

MAR ATHANASIUS COLLEGE (AUTONOMOUS)

KOTHAMANGALAM, KERALA - 686666

*College with Potential for Excellence
NAAC Accredited 'A+' Grade Institution*

**Email: mac@macollege.in
www.macollege.in**



**SCHEME AND SYLLABUS
FOR
UNDERGRADUATE PROGRAMME
UNDER CHOICE BASED CREDIT SYSTEM
(MAC- UG-CBCS 2021)
IN
B. A. ENGLISH PROGRAMME
EFFECTIVE FROM THE ACADEMIC YEAR 2021-22
BOARD OF STUDIES IN ENGLISH**



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COMPOSITION – With Effect from 01-06-2020

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Mar Athanasius College (Autonomous)
Kothamangalam

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7. Dr. Mathew.K.

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Kothamangalam, Kerala - 686 666

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10. Dr. Suma MarySacharia

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11. Dr. V.B.Nishi

Associate Professor

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Member Secretary

12. Dr.M.S.Vijayakumary

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Mar Athanasius College (Autonomous) Kothamangalam

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14. Dr. ManjuKurian, Asst. Professor, Department of Chemistry

15. Dr. Smitha Thankachan, Asst. Professor, Department of Physics

16. Dr. Asha Mathai, Asst. Professor, Department of Malayalam

Heads of the Departments

17. Dr. Densley Jose, Head, Department of Chemistry
18. Dr. Mini Varghese, Head, Department of Hindi
19. Ms. Shiny John, Head, Department of Computer Science
20. Dr. Igy George, Head, Department of Economics
21. Dr. Rajesh.K. Thumbakara, Head, Department of Mathematics
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23. Dr. Selven S., Head, Department of Zoology
24. Dr. Deepa. S, Head, Department of Physics
25. Dr. Aswathy Balachandran, Head, Department of English
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36. Ms. Shalini Binu, Head, Department of Actuarial Science
37. Ms. Simi. C.V, Head, Post Graduate Department of History
38. Ms. Sari Thomas, Head, Post Graduate Department of Statistics
39. Ms. Sheeba Stephen, Head, Department of B.Com Model III- Tax Procedure and Practice
40. Ms. Dilmol Varghese, Head, Post Graduate Department of Zoology
41. Ms. Bibin Paul, Head, Post Graduate Department of Sociology

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2. Dr. Ajay Sekher	Assistant Professor, SreeSankaracharya University of Sanskrit , Kalady
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Ms. Reeba Thomas	Assistant Professor

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PREFACE

Mar Athanasius College, Kothamangalam, was conferred with autonomous status in March 2016. In order to update the syllabus in accordance with the contemporary standards of curricula and mode of evaluation, the department revised the curriculum and syllabi of M.A Programme in English as per the guidelines provided by the college.

The Department of English introduced its undergraduate programme in 1964 during the tenure of Late. Dr.K.M.Tharakan, noted writer, orator, critic and academician, as the Head of the Department. The Post Graduate Course was introduced in 1984. In 1991, the department won recognition as a Regional Research Centre of the M.G.University. Currently the department consists of eleven teaching faculty who have excellent academic track records. We aim to provide quality education to enable the students to acquire global academic competence.

I would like to express my sincere gratitude to all the members of the Board of Studies and my colleagues for their valuable suggestions and cooperation.

Chairperson and Members

Board of Studies English (UG)

Mar Athanasius College (Autonomous),

Kothamangalam

**LIST OF UNDERGRADUATE PROGRAMMES IN
MAR ATHANASIUS COLLEGE (AUTONOMOUS),
KOTHAMANGALAM**

SL. NO.	PROGRAMME	DEGREE	FACULTY
1	ENGLISH	BA	LANGUAGE AND LITERATURE
2	HINDI	BA	LANGUAGE AND LITERATURE
3	ECONOMICS	BA	SOCIAL SCIENCES
4	SOCIOLOGY	BA	SOCIAL SCIENCES
5	HISTORY	BA	SOCIAL SCIENCES
6	MATHEMATICS	B.Sc	SCIENCE
7	CHEMISTRY	B.Sc	SCIENCE
8	PHYSICS	B.Sc	SCIENCE
9	BOTANY	B.Sc	SCIENCE
10	STATISTICS	B.Sc	SCIENCE
11	ZOOLOGY	B.Sc	SCIENCE
12	COMMERCE (SPECIALISATION - FINANCE AND TAXATION) – MODEL - I	B.Com	COMMERCE
13	COMMERCE - (SPECIALISATION – TAXATION) MODEL – III (SELF FINANCING)	B.Com	COMMERCE
14	BUSINESS ACCOUNTING AND TAXATION	B.Voc	COMMERCE
15	DATA ANALYTICS AND MACHINE LEARNING	B. Voc	SCIENCE

MAR ATHANASIOUS COLLEGE (AUTONOMOUS)
KOTHAMANGALAM, KERALA – 686666
REGULATIONS OF THE UNDERGRADUATE PROGRAMMES
UNDER CHOICE BASED CREDIT SYSTEM
(MAC- UG-CBCS 2021)
(2021 Admission onwards)

PREAMBLE

Education prepares a man to live with dignity and liberty. The ultimate aim of education is to deepen man's understanding of the universe and of himself-in body, mind and spirit –and to disseminate this understanding throughout society and to apply it in the service of mankind. This aim is accomplished when quality is ensured in the process of learning. Ever since Independence there has been several attempts on the part of Central and State Governments, University Grants Commission, AICTE and similar regulatory bodies as well as universities and colleges to improve the quality of instruction offered. However, because of heavy demand for access and consequent expansion of colleges and universities together with constraints on resources, standards of education could not cope with expansion. The affiliating system, which played a useful role in managing access in the past, occupied disproportionate time on administration of the system and undermined the capacities of universities and colleges to work towards research and development. Even curricular reform took a back seat in many universities. While there is no alternative in the present context to the system of affiliation, there is a felt need to seek fresh strategies for innovation and experimentation in the entire range of higher education activities at the institutional level. In this scenario, Government of India by Resolution dated 14 July 1964 appointed the Education Commission to advise Government on the national pattern of education and policies for the development of education at all stages and in all aspects. The Education Commission (1964 – 66) recommended “Autonomy” to Universities and colleges as instrumental in achieving and promoting academic excellence in higher education (Chapter XIII). In consonance with this recommendation, the University Grants Commission prepared Guidelines for Autonomy (Annexure II)duringXIth plan and the same has been revised subsequently during XIIth plan. In the context of UGC Guidelines, the

Committee set up by the Kerala State Higher Education Council in December 2012 to recommend criteria for selection and steps for operationalization of “Autonomous Colleges” in Kerala, deliberated on the subject extensively. Accordingly, the 13th Kerala State Legislative Assembly as per the “the University Laws (Third Amendment) Bill, 2014 resolved to provide Autonomy to colleges and Universities in Kerala. Mar Athanasius College, Kothamangalam, in its pursuit of academic excellence, was accorded Autonomous Status as per the Letter No. F.22 – 1/2016 (AC), dated 9th March, 2016. Following the attainment of autonomous status, the expert committee constituted by the Principal has undertaken the task of designing a draft Regulations and Guidelines of all Undergraduate Programmes in the institution in 2016. During the academic year 2016-17(For the 2016 admission) the then prevailing M. G. University regulations was accepted by the institution without any change. In the academic year 2017 the institution prepared UG regulations after making necessary modifications. The total credit, internal assessment, evaluation of answer sheets, Question paper pattern and conduct of examination were strictly adherent to the parent university regulations. The modified regulation came in to force in academic year 2018(with effect 2018 admission onwards) and the same regulation continued until 2020-21. In due course as per the recommendations of the academic council held on 19.06.2020, the 2018 UG regulations has been hitherto, modified by incorporating the modifications put forward by M.G. University as per U.O No. 1417/AC A9/2020 MGU Dated10.03.2020. The framework of the Common Guidelines and regulations are presented in the ensuing pages.

1. TITLE

1.1. These regulations shall be called “**REGULATIONS FOR UNDERGRADUATE (UG) PROGRAMMES UNDER CHOICE BASED CREDIT SYSTEM, 2021 (MAC- UG-CBCS 21)**” of Mar Athanasius College (Autonomous), Kothamangalam.

2. SCOPE

2.1 Applicable to all Undergraduate Programmes conducted by Mar Athanasius College (Autonomous), Kothamangalam with effect from 2021-22 admissions.

2.2 Medium of instruction is English except in the case of language courses other than English unless otherwise stated therein.

3. DEFINITIONS

3.1. ‘*Academic Week*’ is a unit of five working days in which distribution of work is organized from Day One to Day Five, with five contact hours of one hour duration on each day.

3.2 ‘*Semester*’ means a term consisting of a minimum of 90 working days, inclusive of tutorials, examination days and other academic activities, within a period of six months.

3.3 ‘*Programme*’ means a three year programme of study with examinations spread over six semesters. The successful completion of the programme leads to the award of a Bachelor Degree.

3.4 ‘*Course*’ means a portion of a subject, which will be taught and evaluated in a semester (similar to a paper under Annual scheme). Each Course is to be designed under lectures / tutorials / laboratory / fieldwork / seminar/ project / practical training / assignments and evaluation etc., to meet effective teaching and learning needs.

3.5. ‘*Common Course I*’ means a course that comes under the category of courses for English.

3.6 ‘*Common Course II*’ means additional language (Malayalam or Hindi).

3.7. ‘*Core Course*’ means a course in the subject of specialization within an Under Graduate Programme. It includes a course on environmental studies and human rights.

- 3.8. **'Complementary Course'** means a course which would enrich the study of core courses.
- 3.9. **'Choice Based Course'** means a course that enables the students to familiarise the advanced areas of Core Course.
- 3.10. **'Open course'** means an optional course which the student is free to take at his/her will. Open Course shall be a non-major elective course offered by the Departments other than parent Department.
- 3.11. **'Certificate Course / Diploma Course'** means courses that permit an opportunity to the students for academic enrichment in an area other than the traditional programmes to which he/she is admitted. Such courses will lead the candidate toward entry level employment in a professional field. The duration and general frame of the courses are subject to the regulations prescribed by the UGC from time to time. Certificate/Diploma courses shall be conducted over and above regular working hours.
- 3.12. **'Credit'** is the numerical value assigned to a course according to the relative importance of the syllabus of the programme.
- 3.13. **'Grade'** means a letter symbol (e.g: A, B, C, etc.) that indicates the broad level of performance of a student in a course/ semester/programme.
- 3.14. **'Grade Point' (GP)** is the numerical indicator of the percentage of marks awarded to a student in a course.
- 3.15. **Institutional Average (IA)** means average marks secured (Internal + External) for a course at the college level
- 3.16. **'Credit Point (CP)'** of a course is the value obtained by multiplying the Grade Point (GP) by the Credit (C) of the course. $CP=GP \times C$.
- 3.17. **'Cumulative Credit Point Average (CCPA)'** is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits.
- 3.18. **'Department'** means any Teaching Department in the College.
- 3.19. **'Parent Department'** means the department which offers core courses within an Under Graduate Programme.
- 3.20. **'Department Council'** means the body of all teachers of a department in the college.

- 3.21. '**Department Co-ordinator**' means a teacher from the parent department nominated by the Department Council, who will advise the student in the academic matters.
- 3.22. '**College Coordinator**' is a teacher nominated by the Principal to co-ordinate the continuous evaluation undertaken by various departments within the college.
- 3.23. '**Grace Marks**' means marks awarded to the candidates as per the orders issued by Mahatma Gandhi University, Kottayam, from time to time.
- 3.24. '**Skill Enhancement Programme**' means Programme intended to assist the students to acquire additional practical skill which should be conducted over and above the regular working hours.
- 3.24. Words and expressions used and not defined in this regulation shall have the same meaning assigned to them in the Act and Statutes of the Mahatma Gandhi University.

4. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

- 4.1 Eligibility and Norms for admission and reservation of seats for various Under Graduate Programmes shall be according to the rules framed by the Mahatma Gandhi University/State Government from time to time.

5. DURATION

- 5.1 The duration of UG programmes shall be **6 semesters**.
- 5.2 There shall be two semesters in an academic year. The **ODD** semester commences in **June** and on completion, the **EVEN** semester commences. There shall be two months' vacation during April and May in every academic year.
- 5.3 A student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

6. REGISTRATION

- 6.1 The strength of students for each course shall remain as per existing regulations as approved by Mahatma Gandhi University, Kottayam.
- 6.2 The college shall send a list of students registered for each programme in each semester giving the details of courses registered to the University in

the prescribed form within 45 days from the commencement of the Semester.

- 6.3 Those students who possess the required minimum attendance and progress during a semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned, enabling them to get promoted to the next class.

7. SCHEME AND SYLLABI

- 7.1. The UG programmes shall include (a) Common courses I and II, (b) Core courses, (c) Complementary Courses, (d) Choice Based Course and (e) Open Course. Common course II is exempted in the case of B.Com Model III.
- 7.2. There shall be one Choice Based course (Elective Course) in the sixth semester. In the case of B.Com Programme there shall be an elective stream from third semester onwards.
- 7.3 Credit Transfer and Accumulation System can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one College to continue their education in another College without break. Credit transfer shall be permitted as per the University Rules.
- 7.4. A separate minimum of 30% marks each for internal and external (for both theory and practical) and an aggregate minimum of 35% are required to pass a course. For a pass in a programme, a separate minimum of **Grade D** is required for all the individual courses. If a candidate secures **F Grade** for any one of the courses offered in a Semester/Programme only **F Grade will be awarded** for that Semester/Programme until he/she improves this to **D Grade** or above within the permitted period.
- 7.5. Students who complete the programme with “D” Grade under **“REGULATIONS FOR UNDERGRADUATE (UG) PROGRAMMES UNDER CHOICE BASED CREDIT SYSTEM, 2021 – MAC – UG- -CBCS 2021”** of Mar Athanasius College

(Autonomous), Kothamangalam will have **one betterment chance within 12 months**, immediately after the publication of the result of the whole programme.

- 7.6 The UG Board of Studies concerned shall design all the courses offered in the UG programme. The Boards shall design new courses and modify or re-design existing courses to facilitate better exposure and training for the students.
- 7.7. The syllabus of a course shall include the title of the course, contact hours, the number of credits and reference materials.
- 7.8. Students discontinued from previous regulations CBCS 2018 of Mar Athanasius College (Autonomous),Kothamangalam can pursue their studies in the Mar Athanasius College (Autonomous) Kothamangalam under “Regulations for Under Graduate Programmes under Choice Based Credit System 2021”after obtaining readmission. These students have to complete the programme as per the Mar Athanasius College (Autonomous)“Regulations for Under Graduate Programmes under Choice Based Credit System 2021 (MAC – UG – CBCS 2021)”.
- 7.9. The practical examinations (external/internal) will be conducted only at the end of even semesters for all programmes. Special sanction shall be given for those programmes which are in need of conducting practical examinations at the end of odd semesters

8. PROGRAMME STRUCTURE

The structure of UG Programmes is as follows

Model I B.A/B.Sc.

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the programme	120
c	Credits required from common course I	22
d	Credits required from common course II	16
e	Credits required from Core Course and Complementary Course including Project	79
f	Credits required from Open course	3
g	Minimum attendance required	75%

Model I B Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the programme	120
c	Credits required from common course I	14
d	Credits required from common course II	8
e	Credits required from Core Course and Complementary Course	95
f	Credits required from Open course	3
g	Minimum attendance required	75%

Model III B Com

a	Programme Duration	6 semesters
b	Total Credits required for successful completion of the programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational courses including Project	109
E	Credits required from Open Course	3
G	Minimum attendance required	75%

9. EXAMINATIONS

9.1 The evaluation of each course shall contain two parts:

(i) **Internal or In-Semester Assessment (ISA)**

(ii) **External or End-Semester Assessment (ESA)**

The in-semester to end semester assessment ratio shall be 1:4.

Both Internal and External marks are to be rounded to the next integer.

