32: 84–98.

Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader* (Cambridge: Harvester Wheatsheaf, (1994)

Subir Sinha and Rashmi Varma, "Marxism and Postcolonial Theory: What is Left of the Debate? *Special Symposium of the Journal Critical Sociology* (2017)



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	LITERATURE AND ECOLOGY				
Type of Course	DSE				
Course Code	SJC5DSEENG302				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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. Key Concepts in Critical Theory. Rawat Publications. Jaipur. pp 351-359.	5	1
	1.3	Chhaya Datar. "Feminist Ecopolitics". <i>Ecofeminism Revisited: Introduction to the Discourse</i> , Rawat Publications 2011.	5	1
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							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Discussion	Assignment
	Particulars							
	Class test							
	Discussion							
	Assignment							
	.							
B. End Semester Evaluation (ESE) (Modified)								
Max.Marks: 70		Duration: 2 Hrs						
Type of Questions	Word Limit	Number of Questions to be Answered	Marks					
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

References

Glotfelty, Cheryl, Harold Fromm *The Ecocriticism Reader*. Athens and London: The University Press, 1996.

Datar, Chhaya. *Ecofeminism Revisited -Introduction to the Discourse*. Rawat Publications, 2011.

Merchant, Carolyn. *Key Concepts in Critical Theory: Ecology*. Humanities Press International, 1994.

SUGGESTED READINGS

Henry David Thoreau : *Walden*

Laurence Buell : *The Environmental Imagination*

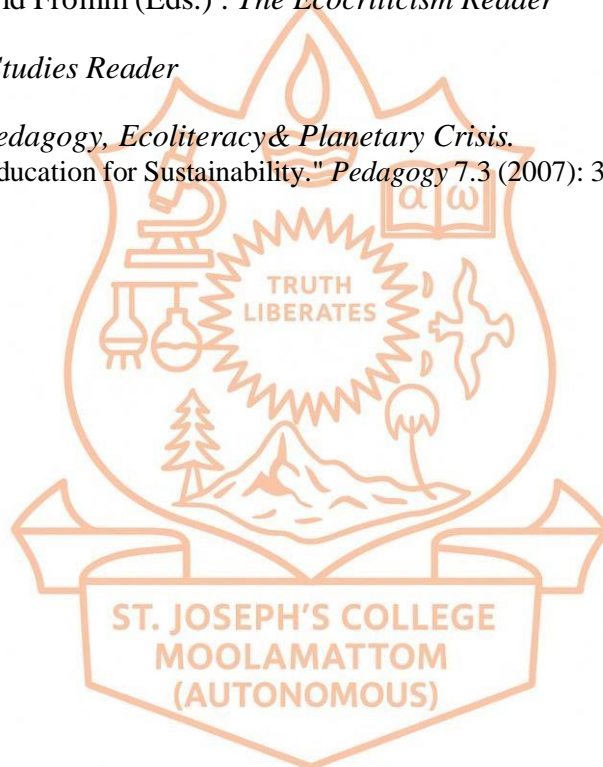
Carolyn Merchant (Ed.) : *Ecology: Key Concepts*

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

Greg 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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	READING CULTURE: LITERATURE AND FINE ARTS					
Type of Course	DSE					
Course Code	SJC5DSEENG303					
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	
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</i> , <i>Flower Thrower</i> , <i>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			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment – 30 marks Particulars Class test/ Discussion /Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

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. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Literature from the Margins				
Type of Course	DSE				
Course Code	SJC5DSEENG304				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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 Kunjuman.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							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Discussion	Assignment
	Particulars							
	Class test							
	Discussion							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

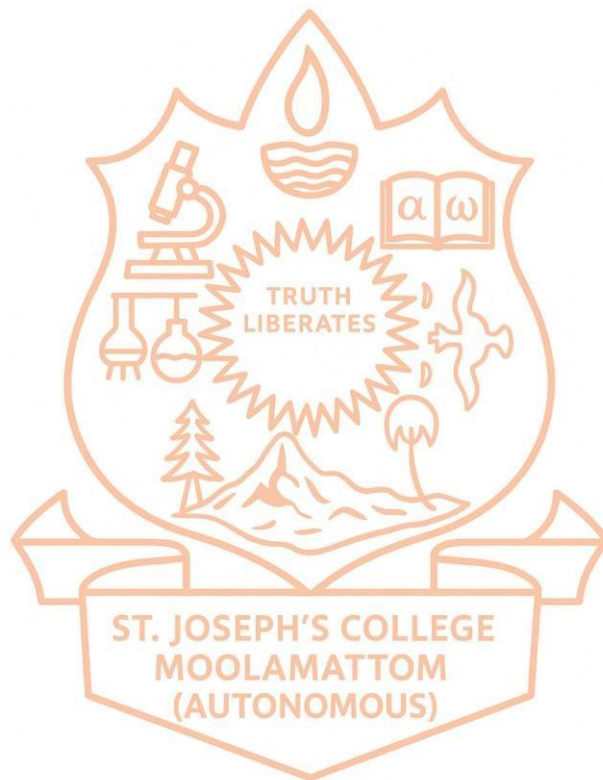
References

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	LINGUISTICS					
Type of Course	DSE					
Course Code	SJC5DSEENG305					
Course Level	300-399					
Course Summary	This course seeks to achieve the following: 1. To introduce students to the basic concepts of linguistics 2. To make students understand the evolution of language 3. To describe and explain morphological processes and phenomena. 4. To show the various processes involved in the generation of meaning. 5 To enhance students‘ awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

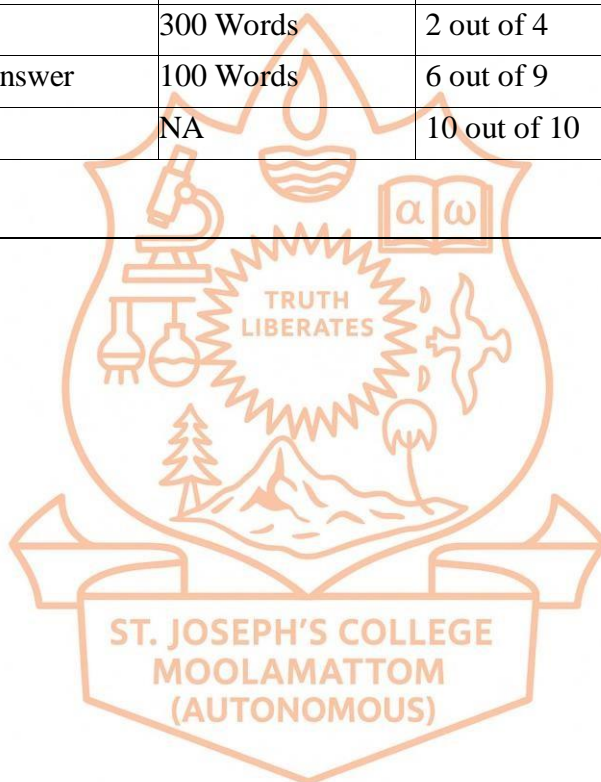
Module	Units	Course description	Hrs	CO No.
1	1.1	Basic Introduction to the major sub disciplines of Linguistics: Phonetics and Phonology, Morphology, Semantics, Syntax, Pragmatics, Sociolinguistics, Psycholinguistics.	5	1,3
	1.2	What is Applied Linguistics- Definition and Scope- Language Teaching and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

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brainstorming, lecture, explicit teaching, e-learning, seminar, library work, group presentation.
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Assessment Types	MODE OF ASSESSMENT			
	A. Continuous Comprehensive Assessment (CCA) – 30 marks			
	Particulars			
	Class test			
	Assignment			
	.			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10



References

S. K. Verma and N. Krishnaswamy: *Modern Linguistics: An Introduction*. New Delhi: OUP, 1989.

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

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

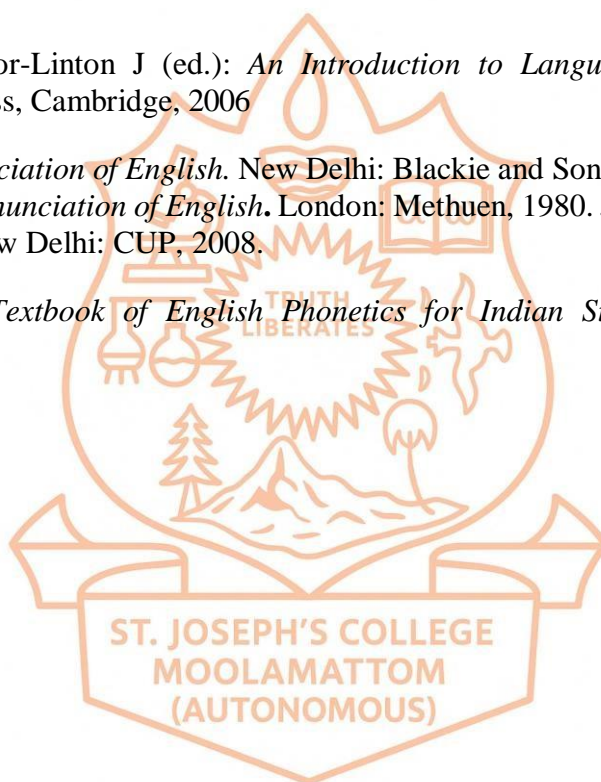
Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London: 1971

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'Connor. *Better English Pronunciation*. New Delhi: CUP, 2008.

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Writing for the Media				
Type of Course	DSE				
Course Code	SJC5DSEENG306				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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

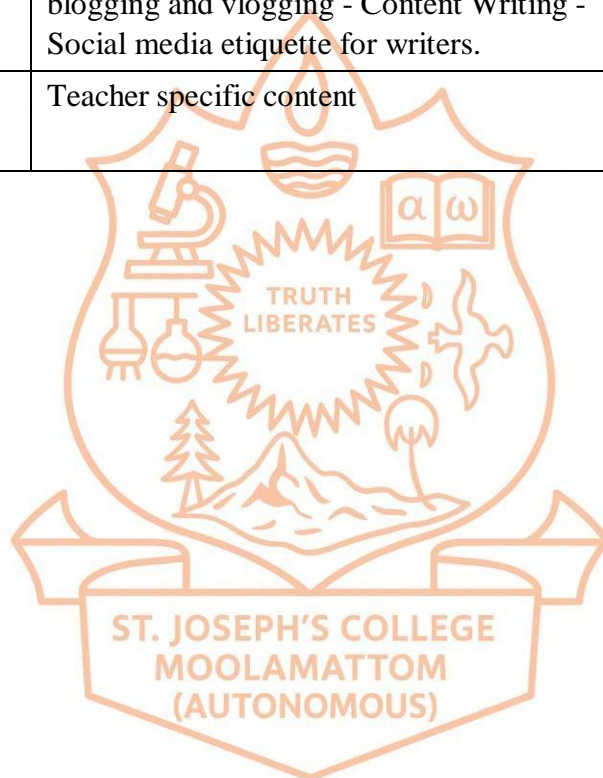
**Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

