

# **BCM COLLEGE, KOTTAYAM**

**Affiliated to the Mahatma Gandhi University, Kottayam, Kerala**

## **CURRICULUM FOR UNDER GRADUATE PROGRAMME**

**Approved by the Board of Studies on 20/06/2018**

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## **GRADUATE PROGRAMME OUTCOMES (GPO)**

At the completion of the Undergraduate Programme, the student will be able to accomplish the following outcomes:

<b>GPO No.</b>	<b>Graduate Programme Outcomes</b>
<b>GPO No. 1</b>	<b>Disciplinary Knowledge &amp; Critical Thinking:</b> Articulate knowledge of one or more disciplines that form a part of UG programme. Critically think, analyse, apply and evaluate various information and follow scientific approach to the development of knowledge.
<b>GPO No. 2</b>	<b>Communication Skill:</b> Communicate thoughts and ideas clearly in writing and orally. Develop careful listening, logical thinking and proficiency in interpersonal communication.
<b>GPO No. 3</b>	<b>Environmental Awareness:</b> Sustainable approach to use of natural resources. Capable of addressing issues, promoting values and give up practices that harm the ecosystem and our planet.
<b>GPO No. 4</b>	<b>Ethical Awareness:</b> Uphold ethics/morals in all spheres of life. Identify and avoid unethical behaviour in all aspects of work.
<b>GPO No. 5</b>	<b>Social Commitment:</b> Be aware of individual roles in society as nation builders, contributing to the betterment of society. Foster social skills to value fellow beings and be aware of one's responsibilities as international citizens.
<b>GPO No. 6</b>	<b>Lifelong learners:</b> Equip students to be life long learners. Be flexible to take up the changing demands of work place as well as for personal spheres of activities.

PSO NO.	PROGRAMME SPECIFIC OUTCOME
1.	<b>Define</b> Historicity and Contemporaneity of Language and Literature
2.	<b>Describe</b> how daily activities and affairs are linked with social and cultural activities
3.	<b>Implement</b> linguistic and communicative abilities.
4.	<b>Deconstruct</b> cultural conventions and attribute novelty in research
5.	<b>Evaluate</b> and rationally <b>critique</b> literary texts
6.	<b>Generate</b> Alternate Styles of Writing
7.	<b>Compare and contrast</b> English Literatures across the world
8.	<b>Enable</b> students to improve their overall Communication and writing skill required for various job opportunities.
9.	<b>Understanding</b> the basic concept of psychology as a scientific discipline

# **DETAILED SYLLABUS OF THE COURSES**

COURSE		DETAILS
<b>CODE:</b>		EN1CC01
<b>TITLE</b>		FINE-TUNE YOUR ENGLISH
<b>DEGREE</b>		BA/BSC/BCOM
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		1 / I
<b>TYPE</b>		COMMON
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Identify different parts of speech and elements of effective writing	R	3,6
2	Understand the key elements of English grammar and formal writing	U	3,6
3	Implement idiomatic language and appropriate words in communication	Ap	3,6,9
4	Integrate academic writing skills in various fields	An	3,6,9
5	Identify and rectify the common errors in English usage	An	3,6,9
6	Produce error free speech and writing with ease and confidence	C	3,6,8

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1:</b> <b>The Sentence and its structure ; Word classes and related topics</b>	<b>36</b>	
<b>1.1</b>	How to write effective sentences	2	1,2,3,4,6
<b>1.2</b>	Phrases- What are they?	2	1,2,3
<b>1.3</b>	The Noun Clauses	2	1,2
<b>1.4</b>	The Adverb Clause	2	1,2
<b>1.5</b>	“If all the trees were bread and cheese”- Conditional Clause	2	1,2
<b>1.6</b>	The Relative Clause	2	1,2
<b>1.7</b>	How Clauses are Conjoined	2	1,2,4

<b>1.8</b>	Understanding the Verb	2	1,2,3
<b>1.9</b>	Understanding Auxiliary Verbs	2	1,2,3
<b>1.10</b>	Understanding Adverbs	2	1,2,3
<b>1.11</b>	Understanding pronouns	2	1,2,3
<b>1.12</b>	The Reflexive Pronoun	2	1,2,3
<b>1.13</b>	The Articles I	2	1,2,3
<b>1.14</b>	The Articles II	2	1,2,3
<b>1.15</b>	The Adjective	2	1,2,3
<b>1.16</b>	The Phrasal Verbs	2	1,2,3,4,5
<b>1.17</b>	Mind Your Prepositions	2	1,2,3
<b>2.0</b>	<b>Module 2: To Err Is Human</b>	<b>9</b>	
<b>2.1</b>	Concord	3	1,2,4,5,6
<b>2.2</b>	Errors, Common and Uncommon	3	1,2,4,5,6
<b>2.3</b>	False Witnesses	3	1,2,4,5,6
<b>3.0</b>	<b>Module 3: Tense and Related Topics</b>	<b>21</b>	
<b>3.1</b>	‘Presentness’ and Present Tenses	3	1,2,3,4,5,6
<b>3.2</b>	The ‘Presentness’ of a Past Action	3	1,2,3,4,5,6
<b>3.3</b>	The Past Tense	3	1,2,3,4,5,6
<b>3.4</b>	Futurity in English	3	1,2,3,4,5,6
<b>3.5</b>	Passivisation	3	3,4,5,6
<b>3.6</b>	Animal Expressions	3	3,4,5
<b>3.7</b>	Idiomatic Phrases	3	3,4,5
<b>4.0</b>	<b>Module 4: Interrogatives and Negatives; Conversational English</b>	<b>11</b>	
<b>4.1</b>	Negatives	3	1,2,4,6
<b>4.2</b>	How to Frame Questions	2	1,2,4,6
<b>4.3</b>	What’s What?	2	1,2,4,6
<b>4.4</b>	The Question Tag	2	1,2,4,6
<b>4.5</b>	Is John There, Please?	2	1,2,3,4,5,6
<b>5.0</b>	<b>Module 5: The World of Words; Miscellaneous and General Topics</b>	<b>15</b>	
<b>5.1</b>	Word Formation	2	2,4,5,6



5.2	Using the Specific Word	2	1,2,3,6
5.3	Body Vocabulary	2	1,2,3,6
5.4	Letter Writing	5	4,5,6
5.5	Direct and Indirect Speech	4	3,4,5,6

**Core Text: *Fine Tune Your English* by Dr. Mathew Joseph. Orient Blackswan and Mahatma Gandhi University**

COURSE		DETAILS
CODE:		EN1CC02
TITLE		PEARLS FROM THE DEEP
DEGREE		BA/BSC
BRANCH(S)		ENGLISH
YEAR/SEMESTER		1/I
TYPE		COMMON
CREDITS		3
TOTAL NO: OF CONTACT HOURS:	72	HOURS PER WEEK: 4

Sl no.	Course Outcomes	CL	PSO
1	Recognize and appreciate the aesthetics of Literature	R	1,3,5,7
2	Examine the subtleties of life expressed in various genres of Literature	R	1,3,5,7
3	Identify the various stylistic devices used in fiction	An	5,7
4	Distinguish the structural elements of various genres in Literature	An	1,3,5,7
5	Judge literary works with an imaginative perspective	E	3,5,7
6	Compose original writings with improved vocabulary	C	3,4,6

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
1.0	<b>Module 1: (Fiction)</b>	<b>18</b>	
1.1	Ernest Hemingway: <i>The Old Man and the Sea</i>	18	1,2,3,4,5,6
2.0	<b>Module 2: (One Act Plays)</b>	<b>18</b>	
2.1	Susan Glaspell: <i>Trifles</i>	6	1,2,3,4,5
2.2	Asif Currimbhoy: <i>The Refugee</i>	6	1,2,3,4,5

2.3	A.A.Milne: <i>The Boy comes Home</i>	6	1,2,3,4,5
3.0	<b>Module 3 (Short stories)</b>	<b>18</b>	
3.1	Guy De Maupassant: <i>Two Friends</i>	4	1,2,3,4,5,6
3.2	O. Henry: <i>The Gift of the Magi</i>	5	1,2,3,4,5,6
3.3	K.A.Abbas: <i>Sparrows</i>	4	1,2,3,4,5,6
3.4	Flora Annie Steel: <i>Valiant Vicky, the Brave Weaver</i>	5	1,2,3,4,5,6
4.0	<b>Module 4: (Poems)</b>	<b>18</b>	
4.1	Rumi: <i>The Chance of Humming</i>	2	1,2,3,4,5,6
4.2	Walter Scott: <i>Lochinvar</i>	2	1,2,3,4,5,6
4.3	John Keats: <i>La Belle Dame sans Merci</i>	2	1,2,3,4,5,6
4.4	Robert Frost: <i>After Apple Picking</i>	2	1,2,3,4,5,6
4.5	Chinua Achebe: <i>Refugee Mother and Child</i>	2	1,2,3,4,5,6
4.6	Kamala Das: <i>My Grandmother's House</i>	2	1,2,3,4,5,6
4.7	Ted Hughes: <i>Jaguar</i>	2	1,2,3,4,5,6
4.8	Pablo Neruda: <i>Tonight I can Write</i>	2	1,2,3,4,5,6
4.9	P.P.Ramachandran: <i>How Simple It Is!</i>	2	1,2,3,4,5,6

**Core Text: *Pearls from the Deep*.** Cambridge University Press and Mahatma Gandhi University

COURSE		DETAILS
<b>CODE:</b>		EN1CR01
<b>TITLE</b>		METHODOLOGY FOR STUDYING LITERATURE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		1 /I
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	108	<b>HOURS PER WEEK: 6</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify the major signposts in the historical evolution of literary studies from its inception to the current postcolonial realm	R	1,5
2	To categorize the various approaches to the study of literature	U	5,7
3	To use the basic skills necessary for the study of literature.	Ap	2,3
4	To apply key literary terms in the critical reading of literary texts.	Ap	5,6,7
5	To analyse and interpret the literary works in different genres of literature	An	5,7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1</b>	<b>18</b>	
<b>1.1</b>	<b>Part A:</b> W.H. Hudson: “Some ways of Studying Literature” from <i>An Introduction to the Study of Literature</i>	9	2,3,5
<b>1.2</b>	<b>Part B:</b> William Shakespeare: Sonnet 116- “Let Me Not to the Marriage of True Minds”	9	3,4,5
<b>2.0</b>	<b>Module 2</b>	<b>18</b>	
<b>2.1</b>	<b>Part A:</b> Cleanth Brookes: “The Formalist Critics” from the <i>My Credo</i> series: <i>The Kenyon Review</i>	9	1,2
<b>2.2</b>	<b>Part B:</b> Emily Dickinson: “Because I could not stop for Death” (poem 479)	9	3,4,5
<b>3.0</b>	<b>Module 3</b>	<b>18</b>	
<b>3.1</b>	<b>Part A:</b> Terry Eagleton: “What is Literature?” from <i>Literary Theory: An Introduction</i>	9	1,2
<b>3.2</b>	<b>Part B:</b> Mahasweta Devi: “Kunti and Nishadin”	9	3,4,5
<b>4.0</b>	<b>Module 4</b>	<b>18</b>	
<b>4.1</b>	<b>Part A:</b> Lois Tyson: “Feminist Criticism”	9	1,2
<b>4.2</b>	<b>Part B:</b> Sara Joseph: “Inside Every Woman Writer”	9	3,4,5
<b>5.0</b>	<b>Module 5</b>	<b>18</b>	