9.2 For all courses (theory & practical), grades are given on a **10- point scale**, based on the total percentage of marks (*ISA+ESA*) as given below:

Percentage of Marks	Grade	Grade Point (GP)
95 and above	S Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ Good	7
55 to below 65	B Above average	6
45 to below 55	C Satisfactory	5
35 to below 45	D Pass	4
Below 35	F Failure	0
	Ab Absent	0

10. CREDIT POINT(CP)AND CREDIT POINT AVERAGE (CPA)

1. Credit Point (CP)

Credit Point (CP) of a paper is calculated using the following formula.

$$CP = C \times GP$$

Where:

C is the Credit and

GP is the Grade point

2. Credit Point Average (CPA)

Credit Point Average (CPA) of a Course (Common Course I, Common Course II, complementary Course I, Complementary Course II, and Core Course) is calculated using the following formula.

$$CPA = TCP/TC$$

Where:

TCP is the Total Credit Point of course and

TC is the Total Credit of that category of course

3. Semester Credit Point Average (SCPA)

Semester Credit Point Average (SCPA) of a Semester is calculated using the following formula.

$$SCPA = TCP/TC$$

Where:

TCP is the Total Credit Point of that semester and

TC is the Total Credit of that semester

4. Cumulative Credit Point Average (CCPA)

Cumulative Credit Point Average (CCPA) is calculated using the following formula.

$$CCPA = TCP/TC$$

Where;

TCP is the Total Credit Point of that Programme and

TC is the Total Credit of that programme

Grades for the different semesters and overall programme are given based on the corresponding CPA as shown below:

CPA	Grade
9.5 and above	S Outstanding
8.5 to below 9.5	A ⁺ Excellent
7.5 to below 8.5	A Very Good
6.5 to below 7.5	B ⁺ Good
5.5 to below 6.5	B Above average
4.5 to below 5.5	C Satisfactory
4 to below 4.5	D Pass
Below 4	F Failure

11. MARK DISTRIBUTION FOR EXTERNAL AND INTERNAL EVALUATION

The end semester examinations of all semesters shall be conducted by the college at the end of each semester. Internal evaluation is to be done by continuous assessment. For all courses without practical total marks of external examination is 80 and total marks of internal evaluation is 20. Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

11.1 FOR ALL COURSES WITHOUT PRACTICAL

a) Marks of External Examination : 80

b) Marks of Internal Evaluation : 20

All the four components of the internal assessment are mandatory.

Components of Internal Evaluation of theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test papers (2x5)	10
Total	20

11.2 FOR ALL COURSES WITH PRACTICAL

a) Marks of External Examination :60

b) Marks of Internal Evaluation : 15

11.2.1 FOR THEORY

Components of In-Semester Evaluation of Theory	Marks
Attendance	5
Assignment /Seminar/Viva	2
Test papers (2x4)	8
Total	15

11.2.2 FOR PRACTICAL EXAMINATION**a) External 40****b) Internal 10**

Components of In-Semester Evaluation of Practical	Marks
Attendance	2
Test papers (1x4)	4
Record*	4
Total	10

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the teacher concerned in charge.

All three components of internal assessments are Mandatory.

11.3 PROJECT EVALUATION: (Maximum Marks 100)

All students are to do a project in the area of core course. This project can be done individually or in groups (not more than five students) for all subjects which may be carried out in or outside the campus. Special sanction shall be obtained from the Principal to those new generation programmes and programmes on performing arts where students have to take projects which involve larger groups. The projects are to be identified during the II semester of the programme with the help of the supervising teacher. The report of the project in duplicate is to be submitted to the department at the sixth semester and are to be produced before the examiners (Internal and External) appointed by the Controller of Examinations. External Project evaluation and Viva / Presentation is compulsory for all subjects and will be conducted at the end of the programme.

For Projects**a) Marks of External Evaluation :80****b) Marks of Internal Evaluation : 20**

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva – Voce (External)	30
Total	80

*Marks for Dissertation may include study tour report if proposed in the syllabus

*Components of Internal Evaluation of Project	Marks
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

11.4 ATTENDANCE EVALUATION FOR ALL COURSES

(Theory/Practical)

Percentage of attendance	Marks
90 and above	5
85 – 89	4
80-84	3
76-79	2
75	1
Below 75	0

(Decimals are to be rounded to the next higher whole number)

12. ASSIGNMENTS

Assignments are to be done from first to fourth Semesters. At least one assignment should be done in each semester.

13. SEMINAR/VIVA VOCE

A student shall present a seminar in the Fifth semester for each course and appear for Viva-voce in the sixth semester for each course.

14. INTERNAL ASSESSMENT TEST PAPERS

Two Test papers are to be conducted in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for one year and shall be made available for verification. The responsibility of evaluating the internal assessment is vested on the teachers (s), who teach the course.

14.1 GRIEVANCE REDRESSAL MECHANISM

Internal assessment shall not be used as a tool for personal or other type of vengeance. A student has every right to know, how the teacher arrived at

the marks. In order to address the grievance of students, a three -level Grievance Redressal Mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: At the level of the concerned Course Teacher

Level2: Department Level: The Department cell chaired by the Head of the Department, Faculty Advisor and the Course Teacher concerned as members.

Level 3: College level: A committee with the Principal as Chairman, and HOD of concerned Department, Academic Coordinator, and two teachers of the College Grievance Cell as members.

14.2 Academic coordinator shall make arrangements for giving awareness of the internal evaluation components to students immediately after commencement of first semester.

14.3 The in-semester evaluation report in the prescribed format should reach the Controller of Examinations as per the academic calendar.

14.4 The evaluation of all components is to be published in the Department and is to be acknowledged by the candidates. All academic records of in-semester assessments are to be kept in the Department for three years and shall be made available for verification. The responsibility of evaluating the in-semester assessment is vested on the teacher(s), who teach the course.

15. EXTERNAL EXAMINATION

The end semester examination of all Programmes shall be conducted by the College at the end of each semester.

15.1 Students having a minimum of 75% average attendance for all the courses only can register for the examination. A candidate having a shortage of attendance of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme can apply for Condonation in prescribed form on genuine grounds. This Condonation shall not be counted for internal assessment. Condonation of shortage of attendance, if any, should be obtained at least 7 days before the commencement of the concerned semester examination.

It shall be the discretion of the Principal to consider such applications and condone the shortage on the merit of each case in consultation with the concerned Faculty Advisor and Head of the Department.

Unless the shortage of attendance is condoned, a candidate is not eligible to appear for the examination.

Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also.

Those students who are not eligible to attend the end semester examination due to shortage of attendance, even with Condonation, should take re-admission along with the next batch.

- 15.2** Those candidates who cannot appear for End Semester Examination or who have failed in the end semester examinations of Fifth and Sixth Semester shall be eligible to appear for supplementary examination by paying separate fees. For reappearance/ improvement, for other semesters the students can appear along with the next batch. Notionally registered candidates can also apply for the said supplementary examinations.
- 15.3** A student who registers his/her name for the end semester examination will be eligible for promotion to the next semester.
- 15.4** A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.
- 15.5** A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the End Semester examination for the same semester, subsequently. There shall be no improvement for internal evaluation.

15.6 Answer scripts of the external examination shall be made available to the students for scrutiny on request and revaluation/scrutiny of answer scripts shall be done as per the request of the candidate by paying fees.

16. PATTERN OF QUESTIONS

Questions shall be set to assess knowledge acquired, standard application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.

Pattern of Questions for External Examination for Course without Practical

Sl. No.	Pattern	Marks	Choice of questions	Total Marks
1	Short answer/ ProblemType	2	10/12	20
2	Short essay/Problems	5	6/9	30
3	Essay/Problem	15	2/4	30
Total				80

Pattern of Questions for End Semester Examination for Course with Practical

Sl. No.	Pattern	Marks	Choice of questions	Total Marks
1	Short answer/ ProblemType	1	10/12	10
2	Short essay/ Problems	5	6/9	30
3	Essay/Problem	10	2/4	20
Total				60

17. RANK CERTIFICATE

The institution publishes rank list of top 3 candidates for each programme after the publication of 6th semester results. Rank certificate shall be issued to the candidate who secure first position in the rank list. Candidates shall be ranked in the order of merit based on the CCPA scored by them. Grace marks awarded to the students should not be counted fixing the rank/position. Rank certificate shall be signed by the Principal and Controller of Examinations.

18. MARK CUM GRADE CARD

The College under its seal shall issue to the students a MARK CUM GRADE CARD on completion of each semester, which shall contain the following information:

- (a) Name of the University
- (b) Name of the College
- (c) Title & Model of the Under-Graduate Programme
- (d) Name of the Semester
- (e) Name and Register Number of the student
- (f) Code, Title, Credits and Maximum Marks (Internal, External and Total) of each course opted in the semester.
- (g) Internal, External and Total Marks awarded, Grade, Grade point and Credit point in each course opted in the semester
- (h) Institutional average of the Internal Exam and Average of the External Exam in each course.
- (i) The total credits, total marks (Maximum and Awarded) and total credit points in the semester
- (j) Semester Credit Point Average (SCPA) and corresponding Grade.
- (k) Cumulative Credit Point Average (CCPA), CPA corresponding to Common courses I and II, Core Course, Complementary Course and Open Course.
- (m) The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all courses taken during the final semester examination and shall include the final grade(SCPA) scored by the candidate from **1st to 5th** semesters, and the overall grade for the total programme.

19. There shall be 2 level monitoring committees for the successful conduct of the scheme. They are:

1. Department Level Monitoring Committee (DLMC), comprising HOD and two senior most teachers as members.
2. College Level Monitoring Committee (CLMC), comprising Principal, College Council secretary and A.O/Superintendent as members.

20. SKILL ENHANCEMENT PROGRAMME

In addition to the requirement prescribed for the award of Bachelor degree, each student shall participate in the Skill Enhancement Programme (SEP) conducted by each department for a total duration of 40 hours spread over Semester I to Semester VI of all Programmes. SEP is intended to train the students and to inculcate extra skills that enable them to be competent in academic and non-academic matters equally. Separate certificate shall be issued by the institution to the candidate on successful completion of the programme. SEP shall be conducted over and above the regular working hours of each programme.

21. CERTIFICATE/DIPLOMA COURSES: Certificate/Diploma courses such as basics of accounting, animation, photography, garment designing, etc. may be conducted for all Programmes as per the discretion of the Board of Studies of the concerned department. The Board of Studies should prepare the curriculum and Syllabi of Certificate/Diploma courses including contact hours and reference materials. Separate certificate will be issued to the candidate on successful completion of the course. An extra Credit of 2 will be awarded to all the candidates on successful completion of the certificate courses and same shall be inscribed in the cumulative grade card and the degree certificate of each candidate.

21. A FACTORY VISIT / FIELD WORK/VISIT TO A REPUTED RESEARCH INSTITUTE/ STUDENT INTERACTION WITH RENOWNED ACADEMICIANS may be conducted for all Programmes.

22. TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal shall, for a period of one year from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applied to any Programme with such modifications as may be necessary from time to time.

Annexure I – Model Mark cum Grade Card

Mar Athanasius College (Autonomous)

Kothamangalam College P.O.Kothamangalam.

Section :

Student ID :

Date :

MARK CUM GRADE CARD

Name of candidate :

Name of College :

Permanent Register Number (PRN) : Degree:

Name of the Programme :

Name of Examination : First Semester Exam Month

&Year

Date of publication of result :

Course Code	Course Title	Credit (C)	Marks						Percentage of total marks	Grade awarded (G)	Grade point (GP)	Credit point (CxGP)	Result
			External		Internal		Total						
			Awarded (E)	Maximum	Awarded (E+i)	Maximum	Awarded (I)	Maximum					
	Common Course I												
	Common Course II												
	Core Course												
	Complementary Course												
	I Complementary												
	Course II/ Vocational												
	Course												
	Total												
	Total credit points												
	(TCP) Total credit (TC)												
	SCPA:												
	Grade:												

Annexure II Model Mark cum Grade Card (VI Semester)

Mar Athanasius College (Autonomous)

Kothamangalam College P.O.Kothamangalam.

Section :

Student ID :

Date :

MARK CUM GRADE CARD

Name of candidate :

Name of College :

Permanent Register Number (PRN) : Degree:

Name of the Programme :

Name of Examination : Sixth Semester Exam Month & Year

Date of publication of result :

Course Code	Course Title	Credit (C)	Marks						Percentage of total marks	Grade awarded (G)	Grade point (GP)	Credit point (CxGP)	Result
			External		Internal		Total						
			Awarded (E)	Maximum	Awarded (E+i)	Maximum	Awarded (I)	Maximum					
	Core 9												
	Core 10												
	Core 11												
	Core 12												
	Choice Based												
	Course Project												
	SCPA												
	Grade												

		Credit	CPA	Grade	Month & Year	Result
	Semester I Semester II Semester III Semester IV Semester V Semester VI					
	Common Course I Common Course II Complementary Course I Complementary Course II Core Course Open Course					
	Overall programme CCPA:					

Annexure III

Reverse side of the Mark cum Grade Card

(COMMON TO ALL SEMESTERS)

Description of the Evaluation Process

Grade and Grade Point

The Evaluation of each Course comprises of Internal and External Components in the ratio 1:4 for all Courses.

Grades and Grade Points are given on a 10-point Scale based on the percentage of Total Marks (Internal + External) as given in Table 1.

(Decimals are to be rounded to the next whole number)

Credit point and Credit point average. Grades for the different Semesters and overall Programme are given based on the corresponding CPA, as shown in Table I.

Table 1

Percentage of Marks	Grade	Grade Point (GP)
95 and above	S Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ Good	7
55 to below 65	B Above average	6
45 to below 55	C Satisfactory	5
35 to below 45	D Pass	4
Below 35	F Failure	0
	Ab Absent	0

Credit point (CP) of a paper is calculated using the formula $CP = C \times GP$, where C is the Credit; GP is the Grade Point.

Credit Point Average (CPA) of a Course/ Semester or Programme (cumulative) etc. is calculated using the formula $CPA = \frac{TCP}{TC}$; where TCP is the Total Credit Point; TC is the Total Credit.

For converting SCPA into Percentage, multiply secured SCPA by 10 (SCPA x 10)

For converting CCPA into percentage, multiply secured CCPA by 10 (CCPA x 10)

CPA	GRADE
Equal to 9.5 and above	S Outstanding
Equal to 8.5 and < 9.5	A+ Excellent
Equal to 7.5 and < 8.5	A Very Good
Equal to 6.5 and < 7.5	B+ Good
Equal to 5.5 and < 6.5	B Above Average
Equal to 4.5 and < 5.5	C Satisfactory
Equal to 4 and < 4.5	D Pass
Below 4	F Failure

Note: A separate minimum of **30%** marks each for internal and external (for both theory and practical) and aggregate minimum of **35%** are required for a pass for a course. For a pass in a programme, a separate minimum of **Grade D** is required for all the individual courses. If a candidate secures **F Grade** for any one of the courses offered in a Semester/Programme only **F grade** will be awarded for that Semester/Programme until he/she improves this to **D grade** or above within the permitted period.