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	Classroom Procedure (Mode of transaction) Lectures, Readings, Group Discussions, Debates, Panel Discussions																				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment – 30 marks <table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Practical-Blog/ Content Writing</td></tr><tr><td>Assignment</td></tr></table>	Particulars	Class test	Practical-Blog/ Content Writing	Assignment																
	Particulars																				
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	Assignment																				
	B. End Semester Evaluation (ESE) (Modified) <table><tr><td colspan="2">Max.Marks: 70</td><td colspan="2">Duration: 2 Hrs</td></tr><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>2 out of 4</td><td>2 x 15 = 30</td></tr><tr><td>Short Answer</td><td>100 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr></table>	Max.Marks: 70		Duration: 2 Hrs		Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	2 out of 4	2 x 15 = 30	Short Answer	100 Words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10
	Max.Marks: 70		Duration: 2 Hrs																		
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks																	
	Essay	300 Words	2 out of 4	2 x 15 = 30																	
	Short Answer	100 Words	6 out of 9	6 x 5 = 30																	
MCQ	NA	10 out of 10	10 x 1 = 10																		

References

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



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	PARTITION LITERATURE				
Type of Course	DSE				
Course Code	SJC5DSEENG307				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		4	0	0	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

ST. JOSEPH'S COLLEGE
MOOLAMATTOM
(AUTONOMOUS)

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	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) - 30 marks Particulars Class test /Viva /Review/ Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

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

SUGGESTED READINGS

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



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	AFRICAN LITERATURES					
Type of Course	DSE					
Course Code	SJC5DSEENG308					
Course Level	300-399					
Course Summary	This course explores African literatures, encompassing a diverse array of genres, themes, and cultural contexts. The students are familiarised with a rich tapestry of literary works from various regions of the continent. It helps to examine the historical, social, and political dimensions that shape African literary expression in a critical and theoretical bend.					
Semester	5	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	60
Pre-requisites, if any						

COURSE OUTCOMES (CO)

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

5	Develop a relationship with the African sensibility to better integrate it with the native culture.	Create	PO1, PO4, PO8, PO10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Conceptual Framework	1.1	“African Identities” - Kwame Anthony Appiah (<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			
Assessment Types	MODE OF ASSESSMENT			
	A. Continuous Comprehensive Assessment (CCA) – 30 marks			
	Particulars Class test Discussion Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
Short Answer	100 Words	6 out of 9	6 x 5 = 30	
MCQ	NA	10 out of 10	10 x 1 = 10	

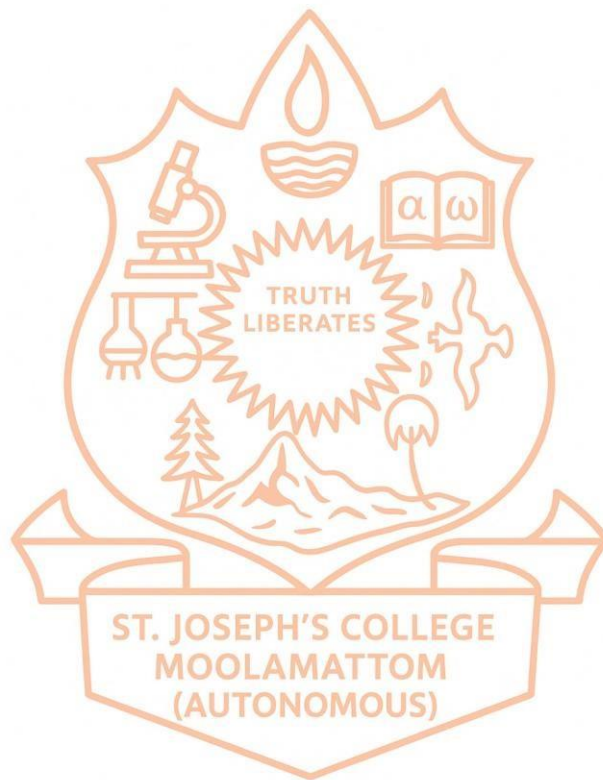
References

1. *The Wretched of the Earth*- Franz Fanon
2. *The Empire Writes Back*- Bill Ashcroft, Gareth Griffiths & Helen Tiffin
3. *The Reinnew 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. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Critical Thinking and Academic Writing				
Type of Course	SEC				
Course Code	SJC5SECENG300				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		2	0	1	0
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) 1. Lecture 2. Class Discussions and presentations 3. Hands-on training							
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks <table><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Assignments</td></tr><tr><td>Group Discussion</td></tr></table> B. Semester End Examination Written Examination – 50 marks, duration – 1.5hrs				Particulars	Class tests	Assignments	Group Discussion
	Particulars							
	Class tests							
	Assignments							
	Group Discussion							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 50		Duration: 1.5 Hrs					
Type of Questions	Word Limit	Number of Questions to be Answered	Marks					
Essay	300 Words	1 out of 3	1 x 15 = 15					
Short Answer	50 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	5 out of 5	5 x 1 = 5					

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.

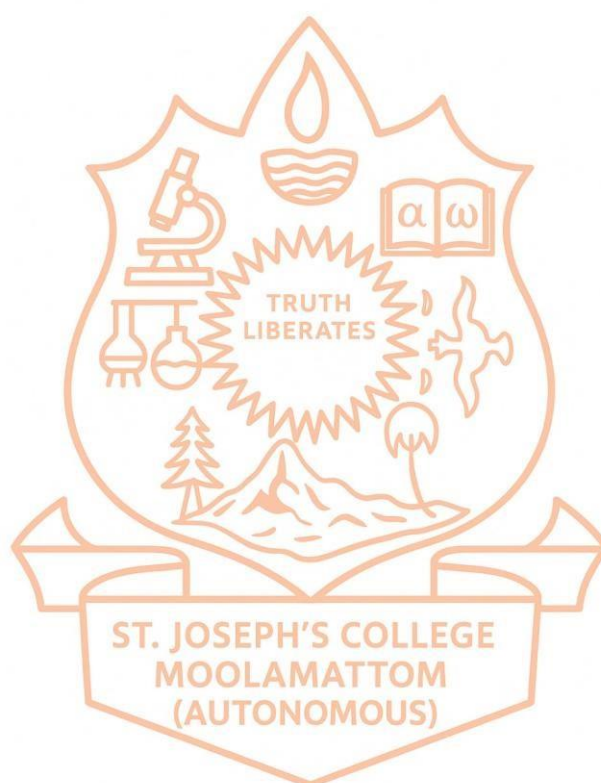
Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th ed., W. W. Norton & Company, 2018.

SUGGESTED READINGS

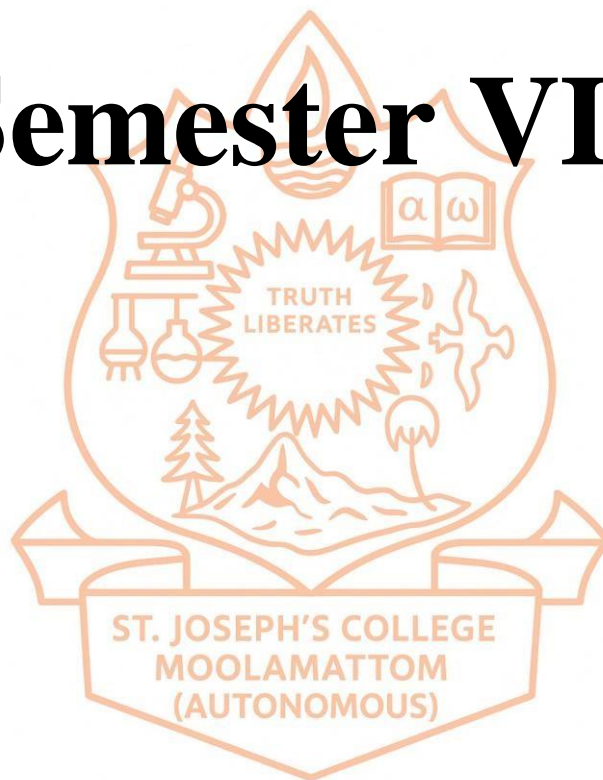
Gupta, Renu. *A Course in Academic Writing*. OBS, 2010

McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. 2nd ed. Cambridge UP, 2001.

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Semester VI





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Exploring Gender					
Type of Course	DSC A					
Course Code	SJC6DSCENG300					
Course Level	300-399					
Course Summary	This interdisciplinary course provides an overview of Gender Studies. It aims at acquainting students with fundamental concepts, inquiries, and discussions prevalent in the field of Gender Studies, spanning historical and modern contexts. It deliberates on the nuanced aspects of gendered expression and influence across diverse societal domains.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4	0	0	0	
Pre-requisites, if any	There are no prerequisites for this course.					

COURSE OUTCOMES (CO)

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

COURSE CONTENT -Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Gender and Sexuality	1.1	Meena T. Pillai Return of the Uncanny Yakshi: Gendering the ‘Spectres’ of Kerala’s Modernities <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>Aithihyamaala</i> translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	4	1
	1.3	“Venmony Namboothiris” pg 136-140 from <i>Aithihyamaala</i> translated by Sreekumari Ramachandran, Mathrubhoomi Books, 2014.	3	1
	1.4	“Kadamattathachan and Panyannarkkavu” pg 526-529 from <i>Aithihyamaala</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 Ideas on Intersectionality	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	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming, lecture, E-learning, Interactive instruction, Seminar Presentations, Flipped Classroom, In –Class discussions			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class tests Discussion Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

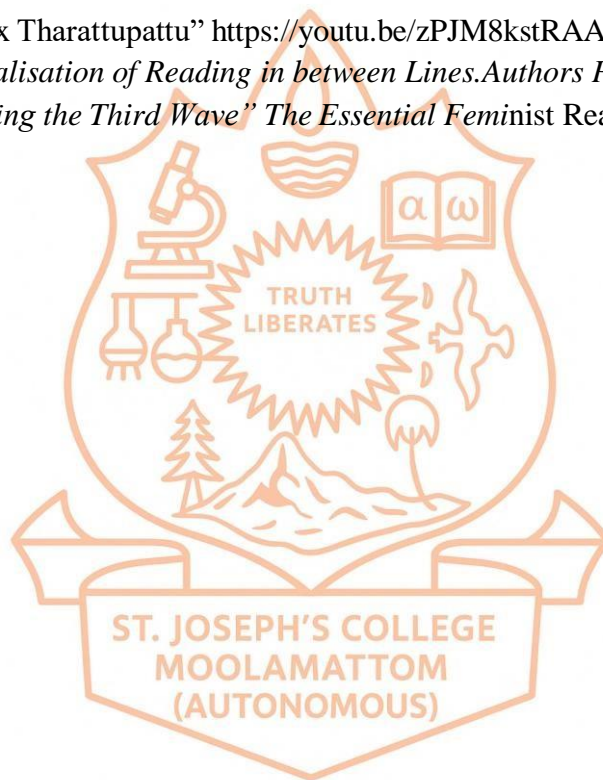
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- Gilman, Charlotte Perkins. "The Yellow Wallpaper." 1892. Taylor, Verta, Nancy Whittier, and Leila J. Rupp, eds. *Feminist Frontiers*. 9th ed. McGraw Hill Humanities, 2011.
- Kimmel, Michael S., Jeff Hearn, and R. W. Connell, editors. *Handbook of Studies on Men & Masculinities*. SAGE Publications, Inc., 2005
- Moraga, Cherríe, and Gloria E. Anzaldúa, editors. *This Bridge Called My Back: Writings by Radical Women of Color*. 1981.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Visual and Other Pleasures*, Palgrave Macmillan, 1989.
- Rich, Adrienne. *Compulsory Heterosexuality and Lesbian Existence*. Only Women Press. 1980.
- Whelehan, Imelda and Jane Pilcher. *50 Key Concepts in Gender Studies*. SAGE Publications Ltd, 2004.
- Wollstonecraft, Mary, 1759-1797. *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects*. London: Printed for J. Johnson, 1792.
- Woolf, Virginia. *A Room of One's Own*. Penguin Books, 2004.