<b>5.1</b>	<b>Part A:</b> Peter Barry: Postcolonial Criticism	9	1,2
<b>5.2</b>	<b>Part B:</b> 2 Poems in tandem: Mahmoud Darwish: “Identity Card” and S. Joseph: “Identity Card”	9	3,4,5
<b>6.0</b>	<b>Module 6</b>	<b>18</b>	
<b>6.1</b>	<b>Part A:</b> Pradeepan Pampirikunnu: What did Literary Histories Say to You?”	9	1,2
<b>6.2</b>	<b>Part B:</b> Poikayil Appachan: “No Alphabet in Sight”	9	3,4,5

**Core Text: Nuances: *Methodology for Studying Literature*.** Macmillan and Mahatma Gandhi University

COURSE		DETAILS
<b>CODE:</b>		PY1CMT01
<b>TITLE</b>		UNDERSTANDING PSYCHOLOGY
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		PSYCHOLOGY
<b>YEAR/SEMESTER</b>		1/ I
<b>TYPE</b>		COMPLEMENTARY
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 6</b>

CO No.	Course Outcome	Cognitive Level	PSO No.
<b>1</b>	Understand the basic concepts of psychology	U	9
<b>2</b>	Understand the origin of psychology and the scope of psychology	U	9
<b>3</b>	Identify various Methods of psychological research	U	9
<b>4</b>	Understanding the chief applications of the field of psychology in social and clinical setting	U	9
<b>5</b>	Understand various psychological disorders	U	9
<b>6</b>	Understand psychology in social setting	U	9

Module	Course Description	Hrs.	CO. No.
<b>1.0</b>	<b>Introducing Psychology</b>	<b>20</b>	
<b>1.1</b>	Definition of psychology	2	1

1.2	The science of psychology and pseudo psychology	5	1,2
1.3	Origin of psychology	2	1,2
1.4	Contribution from Ancient Indian and Greek philosophies	2	1
1.5	Structuralism and Functionalism	2	1
1.6	Gestalt and Behaviourism	2	1.2
1.7	Humanism and Existentialism	3	1,2
1.8	Cognitive perspective	2	1,2
2.0	<b>Scope of psychology</b>	<b>15</b>	
2.1	Branches of psychology- Developmental psychology and Social psychology	2	2,4
2.2	Branches of psychology - Clinical psychology, Positive psychology and human resource development	2	2,4
2.3	Branches of psychology - Positive psychology and Sports psychology	2	2,4
2.4	Professionals in psychology - Distinction between psychiatrist, Clinical psychologist	2	2,4
2.5	Professionals in psychology- Counselling psychologist and Social worker	2	2,4
2.6	Professionals in psychology- Corresponding qualifications	5	2,4
3.0	<b>Descriptive methods</b>	<b>15</b>	
3.1	Descriptive methods- Introspection, Observation(naturalistic and controlled)	3	3,4
3.2	Descriptive methods- Interview(structured and unstructured),Surveys	5	3,4
3.3	Descriptive methods- Questionnaires, and Psychological tests	3	1, 3, 4
3.4	Correlational method, Experimental method- Lab and field experiments	4	3, 4
3.5	Variables(Independent and dependent), Experimental and controlled groups		1, 3, 4
3.6	Placebo effect.68		1, 3, 4

<b>4.0</b>	<b>Psychology in social setting</b>	<b>15</b>	
<b>4.1</b>	Forms of social influence	3	1, 3, 6
<b>4.2</b>	Forms of social influence – Conformity, Compliance	3	1, 3, 6
<b>4.3</b>	Forms of social influence – Obedience, Social Forms of social influence –facilitation and social loafing	3	1, 3, 6
<b>4.4</b>	Forms of social influence – Group think and group polarization	3	1, 3, 6
<b>4.5</b>	Forms of social influence –Impression formation and Pro social behaviours	3	1, 3, 6
<b>5.0</b>	<b>Psychological Disorders</b>	<b>15</b>	
<b>5.1</b>	Concept of normality – Statistical definition, Social norm deviance	2	1
<b>5.2</b>	Concept of normality –Subjective discomfort, Inability to function normally	2	1
<b>5.3</b>	Resilience and Sources of Resilience, The concept of stress	2	1, 5
<b>5.4</b>	Cognitive factors in stress – Lazarus’s cognitive appraisal approach	2	1, 4, 5
<b>5.5</b>	Coping with stress – Problem focused, Emotion focused and Enhancing wellness	2	1,4,5
<b>5.6</b>	Key symptoms of personality disorders – Anxiety disorders, Mood disorders and Schizophrenia.	5	1, 5

Text Books for Reference	
1)	Baron, R.A. & Misra, G. (2014). Psychology, 5 th ed. New Delhi: Pearson Education, Ch. 1.
2)	Ciccarelli, S.K., & Meyer, G. E. (2008).Psychology, South Asian ed. New Delhi: Pearson, Ch. 1.
3)	Ciccarelli, S.K., & Meyer, G. E. (2008).Psychology, South Asian ed. New Delhi: Pearson, Ch. 13.
4)	Ciccarelli, S.K., & Meyer, G. E. (2008).Psychology, South Asian ed. New Delhi: Pearson, Ch. 14.

COURSE		DETAILS
<b>CODE:</b>		EN2CC03
<b>TITLE</b>		ISSUES THAT MATTER
<b>DEGREE</b>		BA/BSC/BCOM
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		1 / II
<b>TYPE</b>		COMMON
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Identify some of the significant cultural crisis the world faces	R	1,2
2	Understand the consequences of war, freedom of expression, cultural encroachments on minority identities, extinction of species and condition of refugees.	U	1,2,4,7
3	Interpret how contemporary issues are dealt with in articles, memoirs, short stories and poems.	Ap	1,2,4,5,7
4	Differentiate and form critical opinions on relevant issues	An	1,2,3,5,6
5	Critique the voices of dissent in literature and develop cognisant view of our times.	E	1,2,3,4,6,7
6	Create a more imaginative and impactful writing stimulated by various works of eminent writers	C	2,3,4,5,6

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1: War and its Aftermath</b>	<b>18</b>	
<b>1.1</b>	The Unsundered People – <i>Kenzaburo Oe</i>	6	1,2,3,4,5
<b>1.2</b>	The Old Prison – <i>Judith Wright</i>	6	1,2,3,4,5
<b>1.3</b>	War – <i>Luigi Pirandello</i>	6	1,2,3,4,5
<b>2.0</b>	<b>Module 2: The Consequences of Dissension</b>	<b>18</b>	
<b>2.1</b>	Persuasions on the Power of the Word; On Censorship- <i>Salman Rushdie</i> ; Peril- <i>Toni Morrison</i>	6	1,2,3,4,5
<b>2.2</b>	The Burning of the Books – <i>Bertolt Brecht</i>	6	1,2,3,4,5
<b>2.3</b>	The Censors – <i>Luisa Valenzuela</i>	6	1,2,3,4,5
<b>3.0</b>	<b>Module 3: Of Culture, Identity and Tradition</b>	<b>18</b>	
<b>3.1</b>	The Poisoned Bread – <i>Bandhu Madhav</i>	6	1,2,3,4,5
<b>3.2</b>	A Trip Westward – <i>Zitkala-sa</i>	6	1,2,3,4,5
<b>3.3</b>	The Pot Maker – <i>Temsula Ao</i>	6	1,2,3,4,5
<b>4.0</b>	<b>Module 4: Environment Matters</b>	<b>18</b>	
<b>4.1</b>	Does it Matter? - <i>Richard Leakey</i>	6	1,2,3,4,5,6
<b>4.2</b>	On Killing a Tree – <i>Gieve Patel</i>	6	1,2,3,4,5,6
<b>4.3</b>	Hagar: A Story of a Woman and Water – <i>Sarah Joseph</i>	6	1,2,3,4,5,6
<b>5.0</b>	<b>Module 5: Being a Refugee</b>	<b>18</b>	
<b>5.1</b>	Understanding Refugeeism: An Introduction to Tibetan Refugees in India – <i>Mallica Mishra</i>	6	1,2,3,4,5,6
<b>5.2</b>	Refugee Blues – <i>W H Auden</i>	6	1,2,3,4,5,6
<b>5.3</b>	The Child Goes to the Camp – <i>Ghassan Kanafani</i>	6	1,2,3,4,5,6

**Core Text: *Issues that Matter***



COURSE		DETAILS
<b>CODE:</b>		EN2CC04
<b>TITLE</b>		SAVOURING THE CLASSICS
<b>DEGREE</b>		BA/BSC
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		1 / II
<b>TYPE</b>		COMMON
<b>CREDITS</b>		3
<b>TOTAL NO: OF CONTACT HOURS:</b>	72	<b>HOURS PER WEEK: 4</b>

Sl no.	Course Outcomes	CL	PSO
1	Recognise the timeless significance of classics in literature	R	1,5,7
2	Associate and discuss the universal human condition illustrated in literature from various cultures and times.	U	1,5,7
3	Implement a reading habit that is free and appreciative	Ap	1,3,5,7
4	Evaluate the finer details of life exemplified in the selected classical texts	E	1,5,7
5	Compose cohesive and original writings in styles inspired by the masters of literature.	C	3,5,6

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1: Poems</b>	<b>18</b>	
1.1	<i>The Odyssey - Homer</i>	4	1,2,3,4
1.2	<i>Lovely is Youth - Kalidasa</i>	3	1,2,3,4
1.3	<i>Rubaiyat – Omar Khayyam</i>	3	1,2,3,4
1.4	<i>The Divine Comedy – Inferno – Dante Alighieri</i>	4	1,2,3,4
1.5	<i>On His Blindness – John Milton</i>	4	1,2,3,4
<b>2.0</b>	<b>Module 2: Shakespeare Excerpts</b>	<b>18</b>	
2.1	<i>Romeo and Juliet</i>	9	1,2,3,4
2.2	<i>The Merchant of Venice</i>	9	1,2,3,4
<b>3.0</b>	<b>Module 3: Novel Excerpts</b>	<b>18</b>	
3.1	<i>Don Quixote – Miguel de Cervantes</i>	6	1,2,3,4
3.2	<i>Les Miserables – Victor Hugo</i>	6	1,2,3,4