ELIGIBILITY FOR ADMISSION

Programme with Core subject	Complementary subjects	Eligibility	No. of Seats
<i>Programmes under Faculty of Language and Literature</i>			
Admission to all BA Degree Programmes under the faculty of Language & Literature shall be open only to candidates who have passed Plus Two or equivalent examination or an examination recognized by Mahatma Gandhi University as equivalent thereto.			
BAEnglish (Model1)	A History of England,Sociology	Pass in plus two exam or equivalent	48

SCHEME AND STRUCTURE OF B A ENGLISH PROGRAMME

Semester	Title	Course Category/Code	Hours/ Week	Credits	Internal Assessment	External Assessment
1	Fine-tune Your English	Common Course -1 UG21EN1CC01	5	4	20	80
1	Pearls from the Deep	Common Course -2 UG21EN1CC02	4	3	20	80
1	Second Language	Common Course	4	4	20	80
1	Methodology of Literary Studies	Core Course -1 UG21EN1CR01	6	4	20	80
1	Sociology	Complementary Course UG21S01CM01	6	4	20	80
2	Issues that Matter	Common Course -3 UG21EN2CC01	5	4	20	80
2	Savouring the Classics	Common Course -4 UG21EN2CC02	4	3	20	80
2	Introducing Language and Literature	Core Course -2 UG21EN2CR01	6	4	20	80
2	Second Language	Common Course	4	4	20	80
2	Sociology	Complementary Course UG21SO2CM01	6	4	20	80
3	Literature and/as Identity	Common Course -5 UG21EN3CC01	5	4	20	80
3	Second Language	Common Course	5	4	20	80
3	Harmony of Prose	Core Course -3 UG21EN3CR01	4	4	20	80

3	Symphony of Verse	Core Course -4 UG21EN3CR02	5	4	20	80
3	Evolution of Literary Movements: The Shapers of Destiny	Complementary Course 3 UG21EN3CM01	6	4	20	80
4	Illuminations	Common Course -6 UG21EN4CC01	5	4	20	80
4	Second Language	Common Course	5	4	20	80
4	Modes of Fiction	Core Course -5 UG21EN4CR01	4	4	20	80
4	Language and Linguistics	Common Course 6 UG21EN4CR02	5	4	20	80
4	Evolution of Literary Movements: The Cross Currents of Change	Complementary Course 4 UG21EN4CM01	6	4	20	80
5	Open Course	Theatre Studies UG21EN5OC01 UG21EN5OC02 Appreciating Films UG21EN5OC03 English for Careers	4	3	20	80
5	Acts on the Stage	Core Course -7 UG21EN5CR01	6	5	20	80
5	Literary Criticism and Theory	Core Course -8 UG21EN5CR02	5	4	20	80
5	Indian Writing in English	Core Course -9 UG21EN5CR03	5	4	20	80
5	Environmental Studies and Human Rights	Core Course -10 UG21EN5CR04	5	4	20	80
6	Choice Based Course	Modern Malayalam Literature in Translation UG21EN6CB01	4	4	20	80

Scheme and Syllabus- B.A. English- MAC-UG-CBCS-2021

		UG21EN6CB02 Comparative Literature UG21EN6CB03 Voices from the Margins				
6	Postcolonial Literatures	Core Course -11 UG21EN6CR01	5	4	20	80

6	Women Writing	Core Course -12 UG21EN6CR02	5	4	20	80
6	American Literature	Core Course -13 UG21EN6CR03	5	4	20	80
6	Modern World Literature	Core Course -14 UG21EN6CR04	5	4	20	80
6	Project	UG21EN6PV	1	2	20	80

PROGRAMME AND PROGRAMME SPECIFIC OUTCOME

UNDER GRADUATE PROGRAMME OUTCOME

PO No.	Upon completion of undergraduate programme, the students will be able to:
PO-1	Apply and innovate
PO-2	Achieve a desire for higher learning
PO-3	Work as a team with enhanced communication and coordination skills
PO-4	Attain skills for employment and entrepreneurship
PO-5	Acquire awareness on socio-cultural and environmental issues
PO-6	Develop a sense of ethics, self-discipline and sustainability

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO No.	Upon completion of BA English programme, the students will be able to:	PO No.
PSO-1	Develop an aesthetic sensibility to appreciate literary works	1,2,4
PSO-2	Acquire comprehensive knowledge about various literary movements and traditions	1,2,4
PSO-3	Understand the fundamental concepts and theories of English Literature and Cultural Studies	1,2,4
PSO-4	Attain mastery in English language that would open up better employment avenues	3,,4,6
PSO-5	Demonstrate writing, speaking, reading and listening	3,4,6

	competence in two languages	
PSO-6	Broaden their perspectives and value dimensions by engaging with the works of the most creative minds across the world	2,4
PSO-7	Gain a thorough understanding on the evolution of English language and the developments in linguistic analysis	1,2,6
PSO-8	Accrue critical aptitude towards various socio-cultural events, environmental and human rights issues, historical and political incidents	1,4,6

DETAILED SYLLABUS OF B.A. ENGLISH PROGRAMME

SEMESTER I
Common Course 1 - B.A./B.Sc/ B.com Programme
Fine Tune Your English

Course Code	UG21EN1CC01
Title of the course	Fine-tune Your English
Semester in which the course is to be taught	1
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

The course is intended to introduce the students to the basics of grammar, usage and effective communication.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Use English confidently in both written and spoken forms
2. Use English effectively in formal communication

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Apply theoretical notions of English language in speaking and writing	K3	PSO 5
2	Effectively use English for formal communication	K2	PSO 5

3	Have a good command over the language	K2	PSO 5
4	Attain proficiency in the grammatical nuances	K1	PSO 5
5	Explore the varied dimensions of spoken and written communication	K4	PSO 5

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

UNIT- WISE ARRANGEMENT OF THE COURSE

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	How to Write Effective Sentences	Theory
	1.2	Phrases—What are They?	Theory
	1.3	The Noun Clauses	Theory
	1.4	The Adverb Clause	Theory
	1.5	If all the trees were bread and cheese	Theory
	1.6	The Relative Clause	Theory
	1.7	How Clauses are Conjoined	Theory
2	2.1	Understanding the Verb	Theory
	2.2	Understanding Auxiliary Verbs	Theory
	2.3	Understanding Adverbs	Theory
	2.4	Understanding Pronouns	Theory
	2.5	The Reflexive Pronoun	Theory
	2.6	The Articles 1	Theory
	2.7	The Articles 2	Theory
	2.8	The Adjective	Theory

	2.9	Phrasal Verbs	Theory
	2.10	Mind your prepositions	Theory
3	3.1	Concord	Theory
	3.2	Errors, Common and Uncommon	Theory
	3.3	False Witnesses	Theory
4	4.1	Word Formation	Theory
	4.2	Using the Specific Word	Theory
	4.3	Body Vocabulary	Theory
5	5.1	‘Presentness’ and Present Tenses	Theory
	5.2	The ‘Presentness’ of a Past Action	Theory
	5.3	The Past Tense	Theory
	5.4	Futurity in English	Theory
	5.5	Passivisation	Theory
6	6.1	Animal Expressions’	Theory
	6.2	Idiomatic Phrases	Theory
7	7.1	Negatives	Theory
	7.2	How to frame Questions	Theory
	7.3	What’s what?	Theory
	7.4	The Question Tag	Theory
8	8.1	Is John There, Please?	Theory
9	9.1	Letter Writing	Theory

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

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Common Course 2- B.A./B.Sc Programme Pearls from the Deep

Course Code	UG21EN1CC02
Title of the Course	Pearls from the Deep
Semester in which the Course is to be Taught	1
No. of Credits	3
No. of Contact Hours	72

AIM OF THE COURSE

To introduce students to the different genres of literature and to the niceties of literary expression.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Appreciate and enjoy works of literature.
2. Appreciate the aesthetic and structural elements of literature.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand the generic differences in literature	K2	PSO 1
2	Get a panoramic view regarding the use of creativity and imagination in literary writing	K2	PSO 1

3	Acquire knowledge about the different cultures and geographical spaces through literature	K5	PSO 8
4	Critically look at the politics and ideologies of various literary works	K4	PSO 6
5	Develop an aesthetic ability to enjoy and relish literature	K6	PSO 8
6	Inculcate a passion for creative writing.	K3	PSO 8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1	The Old Man and the Sea- Earnest Hemingway	Theory
2	2.1	Susan Glaspell: Trifles	Theory
	2.2	AsifCurrimbhoy: The Refugee	Theory
	2.3	A. Milne: The Boy Comes Home	Theory
3	3.1	Guy De Maupassant: Two Friends	Theory
	3.2	O. Henry: The Gift of the Magi	Theory
	3.3	K. A. Abbas: Sparrows	Theory
	3.4	Flora Annie Steel: Valiant Vicky, the Brave Weaver	Theory
4	4.1	The Chance of Humming- Rumi	Theory
	4.2	Lochinvar- Walter Scott	Theory
	4.3	La Belle Dame sans Merci- John Keats	Theory
	4.4	Mending Wall- Robert Frost	Theory
	4.5	Refugee Mother and Child- Chinua Achebe	Theory

	4.6	My Grandmother's House- Kamala Das	Theory
	4.7	Jaguar- Ted Hughes	Theory
	4.8	Tonight I can Write the Saddest Lines- Pablo Neruda	Theory
	4.9	How Simple- PP Ramachandran	Theory

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

Learning Pedagogy: Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tool: Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

Core Course 1- Methodology of Literary Studies

Course Code	UG21EN1CR01
Title of the Course	Methodology of Literary Studies
Semester in which the Course is to be Taught	1
No. of Credits	4
No. of Contact Hours	108

AIM OF THE COURSE

To introduce students with the different theoretical perspectives in understanding literature and culture.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to discern the following:

- The emergence of literature as a specific discipline within the humanities.
- The tenets of what is now known as traditional 'approaches and also that of formalism.
- The shift towards contextual-political critiques of literary studies.
- The questions raised by Cultural Studies and Feminism(s).
- The issues of subalternity and regionality in the literary domain.

Course Outcom e No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
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1	Understand different paradigms in the field of literary theory	K2	PSO 3
2	Develop a critical methodology for literary studies	K3	PSO 2
3	Explain the basic precepts of various key concepts like Formalism, Feminism and Post- Colonialism	K2	PSO 3
4	Evaluate how literary works express theoretical concepts	K5	PSO 6
5	Describe both the limitations and further possibilities of different theoretical concepts	K1	PSO 8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	W. H. Hudson: –Some Ways of Studying Literature from <i>An Introduction to the Study of Literature</i> .	Theory
	1.2	William Shakespeare: Sonnet 116– “Let Me Not to the Marriage of True Minds”	
2	2.1	Cleanth Brookes:—The Formalist Critics from the <i>My Credo</i> series: <i>The Kenyon Review</i>	Theory
	2.2	Emily Dickinson: —Because I could not stop for Death (Poem 479)	Theory
3	3.1	Terry Eagleton: “What is Literature?” from <i>Literary Theory: An Introduction</i> .	Theory
	3.2	MahaswetaDevi:Kunti and the Nishadin	Theory
	4.1	Lois Tyson: Feminist Criticism	Theory

4	4.2	Sara Joseph: Inside Every Woman Writer	Theory
5	5.1	Peter Barry: Postcolonial Criticism	Theory
	5.2	Poems in tandem: Mahmoud Darwish: Identity Card and S. Joseph: -Identity Card	Theory
6	6.1	PradeepanPampirikunnu: -What did Literary Histories Say to You?	Theory
	6.2	PoikayilAppachan: -No Alphabet in Sight	Theory

Core Text: *Nuances: Methodology of Literary Studies*. Macmillan and Mahatma Gandhi University

Learning Pedagogy:

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussion

SEMESTER II

Common Course 3 - Issues that Matter

Course Code	UG21EN2CC01
Title of the course	Issues that Matter
Semester in which the course is to be taught	2
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

To sensitize the learners on contemporary issues of concern.

OBJECTIVES

By the end of the course, the learner should be able to:

1. Identify the major issues of contemporary significance.
2. Respond rationally and positively to the issues raised
3. Internalise the values imparted through these selections.
4. Evaluate and overcome setbacks based on the issues discussed in the text provided.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand different life writings and issues raised by renowned authors	K2	PSO 1
2	Develop a critical reading of essays on crucial issues affecting the world	K1	PSO 8
3	Evaluate and appreciate poetry and its different forms by various poets across the world	K5	PSO 6
4	Discuss the setting, characters and plot in short stories	K2	PSO 2
5	Analyse different works under specific categories of writing	K4	PSO 1

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
	1.1	Kenzaburo Oe: The Unsundered People	Theory

1	1.2	Judith Wright: The Old Prison	Theory
	1.3	Luigi Pirandello: War	Theory
2	2.1	Salman Rushdie: Persuasions on the Power of the Word on Censorship	Theory
	2.2	Toni Morrison: Peril	Theory
	2.3	Bertolt Brecht: The Burning of the Book	Theory
	2.4	Luisa Valenzuela: The Censors	Theory
3	3.1	BandhuMadhav: The Poisoned Bread	Theory
	3.2	Zitkala- Sa: A Trip Westward	Theory
	3.3	TemsulaAo: The Pot Maker	Theory
4	4.1	Richard Leakey: Does it Matter?	Theory
	4.2	Gieve Patel: On Killing a Tree	Theory
	4.3	Sarah Joseph: Hagar: A Story of a Woman and Water	Theory
5	5.1	Mallica Mishra: Understanding Refugeeism: An Introduction to Tibetan Refugees in India	Theory
	5.2	W H Auden: Refugee Blues	Theory
	5.3	GhassanKanafani: The Child Goes to the Camp	Theory

Core Text: *Issues that Matter*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions.

Common Course 4 - Savouring the Classics

Course Code	UG21EN2CC02
Title of the Course	Savouring the Classics
Semester in which the course is to be taught	2
No. of credits	3
No. of contact hours	72

AIM OF COURSE

To introduce the students to the taste of time tested world classics.

OBJECTIVES OF THE COURSE

On completion of the course, the student should:

1. To become familiar with the classics from various lands.
2. To understand the features that go into the making of a classic.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Appreciate the timelessness of classical literature	K2	PSO 1
2	Analyse how they mirror the sensibilities of their times and remain relevant in the contemporary times	K2	PSO 1
3	Identify the features of classical writing and different literary techniques used in classics.	K5	PSO 8
4	Identify the features of classical writing and different literary techniques used in classics.	K4	PSO 6

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1	Homer: The Odyssey	Theory
	2	Kalidasa: Lovely is Youth	Theory
	3	Omar Khayyam : Rubaiyat	Theory
	4	Dante: Divine Comedy- Inferno	Theory

	5	John Milton : On His Blindness	Theory
Module 2 Shakespeare Excerpts			
2	1	<i>Romeo and Juliet: ACT II, Scene ii</i>	Theory
	2	<i>The Merchant of Venice: ACT IV, Scene i</i>	Theory
Module 3 Novel Excerpts			
3	1	Miguel Cervantes: Don Quixote	Theory
	2	Victor Hugo: <i>Les Miserables</i>	Theory
	3	Jane Austen: Pride and Prejudice	Theory
Module 4 Short Fiction			
4	1	Rabindranath Tagore : Kabuliwala	Theory
	2	Leo Tolstoy : How Much Land Does A Man Need?	Theory
	3	Charles Dickens : The Black Veil	Theory
	4	Jorge Luis Borges : The Shape of the Sword	Theory

Core Text: Savouring the Classics : Cambridge University Press and Mahatma Gandhi University

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Recommended Reading

Italo Calvino: *Why Read the Classics?*

A. C. Bradley: *Shakespearean Tragedy*

Katherine Armstrong: *Studying Shakespeare: A Practical Introduction*

Gemma McKenzie: *Foundations of European Drama*

Mar Athanasius College (Autonomous)

Harold Bloom: *The Western Canon*

Jeremy Hawthorn: *Studying the Novel*

C Marydas: *Shakespearean Aesthetics for UniversityWits*

Course 2 – Introducing Language and Literature

Course Code	UG21EN2CR01
Title of the Course	Introducing Language and Literature
Semester in which the Course is to be Taught	2
No. of Credits	4
No. of Contact Hours	108

AIM OF THE COURSE

To introduce students to the different genres of literature and to the niceties of literary expression.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Understand and demarcate the evolution of English language over various periods.
2. Appreciate the aesthetic and structural elements of various genres.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand the language families and the evolution of English language	K2	PSO 3
2	Evaluating language varieties and the formation of words	K5	PSO 2
3	Acquire knowledge about the different genres.	K5	PSO 3
4	Understanding and analyzing Cinema	K4	PSO 6
5	Remembering the periods of English Literature	K3	PSO 7

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks

	1.1	Language families - Indo European family of languages: Branches of Indo European - Home of the Indo Europeans - Main characteristics of Indo European languages: Germanic family of Languages: Characteristics – Grimm’s Law – Verner’s Law. - The position of English in Indo European family.	Theory
	1.2	Periods in the history of English language: Old English period - Old English Dialects - Old English vocabulary: Middle English period - Norman Conquest - Middle English Vocabulary - Middle English dialects- French influence- 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.	Theory
2	2.1	Language Varieties Dialect - Sociolect - Idiolect - Register - Pidgin - Creole -	Theory
	2.2	- Derivation - Abbreviation - Onomatopoeic words - Clipping - Acronyms - Portmanteau words Historical Semantics - Semantic change: Generalisation - Specialisation - Association of Ideas - Euphemism - Popular misunderstanding	Theory
	2.3	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 - Second language acquisition Word Formation: Compounding	Theory

	3.1	Classical Genres: Epic - Drama - Poetry Modern Genres: Novel - Short Story - Novella Genre	Theory
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Course Code	UG21EN3CC01
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	3.2	Types: Poetry - Narrative poetry and lyrical poetry - Elegy - Ode - Sonnet - Ballad – Dramatic Monologue	Theory
	3.3	Drama - Tragedy - Comedy - Closet Drama – Epic Theatre - Theatre of the Absurd Ambience: Plot - Character - Point of View – Setting	Theory
4	4.1	Film and Literature - Dimensions of Film: Visual, Auditory and Spatial - Film Language: Montage and Mise-en-scene - Cut and the Shot - Styles of acting – Auteur theory – Adaptation	Theory
5	5.1	Periods of Literature: British and American Old English - Middle English - Renaissance - Restoration - Neo-classical - Romantic - Victorian -Modern - Postmodern - American Crossover - American Transcendentalism	Theory

Core Text.