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- . "Subjects of Sex/Gender/Desire" *The Gender Trouble: Feminism and Subversion of Identity*, Routledge, 1999. pp. 3-33.
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- Collins, Patricia H., and Sirma Bilge *Intersectionality*. 2nd ed. Cambridge. 2020.
- Davis, Angela. "Racism, Birth Control and Reproductive Rights" *Women, Race and Class* Vintage, 1983.
- Halberstam, Judith. "An Introduction to Female Masculinity: Masculinity without Men" *Female Masculinity*. Duke University Press 1998 (pp 1-43).
- "Introduction" Bhasin, Kamla. *Understanding Gender*. 2020. Women Unlimited, 2003. pp 1-85
- Michele T. & Kathleen Guidroz. editors *The Intersectional Approach. Transforming the Academia Through Race, Class, and Gender Seeing like a Feminist*. The University of North Carolina Press. 2009.

- Menon, Nivedita. *Seeing Like a Feminist*. Penguin, 2012.
- Rege, Sharmila et al. "Intersections of Gender and Caste." *Economic and Political Weekly*, vol. 48, no. 18, 2013, pp. 35-36.
- "Dalit WomenTalk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position." *Economic and Political Weekly*, vol. 33, no. 44, 1998, pp. 39- 46.
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- Stanley , Liz "Should Sex Really be Gender or Gender Really be Sex" S Jackson and S. Scott. Editors. *Gender: A Sociological Reader*, Routledge, 2002, pp 31-41.
- Tripathi, Priyanka. "Traversing the Terrain of Indian Feminism and Indian Sexuality" *Indian Literature*, Vol. 62, No. 1 (303) (January/February 2018), pp. 181-195 JSTOR <https://www.jstor.org/stable/10.2307/26791851>
- Vijayarajamallika "Intersex Tharattupattu" <https://youtu.be/zPJM8kstRAA>
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- Walker, Rebecca. "Becoming the Third Wave" *The Essential Feminist Reader* Ed. Estelle. B. Freedman 397-401.





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	The Art of Scriptwriting					
Type of Course	DSE					
Course Code	SJC6DSEENG300					
Course Level	300-399					
Course Summary	The course is structured to empower learners with an extensive understanding of scriptwriting, encompassing crucial elements and techniques such as plot selection, characterization, treatment, execution, etc. It aims to equip students with the necessary knowledge and skills to craft impactful scripts for short films, advertisements, vlogs, blogs, and various online platforms. With an emphasize on practical application, the course will enable students to seamlessly translate their acquired knowledge into compelling scripts for today's multi-platform landscape.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	<p>A passion for storytelling, a basic understanding of narrative structure, and a keen interest in various forms of media.</p> <p>Familiarity with different storytelling mediums, such as films, TV shows, or literature.</p> <p>Basic writing skills and the ability to articulate ideas coherently are advantageous.</p>					

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 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	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

Write Film	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

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. (Editor)
2. *Prewriting Your Screenplay* by Michael Tabb
3. *Analysing the Screenplay* by Jill Neldes (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>



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Theatre Studies				
Type of Course	DSE				
Course Code	SJC6DSEENG301				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		3	0	1	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Foundations of 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. Amrut Srinivasan</i>	3	3,4

	3.3	Improvisation, Body Language, Voice and Speech, Acting and Structural Acting “When Acting Is an Art”. Constantin Stanislavski	4	4
	3.4 Practicum	<i>The Birthday Party</i> - 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/mDwARQz3TZI?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 ...			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test /Discussion /Role play /Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

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SUGGESTED READINGS

- “Unhappy Days in the Art World? De-skilling Theatre, Re-skilling Performance” by Claire Bishop
- Oscar G. Brockett and Franklin Hildy. *History of Theatre*
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Medical Humanities				
Type of Course	DSE				
Course Code	SJC6DSEENG302				
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
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	Understand the theoretical and historical foundations of the field of Medical Humanities.	U	1
2	Demonstrate an awareness of the recent trends in the field of Medical Humanities.	K	1
3	Critically read and appreciate literary and cultural texts on health and illness.	E	8
4	Engage with illness narratives/pathographies critically and examine the central formal and thematic elements of such narratives.	An	3

5	Probe into the interrelationship between literary studies and the discourses of medicine.	C	6&7
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introduction	1.1	Key Terms and Concepts: Disease and Illness, Medical Humanities and Health Humanities, Narrative Medicine, Pathography, Lived experience of illness, Doctor-patient relationship, Literature and medicine, Graphic Medicine, Art therapy, Bioethics, Patient identity, Illness narrative.	10	1
	1.2 Practicum	Susan Sontag; <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	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

Memoirs and Films	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.			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class tests /Discussion//Debate/ Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70 Duration: 2 Hrs			
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

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Czerwiec, M.K., Ian Williams, Susan Merrill Squier, Michael J. Green, Kimberly R. Myers, and Scott Thompson Smith. 2015. *Graphic Medicine Manifesto*. University Park: Pennsylvania State University Press. 2015.





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	English Language Teaching					
Type of Course	DSE					
Course Code	SJC6DSEENG303					
Course Level	300-399					
Course Summary	This comprehensive course is designed to foster a profound comprehension of fundamental concepts, major notions and theories within the realm of English Language Teaching (ELT). Learners will cultivate critical and analytical perspectives on various aspects of teaching, learning, assessment, evaluation and research in ELT. The course not only equips learners with theoretical knowledge but also empowers them to apply these insights practically. By the course’s conclusion, learners will develop the capacity to shape themselves into proficient English language professionals well-versed in the intricacies of language education.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	
Pre-requisites, if any						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Develop a comprehensive understanding of the fundamental concepts, notions and theories integral to English Language Teaching.	U	1
2	Build informed perspectives related to various approaches and methods employed in teaching and learning English	An	7
3	Apply the different strategies for mastering language skills, enhancing both proficiency and fluency.	A	10
4	Familiarise the concepts and practical applications of Research methodologies in the ELT field.	A	8

5	Analyses the diverse aspects of material production in language learning.	An	5
6	Designs fair and valid language assessments including formative and summative evaluations.	C	4
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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

<p>2</p> <p>The Teacher, the Learner and the Classroom</p>	<p>2.1</p>	<p>Approaches and methods - structural and functional methods - Communicative Language Teaching - Task-based Language Teaching - Content-Based Instruction – Participatory Approaches – ICT enabled teaching- learner-centred classroom strategies; pairs and groups - errors and feedback - use of dictionaries – realia, authentic materials, coursebooks - pictures, cards and charts - smartphones, language learning apps, and sites, blogs. and journals - learning outside the classroom.</p>	<p>10</p>	<p>2,5</p>
	<p>2.2</p> <p>Practicum</p>	<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. 	<p>5</p>	<p>2,5</p>
<p>3</p>	<p>3.1</p>	<p>LSRW and sub-skills – Purpose, Activities and Strategies of LSRW skills- integration of skills - grammar teaching - Form, Function and Use - contextual learning of vocabulary - teaching reading and listening - intensive and extensive - planning reading and listening lessons - planning and teaching speaking and writing - drafting emails, texts and written electronic communication and audio and written journals and blogs.</p>	<p>10</p>	<p>3,5</p>

Teaching and Learning Language Skills	3.2 Practicum	<ul style="list-style-type: none"> ● 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 Particulars Class test/ Interactive Teaching and Demonstration/Peer Review Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

1. Ghosh R. N., H.N.L. Shastri, and B.K. Das. *Introduction to English Language Teaching*. London: Oxford UP, 1977.
2. Harwood, Nigel. *English Language Teaching Materials: Theory and Practice*. Cambridge: Cambridge UP, 2010.
3. Krishnaswamy, N. and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods, and Techniques*. Delhi: Macmillan, 2003.
4. Lightbrown, Patsy M. and Nina Spada. *How Languages are Learned*. 2nd ed. Oxford: Oxford UP, 1999.
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	CULTURAL STUDIES					
Type of Course	DSE					
Course Code	SJC6DSEENG304					
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 – Tamsula 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			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test / Discussion / Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

1. Arnold, Matthew. *Culture and Anarchy: An Essay in Political and Social Criticism*. Smith, Elder and Co, London. 1869.
2. Barker, Chris. *Cultural Studies: Theory and Practice*. Sage, 2003.
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4. During, Simon. *The Cultural Studies Reader*. Routledge. 1999.
5. During, Simon. *Cultural studies ; Critical Introduction*. Taylor & Francis, 2005
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7. Raymond Williams: "Culture is Ordinary" (Resources of Hope: Culture, Democracy, Socialism) 2. Stuart Hall: "Cultural Studies: Two Paradigms" (Media, Culture and Society vol.2)
8. *The Sage Dictionary of Cultural Studies*. Sage, 2004.
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	INDIGENOUS LITERATURE				
Type of Course	DSE				
Course Code	SJC6DSEENG305				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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)

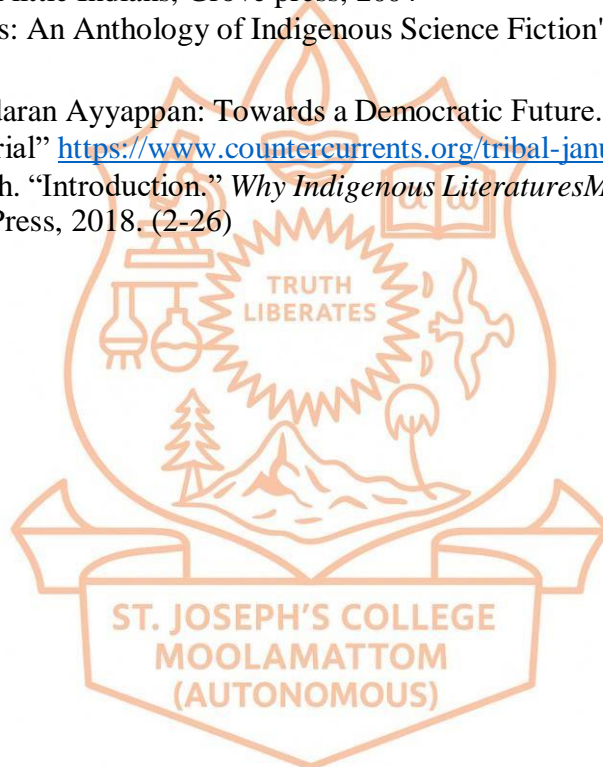
Module	Units	Course description	Hrs	CO No.
1 Introducing Indigenous literature	1.1	Excerpt from “Introduction” of Why Indigenous Literatures Matter (Daniel Heath Justice) (2-26)	15	1
2 Indigenous Literature: Kerala	2.1	Curing Caste (Sahodaran Ayyappan)	2	2
	2.2	My Soil (K.K.S. Das)	2	2
	2.3	“The Autobiography 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>Red Flower</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								
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks								
	<table><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>					Particulars	Class tests	Discussion	Assignment
	Particulars								
	Class tests								
	Discussion								
	Assignment								
	B. End Semester Evaluation (ESE) (Modified)								
	Max.Marks: 70		Duration: 2 Hrs						
	Type of Questions	Word Limit	Number of Questions to be Answered		Marks				
	Essay	300 Words	2 out of 4		2 x 15 = 30				
Short Answer	100 Words	6 out of 9		6 x 5 = 30					
MCQ	NA	10 out of 10		10 x 1 = 10					