3.3	<i>Pride and Prejudice</i> – Jane Austen	6	1,2,3,4
4.0	<b>Module 4: Short Fiction</b>	<b>18</b>	
4.1	<i>Kabuliwala</i> – Rabindranath Tagore	4	1,2,3,4,5
4.2	<i>How Much Land Does a Man Need?</i> - Leo Tolstoy	4	1,2,3,4,5
4.3	<i>The Black Veil</i> – Charles Dickens	5	1,2,3,4,5
4.4	<i>The Shape of the Sword</i> – Jorge Luis Borges	5	1,2,3,4,5

**Core Text: *Savouring the Classics***

COURSE		DETAILS
<b>CODE:</b>		EN2CR02
<b>TITLE</b>		INTRODUCING LANGUAGE AND LITERATURE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		1 / II
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	108	<b>HOURS PER WEEK: 6</b>

Sl no.	Course Outcomes	CL	PSO
1	Recollect the evolution of literature from antiquity to postmodern times	R	1,7
2	Compare and contrast the diversity of genres and techniques of representation	U	1
3	Focus on the periods of literature and examine the varieties of language	An	2,7
4	Evaluate the significance of the periods of literature with special reference to language variations	E	3,5
5	Generate, design and produce narratives and research on links between film and literature	C	3,6

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1</b>	<b>18</b>	
1.1	Language families – Indo European family of languages: Branches of Indo European – Home of the Indo Europeans – Main characteristics of Indo European languages	4	1,3,4

<b>1.2</b>	Germanic family of Languages: Characteristics – Grimm's Law – Verner's Law – The Position of English in Indo European family	4	1,3,4
<b>1.3</b>	Periods in the history of English language: Old English period – Old English Dialects – Old English Vocabulary;	3	1,3,4
<b>1.4</b>	Middle English period – Norman Conquest – Middle English Vocabulary – Middle English Dialects – French Influence	3	1,3,4
<b>1.5</b>	Modern English Period: Early modern English – The Great Vowel Shift – Renaissance and Reformation – The invention of printing – Authors and Books: The Bible – Shakespeare – Milton – Dictionaries – Loan words: Celtic, Scandinavian, Latin, French	4	1,2,3,4
<b>2.0</b>	<b>Module 2</b>	<b>18</b>	
<b>2.1</b>	Language Varieties; Dialect – Sociolect – Idiolect – Register – Pidgin - Creole	4	1,3,4
<b>2.2</b>	English Today: Evolution of Standard English – Standard British English – Received Pronunciation – English as Global Language – American English – Australian English – General Indian English – African English – Caribbean English	5	1,3,4
<b>2.3</b>	Second language acquisition; Word formation; Compounding – Derivation – Abbreviation – Onomatopoeic words – Clipping – Acronyms – Portmanteau words	5	1,3,4
<b>2.4</b>	Historical Semantics – Semantic change: Generalisation – Specialisation – Association of Ideas – Euphemism – Popular understanding	4	1,3,4
<b>3.0</b>	<b>Module 3</b>	<b>36</b>	
<b>3.1</b>	Classical Genres: Epic – Drama - Poetry	7	1,2,3,4
<b>3.2</b>	Modern Genres: Novel – Short Story - Novella	7	1,2,3,4

3.3	Genre Types: Poetry – Narrative Poetry and lyrical poetry – Elegy – Ode- Sonnet – Ballad – Dramatic Monologue	8	1,2,3,4
3.4	Drama – Tragedy – Comedy – Closet Drama – Epic Theatre – Theatre of the Absurd	7	1,2,3,4
3.5	Ambience: Plot – Character – Point of View – Setting	7	1,2,3,4
4.0	<b>Module 4</b>	<b>18</b>	
4.1	Film and Literature – Dimensions of Film: Visual, Auditory and Spatial	6	1,2,3,4,5
4.2	Film Language: Montage and Mise-en-scene	6	2,3,4,5
4.3	Cut and the Shot – Styles of Acting – Auteur theory - Adaptation	6	1,2,3,4,5
5.0	<b>Module 5</b>	<b>18</b>	
5.1	Periods of Literature: British and American	2	1,2,3,4
5.2	Old English	1	1,2,3,4
5.3	Middle English	1	1,2,3,4
5.4	Renaissance	2	1,2,3,4
5.5	Restoration	2	1,2,3,4
5.6	Neo-classical	2	1,2,3,4
5.7	Romantic	2	1,2,3,4
5.8	Victorian	2	1,2,3,4
5.9	Modern, Postmodern	2	1,2,3,4
5.10	American Crossover, American Transcendentalism	2	1,2,3,4

**Core Texts:** V. Shyamala: *A Short History of English Language* and Mario Klarer: *An Introduction to Literary Studies* (excluding the 4<sup>th</sup> chapter on 'Theoretical approaches to Literature')

COURSE	DETAILS
<b>CODE:</b>	PY1CMT02
<b>TITLE</b>	PSYCHOLOGY OF INDIVIDUAL DIFFERENCES
<b>DEGREE</b>	BA
<b>BRANCH(S)</b>	ENGLISH
<b>YEAR/SEMESTER</b>	1 / II

<b>TYPE</b>		COMPLEMENTARY
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 6</b>

CO No.	Course Outcomes	Cognitive level	PSO No.
1	Understanding the key psychological processes.	U	2
2	Understand the concept of personality and the theories underlying it.	U	2
3	Understanding basic ideas regarding the concept of motivation and emotions.	U	2
4	Understanding basic concept of intelligence and theories of intelligence.	U	2
5	Understanding the basic idea regarding the concept of attention and process of attention.	U	2
6	Understanding basic concept of development and theories of development	U	2

Module	Course Description	Hrs	CO. No.
<b>1.0</b>	<b>Module1: Psychological Processes Attention</b>	<b>15</b>	
1.1	Definition, factors affecting attention, set in attention.	2	1,5
1.2	Perception: definition, Gestalt laws, subliminal perception,	3	1,5
1.3	ESP Memory: definition, Atkinson-Shiffrin model of memory, Memory enhancement methods.	4	1,5
1.4	Cognition: definition, problem solving & creativity:	2	1,5
1.5	stages, strategies (algorithms & heuristics)	2	1,5
1.6	Barriers mental set & functional fixedness.	2	1,5
<b>2.0</b>	<b>Module 2: Intelligence</b>	<b>15</b>	
2.1	Nature and nurture controversy, IQ and tests of intelligence	3	4,1
2.2	Theories of intelligence	2	4,1

2.3	Gardner, Sternberg, Thurston.	5	4,1
2.4	Emotional intelligence: definition and components.	3	4,1
2.5	Giftedness, mental retardation: types and causes	2	4,1
<b>3.0</b>	<b>Module 3: Emotion &amp; motivation</b>	<b>20</b>	
3.1	Physiological correlates of emotion	2	1,3
3.2	facial feedback hypothesis, two factor theory,	3	1,3
3.3	cognitive appraisal theory, opponent process theory	3	1,3
3.4	Motivational concepts: need, drive, homeostasis.	2	1,3
3.5	Types of motives: intrinsic & extrinsic,	3	1,3
3.6	Primary and secondary ,Maslow's hierarchy,	2	1,3
3.7	Murray: Need for achievement, affiliation and power	5	1,3
<b>4.0</b>	<b>Module4: Perspectives and concepts of personality</b>	<b>25</b>	
4.1	Definition of personality. Psychodynamic perspective	3	1,2
4.2	Freud's Psychoanalysis (Levels of Consciousness, structure of mind Anxiety and defence mechanisms)	5	1,2
4.3	Jung: Collective unconscious, Adler: Striving for superiority, Karen Horney: basic anxiety,	3	1,2
4.4	Behaviourism, Classical, operant and observational learning,	3	1,2
4.5	Trait approach: types of traits: Allport, Cattell	4	1,2
4.6	Big Five, Humanistic perspective: Maslow hierarchy of needs and self-actualization	3	1,2
4.7	Rogers: phenomenological perspective	4	1,2
<b>5.0</b>	<b>Module 5: Theories of psychological development</b>	<b>15</b>	
5.1	Psychosexual development (Freud)	2	1,6
5.2	Psychosocial development (Erikson),	5	1,6
5.3	Cognitive development (Piaget),	5	1,6
5.4	Social learning theory (Bandura)	3	1,6

Sl No.	Text Books for Reference
1.	Baron, R. A. & Misra, G. (2014). <i>Psychology</i> (Indian Subcontinent Edition), Ch. 12.
2.	Ciccarelli, S. K., & Meyer, G. E. (2008). <i>Psychology</i> , South Asian ed. New Delhi: Pearson, Ch.12.

COURSE		DETAILS
<b>CODE:</b>		EN3CC05
<b>TITLE</b>		LITERATURE AND/AS IDENTITY
<b>DEGREE</b>		BA/BSC
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2/ III
<b>TYPE</b>		COMMON
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Identify how literature represents, discusses and problematizes identity	R	1,2,4,5,7
2	Understand the major issues that we encounter in our day to day life including discrimination on gender, class, caste, creed and race	U	2,5,7
3	Deconstruct the assumptions regarding the notion of perfect identity through depictions of alternate identities	An	2,4,5
4	Critique society's attitude towards its weaker members	E	2,4,5
5	Create awareness regarding the impact of human intervention in ecosystems	C	2,5,6

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
1.0	<b>Module 1: Diasporic Identities</b>	<b>18</b>	
1.1	Agha Shahid Ali: Postcard from Kashmir	4	1,2,4,5
1.2	Amy Tan: Mother Tongue	4	1,2,3,4
1.3	Imtiaz Dharker: At the Lahore Kharhai	5	1,2,4
1.4	Chitra Banerjee Divakaruni: Indian Movie, New Jersey	5	1,2,4
2.0	<b>Module 2: South Asian Identities</b>	<b>18</b>	
2.1	Saadat Hasan Manto: The Dog of Tithwal	4	1,2,4,5
2.2	Intizar Husain: A Chronicle of the Peacocks	5	1,2,3,4,5
2.3	Selina Hossain: Fugitive Colours	4	1,2,3,4,5