V. Shyamala: *A Short History of English Language.*

Mario Klarer: *An Introduction to Literary Studies*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussion

SEMESTER THREE

Common Course 5- Literature and/as Identity

Title of the Course	Literature and/as Identity
Semester in which the course is to be taught	3
No of credits	4
No of contact hours	90

AIM OF THE COURSE

The course is intended to sensitise students to the various ways in which literature serves as a platform for forming, consolidating, critiquing and re-working the issue of identity at various levels.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be aware of the following:

- a. The subtle negotiations of Indigenous and Diasporic identities within literature.
- b. The fissures, the tensions and the interstices present in South Asian regional identities.
- c. The emergence of Life Writing and alternate/alternative/marginal identities.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Learn the significance of life writings and marginal narratives.	K2	PSO1
2	Recognize how literature represents, discusses and problematizes identity.	K2	PSO6
3	Evaluate the construction and the representation of identity and various elements that contribute to its formation	K4	PSO8
4	Analyse and develop awareness about contemporary issues like	K4	PSO8

	poverty, unemployment, gender issues, class, caste and communal tensions, refugee and diasporic issues and environmental hazards		
5	Ask and answer critical questions about these grim realities.	K4	PSO8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 -Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Agha Shahid Ali: Postcard from Kashmir	Theory
	1.2	Amy Tan : Mother Tongue	Theory
	1.3	ImtiazDharker: At the Lahore Karhai	Theory
	1.4	Chitra Banerjee Divakaruni: Indian Movie,	Theory

		New Jersey	
2	2.1	Sadat HasanManto: The Dog of Tithwal	Theory
	2.2	IntizarHussain: A Chronicle of the Peacocks	Theory
	2.3	SelinaHossain: Fugitive Colours	Theory
	2.4	PunyakanteWijenaik: That Deep Silence	Theory
3	3.1	Malcolm X:-Nightmarel, excerpt from <i>TheAutobiographyofMalcolmX.</i>	Theory
	3.2	SashiDeshpande: Learning to be a Mother in <i>Janani– Mothers, Daughters, Motherhood</i> , (ed.) Rinki Bhattacharya.	Theory
4	4.1	Leslie Marmon Silko: Lullaby	Theory
	4.2	Garhwali Songs: Anonymous	Theory
	4.3	Mamang Dai : Pinyar the Widow	Theory
5	5.1	Nathaniel Hawthorne: The Birth Mark	Theory
	5.2	GirishKarnad: Hayavadana	Theory
	5.3	Ruskin Bond: The Girl on the Train	Theory

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

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 3 – Harmony ofProse

Course Code	UG21EN3CR01
Title of the course	Harmony of Prose
Semester in which the course is to beTaught	3
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

The student is given space to mature in the presence of glorious essays, both Western and Non-Western.

OBJECTIVES OF THE COURSE

On completion of the course, the student shall be:

1. Familiar with varied prose styles of expression.
2. Aware of eloquent expressions, brevity and aptness of voicing ideas in stylish language.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Familiar with the varied prose styles of expression.	K2	PSO 2
2	Equipped with a profoundly global awareness of the prose form.	K4	PSO 2
3	Conversant with the philosophies of a set of highbrow authors, which will serve as the foundation for the development of individual and social aptitudes.	K2	PSO 3
4	Cultivate a thorough and significantly insightful understanding of human value systems that drive day-to-day existence.	K4	PSO 8
5	Aware of eloquent expressions, brevity and aptness of voicing ideas in stylish language.	K3	PSO 1

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Francis Bacon: Of Truth	Theory
	1.2	Jonathan Swift: The Spider and the Bee	Theory

	1.3	Joseph Addison: Meditations in Westminster Abbey	Theory
2	2.1	Charles Lamb: Dream Children: A Reverie	Theory
	2.2	Aldous Huxley: The Beauty Industry	Theory
	2.3	William Hazlitt: The Fight	Theory
3	3.1	Nirad C. Choudhari: The Eternal Silence of These Infinite Crowds	Theory
	3.2	AmartyaSen: Sharing the World	Theory
	3.3	A.K. Ramanujan: A Flowering Tree: A Woman's Tale	Theory
4	4.1	KamauBrathwaite: Nation Language Pico	Theory
	4.2	Iyer: In Praise of the Humble Coma	Theory
	4.3	William Dalrymple: The Dancer of Kannur (extract from Nine Lives)	

Core Text: *Harmony of Prose*

Learning Pedagogy :Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools :Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	UG21EN3CR02
Title of the course	Symphony of Verse
Semester in which the course is to be Taught	3
No. of credits	4
No. of contact hours	90

Core Course 4- Symphony of Verse

AIM OF THE COURSE

To acquaint the student with the rich texture of poetry in English.

OBJECTIVES OF THE COURSE

On completion of the course the students shall have:

1. To give an understanding of the representation of poetry in various periods of the English tradition.
2. To give an awareness of the emerging cultural and aesthetic expressions that poetry makes possible.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Develop a balanced and critical approach to poetry along with a sense of its historical and sociological implications.	K6	PSO 1
2	Get a panoramic view regarding the use of creativity and imagination in literary writings	K2	PSO 8
3	Understand the representation of poetry in various periods of English literature and the styles of different authors	K2	PSO 3
4	Analyse the cultural and aesthetic phenomena which influenced these poems	K4	PSO 6
5	Develop an aesthetic ability to enjoy and relish literature	K6	PSO 1

6	Inculcate a passion for creative writing.	K3	PSO 8
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Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Edmund Spenser: One Day I Wrote Her Name	Theory
	1.2	William Shakespeare: Sonnet 130	Theory
	1.3	John Donne: Canonization	Theory
	1.4	John Milton: Lycidas	Theory
	1.5	John Dryden: A Song for St. Cecilia's Day	Theory
2	2.1	William Wordsworth: Lucy Gray	Theory
	2.2	Samuel Taylor Coleridge: Kubla Khan	Theory
	2.3	Percy Bysshe Shelley: Ode to the West Wind	Theory
	2.4	John Keats: To Autumn	Theory
3	3.1	Alfred Lord Tennyson: Ulysses	Theory
	3.2	Robert Browning: Porphyria's Lover	Theory
	3.3	Matthew Arnold: Dover Beach	Theory
	3.4	Christina Rossetti: Remember	Theory
4	4.1	W. B. Yeats: Easter 1916	Theory
	4.2	T S Eliot: The Journey of the Magi	Theory
	4.3	Philip Larkin: The Whitsun Weddings	Theory
	4.4	Sylvia Plath: Lady Lazarus	Theory
5	5.1	A. D. Hope: Australia	Theory
	5.2	Maya Angelou: Phenomenal Woman	Theory

5.3	Seamus Heaney: Digging	Theory
5.4	Carol Ann Duffy: Stealing	Theory

Core Text: *Symphony of Verse*

Learning Pedagogy :Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools :Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Complementary Course 3

Evolution of Literary Movements: The Shapers of Destiny

Course Code	UG21EN3CM01
Title of the course	Evolution of Literary Movements: The Shapers of Destiny
Semester in which the course is to be taught	3
No. of credits	4
No. of contact hours	108

AIM OF THE COURSE

To make the learner aware of the way in which history shapes the life and literature of a people

OBJECTIVES OF THE COURSE

- To give the learner a comprehensive overview of the history of Britain and its impact upon the rest of the world
- To enable him to understand English literature in the light of historical events
- To analyse the manner in which a person is moulded by the historical events of his personal and communal life

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create an awareness of the ways in which history shapes the life and literature of people.	K6	PSO 1
2	Evaluate the impact of Britain upon the rest of the world	K5	PSO 1
3	Analyse the manner in which a person is moulded by the historical events	K4	PSO 8
4	Apply the concepts of historicism	K3	PSO 8

5	Understand English Literature in the light of historical events	K2	PSO 3
6	Remember the great persons and literary works in English Literature and History.	K1	PSO 3

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
	1	Early settlers and invaders- the Iberians, the Celts and Romans, the Angles, Saxons, Jutes. The Anglo Saxon heptarchy- The coming of Christianity- Theodore of Tarsus and the organization of the church- Alfred the Great – St. Dunstan and Edgar – Canute the Danish king- Edward the Confessor, Harold Godwin- Society and literature of the time-the Witangemot -the Anglo Saxon Chronicle, Beowulf, Caedmon, Cynewulf, Venerable Bede and others-	Theory
2	1	Normans: the last invaders –William the Conqueror –the reforms of Henry I- Feudalism- the Angevin kings - the struggle between the church and the state, St. Thomas Becket – the universities of Oxford and Cambridge–the Guilds - Richard the Lionheart and the Crusades- the Magna Carta- Henry III – Simon de Montfort, and the Parliament- Edward I, annexation of Wales, Scotland and Ireland – Edward II and Edward III –The Black Death, The Hundred Years War, The Peasants Revolt – the effects of these on society and literature- The Wars of the Roses – Chaucer and the growth of the East Midland dialect into standard English – Growth of drama and stage performances- Chaucer’s contemporaries- John Wycliffe and the Lollards	Theory
3	1	The Tudor Dynasty- benevolent despots – Renaissance – maritime discoveries – the scientific temper and scientific inventions- flamboyant Henry VIII, Reformation- religious persecution- Thomas More, Erasmus, Thomas Cromwell-The Book of Common Prayer- Elizabeth I- Shakespeare – nest of singing birds- Francis Drake- peace and prosperity- The Stuarts and the Divine Right Theory- The Authorised Version- The Civil War- Oliver Cromwell and the Protectorate – John Milton- the Jacobean playwrights – Restoration- Caroline writers- The Whigs and Tories- Queen Anne and the expansion of colonialism – The Glorious Revolution	Theory

4	1	The United Kingdom today- Physical features of the British Isles, geography, demography – Customs and practices – myths and legends –the growth and development of the English language –the position held by the UK in today’s world	Theory
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Reading List

1. Trevelyan, G. M. Illustrated English Social History (Vol 1-6). England: Penguin, 1968.
2. Churchill, Winston. A History of the English Speaking Peoples (Vol 1-12). London: Cassel and Co.,1966.
3. Nehru, Jawaharlal. Glimpses of World History. New Delhi: Penguin,2004.
4. Alexander, Michael (ed.) A History of English Literature. New York: Palgrave-Macmillan,2007.
5. Sampson, George (ed.) A History of English Literature. Delhi: Foundation,2004.
6. Thorndike, Lynn. Encyclopedia of World Civilization (Vol 2). Delhi: Shubi Publications,1990.
7. Yeats, W. B. Writings on Irish Folklore Legend and Myth. London: Penguin,1999.
8. Warner, Marina. From the Beast to the Blond. London: Vintage, 1995.

2. Core Text:

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

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

SEMESTER IV

Common Course 6- Illuminations

Course Code	UG21EN4CC01
Title of the Course	Illuminations
Semester in which the Course is to be Taught	IV
No. of Credits	4
No. of Contact Hours	90

AIM OF THE COURSE

To acquaint the learners with different forms of inspiring and motivating literature.

OBJECTIVES OF THE COURSE

At the end of the course, the student shall be able to:

1. To maintain a positive attitude to life.
2. To evaluate and overcome setbacks based on the insights that these texts provide.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Analyse different works under specific categories of writing.	K4	PSO 1
2	Understand the significance of life writings and some of the renowned works.	K2	PSO 1
3	Evaluate and appreciate poetry and its different forms.	K5	PSO 8
4	Recognize different speeches by peoples who inspired the human thoughts	K2	PSO 6

5	Develop a critical reading of essays on relevant topics.	K1	PSO 8
6	Discuss the setting, characters and plot in the short stories.	K2	PSO-2

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Helen Keller: Three Days to See	Theory
	1.2	Jesse Owens: My Greatest Olympic Prize	Theory
	1.3	Compiled from E C G Sudarsan's Interviews : Thus Spoke Sudarsan: Interview with God's Own Physicist	Theory
2	2.1	Stephen Leacock: Are the Rich Happy?	Theory
	2.2	A.G. Gardiner: On Courage	Theory
3	3.1	Lafcadio Hearn : On Reading in Relation to Literature	Theory
	3.2	J K. Rowling: The Fringe Benefits of Failure and the Importance of Imagination	Theory
	3.3	Chimamanda Ngozi Adichie : An Ode to Make up	Theory
4	4.1	Oscar Wilde: The Nightingale and the Rose	Theory
	4.2	George Orwell: Roucolle, the Miser	Theory
	4.3	John Galsworthy: Quality	Theory
	4.4	Alice Walker : Everyday Use	Theory
5	5.1	William Ernest Henley: Invictus	Theory
	5.2	Robert Frost: The Road Not Taken	Theory
	5.3	Khalil Gibran: Of Good and Evil	Theory
	5.4	Maya Angelou : Still I Rise	Theory

Core Text: *Illuminations*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 5 – Modes of Fiction

Course Code	UG21EN4CR01
Title of the course	Modes of Fiction
Semester in which the course is to be Taught	4
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

To acquaint students with various modes of fiction.

OBJECTIVES OF THE COURSE

On completion of the course, the student will have comprehended the categories of British and non- British short fiction, and also the novel as a form of literary expression.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Comprehend the categories of British and non British fiction.	K2	PSO-6
2	Create a rigorous understanding of textual politics, its significance and effects.	K6	PSO -2
3	Read and reinvent meanings by delving into the minute facet within the narrative.	K3	PSO -3

4	Cultivate a thorough and significantly insightful understanding of human value systems that drive day-to-day existence.	K4	PSO -1
5	Understand the novel as a form of literary expression.	K2	PSO -3

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Mary Shelley: The Mortal Immortal	Theory
	1.2	James Joyce: Araby	Theory
	1.3	Roald Dalh: Lamb to the Slaughter	Theory
2	2.1	Gabriel Garcia Marquez: A Very Old Man with Enormous Wings	Theory
	2.2	Maxim Gorky: Mother of a Traitor	Theory
	2.3	Nadine Gordimer: Once Upon a Time	Theory
	2.4	Jorge Louis Borges: The Library of Babel	Theory
3	3.1	Charles Dickens: <i>Great Expectations</i>	Theory

Core Text.

Core Text: Modules 1 and 2: *Modes of Fiction*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussion

Core Course 6- Language and Linguistics

Course Code	UG21EN4CR02
Title of the course	Language and Linguistics
Semester in which the course is to be Taught	4
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

This course is an introduction to the science of linguistics. It seeks to give an overview of the basic concepts of linguistics and linguistic analysis to the students.

OBJECTIVES OF THE COURSE

This course seeks to achieve the following:

1. To show the various organs and processes involved in the production of speech, the types and typology of speech sounds, segmental & suprasegmental features of the English language, and transcription using IPA.
2. To describe and explain morphological processes and phenomena.
3. To show the various processes involved in the generation of meaning.
4. 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.