References

1. Sameer Tanti, Indian Literature, vol. 332, November -December 2022
2. Temsula Ao, Indian Literature, vol. 332, November -December 2022
3. D. Anailkumar, Indian Literature, March-April. 2018
4. G. N. Devy. *Painted Words*
5. Gothrakavitha, edited by Sukumaran Chaligadha, DC Books, 2021
6. The Oxford India Anthology of Malayalam Dalit Writing, edited by M. Dasan, 2012
7. The Oxford India Anthology of Tamil Dalit Writing, edited by Ravikumar, 2012
8. The Oxford India Anthology of Telugu Dalit Writing, edited by K. Purushothaman, 2012
9. An Anthology of Dalit Literature, edited by 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
12. Folktales from Tamil Nadu, Sujjatha Vijaya Raghavan
13. Eric Gansworth. *Apple Skin to the Core*, Levine Querido, 2020.
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15. "Walking the Clouds: An Anthology of Indigenous Science Fiction" edited by Grace L. Dillon
16. Ajay Sekhar, Sahodaran Ayyappan: Towards a Democratic Future." Other Books, 2012.
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St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Critical Approaches to Literature					
Type of Course	DSE					
Course Code	SJC6DSEENG306					
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><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Discussion	Assignment
	Particulars							
	Class test							
	Discussion							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

References

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



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Reporting and Editing for the Media				
Type of Course	DSE				
Course Code	SJC6DSEENG307				
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
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	Understand the basic principles of news reporting, different types of reporting and their importance.	U	1,3,10
2	Evaluate differences in reporting styles across various mass media platforms.	E	1, 2, 3,10
3	Understand the organization and structure of the Editorial department.	U	1,3,10
4	Understand the fundamentals of editing for print and digital media.	U	1, 3,10
5	Understand the basics of advertising	U	1,3, 6, 10

6	Demonstrate the ability to plan and execute news reporting, editing and advertising campaigns,	S	1,3,5,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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

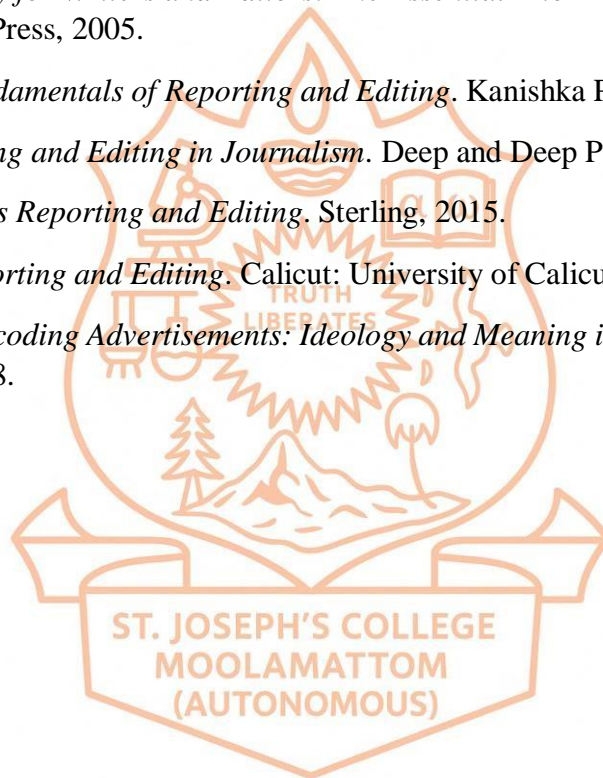
EDITING FOR THE MEDIA	3.2	Editing Processes- Basic principles of Editing-Art of Copy Editing; How to copy edit a story-Detecting and Correcting Errors-Proof Reading-Duties of a Copy Editor – Language Skills for the desk.	5	3,4
	3.3	Newspaper Layout and Design-Importance of layout and design in newspaper 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-Case studies of successful print and broadcast campaigns	5	5
	4.3 Practicum	Parts of an Advertisement - Visualization – Layout- Copy writing- Portrayal of gender, race and culture in advertising- Stereotyping in Advertising- Gender Stereotyping- Social media advertising strategies- Emerging trends in advertising	5	5,6
5		Teacher Specific Content		

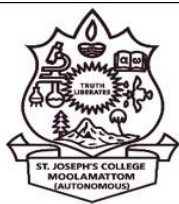
Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction)</p> <ul style="list-style-type: none">● Lectures● Practical Exercises● Feedback Sessions● Hands-on Projects● Peer Review Sessions● Case Studies● Industry based experience																				
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>MODE OF ASSESSMENT</p> <p>A. Continuous Comprehensive Assessment (CCA) – 30 marks</p> <table><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>	Particulars	Class test	Discussion	Assignment	Total															
	Particulars																				
	Class test																				
	Discussion																				
	Assignment																				
	Total																				
	<p>B. End Semester Evaluation (ESE) (Modified)</p> <p>Max.Marks: 70 Duration: 2 Hrs</p> <table><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>2 out of 4</td><td>2 x 15 = 30</td></tr><tr><td>Short Answer</td><td>100 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>10 out of 10</td><td>10 x 1 = 10</td></tr><tr><td></td><td></td><td></td><td></td></tr></table>	Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	2 out of 4	2 x 15 = 30	Short Answer	100 Words	6 out of 9	6 x 5 = 30	MCQ	NA	10 out of 10	10 x 1 = 10				
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	Short Answer	100 Words	6 out of 9	6 x 5 = 30																	
MCQ	NA	10 out of 10	10 x 1 = 10																		

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.
3. Baskette, Floyd K., Jack Z. Scissors, and Brenn S. Brooks. *The Art of Editing*. London: Taylor & Francis, 1996.

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.
9. Massaris, P. *Visual Persuasion*. SAGE Publications, Inc., 1997.
10. Ogilvy, David. *Confessions of an Advertising Man*. Atheneum, 1964.
11. *New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word*. Oxford University Press, 2005.
12. Saxena, Ambrish. *Fundamentals of Reporting and Editing*. Kanishka Publishers, 2007.
13. Sharma, K. C. *Reporting and Editing in Journalism*. Deep and Deep Publications, 2011.
14. Shrivastva, K. M. *News Reporting and Editing*. Sterling, 2015.
15. Shaju, P. P. *News Reporting and Editing*. Calicut: University of Calicut, 2012.
16. Williamson, Judith. *Decoding Advertisements: Ideology and Meaning in Advertising* Marion Boyers, London, UK, 1978.





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Reading Graphic Narratives				
Type of Course	DSE				
Course Code	SJC6DSEENG308				
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
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 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 Bertonasco and Ludmila Bartscht	3	1,2,3,4
	3.5 Practicum	“Ebony and Ivory” by Priya Kuriyan	5	1,2,3,4

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) 1. Lecture / Close reading sessions /Reading Response- Critical/ Personal/ Creative /Project work/ Workshop							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Presentation/Seminar</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Presentation/Seminar	Assignment
	Particulars							
	Class test							
	Presentation/Seminar							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					
<table><tr><td></td><td></td><td></td><td></td></tr></table>								

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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Eisner, Will. *Comics and Sequential Art*. 19 th ed., Poorhouse Press, 2000.

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Groensteen, Thierry. *The System of Comics*. Translated by Bart Beaty and Nick Nguyen, University Press of Mississippi, 2009.

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

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

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

Mehta, Suhaan. "Wondrous Capers: The Graphic Novel in India." *Multicultural Comics: From Zap to Blue Beetle*, Edited by Frederick Luis Almada, University of Texas Press, Austin, 2010, pp. 173-188.

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Nayar, Pramod K. "Radical Graphics: Martin Luther King, Jr., B. R. Ambedkar, and Comics Auto/Biography." *Biography*, vol. 39, no. 2, 2016, pp. 147-171. Project Muse, doi:10.1353/bio.2016.0027.

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

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

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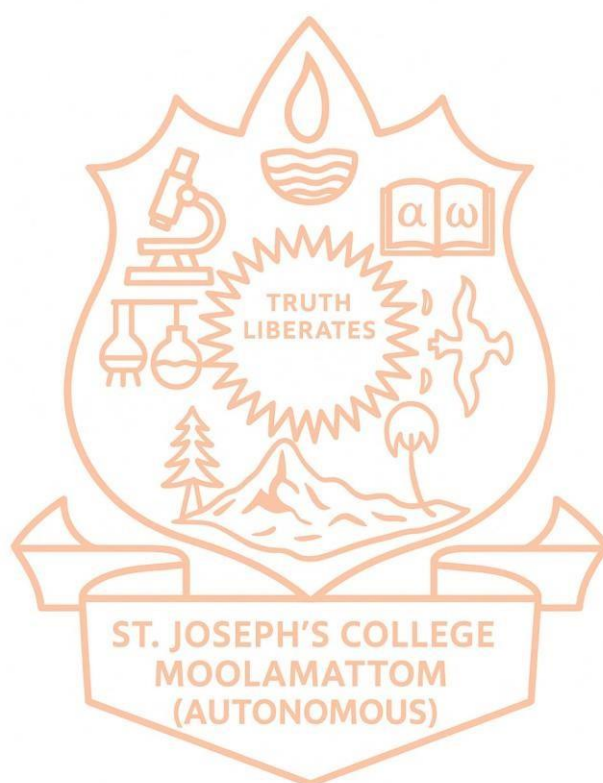
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Varughese, Dawson E.. *Visuality and Identity in Post-Millennial Indian Graphic Narratives*. Palgrave Macmillan, 2018

Wolk, Douglas. *Reading Comics: How Graphic Novels Work and What They Mean*. De Capo Press, 2007.

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Subaltern Voices					
Type of Course	DSE					
Course Code	SJC6DSEENG309					
Course Level	300-399					
Course Summary	In this course, students will be introduced to marginalized voices and histories, challenging mainstream narratives. It explores ethnic, gender, cultural, and religious perspectives that construct subaltern identities. Through the analysis of texts, discourses, and cultural artefacts, students will develop a nuanced understanding of power dynamics, resistance, and identity construction. The course, through theoretical and literary analysis, fosters deep engagement with subalternity as a platform for power politics. It will enable students to contribute to a more inclusive and equitable society.					
Semester	6	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3	0	1	0	75
Pre-requisites, if any	A foundational understanding of postcolonial theory, literary criticism, and global literary traditions along with a general social awareness, critical thinking, analytical ability.					