2.4	Punyakante Wijenaik: That Deep Silence	5	1,2,3,4,5
3.0	<b>Module 3: Life Writings</b>	18	
3.1	Malcolm X: Nightmare	9	1,2,3,4
3.2	Shashi Deshpande: Learning to a Mother	9	1,2,3,4
4.0	<b>Module 4: Indigenous Identities</b>	18	
4.1	Leslie Marmon Silko: Lullaby	6	1,2,3,4,5
4.2	Anonymous: Garwahli Songs	6	1,2,3,4,5
4.3	Mamang Dai: Pinyar, the Widow	6	1,2,3,4,5
5.0	<b>Module 5: Alter Identities</b>	18	
5.1	Nathaniel Hawthorne: The Birthmark	6	1,3
5.2	Girish Karnad: Hayavadana	6	1,3
5.3	Ruskin Bond: The Girl on the Train	6	1,3

**Core Text: *Literature and/as Identity***

COURSE		DETAILS
<b>CODE:</b>		EN3CR03
<b>TITLE</b>		HARMONY OF PROSE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / III
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	72	<b>HOURS PER WEEK: 4</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify and relate to the works of great masters of English prose	R	1,5,7
2	To examine and analyse essays produced by writers of Indian origin and of third world countries	R	1,5,7
3	To recognize eloquent expressions, brevity and aptness of voicing ideas in different styles	R	3,5,7
4	To distinguish between different prose styles of writers	An	1,3,5,7



	belonging to various ages		
<b>5</b>	To evaluate and assess English prose by delving deep into various topics	E	3,4,5,7
<b>6</b>	To compose essays that show comprehension of style, topic and nuances of English language	C	3,6

MODULES		COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1</b>		<b>18</b>	
<b>1.1</b>	Of Truth: Francis Bacon		6	1,3,4,5
<b>1.2</b>	Meditations in Westminster Abbey: Joseph Addison		6	1,3,4,5
<b>1.3</b>	Dream Children: A Reverie : Charles Lamb		6	1,3,4,5
<b>2.0</b>	<b>Module II</b>		<b>18</b>	
<b>2.1</b>	Forgetting: Robert Lynd		6	1,3,4,5
<b>2.2</b>	Shakespeare's Sister (From A Room of One's Own)		6	1,3,4,5,6
<b>2.3</b>	The Beauty Industry: Aldous Huxley		6	1,3,4,5,6
<b>3.0</b>	<b>Module III</b>		<b>18</b>	
<b>3.1</b>	The Eternal Silence of these Infinite Crowds: Nirad C Chaudhuri		6	1,2,3,4,5
<b>3.2</b>	Sharing the World: Amartya Sen		6	1,2,3,4,5
<b>3.3</b>	A Flowering Tree: A K Ramanujan		6	1,2,3,4,5
<b>4.0</b>	<b>Module IV</b>		<b>18</b>	
<b>4.1</b>	Nation Language: Kamau Brathwaite		9	1,3,4,5,6
<b>4.2</b>	In Praise of a Humble Comma: Pico Iyer		9	1,3,4,5,6

COURSE		DETAILS
<b>CODE:</b>		EN3CR04
<b>TITLE</b>		SYMPHONY OF VERSE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / III
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify and relate to the range and scope of poetry across the English language	R	1, 5, 7
2	To distinguish the age and poetry associated with the age	U	1, 3, 5, 7
3	To analyse the historical and sociological implications expressed through the poetry of the age	An	1, 3, 4, 5, 7
4	To recognize the theoretical framework on which the poems are based	R	1, 4, 5
5	To enact sample poems from the text and outside the text	Ap	3, 7
6	To compose critical appreciations of the sample poems given	C	3, 4, 5, 6, 7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 (Renaissance and Restoration)</b>	<b>18</b>	
1.1	Edmund Spenser: One Day I Wrote Her Name	4	1, 2, 6
1.2	William Shakespeare: Sonnet 130	3	1,2,3,4,5,6
1.3	John Donne: Canonization	4	1,2,3,4,6
1.4	John Milton: Lycidas	4	1,2,3,4,6
1.5	John Dryden: A Song for St. Cecilia's Day	3	1,2,3,4,6
<b>2.0</b>	<b>Module 2 (Romantic Revival)</b>	<b>18</b>	
2.1	<i>William Wordsworth</i> : Lucy Gray	5	1,2,3,4,6
2.2	Samuel Taylor Coleridge: Christabel (Part I)	5	1,2,3,4,5,6
2.3	Percy Bysshe Shelley: Ode to the West Wind	4	1,2,3,4,5,6
2.4	John Keats: To Autumn	4	1,2,3,4,5,6
<b>3.0</b>	<b>Module 3 ( Victorian)</b>	<b>18</b>	
3.1	Alfred Lord Tennyson: Ulysses	5	1,2,3,4,5,6
3.2	Robert Browning: Porphyria's Lover	5	1,2,3,4,5,6
3.3	Matthew Arnold: Dover Beach	4	1,2,3,4,5,6
3.4	Christina Rossetti: A Hope Carol	4	1,2,3,4,5,6
<b>4.0</b>	<b>Module 4 (Twentieth Century)</b>	<b>18</b>	

4.1	W.B. Yeats: Easter 1916	5	1,2,3,4,6
4.2	T S Eliot: The Love Song of J Alfred Prufrock	5	1,2,3,4,6
4.3	Philip Larkin: The Whitsun Weddings	4	1,2,3,4,6
4.4	Sylvia Plath: Lady Lazarus	4	1,2,3,4,6
5.0	<b>Module 5 (Contemporary)</b>	<b>18</b>	
5.1	A. D Hope: Australia	5	1,2,3,4,6
5.2	Maya Angelou: Phenomenal Woman	5	1,2,3,4,6
5.3	Seamus Heaney: Digging	4	1,2,3,4,6
5.4	Carol Ann Duffy: Stealing	4	1,2,3,4,6

**Core Text: *Symphony of Verse***

COURSE		DETAILS
<b>CODE:</b>		EN3CM03
<b>TITLE</b>		EVOLUTION OF LITERARY MOVEMENTS: THE SHAPERS OF DESTINY
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / III
<b>TYPE</b>		COMPLEMENTARY
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	108	<b>HOURS PER WEEK: 6</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify different phases in English history	R	1,5,7
2	To relate the growth of English language with English history	U	1,7
3	To understand English literature in view of historical events	U	1,5,7
4	To analyse how history, social conditions and customs moulded English writers	An	1,4,5,7
5	To critically evaluate literary movements with a historical perspective	Ap/ C	1,5,4,7

<b>MODULES</b>	<b>COURSE DESCRIPTION</b>	<b>HOURS</b>	<b>CO NO</b>
<b>1.0</b>	<b>Module 1: Moulding and Being Moulded</b>	<b>18</b>	
<b>1.1</b>	Early settlers and invaders- the Iberians, the Celts and Romans, the Angles, Saxons, Jutes.	2	1,2,3,4,5
<b>1.2</b>	The Anglo Saxon heptarchy	2	1,2,3,4,5
<b>1.3</b>	The coming of Christianity	2	1,2,3,4,5
<b>1.4</b>	Theodore of Tarsus and the organization of the church	2	1,2,3,4,5
<b>1.5</b>	Alfred the Great	2	1,2,3,4,5
<b>1.6</b>	St. Dunstan and Edgar	2	1,2,3,4,5
<b>1.7</b>	Canute the Danish king, Edward the Confessor, Harold Godwin	2	1,2,3,4,5
<b>1.8</b>	Society and literature of the time	2	1,2,3,4,5
<b>1.9</b>	The Witangemot -the Anglo Saxon Chronicle,	1	1,2,3,4,5
<b>1.10</b>	Beowulf, Caedmon, Cynewulf, Venerable Bede and others	1	1,2,3,4,5
<b>2.0</b>	<b>Module 2: The True Briton</b>	<b>36</b>	
<b>2.1</b>	Normans: the last invaders	3	1,2,3,4,5
<b>2.2</b>	William the Conqueror –the reforms of Henry I	3	1,2,3,4,5
<b>2.3</b>	Feudalism	3	1,2,3,4,5
<b>2.4</b>	The Angevin kings	3	1,2,3,4,5
<b>2.5</b>	The struggle between the church and the state, St. Thomas Becket	3	1,2,3,4,5
<b>2.6</b>	The universities of Oxford and Cambridge	3	1,2,3,4,5
<b>2.7</b>	The Guilds - Richard the Lionheart and the Crusades, the Magna Carta	3	1,2,3,4,5
<b>2.8</b>	Henry III – Simon de Montfort, and the Parliament- Edward I, annexation of Wales, Scotland and Ireland	3	1,2,3,4,5

<b>2.9</b>	Edward II and Edward III	2	1,2,3,4,5
<b>2.10</b>	The Black Death, The Hundred Years War, The Peasants Revolt – the effects of these on society and literature	3	1,2,3,4,5
<b>2.11</b>	The Wars of the Roses – Chaucer and the growth of the East Midland dialect into standard English	3	1,2,3,4,5
<b>2.12</b>	Growth of drama and stage performances	1	1,2,3,4,5
<b>2.13</b>	Chaucer's contemporaries- John Wycliffe and the Lollards..	3	1,2,3,4,5
<b>3.0</b>	<b>Module 3: Britannia Rules the Waves</b>	36	
<b>3.1</b>	The Tudor Dynasty- benevolent despots	2	1,2,3,4,5
<b>3.2</b>	The Tudor Dynasty- benevolent despots	2	1,2,3,4,5
<b>3.3</b>	the scientific temper and scientific inventions	2	1,2,3,4,5
<b>3.4</b>	Flamboyant Henry VIII	2	1,2,3,4,5
<b>3.5</b>	Reformation	2	1,2,3,4,5
<b>3.6</b>	Thomas More, Erasmus, Thomas Cromwell	2	1,2,3,4,5
<b>3.7</b>	The Book of Common Prayer- Elizabeth I Shakespeare	2	1,2,3,4,5
<b>3.8</b>	England- nest of singing birds	2	1,2,3,4,5
<b>3.9</b>	Francis Drake- peace and prosperity	2	1,2,3,4,5
<b>3.10</b>	The Politics of the Protectorate and the Parliament	2	1,2,3,4,5
<b>3.11</b>	The Stuarts and the Divine Right Theory	2	1,2,3,4,5
<b>3.12</b>	The Authorised Version	2	1,2,3,4,5
<b>3.13</b>	The Civil War	2	1,2,3,4,5
<b>3.14</b>	Oliver Cromwell and the Protectorate	2	1,2,3,4,5
<b>3.15</b>	John Milton	1	1,2,3,4,5
<b>3.16</b>	the Jacobean playwrights	2	1,2,3,4,5
<b>3.17</b>	Restoration	1	1,2,3,4,5
<b>3.18</b>	Caroline writers	1	1,2,3,4,5