Course Outcome	Expected Course Outcome	Knowledge Level	Programme Specific
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No.			Outcome Linkage
1	Understand the nature and function of language.	K2	PSO 3
2	Develop awareness about the various organs involved in the production of speech, the typology of speech sounds and the transcription using IPA.	K2	PSO 1
3	Acquire knowledge about the basic concepts of linguistics and the major areas of linguistics such as phonology, morphology, syntax and semantics.	K5	PSO 8
4	Apply the use of phonemic symbols in the pronunciation and the usage of effective communication skill.	K3	PSO5
5	Gain a thorough understanding on the evolution of English language and the developments in linguistic analysis	K2	PSO7

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	What is Language? - What is Linguistics? Arbitrariness - Duality -Displacement - Cultural transmission Basic Notions - Phonetics and Phonology - Branches of Phonetics – Articulatory, Acoustic, Auditory	Theory
	1.2	Organs of Speech - Air Stream Mechanism – Pulmonic, Glottal, Velaric Respiratory System - Phonatory System –Voiced and Voiceless Sounds Articulatory System - Oral, nasal & nasalised sounds	Theory

	1.3	<p>Classification of Speech Sounds: Consonants and Vowels -</p> <p>Criteria for Classification of Consonants - The Consonants of English RP. Place of Articulation - Bilabial, Labio-Dental, Dental, Alveolar, Post-Alveolar, Palato- Alveolar, Palatal & Velar Sounds</p> <p>Manner of Articulation – Plosives, Fricatives, Affricates, Nasals, Lateral, Frictionless Continuants, Semi-Vowels, Trills & Taps</p>	Theory
	1.4	<p>Criteria for Classification of Vowels - The Vowels of English RP</p> <p>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</p> <p>Diphthongs: Monophthongs and Diphthongs, Falling and Rising Diphthongs, Centring and Closing Diphthongs, Fronting and Retracting Diphthongs</p> <p>Cardinal Vowels</p> <p>Vowel Diagram – Diphthongs - Tense and lax Vowels</p>	Theory
	1.5	<p>Phonemes and Allophones</p> <p>Phone, Phoneme, Minimal pairs - Allophone, Aspiration, Dark and Clear / l / Contrastive Distribution and Complementary Distribution</p> <p>Syllable</p> <p>What is a syllable? - Syllabic Structure – Onset, Nucleus, Coda - Syllabic Consonants Consonant Clusters, Abutting Consonants</p> <p>Suprasegmentals</p> <p>Segmentals and Suprasegmentals - Suprasegmental Phonemes Word Stress - Sentence Stress - Weak forms</p>	Theory

		and Strong Forms Rhythm – Intonation - Tone, Tonic Syllable, Tonicity - Intonation patterns Intonation – Functions	
	1.6	Juncture, Liaison, Assimilation, Elision Linking / r / and Intrusive / r-Transcription-The incongruity between spelling and pronunciation in English-IPA-broad and narrow transcription- Transcription practice	
2	2.1	Basic Notions What is morphology? Morpheme Types and Typology Free and bound morphemes Root, Base Different types of affixes: Prefix, Suffix, Infix, Inflection Inflectional and derivational affixes Class-changing and class- maintaining affixes Allomorphy. Allomorph, zero morph Conditioning of allomorphs: Phonological & Morphological,	Theory
	2.2	Word-Why is a word a difficult concept to define in absolute terms? Lexeme. Lexeme-Form class and Function Class words Morphological Operations/Processes Affixation Reduplication Ablaut Suppletion Structure of Words Simple Words Complex Words Compound words	Theory
	2.3	SEMANTICS Basic Notions What is semantics? Lexical and grammatical meaning Sense, reference,	Theory

		referent Sense Relations Synonymy – Antonymy – Hyponymy – Homonymy – Homography – Polysemy – Metonymy – Ambiguity – Tautology – Collocation	
3	3.1	Basic Notions- What is syntax?- Grammaticality and Acceptability Descriptive and Prescriptive Grammar Synchronic and Diachronic Grammar Syntagmatic and Paradigmatic Relationships Sign, Signified and Signifier- Langue and Parole Competence- and Performance- Introduction to theories on Grammar- Traditional grammar- Problems with traditional Grammar-Structural Grammmers-phase structural Grammmers-Transformational Generative Grammmers- Deep and surface structures-kernel. Sentences	Theory
	3.2	One question from the essay section will be compulsory and shall deal with transcribing a passage of five lines of conversation and a set of five words using IPA symbols.	Practical

READING LIST

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

Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*, Cambridge University Press, Cambridge, 2006

- Daniel Jones: *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976
- A. C. Gimson. *An Introduction to the Pronunciation of English*. London: Methuen, 1980.
- J. D. O'Conner. *Better English Pronunciation*. New Delhi: CUP, 2008.
- T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
- T. Balasubramanian. *English Phonetics for Indian Students: A Workbook*. New Delhi: Macmillan, 1992.

Complementary Course 4:
Evolution of Literary Movements: The Cross Currents of Change

Course Code	UG 21 EN4CM01
Title of the Course	Evolution of Literary Movements: The Cross Currents of Change
Semester in which the Course is to be Taught	4
No. of Credits	4
No. of Contact Hours	108

AIM OF THE COURSE

To introduce students to the different genres of literature and to the niceties of literary expression.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Students will be competent to understand literature against the backdrop of history.
2. Students will be inspired to contribute dynamically to historical and literary processes.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create an awareness about various literary movements	K6	PSO 1
2	Evaluate the echoes in social and literary discourses	K5	PSO 2
3	Analyse the interplay of social process and literature.	K4	PSO 6
4	Apply the concepts of historical and literary processes	K3	PSO 3
5	Understand literature against the backdrop of history.	K2	PSO 7
6	Remember the evolution of literature.	K1	PSO 6

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module	Unit No.	Contents of the Unit	Remarks
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No.			
1	1.1	The interaction between the French Revolution and the literature of the age	Theory
2	2.1	The social context of the burgeoning of literature in Latin America	Theory
	2.2	Kerala at the dawn of awakening	Theory
3	3.1	Literature and feminism	Theory
	3.2	Dalit writing	Theory
4	4.1	Articulating the Postcolonial Experience	Theory

Core Text

Dr. B. Keralavarma: *Evolution of Literary Movements: The Cross-current Change*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

SEMESTER V

Open Course 2 – Theatre Studies

Course Code	UG21EN5OC01
Title of the course	Theatre Studies
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

AIM OF THE COURSE

The students will be introduced to a selection of plays from the West and the East, ranging from the tragic and the comic, the folk and the street, so as to generate interest in theatre and make them aware of the new trends in modern theatre.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to imbibe the following:

1. An understanding of a selection of well-discussed plays across the world.
2. The classical and modern theatre in the West and the East.
3. The form and content of various kinds of theatre.
4. Colonial and subversive postcolonial aspects in Indian theatre.
5. Issues of gender, identity, caste, tradition, morality, etc dealt with by modern theatre.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	U Understand the form and content of various kinds of Theatre	K2	PSO 3
2	A Acquire awareness on the issues of gender, identity, caste, tradition, morality etc dealt with by modern theatre	K5	PSO 1
3	Acquire knowledge about the different cultures and geographical spaces through literature	K5	PSO 8
4	U Understand the Classical and modern theatre in the West and East.	K2	PSO 6

5	Develop an aesthetic ability to enjoy and relish literature	K6	PSO 7
6	Acquire a sense of colonial and subversive post-colonial aspects in Indian Theatre.	K4	PSO 8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4- Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Kalidasa: Abhijnanasakunthalam – Act I	Theory
	1.2	William Shakespeare: Othello – Act I, Scene III	Theory
2	2.1	Eugene O'Neil: Before Breakfast	Theory
	2.2	Langston Hughes: Soul Gone Home	Theory
3	3.1	Bernard Shaw: How He Lied to Her Husband	Theory
	3.2	Anton Chekov: The Proposal	Theory
4	4.1	KavalamNarayanaPanicker: Maraattom	Theory
	4.2	Malini Bhattacharya: Giving Away the Girl	Theory

Core Text: *Theatre Studies*

COURSE 1 – AppreciatingFilms

Course Code	UG21EN5OC02
Title of the course	Appreciating Films
Semester in which the course is to be taught	5
No. of credits	4

No. of contact hours	72
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AIM OF THE COURSE

The course seeks to introduce the student to the major elements that constitute cinema. Also the attempt will be to equip the student to academically discuss cinema in terms of critiques and close analyses.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to discern the following:

1. The broad contours of the history and aesthetics of films.
2. The overarching film genres and the basic terminology of film studies.
3. The distinction between mere appreciation of films and sustained ideological film analysis.
4. The questions raised by Cultural Studies and Feminism(s) in their encounter with films.
5. The issues raised by cinematic adaptations of literature.

COURSE OUTLINE

Module 1 (Broad Film Genres)

(18 hours)

Lumiere vs. Melies [*Arrival of a Train* vs. *An Impossible Voyage*]

Narrative Cinema vs. Documentary Cinema

Hollywood Style as Norm - Roland Emmerich's *Independence Day* (1996)

German Expressionism - F.W. Murnau's *Nosferatu* (1922)

Neo-realism - Vittorio De Sica's *Bicycle Thieves* (1948)

Module 2 (Film Languages)

(18 hours)

Montage Theory: [Clippings from Eisenstein's *Battleship Potemkin* and Chaplin's *Modern*

Times]

Mise-en-scene: [The opening sequence from Werner Herzog's *Aguirre, Wrath of God* (1972) and the infamous 'horse head' scene from Francis Ford Coppola's *The Godfather* (1972)]

Deep Focus, the Long Take and psychological representation: [Select scenes from Orson Welles' *The Magnificent Ambersons*(1942)]

Jump Cut (anti-seamless-dissolve) [Examples from Godard's *Breathless* (1960)]

Module 3(ReadingFilms)

(18 hours)

Cinema and Ideology/Identity Politics

[Kamal Haasan's *Hey Ram* (2000) and Shaji Kailas's] *AaramThampuran*(1997)]

Cinema and Feminism

[RajkumarHirani's *PK* (2014) and K. G. George's *AadaminteVariyellu*(1983)]

Module 4(FilmAdaptations)

(18 hours)

Shakespeare/Hamlet: Vishal Bhardwaj's *Haider*(2014)

Basheer/Mathilukal: AdoorGopalakrishnan's *Mathilukal*(1990)

Films Recommended for Background Viewing

George Melies: *An Impossible Voyage*

Lumiere brothers: *Arrival of a Train*

Sergei Eisenstein: *Battleship Potemkin*

Charlie Chaplin: *Modern Times* Werner

Herzog: *Aguirre, Wrath of God* Francis

Ford Coppola: *TheGodfather*

Orson Welles: *The Magnificent Ambersons*

Jean Luc-Godard: *Breathless*

V. K. Prakash: *Karmayogi*[Malayalam]

Core Text: *Appreciating Films*

COURSE 3 – English for Careers

Course Code	UG21EN5OC03
Title of the course	English for Careers
Semester in which the course is to be taught	5
No. of credits	4
No. of contact hours	72

AIM OF THE COURSE

To make the students competent in their job-seeking, job-getting, and job-holding needs. The course shall cater to equipping the students in Comprehensive Language Enhancement.

OBJECTIVES OF THE COURSE

On completion of the course, the students should be able:

1. To develop communicative skills, which will enable them to prepare for a career and function effectively in it.
2. To equip themselves in oral and written communication to enhance their academic and professional use of language.
3. To train themselves in making effective presentations.

COURSE OUTLINE**Module 1 [Oral and Written Skills for Jobs and Careers] (18 hours)**

- a. Applying for jobs—Preparing Resumes—Writing Cover letters.
- b. Preparing for interviews—Taking Interviews—Post-Interview follow-up—Promotion
- c. Interviews—Group Discussions

Module 2 [Correctness of Language Usage] (18 hours)

- a. Common errors in communication and how to avoid them.
- b. Some Notions—Conventional and idiomatic expressions.
- c. Today's Vocabulary
- d. Grammar for Grown-ups

Module 3[FacingPeople]

(18 hours)

- a. Structuring and delivering a presentation.
- b. Communication in the Management context.
- c. Importance of Words/Language.
- d. Horizontal and Democratic Communication.

Module 4 [KeepingtheJob]

(18 hours)

- a. Human relationships in academic and professional life.
- b. Front Office Management and Keeping public relations (Telephone Skills)
- c. Soft Skills for Team Building.
- d. Keeping the Job—Professional Ethics
- e. Managing Multiple Roles- Healthy Balancing of family and career.

Reading List

1. Samson et al. *English for Life - 4*. New Delhi: Cambridge UP.
2. Vasudev, Murthy. *Effective Proposal Writing*. New Delhi: Response, 2006.
3. *Towards Academic English: Developing Effective Writing Skills*. New Delhi: Cambridge UP, 2007.
4. *Oxford Guide to Effective Writing and Speaking*. OUP, 2007.
5. Bhatnagar, R. P. *English for Competitive Examinations*. New Delhi: Macmillan, 2009.
6. *English for Careers*. Pearson.
7. *ABC of Common Grammatical Errors*. Macmillan, 2009
8. Kaul, Asha. *The Effective Presentation*. New Delhi: Response
9. Shepherd, Kerry. *Presentations at Conferences, Seminars and Meetings*. New Delhi: Response.
10. Vilanilam, J. V. *More Effective Communication: a Manual for Professionals*. Response 2008
11. *English for Career Development*. Orient Longman, 2006.

Core Text: English for Careers

Core Course 7- Acts on the Stage

Course Code	UG21EN5CR01
Title of the course	Acts on the Stage
Semester in which the course is to be Taught	5
No. of credits	4
No. of contact hours	108

AIM OF THE COURSE

The course seeks to introduce the student to select theatre texts that form the canon of English drama.

OBJECTIVES OF THE COURSE

On completion of the course, the student shall be:

1. Familiar with the works of the playwrights included in the course.
2. Informed about the broad genre-based nuances in the realm of drama.
3. Able to appreciate and critique drama as an artform.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand the features of drama and staging	K2	PSO 1
2	Assess the skill of playwright in developing characterization and setting.	K5	PSO 6
3	Create an awareness of locale, characters and spatial settings in various one act	K6	PSO 2

	plays		
4	Analyse and contrast the differences between Elizabethan theatre and modern Theatre	K4	PSO 2
5	Apply the various elements studied from the plays and enact specimen plays on Stage	K 3	PSO 4

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4- Analyzing K5-Evaluating and K6 Creating

Unit- Wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	William Shakespeare: <i>King Lear</i>	Theory
2	2.1	NgugiwaThiong'o : This Time Tomorrow	Theory
	2.2	K.J. Baby: Nadugadhika	Theory
	2.3	Dario Fo : The Accidental Death of an Anarchist	Theory

Core Text: *Acts on the Stage*

Learning Pedagogy

Class Room Lecture, Role plays, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 8: Literary Criticism and Theory

Course Code	UG21EN5CR02
Title of the course	Literary Criticism and Theory
Semester in which the course is to be Taught	5
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

The course seeks to introduce students to the major signposts in Literary Criticism, Literary Theory and Indian Aesthetics.