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Demonstrate theoretical understanding of subaltern experiences and identities in the regional and global context.	A	1
2	Analyse the trauma of subalternity in the lives of Tribals.	An	6,7

3	Appraise the multiple axes of oppression that intersect and shape individuals' lived experiences within specific regional contexts	An	1,6,7,8,10
4	Evaluate the thematic underpinnings of the marginalised communities in different geographical locations.	E	7,8
5	Integrate the theoretical domain into the praxis of subaltern reality in the socio-cultural, political and economic contexts.	C	6.7.8.10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 Introducing Subaltern	1.1	Can the Subaltern Speak? Gayatri Chakravorty Spivak	10	1
	1.2 Practicum	Ranajit Guha- Calling on Indians to Write their Own History (Pg.152-156) from <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
	4.1	Aboriginal – “Bora Ring” by Judith Wright	2	4
	4.2	African American- “If We Must Die” by Claude McKay	2	4

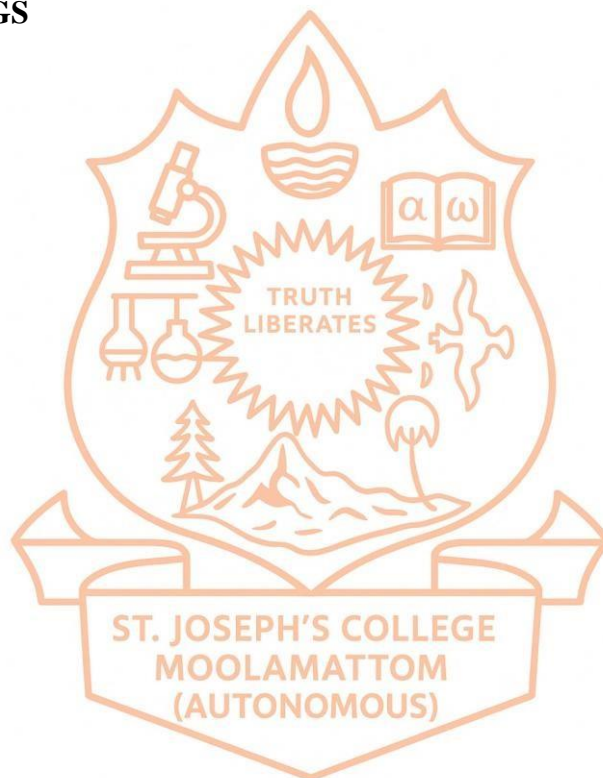
4	Global Experiences	4.3	Native African- “Vanity”by Birago Diop	2	4
		4.4	Dalit Narrative: “The Thakur’s Well” by Premchand	2	4
		4.5	Apartheid- “Family Reunion” by Ilan Ossendryver	2	4
		4.6 Practicum	“Draupadi”- <i>Breast Stories</i> , Mahasweta Devi	3	5
		4.7 Practicum	“Subha” - <i>Collected Stories</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	MODE OF ASSESSMENT Continuous Comprehensive Assessment (CCA) – 30 marks								
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Seminar/Presentation</td></tr><tr><td>Assignment</td></tr></table>					Particulars	Class test	Seminar/Presentation	Assignment
	Particulars								
	Class test								
	Seminar/Presentation								
	Assignment								
	B. End Semester Evaluation (ESE) (Modified)								
	Max.Marks: 70		Duration: 2 Hrs						
	Type of Questions	Word Limit	Number of Questions to be Answered		Marks				
	Essay	300 Words	2 out of 4		2 x 15 = 30				
Short Answer	100 Words	6 out of 9		6 x 5 = 30					
MCQ	NA	10 out of 10		10 x 1 = 10					

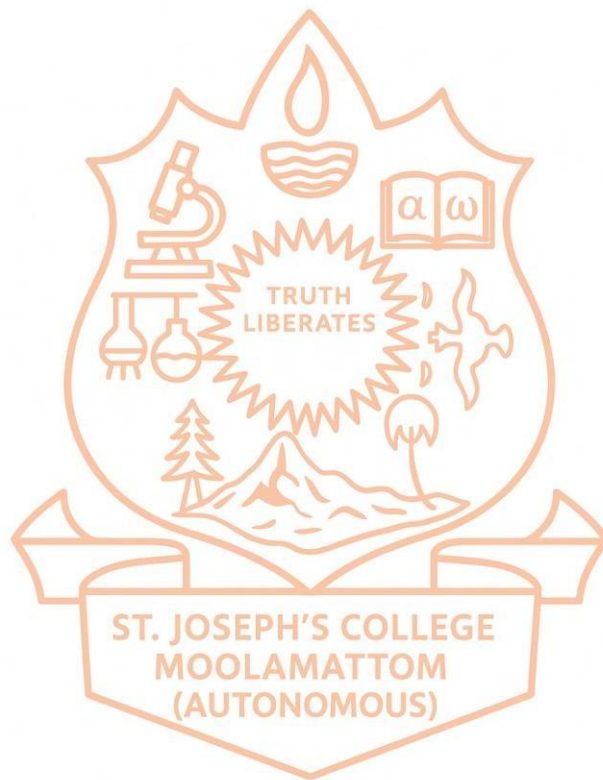
References

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. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Creative Writing in English				
Type of Course	SEC				
Course Code	SJC6SECENG300				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		2	0	1	0
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
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4		Teacher Specific Content		
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Teaching and Learning Approach	Classroom Procedure (Mode of transaction) <ul style="list-style-type: none">Lecture – ICT-enabledPeer LearningLearning in the blended modeMultimodal Learning				
Assessment Types	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) – 30 marks				
	Particulars				
	Class test				
	Assignments				
	Discussion				
	B. End Semester Evaluation (ESE) (Modified)				
	Max.Marks: 50		Duration: 1.5 Hrs		
	Type of Questions	Word Limit	Number of Questions to be Answered		Marks
	Essay	300 Words	1 out of 3		1 x 15 = 15
	Short Answer	50 Words	6 out of 9		6 x 5 = 30
	MCQ	NA	5 out of 5		5 x 1 = 5

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
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Dev, Anjana Neira.*Creative Writing: A Beginner's Manuel*,Pearson Longman,Delhi,2009.



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Literature and Human Rights				
Type of Course	VAC				
Course Code	SJC6VACENG300				
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	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

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

COURSE CONTENT

Content for Classroom transaction (Units)

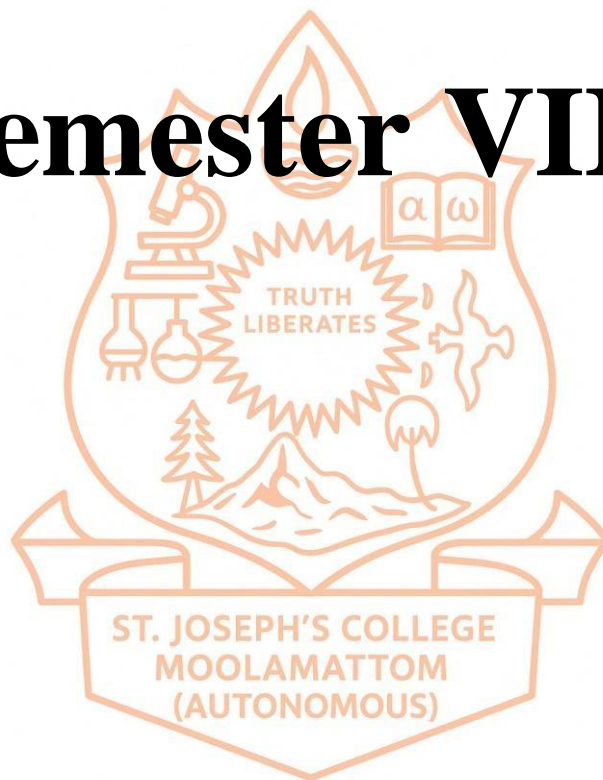
Module	Units	Course description	Hrs	CO No.
1 Essays	1.1	“Universal Declaration of Human Rights” -1948	7	1,4
	1.2	“Adoption of the Convention on the Prevention and Punishment of the Crime of Genocide, and the Text of the Convention”-1948	8	1,4
2 Poetry & Short Stories	2.1	“O Prison Darkness” – Abdul Aziz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

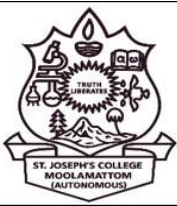
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture and discussions on the historical context of each text																				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA- 25 Marks) <table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Assignment</td></tr><tr><td>Discussion</td></tr><tr><td>Viva</td></tr></table>	Particulars	Class test	Assignment	Discussion	Viva															
	Particulars																				
	Class test																				
	Assignment																				
	Discussion																				
	Viva																				
	B. End Semester Evaluation (ESE) (Modified) <table><tr><td colspan="2">Max.Marks: 50</td><td colspan="2">Duration: 1.5 Hrs</td></tr><tr><td>Type of Questions</td><td>Word Limit</td><td>Number of Questions to be Answered</td><td>Marks</td></tr><tr><td>Essay</td><td>300 Words</td><td>1 out of 3</td><td>1 x 15 = 15</td></tr><tr><td>Short Answer</td><td>50 Words</td><td>6 out of 9</td><td>6 x 5 = 30</td></tr><tr><td>MCQ</td><td>NA</td><td>5 out of 5</td><td>5 x 1 = 5</td></tr></table>	Max.Marks: 50		Duration: 1.5 Hrs		Type of Questions	Word Limit	Number of Questions to be Answered	Marks	Essay	300 Words	1 out of 3	1 x 15 = 15	Short Answer	50 Words	6 out of 9	6 x 5 = 30	MCQ	NA	5 out of 5	5 x 1 = 5
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	Essay	300 Words	1 out of 3	1 x 15 = 15																	
Short Answer	50 Words	6 out of 9	6 x 5 = 30																		
MCQ	NA	5 out of 5	5 x 1 = 5																		

SUGGESTED READINGS

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

Semester VII





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English			
Course Name	CRITICAL DISABILITY STUDIES			
Type of Course	DCC			
Course Code	SJC7DCCENG400			
Course Level	400-499			
Course Summary	The course on Disability Studies explores disability as socially, politically and culturally constructed. It also respects disability as a unique lived experience. Intersectional in its theoretical outlook, each text in this course is an attempt to reread the multiple epistemologies of disability. The learner is invited to participate in a conversation on the politics of representation of disability in the cultural texts, critique biased perceptions and explore alternate ways of viewing impairment.			
Semester	7	Credits		4
Course Details	Learning Approach	Lecture	Tutorial	Practical
		3	0	1
Others				0
Total Hours				75
Pre-requisites, if any				

COURSE OUTCOMES (CO)

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

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

COURSE CONTENT

Content for Classroom transaction (Units)

Module	Units	Course description	Hrs	CO No.
1 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 Kupperts: “Image Politics without the Real: Simulacra, Dandyism and Disability Fashion”. <i>Disability/Postmodernity: Embodying Disability Theory</i> . Ed by Mairian Corker and Tom Shakespeare.	5	1,2,3,4
	4.4 Practicum	Nandini Ghosh: “Negotiating Femininity: Lived Experiences of Women with Locomotor Disabilities in Bengal”. <i>Interrogating Disability in India</i>	5	1,2,3,4
	4.5 Practicum	Seminars Documentary: <i>Crip Camp</i> (2020) Film: <i>Guzaarish</i> (2010) Rosemarie Garland-Thomson: “Why Do We Stare?” <i>Staring: How We Look</i>	10	4,5,6
5		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.							
	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks <table border="1"><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table> B. End Semester Evaluation (ESE) (Modified) Max.Marks: 70 Duration: 2 Hrs					Particulars	Class test	Discussion
Particulars								
Class test								
Discussion								
Assignment								
Assessment Types								

Type of Questions	Word Limit	Number of Questions to be Answered	Marks
Essay	300 Words	2 out of 4	2 x 15 = 30
Short Answer	100 Words	6 out of 9	6 x 5 = 30
MCQ	NA	10 out of 10	10 x 1 = 10