<b>3.19</b>	The Whigs and Tories	1	1,2,3,4,5
<b>3.20</b>	Queen Anne and the expansion of colonialism – The Glorious Revolution	2	1,2,3,4,5
<b>4.0</b>	<b>Module 4: A Precious Stone Set in the Silver</b>	<b>18</b>	
<b>4.1</b>	The United Kingdom today	3	1,2,3,4,5
<b>4.2</b>	Physical features of the British Isles, geography, demography	3	1,2,3,4,5
<b>4.3</b>	Customs and practices	3	1,2,3,4,5
<b>4.4</b>	Myths and legends	3	1,2,3,4,5
<b>4.5</b>	The growth and development of the English language	3	1,2,3,4,5
<b>4.6</b>	The position held by the UK in today's world	3	1,2,3,4,5

**Core Text:** Susan Varghese. *Evolution of Literary Movements: The Shapers of Destiny*. Current Books.

COURSE		DETAILS
<b>CODE:</b>		EN4CC06
<b>TITLE</b>		IILUMINATIONS
<b>DEGREE</b>		BA/BSC
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / IV
<b>TYPE</b>		COMMON
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
<b>1</b>	Examine the domains of various literary genres such as prose, speech, short story and poem	R	1,5,7
<b>2</b>	Illustrate the beauty of literature and develop a desire to relish life critically and creatively	U	1,2,3,5,6,7

<b>3</b>	Determine the philosophy of life and appreciate the value of being human	Ap	1,2,3,5,6,7
<b>4</b>	Focus upon the ironies of existence and how they become the fuel for survival	An/ E	2,3,4,5
<b>5</b>	Create an innovative and insightful perspective towards life	C	2,3,4,5,6

<b>MODULES</b>	<b>COURSE DESCRIPTION</b>	<b>HOURS</b>	<b>CO NO:</b>
<b>1.0</b>	<b>Module 1 [Life Sketches]</b>	<b>18</b>	
<b>1.1</b>	Helen Keller: Three Days to See	6	1,2,3,4,5
<b>1.2</b>	Jesse Owens: My Greatest Olympic Prize	6	1,2,3,4,5
<b>1.3</b>	Thus Spoke Sudarshan: Interview with God's own Physicist: Compiled from EC G Sudarshan's Interviews	6	1,2,3,4,5
<b>2.0</b>	<b>Module 2 [Essays]</b>	<b>18</b>	
<b>2.1</b>	Stephen Leacock: Are the Rich Happy?	9	1,2,3,5
<b>2.2</b>	A.G. Gardiner: On Courage	9	1,2,3,5
<b>3.0</b>	<b>Module 3 [Speeches]</b>	<b>18</b>	
<b>3.1</b>	Lafcadio Hearn: On Reading in Relation to Literature	6	1,2,3,4,5
<b>3.2</b>	J. K. Rowling: The fringe benefits of failure and the importance of imagination	6	1,2,3,4,5
<b>3.3</b>	Chimamanda Ngozi Adichie: An Ode to Make-up	6	1,2,3,4,5
<b>4.0</b>	<b>Module 4 [Short Stories]</b>	<b>18</b>	
<b>4.1</b>	Oscar Wilde: The Nightingale and the Rose	5	1,2,3,5
<b>4.2</b>	George Orwell: Roucolle, the Miser	4	1,2,3,5
<b>4.3</b>	John Galsworthy: Quality	5	1,2,3,5

<b>4.4</b>	Alice Walker: Everyday Use	4	1,2,3,5
<b>5.0</b>	<b>Module 5 [Poems]</b>	<b>18</b>	
<b>5.1</b>	William Ernest Henley: Invictus	4	1,2,3,4,5
<b>5.2</b>	Robert Frost: The Road Not Taken	4	1,2,3,4,5
<b>5.3</b>	Kahlil Gibran: Of Good and Evil	5	1,2,3,4,5
<b>5.4</b>	Maya Angelou: Still I Rise	5	1,2,3,4,5

**Core Text: Illuminations**

COURSE		DETAILS
<b>CODE:</b>		EN4CR05
<b>TITLE</b>		MODES OF FICTION
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / IV
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	72	<b>HOURS PER WEEK: 4</b>

Sl no.	Course Outcomes	CL	PSO
<b>1</b>	Identify the elements of the genre of fiction	R	1,2,5
<b>2</b>	Compare British fiction with non-British fiction.	U	1,5
<b>3</b>	Discuss the genre of fiction	U	1
<b>4</b>	Deconstruct established emotional attributes to human nature.	An	5,6,7
<b>5</b>	Construct similar texts based on their understanding of the genre.	C	6,7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 [Short Fiction: British]</b>	<b>36</b>	
<b>1.1</b>	Mary Shelley: The Mortal Immortal	9	1,3,4,5



1.2	James Joyce: Araby	9	1,3,4,5
1.3	Roald Dahl: Lamb to the Slaughter	9	1,3,4,5
1.4	Muriel Spark: The Executor	9	1,3,4,5
2.0	<b>Module 2 [Short Fiction: Non British]</b>	<b>36</b>	
2.1	Gabriel Garcia Marquez: A Very Old Man with Enormous Wings	9	1,2,3,4,5
2.2	Maxim Gorky: Mother of a Traitor	9	1,2,3,4,5
2.3	Nadine Gordimer: Once Upon a Time	9	1,2,3,4,5
2.4	Jorge Luis Borges: The Library of Babel	9	1,2,3,4,5
3.0	<b>Module 3 [Fiction]</b>	<b>18</b>	
3.1	William Golding: The Lord of the Flies	18	1,3,4,5

**Core Text for Modules 1 and 2: *The Labyrinth: A Collection of Short Stories***

COURSE		DETAILS
<b>CODE:</b>		EN4CR06
<b>TITLE</b>		LANGUAGE AND LINGUISTICS
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / IV
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Identify the branches of linguistics and locate the phonetic scripts.	R	1,2,3
2	Understand language scientifically	U	1,2,3
3	Implement Linguistics in your day today life	Ap	2,3
4	Differentiate between the various branches of linguistics	An	1,3
5	Discuss the various semantic changes and growth of vocabulary	Ev	1,3,7
6.	Produce transcription based sentences	C	3,9

<b>MODULES</b>	<b>COURSE DESCRIPTION</b>	<b>HOURS</b>	<b>CO NO:</b>
<b>1.0</b>	<b>Module 1: Introduction to Language, Linguistics and Phonetics</b>	<b>36</b>	
<b>1.1</b>	What is Language? - What is Linguistics? Arbitrariness - Duality -Displacement – Cultural transmission	1	1,2,5
<b>1.2</b>	Basic Notions - Phonetics and Phonology - Branches of Phonetics – Articulatory, Acoustic, Auditory	2	1,2,4,5
<b>1.3</b>	Organs of Speech - Air Stream Mechanism – Pulmonic, Glottal, Velaric	2	1,2,4,5
<b>1.4</b>	Respiratory System - Phonatory System – Voiced and Voiceless Sounds	2	1,2,4,5
<b>1.5</b>	Articulatory System - Oral, nasal & nasalised sounds	2	1,2,4,5
<b>1.6</b>	Classification of Speech Sounds: Consonants and Vowels -	2	1,2,4,5
<b>1.7</b>	Criteria for Classification of Consonants – The consonants of English RP	2	1,2,4,5
<b>1.8</b>	Place of Articulation - Bilabial, Labio-Dental, Dental, Alveolar, Post-Alveolar, Palato Alveolar, Palatal & Velar Sounds	2	1,2,4,5
<b>1.9</b>	Manner of Articulation – Plosives, Fricatives, Affricates, Nasals, Lateral, Frictionless	2	1,2,4,5
<b>1.10</b>	Continuants, Semi-Vowels, Trills & Taps	1	1,2,4,5
<b>1.11</b>	Criteria for Classification of Vowels - The Vowels of English RP	2	1,2,4,5
<b>1.12</b>	Tongue height: Close Vowels, Open Vowels, Half-Close Vowels, Half-Open Vowels. Part of the Tongue Raised: Front Vowels, Back Vowels, and Central Vowels. Position of Lips: Rounded Vowels, Unrounded Vowels	2	1,2,4,5
<b>1.13</b>	Diphthongs: Monophthongs and Diphthongs,	2	1,2,4,5

	Falling and Rising Diphthongs, Centring and Closing Diphthongs, Fronting and Retracting Diphthongs		
<b>1.14</b>	Vowel Diagram – Diphthongs - Tense and lax Vowels, Phonemes and Allophones, Phone, Phoneme, Minimal pairs - Allophone, Aspiration, Dark and Clear / ɫ /, Contrastive Distribution and Complementary Distribution	2	1,2,4,5
<b>1.15</b>	Syllable: What is a syllable? - Syllabic Structure – Onset, Nucleus, Coda - Syllabic Consonants, Consonant Clusters, Abutting Consonants	2	1,2,4,5
<b>1.16</b>	Suprasegmentals, Segmentals and Suprasegmentals - Suprasegmental Phonemes	2	1,2,3,4,5
<b>1.17</b>	Word Stress - Sentence Stress - Weak forms and Strong Forms, Rhythm- Intonation - Tone, Tonic Syllable, Tonicity - Intonation patterns Intonation – Functions	2	1,2,3,4,5
<b>1.18</b>	Juncture, Liaison, Assimilation, Elision, Linking / r / and Intrusive / r /	2	1,2,3,4,5
<b>1.19</b>	Transcription, The incongruity between spelling and pronunciation in English IPA, Broad and narrow Transcription, Transcription Practice	2	1,2,3,4,5,6
<b>2.0</b>	<b>Module 2: Morphology</b>	<b>36</b>	
<b>2.1</b>	Basic Notions What is morphology? Morph, Morpheme, Morpheme Types and Typology	5	1,2,4,5
<b>2.2</b>	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	6	1,2,4,5
<b>2.3</b>	Allomorphy, Allomorph, Zero Morph, Conditioning of allomorphs: Phonological & Morphological	5	1,2,4,5