OBJECTIVES OF THE COURSE

On completion of the course, the student:

1. Will have awareness about the major developments in literary criticism from the ancient times to the twentieth century.
2. Will be initiated to the realm of literary theory and major theoretical schools.
3. Will have awareness about the chief strains of Indian literary criticism.
4. Will be able to analyse short poetical pieces critically.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create a conscious understanding of the nuances of literary criticism, literary theory and Indian aesthetics.	K6	PSO -1
2	Evaluate literature subtly by applying the varied signposts of criticism, theory and aesthetics.	K5	PSO -3
3	Analyse poetic or prose pieces critically	K4	PSO -1
4	Apply critical, theoretical and aesthetic sensibilities in any literary piece.	K3	PSO -2

5	Understand the development of major theoretical schools from ancient times to the twentieth century	K2	PSO -3
6	Remember the major concerns of Indian literary criticism	K1	PSO-7

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4- Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Plato	Theory
	1.2	Aristotle	Theory
	1.3	Longinus	Theory
2	2.1	Dryden: From Essay on Dramatic Poesy (The unity of time they comprehend . . . map can show us)	Theory
	2.2	Wordsworth: From Preface to Lyrical Ballads (Norton Anthology pages 561-564)	Theory
	2.3	Matthew Arnold: Study of Poetry (The future of poetry is immense . . . which we may call personal)	Theory
	2.4	T. S Eliot: The Metaphysical Poets	Theory
3	3.1	Marxist Criticism (Peter Barry)	Theory
	3.2	The Psychological Approach: Freud and Lacan (Peter Barry)	Theory
	3.3	Culture, Meaning, Knowledge: The Linguistic Turn in Cultural Studies: Saussure and Semiotics; Barthes and Mythology; Derrida: Textuality and Difference; Foucault: Discourse, Practice and Power (Chris Barker Cultural Studies: Theory and Practice)	Theory

4	4.1	Introduction to Indian Aesthetics	Theory
	4.2	Rasa	Theory
	4.3	Dhvani (From G. BalamohanThampi: Essays on <i>Eastern Aesthetics</i>)	Theory
5	5.1	Critical analysis of poetry (FromNeil McCaw: Close Reading)	Practical

Core Text: *Literary Criticism and Theory*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussion

Course 9- Indian Writing in English

AIM THE	Course Code	UG21EN5CR03	OF
	Title of the Course	Indian Writing in English	
	Semester in which the course is to be taught	5	
	No of credits	4	
	No of contact hours	90	

COURSE

The course is intended to sensitise students to the various ways in which literature written in English, in the Indian sub-continent serves as a platform for forming, consolidating, critiquing and re-working the issue of national identity at various levels.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be aware of the following:

The subtle flavours that distinguish the Indian quotient in English writings from India.

The different concerns that Indian English writers share, cutting across sub-nationalities and regionalities.

The *locus standi* of diasporic Indian writers.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create a conscious understanding of the nuances of literary criticism, literary theory and Indian aesthetics.	K2	PSO1
2	Evaluate literature subtly by applying the varied signposts of criticism, theory and aesthetics.	K5	PSO8
3	Analyse poetic or prose pieces critically	K4	PSO1
4	Apply critical, theoretical and aesthetic sensibilities in any literary piece.	K3	PSO1

5	Understand the development of major theoretical schools from ancient times to the twentieth century	K2	PSO2
6	Remember the major concerns of Indian literary criticism	K1	PSO2

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4- Analyzing K5-Evaluating and K6 -Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Henry Derozio: To My Native Land	Theory
	1.2	Nissim Ezekiel: Night of the Scorpion	Theory
	1.3	JayantaMahapatra: Freedom	Theory
	1.4	Kamala Das: A Hot Noon in Malabar	Theory
	1.5	Dom Moraes: Absences	
2	2.1	Anita Nair: <i>Ladies Coupe</i>	Theory
3	3.1	GirishKarnad: <i>Tughlaq</i>	Theory
4	4.1	R. K. Narayan: The Antidote	Theory
	4.2	Salman Rushdie: The Free Radio	Theory
	4.3	JhumpaLahiri: The Interpreter of Maladies	Theory
	4.4	Chitra B. Devakaruni: Mrs. Dutta Writes a Letter	Theory
5	5.1	Rabindranath Tagore: Nationalism in India	Theory
	5.2	B. R. Ambedkar: Back from the West and Unable to Find Lodging in Baroda	Theory
	5.3	Satyajit Ray: Odds Against Us	Theory
	5.4	ShashiTharoor: 'Kindly Adjust' to our English	Theory

Core Text: *Indian Writing in English*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 10 – Environmental Studies and Human Rights

Course Code	UG21EN5CR04
Title of the Course	Environmental Studies and Human Rights
Semester in which the Course is to be Taught	5
No. of Credits	4
No. of Contact Hours	90

AIM OF THE COURSE

To introduce the students the various issues related to environment and develop an understanding of living and physical environment, how to resolve challenging environmental issues affecting nature.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Create awareness about preserving nature
2. Foster an eco-friendly attitude to appreciate literature
3. Develop a holistic approach to meet the different environmental crises

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Encourage students to research, investigate how and why things happen, and make their own decisions about complex environmental issues	K3	PSO 3
2	Build knowledge and skills necessary to address complex environmental issues	K6	PSO 6
3	To develop the sense of awareness among the students about the environment and its various problems	K2	PSO 7
4	Learn to critically evaluate literary works which are related to environment	K5	PSO 1

5	Develop an aesthetic ability to enjoy and relish literature which are connected to nature	K6	PSO 8
6	Educate students to develop a critical attitude for protecting the environment	K3	PSO 8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4- Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Regional O N V Kuruppu- A Requiem for Earth	Theory
	1.2	Vaikkom Muhammed Basheer- The Inheritors of the Earth	Theory
	1.3	Swarnalatha Rangarajan and Sreejith Varma: The Plachimada Struggle: A David-and-Goliath Story(Extract from 'Introduction' to Mayilamma)	Theory
2	2.1	Ruskin Bond: An Island of Trees	Theory
	2.2	Indra Munshi: Loss of Land and Livelihood(Extract from 'Introduction' to The Adivasi Question)	Theory
	2.3	Toru Dutt: Our Casuarina Tree	Theory
	2.4	Ashish Kaul: Load Shedding	Theory
3	3.1	Walt Whitman: Give Me the Splendid Silent Sun	Theory
	3.2	K R Srinivasa Iyengar: An Unfinished Continent	Theory
	3.3	Swarnalatha Rangarajan: Swampspeak	Theory

4	4.1	ErachBharucha: Global Warming	Theory
	4.2	ErachBharucha- Environmental Values	Theory
	4.3	Aloka Debi: Ecology: Types of Ecosystems	Theory
	4.4	Aloka Debi: Waste Management	Theory
5	5.1	Human Rights: An Introduction	Theory
	5.2	Human Rights and United Nations Human Rights co-ordination within UN system	Theory
	5.3	Human Rights National Perspective Human Rights in Indian Constitution	Theory

Core Text

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

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

SEMESTER VI

Choice Based Course –Modern Malayalam Literature in Translation

Course Code	UG21EN6CB01
Title of the course	Modern Malayalam Literature in Translation
Semester in which the course is to be Taught	6
No. of credits	4
No. of contact hours	72

AIM OF THE COURSE

The students will be introduced to a selection of literature translated from Malayalam into English. The student will be able to establish an endearing rapport with the cultural aspects of the living environs.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to comprehend the following:

1. An understanding of a selection of much discussed writers/literary pieces in Malayalam.
2. The various genres in Malayalam.
3. The modern trends in Malayalam literature.
4. Experiments with form in Malayalam poems and prose.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create a cultural rapport with the cultural aspects of the living environment	K6	PSO1
2	Evaluate the loss and gain in translation.	K5	PSO 8
3	Analyse the modern trends in Malayalam Literature.	K4	PSO 8
4	Apply the concepts of translation	K3	PSO 5
5	Understand the various genres in Malayalam	K2	PSO 7
6	Remember the great works of classic writers in Malayalam	K1	PSO 1

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying
K4- Analyzing K5-Evaluating and K6 Creating**

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	BalamaniAmma:The Pen	Theory
	1.2	AyyappaPaniker: Theft	Theory
	1.3	Kadamanitta Feline Fancies	Theory
	1.4	Satchidanandan: The Mad	Theory
	1.5	BalachandranChullikkad: The Visit	Theory
	1.6	AnithaThampi: Sweeping the Front Yard	Theory
2	2.1	M.T.Vasudevan Nair: For You	Theory
	2.2	Madhavikutty: Neypayasam	Theory
	2.3	Paul Zacharia: The Last Show	Theory
	2.4	Priya A.S- Onion Curry and the Table of Nine	Theory
3	3.1	VaikomMuhammedBasheer - The Walls	Theory
4	4.1	- The Legends of Khasak- O.V.Vijayan	Theory

Background Reading

Sujit Mukherjee, ‘Translation as Discovery’ (139-150 in Translation as Discovery)

A K Ramanujan, ‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.’ (131 – 160 in The Collected Essays of A K Ramanujan)

GayatriChakravortySpivak, ‘The Politics of Translation.’ (397- 416 in The Translation Studies Reader)

G N Devy, —‘Translation and Literary History: An Indian View (pp 182 – 88 in

Postcolonial Translation: Theory and Practice)

Walter Benjamin, The Task of the Translator.’ (15 - 25 in The Translation Studies Reader

Core Text: *Modern Malayalam Literature in Translation*

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

COURSE 1 – Comparative Literature

Course Code	UG21EN6CB02
Title of the course	Comparative Literature
Semester in which the course is to be taught	6
No. of credits	4
No. of contact hours	72

AIM OF THE COURSE

To introduce the student to the various concepts relating to comparative study of literature and to promote an international approach to the study of literature.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Develop strategies and methodologies in the study of literatures in comparison.
2. Undertake a methodological investigation of problems involving more than one literature so that she/he may acquire a broader sense of literary history and tradition.
3. Critically analyze literary texts in a broader perspective of World Literature.

COURSE OUTLINE**Module 1 [Themes and Contexts]****(18hours)**

K. M. Krishnan: 'Introduction' in the anthology *Between the Lines*

Susan Bassnett: 'What is Comparative Literature Today' from *Comparative Literature: An Introduction*

Module 2 [Envisioning]**(18hours)****Part A: Writing**

Ted Hughes: The Thought Fox

Seamus Heaney: Personal Helicon

Part B: Death Wish

Sylvia Plath: Tulips

Dorothy Parker: Resume

Part C: Hamlets

Anna Akhmatova: Reading Hamlet

C. P. Cavafy: King Claudius

Salman Rushdie: Yorick

Module3[Nuance]

(18hours)

Part A: Myth

Rabindranath Tagore: KarnaKuntiSamvad

G. Sankarapilla: Wings Flapping, Somewhere

Part B: Sleuthing

Arthur Conan Doyle: The Adventure of the Blue Carbuncle

V. K. N.: SherlockHolmes

Module4[Motif]

(18 Hours)

Carlo Collodi: The Adventures of Pinocchio

Nikolai Gogol : The Nose

Vaikom Muhammad Basheer : The World Renowned Nose

Core Text: Comparative Literature

COURSE 4 – Voices from the Margin

Course Code	UG21EN6CB03
Title of the course	Voices from the Margins
Semester in which the course is to be taught	6
No. of credits	4
No. of contact hours	72

AIM OF THE COURSE

To introduce –voices from the margins to the students, as an attempt to understand suppressed histories and discourses.

OBJECTIVES OF THE COURSE

On completion of the course, the student will have critically encountered subaltern voices, Dalitness and indigeneity.

COURSE OUTLINE**Module1****(36 Hours)**

‘Subaltern’ - Entry in *Routledge Dictionary of Literary Terms* by Peter Childs and Roger Fowler

PoikayilAppachan. -Remembering the Travails. *Writing in the Dark: A Collection of Malayalam Dalit Poetry*. Eds. M. B. Manoj and George K. Alex. Mumbai: VAK. 2008. 21- 25.

SharankumarLimbale. -Dalit Literature: Form and Purpose. *Towards an Aesthetics of Dalit Literature*. Hyderabad: Orient Longman. 2004. 23-39.

KallenPokkudan. *My Life* (Excerpts). *The Oxford India Anthology of Malayalam Dalit Writing*. New Delhi: OUP. 2012. 185-195.

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**Module2
Hours)**

(36

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Core Text: *Voices from the Margins*

COURSE 11 – Postcolonial Literatures

Course Code	UG21EN6CR01
Title of the course	Postcolonial Literatures
Semester in which the course is to be Taught	6
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

To familiarize the students the varied dimension s of postcolonial subjectivity through theory and literature.

OBJECTIVES OF THE COURSE

On completion of the course, the student will:

1. Be aware of the social, political, cultural aspects of postcolonial societies.
2. Realise the impact of colonialism and imperialism on native cultural identities.
3. Get an insight into the links between language, history and culture.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand the concept of postcolonialism.	K2	PSO 3
2	Create an awareness of key questions, theorists, authors and literary forms in postcolonial literature.	K2	PSO 3
3	Evaluate how race, class, gender and identity are depicted in literary texts.	K5	PSO 8
4	Analyse the impact of colonialism and decolonization.	K4	PSO 8
5	Identify and analyse postcolonial poetry from different parts of the world.	K4	PSO 1

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	John McLeod: From Commonwealth to Postcolonial (Chapter from "Beginning Postcolonialism)	Theory
	2.1	Faiz Ahmed Faiz: A Prison Evening	Theory
	2.2	A.K. Ramanujan: Small Scale Reflections on a	Theory

2		Great House	
	2.3	David Malouf: Revolving Days	Theory
	2.4	Wole Soyinka: Civilian and Soldier	Theory
	2.5	Margaret Atwood: Journey to the Interior	Theory
3	3.1	Jean Rhys: Wide Sargasso Sea	Theory
4	4.1	Athol Fugard, John Kani and Winston Ntshona: SizweBansi is Dead	Theory

Core Text: *Postcolonial Literatures*

Learning Pedagogy :

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools:

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 12- Women Writing

Course Code	UG21EN6CR02
Title of the Course	Women Writing
Semester in which the Course is to be Taught	6
No. of Credits	4
No. of Contact Hours	90

AIM OF THE COURSE

To introduce students the theoretical and literary responses by women and the concerns that govern feminist literature.

OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to:

1. Appreciate and enjoy works of literature.
2. critically respond to literature from a feminist perspective
3. Identify how stereotypical representations of women were constructed and how these are subverted by feminist writing
- 4.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand the different theories of feminism and the writers associated with	K2	PSO 3
2	Realize how patriarchy is embedded in different sections of our society	K4	PSO 6
3	Acquire knowledge about women writing in the different cultures and geographical spaces through literature	K5	PSO 8
4	Learn to critically evaluate literary works which are related to feminist perspective	K5	PSO 1
5	Develop an aesthetic ability to enjoy and relish literature	K6	PSO 8
6	Broaden and value different artistic works which depict stereotypes in literature and how to subvert them	K3	PSO 8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	Essays Betty Friedan: The Problem that has No Name (Chapter 1 of <i>The Feminine Mystique</i>)	Theory
	1.2	Elaine Showalter: Towards a Feminist Poetics	Theory
	1.3	Patricia Hill Collins: Mammies, Matriarchs and Other Controlling Images (Chapter 4 of <i>Black Feminist Thought</i> pp. 79-84)	Theory
2	2.1	Anna Akhmatova: Lot's Wife	Theory
	2.2	Mamta Kalia: After Eight Years of Marriage	Theory
	2.3	Julia Alvarez: Women's Work	Theory
	2.4	Meena Alexander: House of a Thousand Doors	Theory
	2.5	Sutapa Bhattacharya: Draupadi	Theory
	2.6	Kristine Batey: Lot's Wife	Theory
	2.7	Vijayalakshmi: Bhagavatha	Theory
3	3.1	Alice Munro: Boys and Girls	Theory
	3.2	Sharifa Al-Shamlan: Fragments	Theory
	3.3	Isabel Allende: And of the Clay We Created	Theory
	3.4	Sara Joseph: The Passion of Mary	Theory
4	4.1	Alice Walker : The Color Purple	Theory

Core Text. Women Writing

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussion.

Common Course 13 - American Literature

Course Code	UG21EN6CR03
Title of the course	American Literature
Semester in which the course is to be Taught	6
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

To enable the students to have a holistic understanding of the heterogeneity of American culture and to study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts.