SUGGESTED READINGS

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

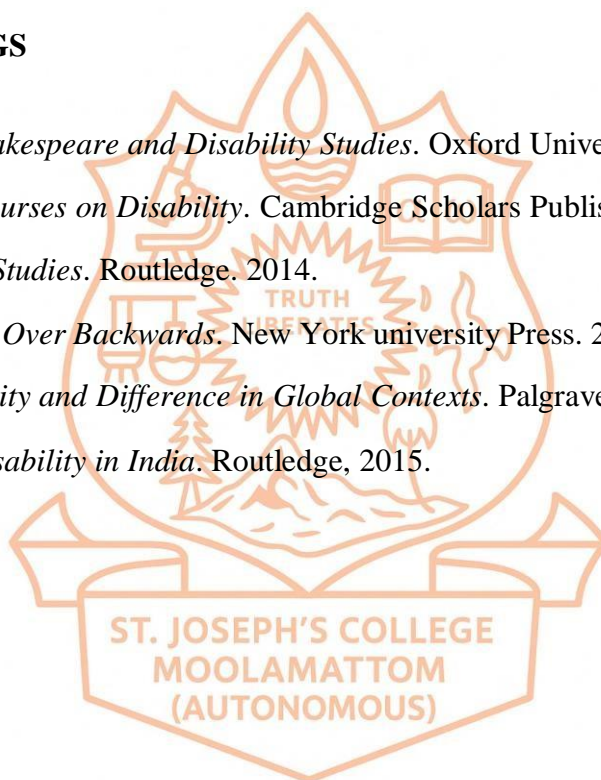
Anju Sosan George. *Discourses on Disability*. Cambridge Scholars Publishing. 2023

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. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	MEMORY AND TRAUMA STUDIES					
Type of Course	DCC					
Course Code	SJC7DCCENG402					
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</i> – Part 1 (2007) A.Revathi: <i>The Truth About Me</i> .	5	4
	2.2	Poems by Ruth Vanitha and Asad Alvi from <i>The World That Belongs To Us: An Anthology of Queer Poetry from South Asia</i> by Aditi Angiras, Akhil Katyal	5	6
	2.3	Drama: Sara Kane: 4.48 <i>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	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.				
Assessment Types	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) – 30 marks				
	Particulars				
	Class test				
	Discussion				
	Assignment				
	B. End Semester Evaluation (ESE) (Modified)				
	Max.Marks: 70		Duration: 2 Hrs		
	Type of Questions	Word Limit	Number of Questions to be Answered		Marks
	Essay	300 Words	2 out of 4		2 x 15 = 30
	Short Answer	100 Words	6 out of 9		6 x 5 = 30
	MCQ	NA	10 out of 10		10 x 1 = 10

SUGGESTED READINGS

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

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

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

References

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

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

Goodin, Robert E., and Charles Tilly, editors. *The Oxford Handbook of Contextual Political Analysis*. Oxford University Press, 2006, pp. 210-24.

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

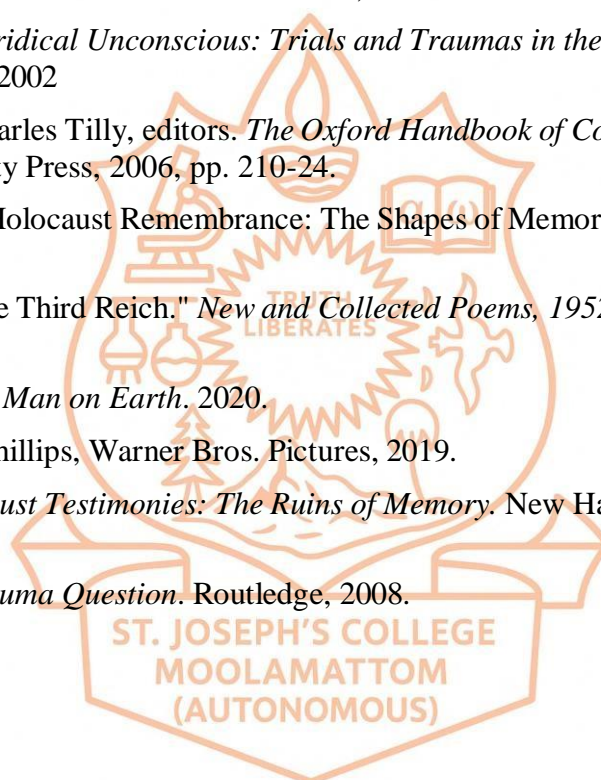
Hill, Geoffrey. "Ovid in the Third Reich." *New and Collected Poems, 1952-1992*. Houghton Mifflin Harcourt, 2000.

Jaku, Eddie. *The Happiest Man on Earth*. 2020.

Joker. Directed by Todd Phillips, Warner Bros. Pictures, 2019.

Langer, Lawrence. *Holocaust Testimonies: The Ruins of Memory*. New Haven; London: Yale University Press, 1991.

Luckhurst, Roger. *The Trauma Question*. Routledge, 2008.





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Posthuman Studies				
Type of Course	DCC				
Course Code	SJC7DCCENG402				
Course Level	400-499				
Course Summary	This course explores the philosophical concept of Posthumanism, examining its various branches and their implications on human identity and culture. It explores the impact of Posthumanism on literature and film, analyzing how these mediums reflect and challenge traditional humanist notions. Additionally, the course investigates the intersection of artificial intelligence with literature, questioning the role of AI in understanding and creating literary works. Through a combination of theoretical discussions and practical analyses, students will gain a comprehensive understanding of Posthumanism's significance in contemporary society and its potential to shape future narratives.				
Semester	7	Credits			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	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
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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

Tools	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	Classroom Procedure (Mode of transaction)							
	Lecture							
	Explication of select novels and films							
	Introduce AI generated content of literature, art, music etc, AI assisted writing							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class test	Discussion	Assignment
	Particulars							
	Class test							
	Discussion							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
	Essay	300 Words	2 out of 4	2 x 15 = 30				
	Short Answer	100 Words	6 out of 9	6 x 5 = 30				
	MCQ	NA	10 out of 10	10 x 1 = 10				

References

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

Herbrechter, Stefan "Critical Posthumanism – An Overview."

<https://stefanherbrechter.com/wp-content/uploads/2021/03/Critical-Posthumanism-An-Overview.pdf>

Phelan, Jon. "A. I. Richards': Can Artificial Intelligence Appreciate Poetry?"

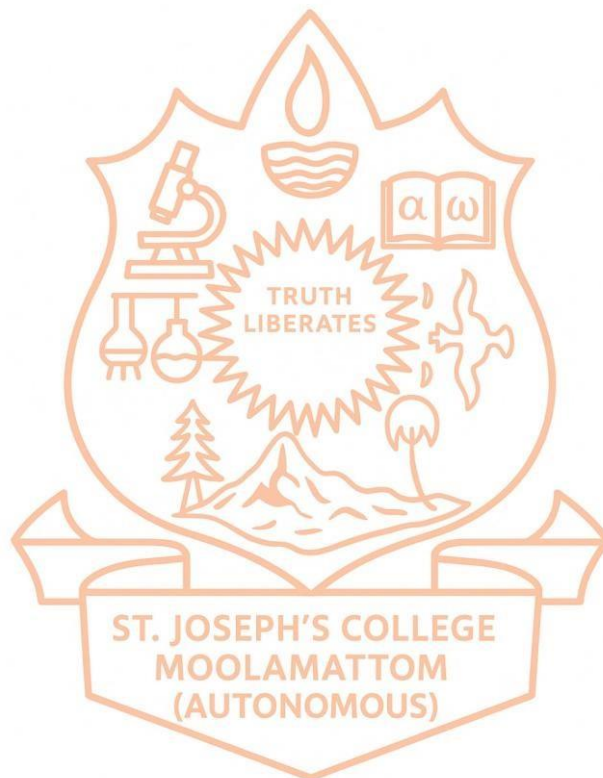
Philosophy and Literature, Johns Hopkins University Press, 29 June 2021, muse.jhu.edu/article/796830/pdf.

SUGGESTED READINGS

Brandoitti, Rosi. *The Posthuman*. Polity Press, 2013.

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

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	British Literature Till the Romantic Period				
Type of Course	DCE				
Course Code	SJC7DCEENG400				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		60	0	0	0
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)

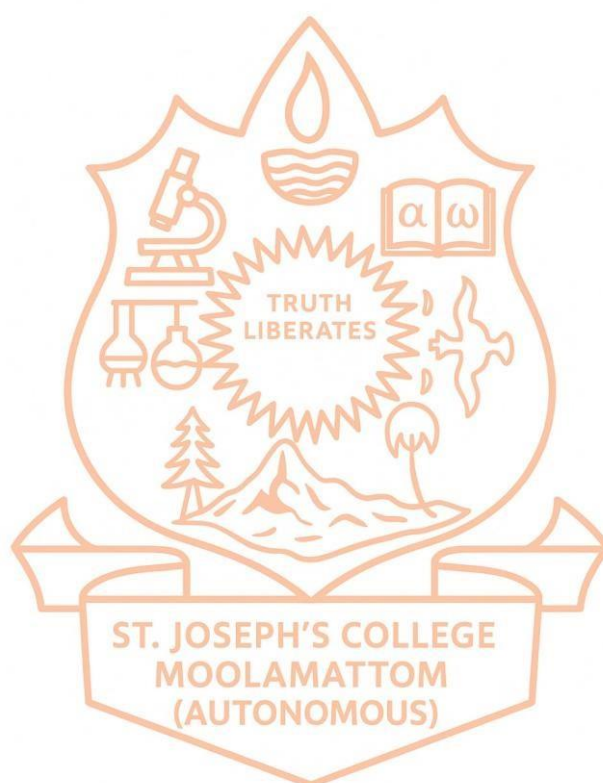
Module	Units	Course description	Hrs	CO No.
1	1.1	1. Chaucer : “The Prioress”, “The Knight”, (From <i>The Prologue to The Canterbury Tales</i>)	5	1, 3
	1.2	Edmund Spenser : <i>Epithalamion</i>	5	1, 2
	1.3	Francis Bacon : “Of Truth”	5	1, 3
2	2.1	Marlowe: <i>Doctor Faustus</i>	12	1, 4
	2.2	Shakespearean 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><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>	Particulars	Class test	Discussion	Assignment																				
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References

1. W.W. Norton and Company's *The Norton Anthology of English Literature*: "Introduction to The Middle Ages"
2. Kaufman, U. Milo. *The Pilgrim's Progress and Traditions in Puritan Meditations*
3. Janet Todd: *Aphra Behn: A Secret Life*
4. John Sitter: *The Cambridge Companion to Eighteenth Century Poetry*
5. Ronald W. Vince: *Neoclassical Theatre: A Historiographical Handbook*
6. J. A. J. Downie: *The Oxford Handbook of the Eighteenth Century Novel* (Part I)
7. N. Hudson: *Samuel Johnson and Eighteenth-Century Thought*
8. Milan Maclure Ed. *Christopher Marlowe; The Critical Heritage*. Routledge, 2009
9. Dr. Satrughna Singh : *A Critical Study of Christopher Marlowe's Works*

10. Sara Munson Deats : *Doctor Faustus : A Critical Guide, Continuum Renaissance Drama Series*, Methuen Drama, 2017
11. Harold Blom; *John Milton ;Modern Critical Views Series*, Chelsea House, 2004
12. John Cann Bailey; *John Milton*. DigiCat, 2022
13. Christopher Kendrick. *Critical essays on John Milton ; Citical Essays Series*.G.K.Hall & Co, 1995
14. .Anglican Duran. *A Concise Companion to Milton*. Wiley Blackwell, 2011
15. Malcolm Andrew; *Critical Essays on Chaucer's Canterbury tales*. University of Toronto Press, 1991
16. Harold Bloom. *John Dryden ;ModernCritical Idiom series*, Chelsea , 1987





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	The Nineteenth Century Literature				
Type of Course	DCE				
Course Code	SJC7DCEENG401				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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

	3.1	Oscar Wilde: <i>The Importance of Being Earnest</i>	5	1,2,3,4,5
3	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
	4.1	Charles Dickens: <i>Hard Times</i>	5	1,2,3,4,5
4	4.2	Emily Bronte: <i>Wuthering Heights</i>	5	1,2,3,4,5
	4.3	Thomas Hardy ; <i>Tess of the D'Urbervilles</i>	5	1,2,3,4,5
5		Teacher Specific Content		

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><tr><td>Particulars</td></tr><tr><td>Class test</td></tr><tr><td>Discussion</td></tr><tr><td>Assignment</td></tr></table>	Particulars	Class test	Discussion	Assignment																				
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References

- Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon Press, 1986.
- Bate, Walter Jackson. *The Burden of the Past and the English Poet*, Cambridge, MA: Harvard UP, 1970.
- Bloom, Harold (ed.). *Romanticism and Consciousness*. New York: W.W. Norton & Co. 1970.
- Brown, Marshall (ed.). *The Cambridge History of Literary Criticism, vol. 5: Romanticism*. New York: CUP, 2000.
- de Man, Paul. *The Rhetoric of Romanticism*. New York: Columbia University Press,

1984.