<b>2.4</b>	Word: Why is a word a difficult concept to define in absolute terms? Lexeme, Form class and Function class words	5	1,2,4,5
<b>2.5</b>	Morphological Operations/Processes: Affixation, Reduplication, Ablaut,  Simple Words, Complex Words, Compound Words	5	1,2,4,5
<b>2.6</b>	SEMANTICS: Basic Notions What is semantics? Lexical and grammatical meaning Sense, reference, referent, Sense Relations	5	1,2,4,5
<b>2.7</b>	Synonymy – Antonymy – Hyponymy – Homonymy – Homography – Polysemy – Metonymy, Ambiguity – Tautology - Collocation	5	1,2,4,5
<b>3.0</b>	<b><i>Syntax &amp; Branches of Linguistics</i></b>	<b>18</b>	
<b>3.1</b>	Basic Notions, What is syntax?	3	1,2,4,5
<b>3.2</b>	Grammar: Grammaticality and Acceptability Descriptive and Prescriptive Grammar, Synchronic and Diachronic Grammar	4	1,2,4,5
<b>3.3</b>	Syntagmatic and Paradigmatic Relationships Sign, Signified and Signifier, Langue and Parole, Competence and Performance	3	1,2,4,5
<b>3.4</b>	Introduction to Theories on Grammar, Problems with Traditional Grammar Structural grammars, Phrase Structure Grammars	4	1,2,4,5
<b>3.5</b>	Transformational Generative Grammars Kernel Sentences, Deep and Surface Structures	4	1,2,4,5

**Core Text: *A Student's Handbook to Language and Linguistics***

COURSE		DETAILS
<b>CODE:</b>		EN4CM04
<b>TITLE</b>		EVOLUTION OF LITERARY MOVEMENTS: THE CROSS CURRENTS OF CHANGE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		2 / IV
<b>TYPE</b>		COMPLEMENTARY
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	108	<b>HOURS PER WEEK: 6</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify different movements in the history of English literature	R	1,7
2	To generalize and distinguish literatures in English of other countries	U	1,7
3	To examine the trajectory of literature and revolution.	Ap	1
4	To analyse the Feminist and Dalit impact on literature	An	1,2
5	To critically evaluate the development of Latin American literature and the literature of the Third World, giving emphasis to the theoretical concept	E	1,2,7
6.	To create a critical perspective to literature and history.	C	3,6,7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
1.0	<b>Module 1: Literature and Revolution</b>	<b>18</b>	
1.1	Literature in the context of the French Revolution	2	1,3,6
1.2	French Society in the Eighteenth Century	2	1,3,6
1.3	Montesquieu, Diderot, The beginning of the Encyclopedie	2	1,3,6
1.4	David Hume, Voltaire, Candide, Dr. Johnson and Candide	2	1,3,6

1.5	Drifting towards new sensibility, Rousseau, Rousseau's theory on education, The social contract, Rousseau's view of the primitive men	3	1,3,6
1.6	Immanuel Kant	2	1,2,3,6
1.7	England in the Eighteenth century	2	1,3,6
1.8	Literature in the context of the Russian Revolution	3	1,2,3,6
2.0	<b>Module 2: Literature and Liberation</b>	<b>36</b>	
2.1	Black writing as a form of struggle	3	1,2,6
2.2	Literature and feminism	3	1,2,4,6
2.3	The Feminist movement	3	1,2,4,6
2.4	First wave of the feminist movement	3	1,2,4,6
2.5	Second wave of the feminist movement-Betty Friedan, Simone De Beauvoir, Kate Millet	3	1,2,4,6
2.6	The question of essentialism, Third wave of the feminist movement  Poetry and the Feminist movement	3	1,2,4,6
2.7	Feminist Literary criticism, Phallogocentric Literature,	3	1,2,4,6
2.8	Gynocriticism and Elaine Showalter, Feminine, Feminist and Female phase	3	1,2,4,6
2.9	French Theorists, Helen Cixous, Luce Irigaray, Julia Kristeva, The semiotic and the symbolic	3	1,2,4,6
2.11	Dalit writing in India	3	1,2,4,6
2.12	The Dalit Sahitya Movement	3	1,2,4,6
3.0	<b>Module 3: Literature and the Third World</b>	<b>36</b>	
3.1	Articulating the Postcolonial Experience, The problem of nomenclature	4	1,2,4,5,6
3.2	Migrant Writing	3	1,2,4,5,6
3.3	Post- Structuralism, Post Colonialism	4	1,2,4,5,6

3.4	Indigenous writing	3	1,2,4,5,6
3.5	Post Colonial criticism and an overview of new literatures	3	1,2,4,5,6
3.6	Literature and Modernism	3	1,2,4,5,6
3.7	Social context of the burgeoning of literature in Latin America	4	1,2,4,5,6
3.8	The influence of surrealism	3	1,2,4,5,6
3.9	Magic realism	3	1,2,4,5,6
3.10	The Precursors to the boom	3	1,2,4,5,6
3.11	Poetry- The Spanish generation of 1927	3	1,2,4,5,6
4.0	<b>Module 4: Literature and Renaissance</b>	<b>18</b>	
4.1	India at the dawn of the awakening, Renaissance in Kerala	4	1,2,3,5,6
4.2	The Vaikom Sathyagraha, visit of Sree Narayana Guru	4	1,2,3,4,5,6
4.3	Guruvayoor Sathyagraha, Ayyankali, Sahodaran Ayyappan  Sree Narayan Guru, V. T. Bhattathirippadu, C.Krishnan, KumaranAsan	5	1,2,3,4,5,6
4.4	Vakkom Abdul Khader Moulavi, Mannath Padmanabhan, Ananthatheerthan, T. K. Madhavan, Pandit Karuppan, PykayilYohannan, Vallathol NarayanaMenon, Ulloor S Parameswaralyer	5	1,2,3,4,5,6

**Core Text: Dr B Kerala Varma. *Evolution of Literary Movements: The Cross-currents of Change*. Current Books.**

COURSE	DETAILS
<b>CODE:</b>	EN5CROP03
<b>TITLE</b>	ENGLISH FOR CAREERS
<b>DEGREE</b>	BA/BSC/BCOM
<b>BRANCH(S)</b>	ENGLISH
<b>YEAR/SEMESTER</b>	3 / V

<b>TYPE</b>		OPEN COURSE
<b>CREDITS</b>		3
<b>TOTAL NO: OF CONTACT HOURS:</b>	72	<b>HOURS PER WEEK: 4</b>

Sl no.	Course Outcomes	CL	PSO
<b>1</b>	<b>Understand</b> and <b>recall</b> features of effective communication and <b>develop</b> competent interpersonal communication skills in professional clime.	U/R	1,9
<b>2</b>	<b>Identify</b> features of and barriers to presentation and develop skills to effectively <b>implement</b> it in formal and informal presentations.	R	3
<b>3</b>	<b>Recognise</b> common errors in English communication and eliminate it in daily communication.	R	1,3
<b>4</b>	<b>Comprehend</b> the different decorums to be maintained in the professional world and <b>categorise</b> different personality types to apply it in real life.	U	1,2,9

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
1.0	<b>Module 1: Oral and written skills for job and careers</b>	<b>18</b>	
<b>1.1</b>	What's communication	4	1,2
<b>1.2</b>	Resume writing	4	1,2,3
<b>1.3</b>	Interview skills	5	1,2,3,4
<b>1.4</b>	Group discussion	5	1,2,3,4
2.0	<b>Module 2: Correctness of Language usage</b>	<b>18</b>	
<b>2.1</b>	Functional vocabulary	<b>6</b>	1,3
<b>2.2</b>	Common errors in communication	<b>6</b>	1,3
<b>2.3</b>	Grammar for adults	<b>6</b>	1,3
3.0	<b>Module 3: Facing people</b>	<b>18</b>	
<b>3.1</b>	Presentations	<b>9</b>	1,2,3,4



3.2	Effective communication	9	1,2,3,4
4.0	<b>Keeping the job</b>	<b>18</b>	
4.1	Relationships in the professional world	6	1,2,3,4
4.2	Public Relations and Telephone skills	6	1,2,3,4
4.3	Soft skills for team building	6	1,2,3,4

**Core Text: English for Careers. Pearsons.**

COURSE		DETAILS
<b>CODE:</b>		EN5CR07
<b>TITLE</b>		ACTS ON THE STAGE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / V
<b>TYPE</b>		CORE
<b>CREDITS</b>		5
<b>TOTAL NO: OF CONTACT HOURS:</b>	108	<b>HOURS PER WEEK: 6</b>

Sl no.	Course Outcomes	CL	PSO
1	To construct intellectual and aesthetic understanding of the craft and technique of theatre arts	U/C	3
2	To appreciate and critique drama as an art form	An	6
3	To differentiate between Shakespearean plays and one act plays	An	7
4	To execute theatrical knowledge of the basic areas of theatre(acting,directing,setting,tone etc) in both written and oral formats	Ap	3,4,5
5	To debate on the cultural, social and political themes of the plays	E	2,5,7

MODULES		COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1</b>		<b>72</b>	
<b>1.1</b>	William Shakespeare:King Lear		72	1,2,3,5
<b>2.0</b>	<b>Module 2: Acts on Stage</b>		<b>36</b>	
<b>2.1</b>	Ngugi wa Thiong'o: This Time Tomorrow		12	1,2,3,4,5
<b>2.2</b>	K J Baby: Nadugadhika		12	1,2,3,4,5
<b>2.3</b>	Dario Fo: The Accidental Death of an Anarchist		12	1,2,3,4,5

Core Text : *ACTS ON THE STAGE*

COURSE		DETAILS
<b>CODE:</b>		EN5CR08
<b>TITLE</b>		LITERARY CRITICISM AND THEORY
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / V
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
<b>1</b>	To correctly state and recollect the ages, movements and history of Literature	R	1,5,7
<b>2</b>	To help students understand the key concepts of literary theory and criticism, and encourage them to read contemporary literature.	U	1,3,4,5
<b>3</b>	To apply keywords of literature in texts.	Ap	3,5,6
<b>4</b>	To analyse the ideas and concepts espoused, developed and explained by traditional and contemporary writers, poets and novelists	An	1,3,4,5,7
<b>5</b>	To rationally judge or critique a text with special reference to the skills involved in formulating and analysing an idea or concept	E	3,4,5,6,7
<b>6</b>	To develop skills necessary to look at texts from a critical point of view	C	2,3,5,6