OBJECTIVES OF THE COURSE

At the end of the course, the student shall be:

1. Familiar with the evolution of various literary movements in American literature.
2. Acquainted with the major authors in American Literary History.
3. Develop imagination, aesthetic sense, ethics and values on American literature

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Understand different paradigms in American Literature	K2	PSO 3
2	Develop a critical reading of essays on American Literature	K1	PSO 4
3	Evaluate and appreciate American poetry and its different forms	K5	PSO 8
4	Discuss the setting, characters and plot in short stories	K2	PSO 2
5	Analyse the historical development of American literature	K6	PSO 1

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
1	1.1	M. H Abrams: Periods of American Literature in <i>A Glossary of Literary Terms</i>	Theory
	1.2	Robert E. Spiller: The Last Frontier in <i>The Cycle of American Literature</i>	Theory
	1.3	Ralph Waldo Emerson: Gifts	Theory

	1.4	James Baldwin: If Black English isn't Language, then Tell me, What is?	Theory
2	2.1	Walt Whitman: I Hear America Singing	Theory
	2.2	Emily Dickinson: I dwell in Possibility	Theory
	2.3	Robert Frost: Love and a Question	Theory
	2.4	E. E. Cummings: Let's Live Suddenly without Thinking	Theory
	2.5	Langston Hughes: Let America be America Again	Theory
	2.6	Allen Ginsberg: A Supermarket in California	Theory
	2.7	Adrienne Rich: In a Classroom	Theory
	2.8	Marianne Moore: Poetry	Theory
3	3.1	Nathaniel Hawthorne: My Kinsman, Major Molineux	Theory
	3.2	Edgar Allan Poe: The Purloined Letter	Theory
	3.3	Mark Twain: How I Edited an Agricultural Paper	Theory
	3.4	Leslie Marmon Silko: Lullaby	Theory
	3.5	Kate Chopin: A Respectable Woman	Theory
4	4.1	Arthur Miller: <i>The Crucible</i>	Theory
5	5.1	Harper Lee: <i>To Kill a Mocking Bird</i>	Theory

Core Text: American Literature

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Core Course 14 – Modern World Literature

Course Code	UG21EN6CR04
Title of the Course	Modern World Literature
Semester in which the course is to be taught	6
No. of credits	4
No. of contact hours	90

AIM OF THE COURSE

To make the students aware of the stupendous variety that resides in Literatures the world over..

OBJECTIVES OF THE COURSE

On completion of the course, the students should be able to discern the following:

1. That literatures the world over engage in very deep ways with the vicissitudes of life.
2. World literatures often defy genres/regionalities and canonical assumptions to emerge as a platform where poetics and politics fuse.
3. The notion of Major and Minor, Central and Peripheral literatures is amorphous.

COURSE OUTLINE

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Analyse the traits of modernism and the 'modern'.	K2	PSO 1
2	Understand the idea of 'world literature'.	K2	PSO 1
3	: Evaluate universal responses to modern life, its sense of chaos, alienation.	K5	PSO 8
4	Assess Modern reflections in different genres – short story, poetry, novel, and drama.	K4	PSO 6
5	: Understand European and Non- European responses to modernism.	K2	PSO1
6	Discover the narrative varieties in modern world literature.	K5	PSO2
7	Evaluate critically the absurdity in the notions of major, and minor, and peripheral literatures.	K5	PSO4
8	Identify the fusion of politics and poetics.	K4	PSO1
9	Recognise the literary style of modernist writers.	K3	PSO2
10	Trace the Latin American Boom in	K3	PSO4

	literature.		
11	Evaluate the Asian representation in modern world literature.	K5	PSO6
12	Understand Meta-narratives.	K2	PSO8

Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analyzing K5-Evaluating and K6 Creating

OUTLINE OF THE COURSE
Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
Module 1 Poetry			
1	1.1	Marina Tsvetaeva: Meeting	Theory
	1.2	Federico Garcia Lorca: New Heart	Theory
	1.3	Pablo Neruda : I'm Explaining a Few Things	Theory
	1.4	Leopold Sedar Senghor : Black Woman	Theory
	1.5	Wisława Szymborska : The Terrorist: He's Watching	Theory
	1.6	Bei Dao : The Answer	Theory

Module 2 Short Stories: European			
2	2.1	Leo Tolstoy: God Sees the Truth, but Waits	Theory
	2.2	Bjornstjerne Bjornson : The Father	Theory
	2.3	Franz Kafka : Before the Law	Theory
	2.4	Albert Camus : The Guest	Theory
Module 3 Short Stories: Non-European			

3	3.1	Julio Cortazar: The Continuity of Parks	Theory
	3.2	Ryunosuke Akutagawa: In a Grove	Theory
	3.3	Naguib Mahfouz : Half a Day	Theory
	3.4	Jorge Luis Borges : The Garden of Forking Paths	Theory
Module 4 Drama			
4	4.1	Eugene Ionesco : The Chairs	Theory
Module 5 Novel			
5	5.1	Italo Calvino: <i>The Cloven Viscount</i>	Theory
	5.2	Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i>	Theory

Core Text: *Rubrics of the Mind*: An Anthology of Modern World Literature.

Mahatma Gandhi University

Learning Pedagogy

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

Assessment Tools

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

PROJECT REPORT GUIDELINES

PROJECT EVALUATION: (Maximum Marks 100)

All students are to do a project in the area of core course. This project can be done individually or in groups (not more than five students) for all subjects which may be carried out in or outside the campus. Special sanction shall be obtained from the Principal to those new generation programmes and programmes on performing arts where students have to take projects which involve larger groups. The projects are to

be identified during the II semester of the programme with the help of the supervising teacher. The report of the project in duplicate is to be submitted to the department at the sixth semester and are to be produced before the examiners (Internal and External) appointed by the Controller of Examinations. External Project evaluation and Viva / Presentation is compulsory for all subjects and will be conducted at the end of the programme.

For Projects

- a) **Marks of External Evaluation : 80**
- b) **Marks of Internal Evaluation : 20**

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva – Voce (External)	30
Total	80

*Marks for Dissertation may include study tour report if proposed in the syllabus

*Components of Internal Evaluation of Project	Marks
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

COMPREHENSIVE VIVA GUIDELINES

For Projects

- a) **Marks of External Evaluation : 80**
- b) **Marks of Internal Evaluation : 20**

Components of External Evaluation of Project	Marks
Dissertation (External)	50

Viva – Voce (External)	30
Total	80

*Marks for Dissertation may include study tour report if proposed in the syllabus

*Components of Internal Evaluation of Project	Marks
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

MODEL QUESTION PAPERS

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A/B. Sc./B. Com DEGREE (CBCS) DEGREE EXAMINATION

First Semester

Common Course – English

UG21EN1CC01- FINE TUNE YOUR ENGLISH

Time 3: hours

Maximum Marks : 80

Part A

Answer any ten questions in this section.

- 1) What is a sentence? What are the parts of a sentence?
- 2) Identify and underline the adverb clause in the following sentence:
While it was wandering in the field, a donkey happened to fall into a well.
- 3) Explain the following terms:
 - (a) Calf muscle
 - (b) Arms akimbo
- 4) What is a phrasal verb? Give examples.
- 5) Complete these sentences with suitable prepositions:
 - (a) Yes, we have received the invitation —— your sister's wedding and we shall be coming.
 - (b) My grandparents sent me a box—— chocolates on my birthday.
 - (c) Let me think of a solution —— the problem.
 - (d) Ruby has no interest —— games.
- 6) Pick out the correct verbs in these sentences.
 - (a) Water (flow/ flows) through these pipes.
 - (b) People (have/ has) done this for a long time.
 - (c) Bread and butter (is/ are) wholesome food.
 - (d) Aesop's fables (is/ are) an interesting book.
- 7) How is compounding related to word formation? Explain with examples.
- 8) Choose the correct form of verb to fill in the blanks
 - (a) We ——- our breakfast half an hour ago (finished, have finished, had finished)
 - (b) The headmaster —— to speak to you. (wants, is wanting, was wanting)

- 9) Correct the following sentences
 - (a) I have been loving him all these years.
 - (b) I have graduated from this university in 2019.
- 10) Give three imperative questions with their question tags.
- 11) Frame two alternate questions.
- 12) Complete the following sentences using appropriate articles:
 - (a) I am —— university graduate. (a, an, the)
 - (b) She goes to the church in —— mornings. (a, the, no article)
 - (c) —— camel is the ship of the desert. (a, the, no article)
 - (d) I am fond of —— classical music. (a, the, no article)

(10x2=20)

Part B

Answer any six of the following questions.

- 13) Explain the difference between noun clause and adjectival clause.
- 14) Explain the format of a business letter.
- 15) Prepare a telephonic conversation between you and your friend regarding the online classes.
- 16) Change the voice.
 - (a) I saw him opening the box.
 - (b) We must listen to his word.
 - (c) He was refused admittance.
 - (d) They are painting the new building.
 - (e) I have finished the work.
- 17) Explain some words that denote body functions.
- 18) What is the modal auxiliary verb that shows moral obligation? Write some illustrative sentences.
- 19) Explain different types of questions.
- 20) Rewrite these sentences in their negative forms:
 - (a) Vivek helps in the kitchen.
 - (b) Nidhi has a pet dog.
 - (c) Rahul and his friends play football every morning.
 - (d) I am in a meeting now.
 - (e) Priyanka has a blue bicycle.

- 21) Differentiate between block style and modified block style in letter writing.
(6x5=30)

Part C

Answer any two of the following question in about 300 words.

22. You are Alferd Johnson. You are a post-graduate. Prepare a job application letter along with a separate resume.
23. Write different parts of speech with examples for each.
24. Give illustrative suggestions for making an effective sentence.
25. Write an essay stating your views on what you think deforestation will affect the world. (2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

First Semester

Common Course – English

UG21EN1CC02- PEARLS FROM THE DEEP

Time: 3 hours

Maximum Marks: 80

Part A

Answer any **ten** questions in this section, each in two or three sentences.

1. How does mandolin help Santiago in the evenings?
2. How does loaf of bread save Vicky from the dreadful elephant?
3. Why does the camel turn upstream?
4. Why did Sheriff send Frank to Mr Wright's house?
5. What makes Santiago's hand bleed?
6. What does the knight see in his
7. dream at the elfin grot?
8. What does Lochinvar say about love?
9. What is Yassin's plan after leaving the house of Sen Gupta?
10. How Morrisot and Sauvage spent time before war occurred?
11. What does Rahim Khan's wife and sons see at the hut when they return?
12. What does the bird do to let the world that it exists?
13. What is Philip's reason for getting up late? **(10x2=20)**

Part B

Answer any **six** questions in about 150 words. Each question carries 5 marks.

14. 'It might be painted on a nursery wall'. Explain.
15. Describe the journey of man in the poem *The Chance of Humming*.
16. What did the narrator beg for at strangers' doors and why?
17. Discuss the symbolic meanings of the ladder, apples and sleep in *After Apple Picking*.
18. Describe Santiago's last fight with the sharks.
19. How does the refugee mother treat her dying child?
20. How does Della manage to get Jim a Christmas gift?
21. Describe the parting scene between Yassin and Mita.

22. Contrast between attitude of men and women towards people and things in *Trifles* (6x5=30)

Part C

Answer any **two** of the following question in about 300 words. Each question carries 15 marks.

23. 'Love is so short, forgetting is so long. Explain in the context of the poem *Tonight I Can Write the Saddest Lines*.
24. What powerful message does O. Henry give us through *The Gift of the Magi*? Analyse in the light of the story.
25. How is conflict between success and defeat portrayed in *The Old Man and the Sea*?
26. Describe the adventures and fights of Valiant Vicky, the brave weaver.

(2x15=30)

B. A. DEGREE (CBCS) DEGREE EXAMINATION

First Semester

Core Course – English

UG21EN1CR01 - METHODOLOGY OF LITERARY STUDIES

Time: Three Hours

Marks: 80

I. Answer any ten of the following questions in two or three sentences

1. What are the four impulses behind literature?
2. Which are the five classes of literary productions?
3. How does Frantz Fanon define 'cultural resistance'?
4. Why does the woman writer decide to leave home?
5. What is 'multicultural feminism'?
6. What is the actual burden that weighs Kunti down?
7. What is wrong with qualifying literature as 'imaginative'?
8. What do the school, the gazing grain and the setting sun signify?
9. Why does Cleanth Brooks say that there is no ideal reader?
10. Which are the two kinds of love that cannot be regarded as true love?
11. What is the relevance of the line "I see no alphabet about my race"?
12. How does the reference to Pablo Neruda intensify the political concerns of the poem *Identity Card*? (10x2 =20)

II. Answer any six of the following in about 100 words

13. 'Our Shakespeare is not identical with the Shakespeare of his contemporaries.' Comment.
14. Comment on Hudson's ideas on national literature.
15. Explain the three transitional phases experienced by once colonised countries.
16. What is Poikayil Appachan's objection to the world's histories?
17. Comment on the line "I am a name without a surname."
18. Discuss the relationship between the woman writer and Jayadevan.
19. Comment on Shakespeare's conception of love as revealed in Sonnet 116.
20. What is the central theme of the poem *Because I could not Stop for Death*?
21. 'Guilt is class conditioned'. Explain with reference to Kunti's forgetting of the Jatugriha episode. (6x5=30)

III. Answer any two of the following in about 300 words

22. *Kunti and the Nisadin* politically reworks the *Mahabharata* based on the image

of 'blindness and insight'. Explain

23. How does Terry Eagleton explain the role of value, ideology and historical contexts in influencing the politics of reading?
24. How does the title *No Alphabet in Sight* become emblematic of the absent history of the dalits?
25. How does Shakespeare negotiate the connection between youth, time and love in Sonnet 116?

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

Second Semester

Common Course – English

UG21EN2CC01 - ISSUES THAT MATTER

Time: 3 Hours

Maximum Marks: 80

Part A

Attempt **any TEN** of the following.

1. Why does the woman's question cause the old man to lose his temperament?
2. Why is the wave compared to a bone in the poem 'Old Prison'?
3. Name the two human responses to the perception of chaos?
4. How does the grandfather manage to get his newspapers?
5. What is the advantage of being a poodle or a cat?
6. What was Sentila's reaction when her mother's body was carried out for burial?
7. What is the cancer of the 20th century according to Oe?
8. Whose voice did Hagar hear in the wilderness?
9. Why does Zitkala-sa's mother live in an uncemented house?
10. What was the wage that Mhadeva and his grandfather received at the end of the day?
11. Why was Juan hired immediately?
12. Where is the writer who writes 'fierce letters to the morons in power' located?

(10 x 2 =20)

Part B

Answer any **SIX**, each in about **100 words**.

13. Describe Juan's passion for work, which made him forget his noble mission.
14. What is meant by 'unlawful books'?
15. Describe the existence of the prisoners in the old prison.
16. What were the feelings of old man towards sending young people to war?
17. What relationship between earth and trees is presented in 'On Killing a Tree'?
18. What are the challenges faced by the refugees in the poem 'Refugee Blues'?
19. Describe the nature of relationship between Isam and narrator.

20. What was Onula's impression about the two batches of moist pots in the shed?
21. Comment on the indifference of Abraham as he abandons Hagar and Ishmael in the wilderness. **(6 x 5 =30)**

Part C

Answer any **TWO** in **300 words**

22. How did Juan change over the course of the story? Write a character analysis of Juan.
23. Discuss "The Child Goes to the Camp" as a story highlighting the problems and condition of refugees.
24. "The Poisoned Bread" highlights the Dalit predicament and the emergence of an empowered Dalit consciousness. Discuss.
25. Critically evaluate the poem "On Killing a Tree" considering the tree represents every living being with a deep connection with nature.

(2 x 15 = 30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

Second Semester

Common Course – English

UG21EN2CC02-SAVOURING THE CLASSICS

Time: 3 Hrs.

Max Marks: 80

Part A

Answer any ten of the following questions in a sentence or two.

1. What truth does Odysseus reveal to Telemachus?
2. In "Lovely is Youth", what happens to the fair noon?
3. In "Rubaiyat", whom did the poet frequently visit when he was young?
4. What advice does Virgil offer to Dante?
5. In "On his Blindness", who saves the poet from the dilemma?
6. Whose help does Romeo plan to seek in order to marry Juliet?
7. Why is Juliet compared to the sun?
8. What does Don Quixote tell Sancho not to do, in their upcoming adventures?
9. Who is Balthasar? Who sent him to the court in Venice?
10. In *Don Quixote*, who is called Machuca? Why?
11. In "Kabuliwala" how does the narrator introduce Mini?
12. Describe the appearance of Kabuliwala.