- Fulford, Tim and Peter Kitson (eds.). *Romanticism and Colonialism: Writing and Empire, 1780–1830*. Cambridge: CUP, 1998.
- Marilyn Gaull, *Romanticism: The Human Context* (Norton, 1988)
- M.H. Abrams, *The Mirror and the Lamp: Romantic theory and the Critical Tradition*. New York, 1953.
- Wolfson, Susan. *Borderlines: The Shiftings of Gender in British Romanticism*. Stanford: Stanford UP, 2006.
- Ernest Dressel North. *The Wit and Wisdom of Charles Lamb*. New York, London: Putnam, 1892.
- M. Kirkham, *Jane Austen, Feminism and Fiction*. Brighton, 1983.
- M. Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background*. Oxford, 1981.
- M. Praz, *The Romantic Agony* (London 1933)
- K. Raine, *William Blake* (London, 1970)
- S. Prickett, *Coleridge and Wordsworth and the Poetry of Growth* (Cambridge, 1970)
- S.M. Sperry, *Keats, the Poet* (Princeton, 1973)
- D. King-Hele, *Shelley, His Thought and Work* (London, 1960)
- William Frost, *Romantic and Victorian Poetry*. Read Books 2007



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Modernism and After				
Type of Course	DCE				
Course Code	SJC7DCEENG402				
Course Level	400-499				
Course Summary	Introduces the learner to the Philosophy and Aesthetics of Modernism and postmodernism				
Semester	7	Credits			4
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		4	0	0	0
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																								
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SUGGESTED READINGS

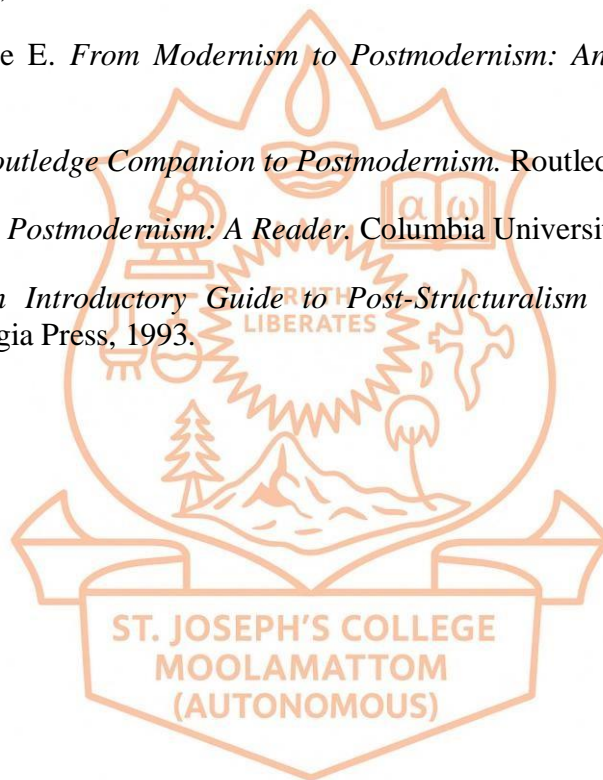
Modernism:

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

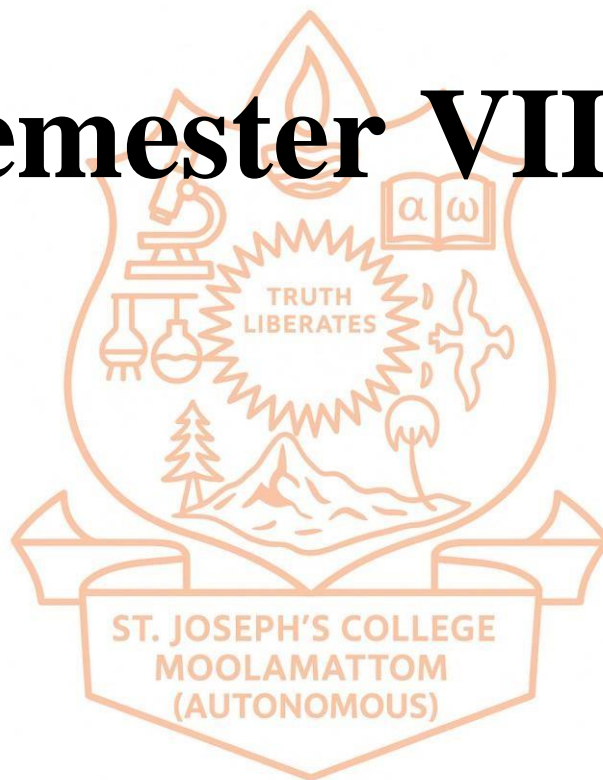
8. Eagleton, Terry. *The Ideology of the Aesthetic*. Wiley-Blackwell, 1990.
9. Caws, Mary Ann. *Manifesto: A Century of Isms*. University of Nebraska Press, 2001.

Postmodernism:

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



Semester VIII





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Literary Theory				
Type of Course	DCC				
Course Code	SJC8DCCENG400				
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
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	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							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Discussion/ Seminar</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class tests	Discussion/ Seminar	Assignment
	Particulars							
	Class tests							
	Discussion/ Seminar							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

SUGGESTED READINGS

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

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

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

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

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

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

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

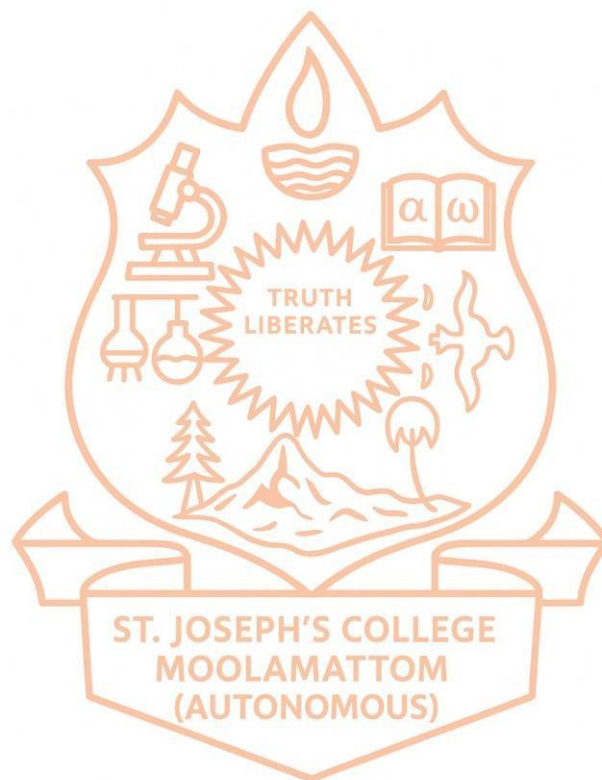
Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 6th ed., Oxford University Press, 2010.

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

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

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

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Foundations of Research				
Type of Course	DCC				
Course Code	SJC8DCCENG401				
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
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others
		3	0	1	0
Pre-requisites, if any					

COURSE OUTCOMES (CO)

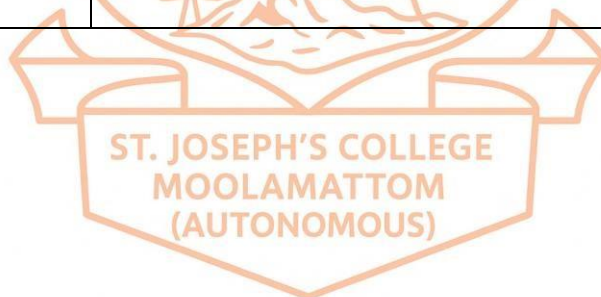
CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Explain the key concepts of Literary Research	U	3
2	Identify the use of proper Research Methodology	A	1
3	Evaluate the interface of ethics and AI in/and literary research	E	8
4	Analyse the importance of Research Foundations for Life	An	1,10
*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

COURSE CONTENT

Content for Classroom transaction (Units)

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

	3.3 Practicum	MLA Handbook 9th edition 5.23-5.76	5	2,4
4 Ethics, AI and Research	4.1	Ethics: Definition, moral philosophy, nature of moral judgements and reactions. Ethics with respect to science and research Intellectual honesty and research integrity Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)	7	3,4
	4.2	Be aware/beware of AI Tools for Assisted Writing and Research. Tools for Searching Literature, Literature Review, Content Writing, Paraphrasing/ Summarizing, Grammar Check, Reference Manager etc	8	3,4
	4.3	MLA Handbook 9th edition 5.77-7.4	15	3,4
5		Teacher Specific Content		



Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Lecture Introduce in Practical hours Methodological tools both AI based and traditional							
Assessment Types	MODE OF ASSESSMENT							
	A. Continuous Comprehensive Assessment (CCA) – 30 marks							
	<table><tr><td>Particulars</td></tr><tr><td>Class tests</td></tr><tr><td>Seminar</td></tr><tr><td>Assignment</td></tr></table>				Particulars	Class tests	Seminar	Assignment
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	Class tests							
	Seminar							
	Assignment							
	B. End Semester Evaluation (ESE) (Modified)							
	Max.Marks: 70		Duration: 2 Hrs					
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks				
Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

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*



St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	NEW TRENDS IN LITERATURE				
Type of Course	DCE				
Course Code	SJC8DCEENG400				
Course Level	400-499				
Course Summary	This course provides an overview of new trends in literature.				
Semester	8	Credits			4
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	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

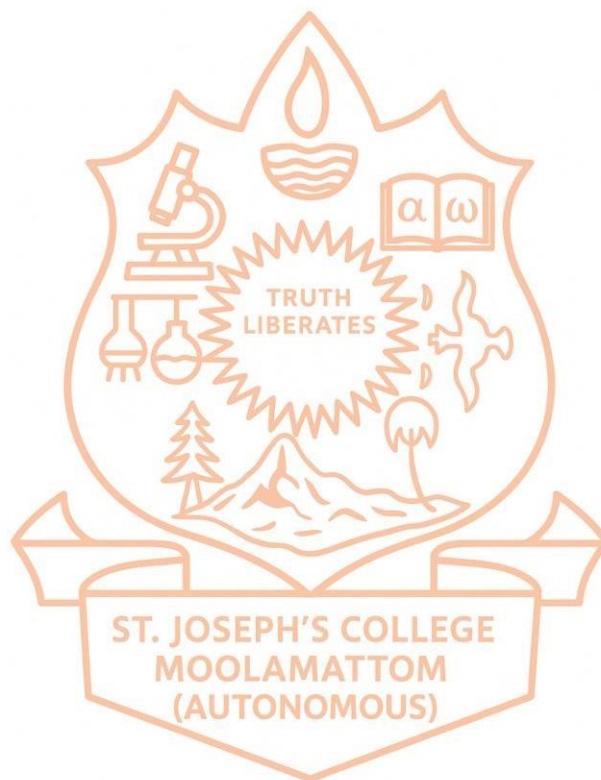
4	Cyberculture	4.1	“Cyberculture Studies :An Anti Disciplinary Approach (version 3.0)” Critical Cyberculture Studies - McKenzie Wark (Essay)	4	6
		4.2	<i>Do Androids Dream of Electric Sheep?</i> (1968) - Philip K. Dick. (Novel)	6	7
		4.3 Practicum	AI (Steven Spielberg, 2001, 146 min.)	5	7
5			Teacher Specific Content		