<b>MODULES</b>	<b>COURSE DESCRIPTION</b>	<b>HOURS</b>	<b>CO NO:</b>
<b>1.0</b>	<b>Module 1 Classical Criticism</b>	<b>18</b>	
<b>1.1</b>	Plato	6	1,2,3,4,5,6
<b>1.2</b>	Aristotle	6	1,2,3,4,5,6
<b>1.3</b>	Longinus	6	1,2,3,4,5,6
<b>2.0</b>	<b>Module 2 Neo Classical, Romantic, Victorian Criticism and the Modern Age</b>	<b>18</b>	
<b>2.1</b>	Dryden: From Essay on Dramatic Poesy (The unity of time they comprehend...map can show us)	5	1,2,3,4,5,6
<b>2.2</b>	Wordsworth: From Preface to Lyrical Ballads (Norton Anthology pages 561 to 564)	5	1,2,3,4,5,6
<b>2.3</b>	Matthew Arnold: Study of Poetry ( The future of poetry is immense...which we may call personal)	4	1,2,3,4,5,6
<b>2.4</b>	T.S Eliot: The Metaphysical Poets	4	1,2,3,4,5,6
<b>3.0</b>	<b>Module 3 20<sup>th</sup> Century Criticism: The Linguistic Turn</b>	<b>18</b>	
<b>3.1</b>	Marxist Criticism (Peter Barry)	5	1,2,3,4,5,6
<b>3.2</b>	The Psychological Approach: Freud( Wilfred L Guerin eds.)	4	1,2,3,4,5,6
<b>3.3</b>	Culture, Meaning, Knowledge: The Linguistics Turn in Cultural Studies: Saussure and Semiotics; Barthes and Mythology; Derrida: Textuality and Difference; Foucault: Discourse, Practice and Power (Chris Barker <i>Cultural; Studies: Theory and Practice</i> )	5	1,2,3,4,5,6
<b>3.4</b>	Lacan (Peter Barry)	4	1,2,3,4,5,6
<b>4.0</b>	<b>Module 4 Eastern Aesthetics</b>	<b>18</b>	
<b>4.1</b>	Introduction to Indian Aesthetics	6	1,2,3,4,5,6
<b>4.2</b>	Rasa	6	1,2,3,4,5,6
<b>4.3</b>	Dhvani (From G Balamohan Thampi <i>Essays on Eastern Aesthetics</i> )	6	1,2,3,4,5,6
<b>5.0</b>	<b>Module 5 Practical Criticism</b>	<b>18</b>	

<b>5.1</b>	Critical analysis of Poetry from Neil MacCaw: <i>Close Reading</i>	18	1,2,3,4,5,6
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**Core Text: *Literary Criticism and Theory***

COURSE		DETAILS
<b>CODE:</b>		EN5CR09
<b>TITLE</b>		INDIAN WRITING IN ENGLISH
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3/ V
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl.no	Course Outcome	CL	PSO
1.	To list out major Indian authors writing in English	R	1,7
2.	To associate the students with the diversity of Indian culture and aesthetics in writing	U	1,2,4,5
3.	To represent the contemporary scenario of Indian writing in English	U	1,2,5
4.	To draw an outline for the overall view of Indian writing and to identify the relevant problems, trends and issues	R	1,2,4,5

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 (Poetry)</b>	<b>18</b>	
1.1	Henry Derozio: The Harp of India	3	1,2,4
1.2	Nissim Ezekiel: The Patriot	3	1,2,3,4
1.3	Jayanta Mahapatra: Freedom	4	1,2,3,4
1.4	Kamala Das: Introduction	4	1,2,3,4
1.5	Dom Moraes: Absences	4	1,2,3,4
<b>2.0</b>	<b>Module 2: (Short Fiction)</b>	<b>18</b>	
2.1	R. K. Narayan: The Antidote	4	1,2,3,4
2.2	Salman Rushdie: The Free Radio	4	1,2,3,4

2.3	Jhumpa Lahiri: The Interpreter of Maladies	5	1,2,3,4
2.4	Chitra Banerjee Divakaruni: Mrs Dutta Writes a Letter	5	1,2,3,4
3.0	<b>Module 3: (Prose)</b>	<b>18</b>	
3.1	Rabindranath Tagore: Nationalism in India	6	1,2,4
3.2	B. R. Ambedkar: Back from the West and Unable to Find Lodging in Baroda	4	1,2,4
3.3	Satyajit Ray: Odds Against Us	4	1,2,4
3.4	Shashi Tharoor: 'Kindly Adjust' to our English	4	1,2,3,4
4.0	<b>Module 4: (Fiction)</b>	<b>18</b>	
4.1	Anita Nair: Ladies Coupe	18	1,2,3,4

<b>Core Text: Indian Writing in English</b>
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COURSE		DETAILS
<b>CODE:</b>		EN5CREN01
<b>TITLE</b>		ENVIRONMENTAL SCIENCE AND HUMAN RIGHTS
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / V
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	To identify and recognize environmental issues and human rights violations around them	R	2,4,5
2	To understand environmental and human rights concepts and associate them with current scenario	U	1,2
3	To differentiate between sustainable development and exploitative development	U/An	2
4	To evaluate concerns of nature conservation through realistic and imaginary contexts	E	2,5,7
5	To generate creative solutions to existing environmental concerns	C	2,6,7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1: Regional</b>	<b>18</b>	
<b>1.1</b>	O N V Kuruppu – A Requiem for Earth	6	1,3,4
<b>1.2</b>	Vaikom Muhammed Basheer – The Inheritors of the Earth	6	1,3,4
<b>1.3</b>	Swarnalatha Rangarajan and Sreejith Varma- The Plachimada Struggle: A David-and-Goliath Story (extract from ‘Introduction’ to Mayilamma)	6	1,2,3,4,5
<b>2.0</b>	<b>Module 2: National</b>	<b>18</b>	
<b>2.1</b>	Ruskin Bond – An Island of Trees	5	1,2,3,4,5
<b>2.2</b>	Indra Munshi – Loss of Land and Livelihood (extract from ‘Introduction’ to The Adivasi Question)	5	1,2,3,4,5
<b>2.3</b>	Toru Dutt – Our Casuarina Tree	3	1,3,4
<b>2.4</b>	Ashish Kaul – Load Shedding	5	1,2,3,4,5
<b>3.0</b>	<b>Module 3: Global</b>	<b>18</b>	
<b>3.1</b>	Walt Whitman – Give me the Splendid Silent Sun	6	1,3,4,5
<b>3.2</b>	K R Srinivasa Iyengar – An Unfinished Continent	6	1,3,4,5
<b>3.3</b>	Swarnalatha Rangarajan – Swampspeak	6	1,3,4,5
<b>4.0</b>	<b>Module 4: Environmental Science</b>	<b>18</b>	
<b>4.1</b>	Erach Bharucha – Global Warming	4	1,2,3,4,5
<b>4.2</b>	Erach Bharucha – Environmental Values	5	1,2,3,4,5
<b>4.3</b>	Aloka Debi – Ecology: Types of Ecosystems	5	1,3,4,5
<b>4.4</b>	Aloka Debi - Waste Management	4	1,2,3,4,5
<b>5.0</b>	<b>Module 5: Human Rights</b>	<b>18</b>	
<b>5.1</b>	Unit 1 - Human Rights: An Introduction to Human Rights Meaning, concept and development –History of Human Rights-Different Generations of Human Rights- Universality of Human Rights- Basic International Human Rights Documents -	6	1,2,3,

	UDHR,ICCPR,ICESCR.-Value dimensions of Human Rights		
5.2	Unit 2 - Human Rights and United Nations Human Rights co-ordination within UN system- Role of UN secretariat- The Economic and Social Council- The Commission Human Rights-The Security Council and Human rights- The Committee on the Elimination of Racial Discrimination- The Committee on the Elimination of Discrimination Against Women- the Committee on Economic, Social and Cultural Rights- The Human Rights Committee- Critical Appraisal of UN Human Rights Regime.	6	1,2,3
5.3	Unit. 3- Human Rights National Perspective Human Rights in Indian Constitution – Fundamental Rights-The Constitutional Context of Human Rights-directive Principles of State Policy and Human Rights- Human Rights of Women and children – minorities- Prisoners- Science Technology and Human Rights- National Human Rights Commission- State Human Rights Commission- Human Rights Awareness in Education.	6	1,2,3

**Core Text: Module 1 to 4- Nature Anthem: A Textbook on Environmental Studies**

**Reference texts for Module 5:**

- 1. Basic Documents in Human Rights: Ian Brownlie**
- 2. Universal Human Rights in Theory and Practice: Jack Donnelly**
- 3. Future of Human Rights: Upendra Baxi**
- 4. Understanding Human Rights : An Overview: O P Dhiman**
- 5. Reforming Human Rights: D.P.Khanna**
- 6. Human Rights in India Historical, Social and Political Perspectives: Chiranjivi J Nirmal**
- 7. Human Rights in Post colonial India: Edited by Om Prakash Dwivedi and V G Julie Rajan**

COURSE		DETAILS
<b>CODE:</b>		EN6CB04
<b>TITLE</b>		REGIONAL LITERATURES IN TRANSLATION
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / VI
<b>TYPE</b>		CHOICE BASED COURSE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	72	<b>HOURS PER WEEK: 4</b>

Sl no.	Course Outcomes	CL	PSO
1	Introduce the students to the priceless regional literary assemblage of India for a better understanding of the unique Indian Culture	U	1,2,4,5
2	Acquire a sense of national integration through the diverse experiences represented in the regional literatures of India	An	1,2,4,5
3	Analyse the cultural heterogeneity and linguistic plurality of our country through its literatures written in regional languages.	Ap	1,2,4,5
4	Critique the accuracy of translation by comparing the original works with the translated works.	Ev	1,2,3,4,5,6
5	Inspire the students to associate with regional literatures and the relevance of it in constructing a literary culture.	C	1,2,4,5

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1: Prose</b>	<b>18</b>	
<b>1.1</b>	Susan Bassnett: Introduction to <i>Translation Studies</i>	6	4,5
<b>1.2</b>	Keya Majumdar: Appropriating the Other – Some Challenges of Translation and its Theories	6	4,5
<b>1.3</b>	E V Fathima: Translations: Crossing Borders	6	4,5
<b>2.0</b>	<b>Module 2: Poetry</b>	<b>18</b>	
<b>2.1</b>	Jibanananda Das: Banalata Sen	4	1,2,3,4,5



2.2	Amin Kamil: Naked Thoughts	4	1,2,3,4,5
2.3	P Lankesh: Mother (Avva)	4	1,2,3,4,5
2.4	P.P. Ramachandran: How Simple!	3	1,2,3,4,5
2.5	S Joseph: Fish Monger	3	1,2,3,4,5
3.0	<b>Module 3: Drama</b>	<b>18</b>	
3.1	Vijay Tendulkar: <i>Silence! The Court is in Session</i>	18	1,2,3,4,5
4.0	<b>Module 4: Short Story</b>	<b>18</b>	
4.1	Saadat Hasan Manto: <i>Toba Tek Singh</i>	5	1,2,3,4,5
4.2	Amrita Pritam: <i>The Weed</i>	5	1,2,3,4,5
4.3	Annabhau Sathe: <i>Gold from the Grave</i>	4	1,2,3,4,5
4.4	Sujatha: <i>Washing Machine</i>	4	1,2,3,4,5

**Core Text: *Regional Literatures in Translation***

COURSE		DETAILS
<b>CODE:</b>		EN6CR10
<b>TITLE</b>		POSTCOLONIAL LITERATURES
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / VI
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Identify the links between language, history and culture	R	1,7
2	Understand the social, political, cultural aspects of postcolonial societies	U	1,7
3	Evaluate the impact of colonialism and imperialism on native cultural identities	E	1,7
4	Apply the various theories of postcolonialism to the writings of different period	Ap	4
5	Develop interpretive skills of close reading	Ap	2,7

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 [The Domain]</b>	<b>18</b>	
<b>1.1</b>	John McLeod: From Commonwealth to Postcolonial (Chapter from <i>Beginning Postcolonialism</i> )	18	1,2,3,4,5
<b>2.0</b>	<b>Module 2 [Poetry]</b>	<b>18</b>	
<b>2.1</b>	Faiz Ahmed Faiz: A Prison Evening	4	2,3,4,5
<b>2.2</b>	A. K. Ramanujan: Small Scale Reflections on a Great House	3	2,3,4,5
<b>2.3</b>	David Malouf: Revolving Days	4	2,3,4,5
<b>2.4</b>	Wole Soyinka: Civilian and Soldier	3	2,3,4,5
<b>2.5</b>	Margaret Atwood: Journey to the Interior	4	2,3,4,5
<b>3.0</b>	<b>Module 3 [Drama]</b>	<b>18</b>	
<b>3.1</b>	Athol Fugard, John Kani and Winston Ntshona: Sizwe Bansi is Dead	18	1,2,3,4,5
<b>4.0</b>	<b>Module 4 [Fiction]</b>	<b>36</b>	
<b>4.1</b>	Jean Rhys: Wide Sargasso Sea	36	1,2,3,4,5

**Core Text: Postcolonial Literatures**

COURSE		DETAILS
<b>CODE:</b>		EN6CR11
<b>TITLE</b>		WOMEN WRITING
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / VI
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Retrieve the incidents that one see in society and identify the theoretical representation of the instances in the society.	R	1,7
2	Understand the various ways in which feminist ideologies are put into practice in the contemporary world.	U	1,7
3	Interpret how contemporary issues are dealt with in articles, memoirs, short stories and poems.	Ap	4
4	Differentiate and form critical opinions on relevant issues concerned to women writing.	An	2
5	Critique the skills and techniques employed by various poets and fiction writers.	E	1,7
6	Create a more imaginative and impactful writing stimulated by various works of eminent writers	C	3
7	Generate a series of poems and stories that mirror issues and raise questions pertinent to feminism.	C	3

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
1.0	<b>Module 1: Introducing Essays</b>	<b>18</b>	
1.1	Simone de Beauvoir: The Point of View of Historical Materialism (Excerpt from <i>The Second Sex</i> )	6	1,2,4,6
1.2	Betty Friedan: The Problem that has No Name (Chapter 1 of <i>The Feminine Mystique</i> )	6	1,2,4,6
1.3	Laura Mulvy: The Spectacle is Vulnerable: Miss	6	1,2,4,6

	World 1970 (Excerpt from <i>Visual and Other Pleasures</i> )		
<b>2.0</b>	<b>Module 2: Introducing Poetry</b>	<b>18</b>	
<b>2.1</b>	Anna Akhmatova: Lot's Wife	3	1,2,3,4,5,6,7
<b>2.2</b>	Sutapa Bhattacharya: Draupadi	3	1,2,3,4,5,6,7
<b>2.3</b>	Julia Alvarez: Women's Work	3	1,2,3,4,5,6,7
<b>2.4</b>	Kristine Batey: Lot's Wife	3	1,2,3,4,5,6,7
<b>2.5</b>	Meena Alexander: She Speaks: A School Teacher from South India	2	1,2,3,4,5,6,7
<b>2.6</b>	Mamta Kalia: After Eight Years of Marriage	2	1,2,3,4,5,6,7
<b>2.7</b>	Vijayalakshmi: Bhagavatha	2	1,2,3,4,5,6,7
<b>3.0</b>	<b>Module 3: Introducing Short Stories</b>	<b>18</b>	
<b>3.1</b>	Alice Munroe: Boys and Girls	5	1,2,3,4,5,6,7
<b>3.2</b>	Isabel Allende: And of Clay Are We Made	5	1,2,3,4,5,6,7
<b>3.3</b>	Sharifa al-Shamlan: Fragments from Life	4	1,2,3,4,5,6,7
<b>3.4</b>	Sara Joseph: The Passion of Mary	4	1,2,3,4,5,6,7
<b>4.0</b>	<b>Module 4: Introducing Fiction</b>	<b>36</b>	
<b>4.1</b>	Alice Walker: <i>The Color Purple</i>	18	1,2,3,4,5,6,7
<b>4.2</b>	Barbara Smith: "The Truth that Never Hurts: Black Lesbians in Fiction in the 1980s"	18	1,2,3,4,5,6,7

**Core Text: *Women Writing***

COURSE		DETAILS
<b>CODE:</b>		EN6CR12
<b>TITLE</b>		AMERICAN LITERATURE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / VI
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	90	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	Understand the tenets of American Literature and identify the main authors in the period	R	1,7
2	Compare the threads of thought in American History	U	1,7
3	Apply the various theories of literature to the writings of the period	Ap	4
4	Assess the texts culturally	An	2,7
5	Evaluate the unit of study against the cultural background.	E	1,2
6.	Recreate and enact acts from the text	C	3

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 [Prose]</b>	<b>18</b>	
1.1	M. H Abrams: Periods of American Literature in A Glossary of Literary Terms	4	1,2,3,5
1.2	Robert E. Spiller: The Last Frontier in The Cycle of American Literature	5	1,2,3,5
1.3	Ralph Waldo Emerson: Gifts	4	1,2,3,5
1.4	James Baldwin: If Black English isn't Language, then Tell me, What is?	5	1,2,3,5
<b>2.0</b>	<b>Module 2 [Poetry]</b>	<b>18</b>	
2.1	Walt Whitman: I Hear America Singing	3	1,2,3,4,5
2.2	Emily Dickinson: I dwell in Possibility	3	1,2,3,4,5
2.3	Robert Frost: Love and a Question	2	1,2,3,4,5
2.4	e. e. cummings: Let's Live Suddenly without Thinking	2	1,2,3,4,5

2.5	Langston Hughes: Let America be America Again	2	1,2,3,4,5
2.6	Allen Ginsberg: A Supermarket in California	2	1,2,3,4,5
2.7	Adrienne Rich: In a Classroom	2	1,2,3,4,5
2.8	Marianne Moore: Poetry	2	1,2,3,4,5
3.0	<b>Module 3 [Short Story]</b>	<b>18</b>	
3.1	Nathaniel Hawthorne: My Kinsman, Major Molineux	4	1,2,3,4,5
3.2	Edgar Allan Poe: The Purloined Letter	3	1,2,3,4,5
3.3	Mark Twain: How I Edited an Agricultural Paper	4	1,2,3,4,5
3.4	Leslie Marmon Silko: Lullaby	3	1,2,3,4,5
3.5	Kate Chopin: A Respectable Woman	4	1,2,3,4,5
4.0	<b>Module 4 [Drama]</b>	<b>18</b>	
4.1	Arthur Miller: The Crucible	18	1,2,3,4,5,6
5.0	<b>Module 5 [Novel]</b>	<b>18</b>	
5.1	Harper Lee: To Kill a Mocking Bird	18	1,2,3,4,5,6

<b>Core Text: American Literature</b>
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COURSE		DETAILS
<b>CODE:</b>		EN6CR13
<b>TITLE</b>		MODERN WORLD LITERATURE
<b>DEGREE</b>		BA
<b>BRANCH(S)</b>		ENGLISH
<b>YEAR/SEMESTER</b>		3 / VI
<b>TYPE</b>		CORE
<b>CREDITS</b>		4
<b>TOTAL NO: OF CONTACT HOURS:</b>	<b>90</b>	<b>HOURS PER WEEK: 5</b>

Sl no.	Course Outcomes	CL	PSO
1	To recognize variety of literatures across the world	R	1,7
2	Name the major proponents and works of modern world literatures	R	1,7
3	Discuss the thematic and stylistic structures of European and non-European fiction	U	4
4	Illustrate various features and techniques of writing fiction from the prescribed texts	U	2,7
5	To evaluate and appreciate the stylistic devices employed in the prescribed poems.	E	1,2
6.	To construct a new notion of mainstream and peripheral literatures	C	3

MODULES	COURSE DESCRIPTION	HOURS	CO NO:
<b>1.0</b>	<b>Module 1 [Poetry]</b>	<b>18</b>	
1.1	Marina Tsvetaeva: Meeting Federico	3	1,2,3,4,5
1.2	Garcia Lorca: New Heart	3	1,2,3,4,5
1.3	Pablo Neruda: I'm Explaining a Few Things	3	1,2,3,4,5
1.4	Leopold Sedar Senghor: Black Woman	3	1,2,3,4,5
1.5	Wisława Szymborska: The Terrorist, He's Watching	3	1,2,3,4,5
1.6	Bei Dao: The Answer	3	1,2,3,4,5
<b>2.0</b>	<b>Module 2 [European]</b>	<b>18</b>	
2.1	Leo Tolstoy: God Sees the Truth, but Waits	5	1,2,3,4,6
2.2	Bjornstjerne Bjornson: The Father	5	1,2,3,4,6
2.3	Franz Kafka: Before the Law	4	1,2,3,4,6
2.4	Albert Camus: The Guest	4	1,2,3,4,6

<b>3.0</b>	<b>Module 3 Non-European]</b>	<b>18</b>	
<b>3.1</b>	Ryunosuke Akutagawa: In a Grove	5	1,2,3,4,6
<b>3.2</b>	Jorge Luis Borges: The Garden of Forking Paths	5	1,2,3,4,6
<b>3.3</b>	Naguib Mahfouz: Half of a Day	4	1,2,3,4,6
<b>3.4</b>	Julio Cortazar: Continuity of Parks	4	1,2,3,4,6
<b>4.0</b>	<b>Module 4 [Novel]</b>	<b>18</b>	
<b>4.1</b>	Gabriel Garcia Marquez: Chronicle of a Death Foretold	18	1,2,3,4,6
<b>5.0</b>	<b>Module 5 [Drama]</b>	<b>18</b>	
<b>5.1</b>	Eugene Ionesco: Chairs	18	1,2,3,4,6

<b>Core Text: Modern World Literature</b>
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