Teaching and Learning Approach	Classroom Procedure (Mode of transaction)							
	Lecture							
	Seminar							
	Assignments							
	Tutorial							
Assessment Types	MODE OF ASSESSMENT							
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Essay	300 Words	2 out of 4	2 x 15 = 30					
Short Answer	100 Words	6 out of 9	6 x 5 = 30					
MCQ	NA	10 out of 10	10 x 1 = 10					

SUGGESTED READINGS

University Press

1. Hegele, Arden Alexandra. *Epidemic Fictions: Reading Contagion from the Plague to the Present*. Columbia University Press, 2023.
2. Lunderberg, Marla. *Devotions Upon Emergent Occasions*. Hope College Press, 2023.
3. Gruenler, Curtis. *The Plague in Literature and Myth*. Princeton University Press, 2022.
4. Pamuk, Orhan. *What the Great Pandemic Novels Teach Us*. New York Times Publishing, 2023.
5. Spinrad, Norman. *Journals of the Plague Years*. Penguin Classics, 2023.



6. Boluk, Stephanie, and Patrick LeMieux. *Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames*. University of Minnesota Press, 2017.
7. Chun, Wendy Hui Kyong. *Updating to Remain the Same: Habitual New Media*. MIT Press, 2016.
8. Galloway, Alexander R. *The Interface Effect*. Polity Press, 2012.
9. Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. University of Chicago Press, 1999.
10. Parikka, Jussi. *What is Media Archaeology?* Polity Press, 2012.
11. Goodbody, Axel, and Adeline Johns-Putra, editors. *Cli-Fi: A Companion*. Peter Lang, 2019.
12. Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press, 2015.
13. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.
14. Heise, Ursula K. *Imagining Extinction: The Cultural Meanings of Endangered Species*. University of Chicago Press, 2016.
15. Johns-Putra, Adeline. *Climate Change and the Contemporary Novel*. Cambridge University Press, 2019.
16. Freedman, Carl. *Critical Theory and Science Fiction*. Wesleyan University Press, 2000.
17. Green, Jaime. *The Possibility of Life: Science, Imagination, and Our Quest for Kinship in the Cosmos*. HarperCollins, 2023.
18. Parrinder, Patrick, editor. *Science Fiction: A Critical Guide*. Routledge, 1979.
19. Swift, E. J. *The Coral Bones: Unsung Stories*, 2023.
20. Watson, Tom. *Metronome*. Bloomsbury Publishing, 2023.
21. Clarke, Arthur C. *Palgrave Science Fiction and Fantasy: A New Canon*. Palgrave Macmillan, 2023.





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English					
Course Name	Shakespearean Echoes: Transforming Words to Worlds					
Type of Course	DCE					
Course Code	SJC8DCEENG401					
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 Crossman	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
	4.1	<i>The Tempest</i> : Act II	5	1,2
	4.2	From "The Tempest" Poem by Roberto Carlos Garcia	5	3,4

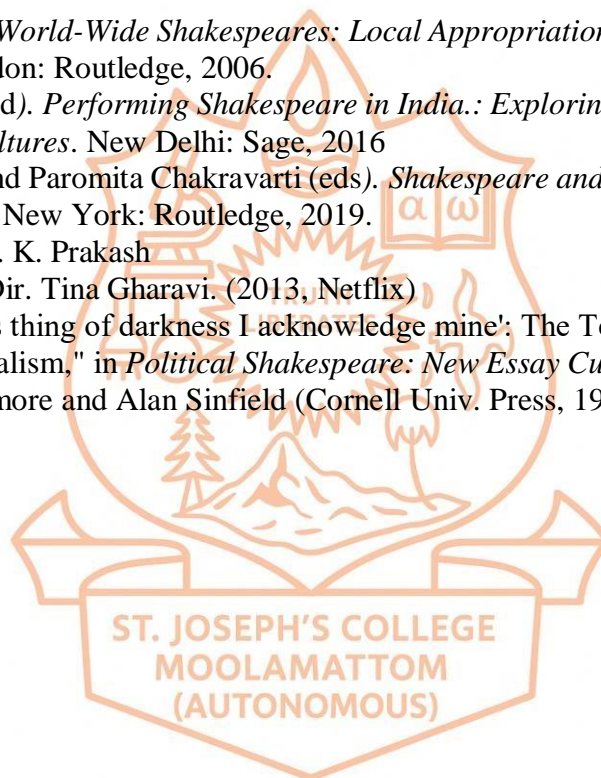
4	4.3	Shakespeare's Tempest and the Discourse of Colonialism by Deborah Willis	5	4
	4.4 Practicum	<i>A Tempest</i> by Aime Cesaire	15	3
5		Teacher Specific Content		
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Direct Instruction: Brain storming lecture, Explicit Teaching, interactive Instruction:, Seminar, Presentation by individual student/ Group representative.			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Particulars Class test Discussion/Role Play Assignment			
	B. End Semester Evaluation (ESE) (Modified) Max.Marks: 70 Duration: 2 Hrs			
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

- Crosman, Robert. "What is the Dream in *A Midsummer Night's Dream*?" *Connotations*, vol. 7.1 (1997/98)
- Marilyn Williamson. "The Political Context in *Antony and Cleopatra*" *Shakespeare Quarterly*, vol. 21, no. 3 (Summer, 1970), pp. 241-251.
- Willis, Deborah. "Shakespeare's Tempest and the Discourse of Colonialism." *Studies in English Literature, 1500-1900*, Vol. 29, No. 2, Elizabethan and Jacobean Drama (Spring, 1989), pp. 277-289
- Eliot, T.S. "Hamlet and his problems." *The Sacred Wood: Essays on Poetry and Criticism*,

SUGGESTED READINGS

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





St. Joseph's College Moolamattom (Autonomous)

Programme	BA (Hons) English				
Course Name	Life Narratives				
Type of Course	DCE				
Course Code	SJC8DCEENG402				
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			Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	
		3	0	1	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/Queer Narratives/Confessional writing as Life Narrative	2.1	Daddy: Sylvia Plath An Introduction: Kamala Das.	5	2,3
	2.2	Lorde, Audre. <i>Zami: A New Spelling of My Name</i> . Penguin Books Limited, 2018.	10	2
	2.3 Practicum	Pamuk, Orhan. <i>Istanbul: Memories and the City</i> . Faber and Faber, 2011	15	2
3 Autobiography	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

hy/ Memoirs/Bio graphy	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	Classroom Procedure (Mode of transaction)			
	Lecture Discussion Debate			
Assessment Types	MODE OF ASSESSMENT			
	A. Continuous Comprehensive Assessment (CCA) – 30 marks			
	Particulars Class test Discussion/Seminar Assignment			
	B. End Semester Evaluation (ESE) (Modified)			
	Max.Marks: 70		Duration: 2 Hrs	
	Type of Questions	Word Limit	Number of Questions to be Answered	Marks
	Essay	300 Words	2 out of 4	2 x 15 = 30
	Short Answer	100 Words	6 out of 9	6 x 5 = 30
	MCQ	NA	10 out of 10	10 x 1 = 10

References

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms*. University of Hawaii Press, 1995.

Anderson, Linda. "Subjectivity, Representation, and Narrative." *Autobiography*, Taylor and Francis, 2010, pp. 73-104.

Smith, Sidonie and Julia Watson "Fifty -two Genres of Life Narratives" *Reading Autobiography: A Guide to interpreting Life Narratives*, University of Minnesota Press pp. 183-208

Pamuk, Orhan. *Istanbul: Memories and the City*. Faber and Faber, 2011

Lorde, Audre. *Zami: A New Spelling of My Name*. Penguin Books Limited, 2018.

Frank, Anne. *The Diary of a Young Girl*. Penguin Books Limited, 2012.

Gharib, Malaka. *I Was Their American Dream: A Graphic Memoir*. 2019

Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Translated by Swarnalatha Rangarajan and Sreejith Varma, Orient Black Swan, 2018.

Das, Kamala. *Selected Poems*. Penguin Books, 1 December 2014.

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

Kadar, Marlene, editor. *Essays on Life Writing: From Genre to Critical Practice*, University of Toronto Press, 1992, pp. 3-16.

SUGGESTED READINGS

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms*. University of Hawaii Press, 1995.

Couser, G. Thomas. *Vulnerable Subjects: Ethics & Life Writing*. Cornell University Press, 2003.

Parker, David. *The Self in Moral Space: Life Narrative and the Good*. Cornell University Press, 2007.

Maazaoui, Abbes, editor. "Travel Narratives and Life-Writing." *The Lincoln Humanities Journal*, vol. 8, Fall 2020.

Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. University of Minnesota Press, 2001.

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

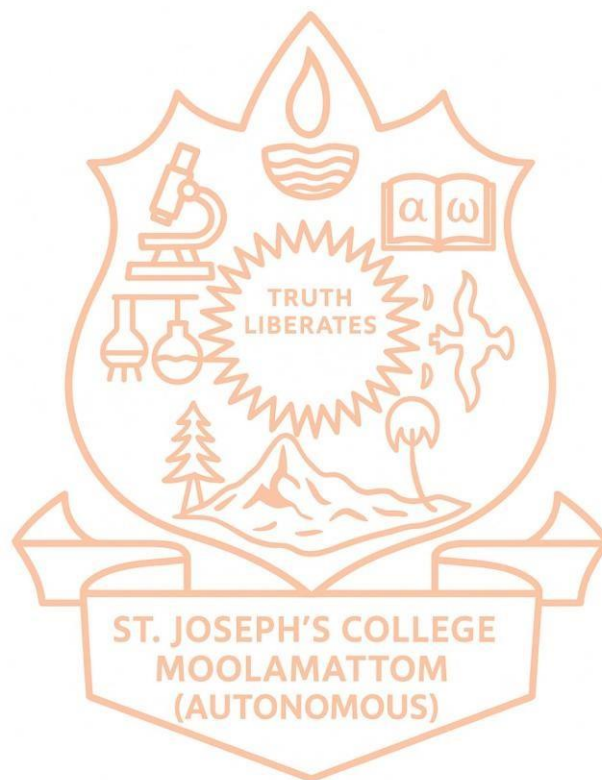
James, Henry. *The Aspern Papers and Other Stories*, ed. Adrian Poole. Oxford: OUP, 2013.

Woolf, Virginia. *Sketch of the Past* (1939), in Woolf, *Moments of Being*:

Autobiographical Writings, ed. Jeanne Schulkind. London: Pimlico, 2002.

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

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



Internship evaluation (50 Marks) – 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)

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