(10x2=20)

Part B

Answer any six of the following questions in about 100 words.

13. Describe the preparations for Mini's wedding.
14. How does Dante glorify Virgil?
15. Describe Don Quixote's battle with the Basque squire.
16. How did Athena help Odysseus in his transformation?
17. Comment on the images used by Shakespeare in balcony scene to depict the intensity of the passion of the lovers.
18. What was the effect of the she wolf on Dante?
19. In "On His Blindness", why is the poet confused? Why can't he serve God?
20. In "Rubaiyat", what did the poet accomplish from the discussions with the

learned men?

21. Discuss the figures of speech used in the poem “Lovely is Youth”.

(6x5=30)

Part C

Answer any two of the following questions in about 300 words.

22. In “On His Blindness”, why is the poet in despair? How does he overcome his grief and disappointment in life?
23. Discuss in detail the meeting between Romeo and Juliet.
24. Discuss the character on Don Quixote focusing on real and imaginary elements.
25. “Kabuliwala” is an exemplary tribute to filial love. Substantiate.

(2x15=30)

B. A DEGREE (CBCS) DEGREE EXAMINATION

Second Semester

Core Course – English

UG21EN2CR01- INTRODUCING LANGUAGE AND LITERATURE

Time-3 hours

Marks: 80

PART A

Answer any ten questions in two or three sentences.

1. List some loan words from French into English.
2. What is inflection?
3. Hellenic Language
4. Bildungsroman
5. According to Verner's Law what changes occurred to /p/, /t/, /k/ sounds?
6. Humanism.
7. Who wrote *The Sound and the Fury*?
8. Enlightenment
9. Name any for novels by Jane Austen.
10. What made the novel the dominant literary genre in the 17th and 18th centuries?
11. Name the early modern epics.
12. Which work marked the beginning of the novel in England?

(10x2 =20)

PART B

Answer any six in about 150 words.

13. Consider the epic as the forerunner of the novel.
14. Romance.
15. Epistolary Novel
16. Dictionaries.
17. Renaissance Literature.
18. Grimm's Law
19. Influence of printing on English language.
20. East Midland Dialect.
21. Modernism

(5x2=10)

PART C

Answer any two in about 300 words.

22. Define the term 'novel'. What are the different types of novels?
23. Explain the characteristics and development of the English Language during the Middle English period?
24. Write an essay on Romanticism and Transcendentalism.
25. Write an essay on the growth of vocabulary in English Language.

(2x15= 30)

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

Third Semester

Core Course – English

UG21EN3CC01 - LITERATURE AND/AS IDENTITY

Time: 3 hours

Max. Marks: 80

PART A

Answer any *ten* questions in two or three sentences.

1. What are the thoughts of the speaker on receiving the postcard?
2. What does Amy Tan mean by ‘different Englishes’?
3. What does the speaker mean by stating that the Englishman is ‘too young to be flavoured by Raj’?
4. Who is the speaker in the poem “Indian Movie, New Jersey”?
5. What is the name given to the dog by the Pakistani soldiers?
6. What draws the attention of the narrator to the issue of the peacocks?
7. Why did Shubhopriyo invite Shudip to his home?
8. What indications do you gather about the age of the narrator in “That Deep Silence”?
9. What, according to Malcom X, were the types of successful jobs Lansing Negroes were employed at?
10. What does ShashiDeshpande mean by ‘mothers are human’?
11. Why did Ayah hate Chato?
12. Why did Orka take Kamur with him, when he left for his village?

(10x2= 20)

PART B

Answer any *six* questions in about 150 words.

1. What effect did the birthmark on Georgiana’s cheek have on the conjugal relationship between her and her accomplished husband?
2. How do the heads get transposed?
3. What is the protagonist’s idea of the girl’s appearance in the story “The Girl on the Train”?
4. Describe the historical time and situation of the story “The Birthmark”.
5. Why did Pinyar say that she did not use si-ye to prepare rice beer anymore?
6. What is the significance of PandavArjun and Draupadi in the second Garhwali

Song?

7. What is the significance of the weaving metaphor that opens the story “Lullaby”?
8. Describe Reverend Earl Little.
9. How are different perspectives on land portrayed in the story “That Deep Silence”?

(6x5= 30)

PART C

Answer any *two* questions in about 300 words.

1. Consider the story ‘The Girl on the Train’ as an excellent example of situational irony.
2. Comment on the metaphors in the lyrics in the Garhwali Songs.
3. ‘Yes, son that is what happens when we are exiled from our own courtyards.’ Examine Dadima’s comment in the political context of the story “The Chronicle of the Peacocks”.
4. ChitraDivakaruni’s poem “Indian Movie, New Jersey” brings out a sense of togetherness in a hostile climate. Examine this statement in the light of immigration and cultural mixing.

(2x15= 30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) DEGREE EXAMINATION

Third Semester

Core Course – English

UG21EN3CR01: HARMONY OF PROSE

Time: 3 hours

Max. Marks: 80

PART A

Answer any *ten* questions in two or three sentences.

1. How does Pico Iyer link punctuation to music?
2. How is a folktale different from myth and fairy tales?
3. What happens to Judith at the end of the hypothetical story?
4. Who are referred to as “citizens of dreamland”?
5. What is the importance of sound in nation language?
6. How does Bacon compare truth to a beloved?
7. How did the fragmentation of the Amerindian culture take place?
8. How do modern psychologists explain the reason for forgetting the intake of medicine?
9. Why is Addison very much delighted with several “modern epitaphs”?
10. Bring out the sadness of the ill-fated love between Lamb and Alice.
11. How did parents of Judith try to prevent her from reading books?
12. What is the binary contrast Chaudhari finds between the British and Indians??

(10x2= 20)

PART B

Answer any *six* questions in about 150 words.

13. How does Addison bring out the differences between public monuments in Britain and Holland?
14. Define nation language and its difference from dialects?
15. Fantasy and reality in “Dream Children”.
16. Describe Chaudhari’s experience in buses of Delhi.
17. Why is it unthinkable that any woman in Shakespeare’s day had Shakespeare’s genius?
18. What are the examples that Iyer provides to prove that the nuances of language

can be best expressed through correct use of punctuations?

19. Why does Lynd opine that anyone who asks him to post a letter is a poor judge of character?
20. Compare and contrast the character of two princesses in “The Flowering Tree.
21. How does Bacon illustrate that poetic untruth is the shadow of life?

(6x5= 30)

PART C

Answer any *two* questions in about 300 words.

22. The emergence and role of the nation language in the Caribbean.
23. What are examples of forgetfulness given by Lynd?
24. Analyse “Dream Children” as an essay on unfulfilled dreams, failed expectations and disappointed loves.
25. How far has Chaudhary succeeded in proving that Indians “wipe out the distinction between public and private affairs” and “this craving for sympathy in widest commonality”?

(2x15= 30)

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

Third Semester

Core Course – English

UG21EN3CR02- SYMPHONY OF VERSE

Time: 3 hours

Max. Marks: 80

PART A

Answer any *ten* questions in two or three sentences.

1. How are the breath and voice of the beloved described?
2. How did the poet know about Lucy?
3. What is the conspiracy that Keats describes?
4. Who is referred to as 'that woman' in the poem "Easter 1916"?
5. How does the speaker describe the night in "Dover Beach"?
6. Why is Australia called a young country?
7. How does Ulysses describe his mariners?
8. What is a metaphysical conceit?
9. Why do the men 'stand or fall down on their knees'?
10. What is the theme of the poem "Journey of the Magi"?
11. Why does the poet compare the pen to a gun?
12. What do you know about the woman addressed in Spenser's sonnet sequence?

(10x2= 20)

PART B

Answer any *six* questions in about 150 words.

13. The romantic imagination in "Kubla Khan."
14. How does Seamus Heaney use different senses (sight, smell, sound, touch, etc.) to describe the natural world in his poem?
15. Comment on the substance of the poem "Remember."
16. Consider "Lady Lazarus" as a confessional poem.
17. Write a note on the speaker's characterization of Porphyria.
18. What are the things that the poet notices during the train journey on Whitsun day?
19. How does Milton allegorise his friendship with King?
20. How does Wordsworth sketch the character of Lucy Gray?

21. Shakespeare's sonnet sequence.

(6x5= 30)

PART C

Answer any *two* questions in about 300 words.

22. What does the narrator experience on the day of Whitsun Weddings?
23. How does Dryden blend classical learning and Christian faith in "A Song for St. Cecilia's Day"?
24. How has Browning utilized the dramatic monologue form to skilfully depict an abnormal state of mind?
25. Lucy Gray's death is seen as a return to nature. Discuss.

(2x15= 30)

B.A.DEGREE (C.B.C.S.S.) EXAMINATION

SEMESTER III

COMPLEMENTARY COURSE

UG21EN3CM01- EVOLUTION OF LITERARY MOVEMENTS: THE SHAPERS OF DESTINY

Time: 3 Hours

Max: 80 Marks

Part A

Answer any ten of the following questions in two or three sentences

1. What is the 'Act of Six Articles' of 1539?
 2. The Anglo-Saxon Chronicle.
 3. What is the sale of indulgences?
 4. Why was the Plantagenet dynasty called so?
 5. The Guilds of Medieval England.
 6. What is Calvinism?
 7. Who was Cardinal Thomas Wolsey?
 8. Why was 1688 a remarkable year in the history of English?
 9. Camelot
 10. Stonehenge
 11. Druids
 12. Excalibur
- (2x10=20)**

Part B

Answer any six of the following in about 100 words

13. Feudalism in England.
14. The Black Death.
15. Alfred the Great
16. Martin Luther.
17. Defeat of Spanish Armada.
18. Edmund Spenser.
19. The Restoration Comedy.
20. The Protectorate of Oliver Cromwell.
21. Humanism.

(5x6=30)

PART C

Answer any two of the following in about 300 words

22. Explicate the major invaders of Britain and their contributions.
23. Analyse the causes and results of the Crusades.
24. Elucidate the life and literature in Elizabethan England.
25. Anglo Saxon Heptarchy.

(15x2=30)

B. A/B. Sc. DEGREE (CBCS) DEGREE EXAMINATION

Fourth Semester

Common Course – English

UG21EN4CC01- ILLUMINATIONS

Time: 3 Hours

Maximum Marks: 80

Answer any TEN from the following in two or three sentences.

1. What is the first thing Helen Keller would do when she gets her sight back?
2. List Leacock's reported bases of richness.
3. "Don't silence that voice". What is the voice here referred to?
4. "An angry athlete is an athlete who will make mistakes". What made Owens recollect the words of the coach?
5. Explain the phrase "how way leads on to way" in *The Road Not Taken*?
6. Why are the lies bitter and twisted?
7. What does Gibran say about a divided house?
8. How does the narrator call himself in *Invictus*?
9. How does Mr. Gessler perceive shoe making?
10. Who was Meadows?
11. What kind of courage did Napoleon recommend?

12. Why did the Professor's daughter refuse the rose? (10 x 2= 20)

Answer any SIX from the following in 150 words.

13. What is evil according to Gibran?
14. Write a short note on the images used in the poem *The Road Not Taken*.
15. How does the Nightingale make a red rose from the withered rose tree?
16. Give a brief note on the sacrifice of the Sailor.
17. Attempt a character sketch of Spugg.
18. What did Mama dream of?
19. Why did Adichie leave medical school?
20. Attempt a character sketch of Luz Long in the context of the racist beliefs of Hitler.
21. Describe how Rowling recalls the Commencement ceremony during her college life .

(6 x 5= 30)

Answer any TWO from the following in 300 words.

22. How does Maya Angelou establish her sense of resurgence and resilience in her poem?
23. How is failure beneficial in life?
24. Comment on the title 'Quality'.
25. "Rich are troubled by money all the time". Explain.

(2 x 15= 30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) DEGREE EXAMINATION

Fourth Semester

Core Course – English

UG21EN4CR01- MODES OF FICTION

Time- 3 hours

Marks- 80 marks

Part A

Answer any TEN of the following questions in one or two sentences.

1. Why it is said that the old man was treated without reverence?
2. Describe the beleaguered city as depicted in the story?
3. Who is a hero according to the mother?
4. What is special about the security fence they made around the house?
5. Where did the riots take place?
6. What will happen to the narrator when he dies?
7. How does Simon die?
8. The symbol of conch shell
9. What was the boy's experience in the bazaar?
10. How did the people treat the traitor's mother?
11. What were the conjectures about the old man's future?
12. Write a note on the character Ralph **(10x2=20 marks)**

PART B

Answer any six in about 150 words.

13. Describe the search conducted at Maloney's house by the police?
14. Narrate the journey to the bazaar in the train?
15. What do you know about the language and content of the books in the library?
16. What are the possible meanings of the repeated phrase "YOU HAVE BEEN WARNED"?
17. Attempt a character sketch of the mother of the traitor.
18. Who is the Spider Woman? How she is different from the Winged man?
19. Two groups are starting to develop on the island. Compare Jack's group with Ralph's group?
20. What happens when the boys re-enact the beast hunt?
21. Describe the street in the story *Araby*?

(6x5=30marks)

Part C

Answer any TWO of the following in 300 words.

22. The story “A Very Old man with Enormous wings” is a typical example of magic realism. Validate?
23. Discuss “Lord of the Flies” as an allegorical novel?
24. Bring out the evidences from within the story to show the narrator’s infatuation for The girl?
25. Write an essay on social consciousness in Gorky’s story “The Mother of a Traitor?”

(15x2 = 30 marks)

B. A DEGREE (CBCS) DEGREE EXAMINATION

Fourth Semester

Core Course – English

UG21EN4CR02- LANGUAGE AND LINGUISTICS

Time: 3 hours

Maximum Marks: 80

PART A

Answer ten questions in this section, each in two or three sentences.

1. Polysemy
2. Parole
3. Hyponymy
4. Zero allomorph
5. What is Acoustic phonetics?
6. Langue
7. Semi vowels
8. Respiratory system
9. Morpheme
10. Affixation
11. Rounded vowels
12. Diphthong

(10x2 = 20)

PART B

Answer any six of the following questions, each in about 150 words.

13. Back vowels
14. Organs of speech
15. Received Pronunciation
16. Close vowels
17. Allomorphs
18. Elision
19. Assimilation
20. Linking /r/ and Intrusive /r/
21. Simple, complex and compound words

(6x5 = 30)

PART C

Answer any two of the following question in about 300 words.

22.

- a) Transcribe the following passage using IPA symbols.(compulsory)

Alice: What's that you are saying.Ram?

Ram: The thing I'm speaking about is 'Love.'

Alice: Do you stand there and say you're in love, Ram

Ram: Me; what would I do with the thing?

Alice: I see no necessity for calling it a thing.

- b) Transcribe the following words phonetically using IPA symbols.

(compulsory)

1. Arrival 2. Minister 3.Arrangement 4.Collage 5.Garage 6. Hospital 7.

Police 8. Congratulation

23. Write an essay on morphology.

or

24 Elucidate Saussurean contribution to Linguistic Studies

or

25 Explain the classification of consonants according to the place of articulation.

(2x15=30)

B. A DEGREE (CBCS) DEGREE EXAMINATION

Fourth Semester

Core Course – English

UG21EN4CM01- EVOLUTION OF LITERARY MOVEMENTS:

THE CROSS CURRENTS OF CHANGE

Time: 3hours

Marks: 80

PART A

Answer any ten of the following in two or three sentences

1. Matrophobia
2. Simon de Beauvoir
3. The Feminine Mystique
4. Social Darwinism
5. Indigenous Writing
6. Cultural Nativism in Latin America
7. Canto General
8. Taille
9. *Zaire*
10. Separation of powers outlined in the book *The Spirit of Laws*
11. JatiNishaSabha
12. Unapproachability

(10x2=20)

PART B

Answer any six of the following in 150 words.

13. Criticisms against Migrant Writing
14. Examine *The Tempest* in the light of postcolonial theory
15. Los baas del Diabolo
16. Contributions of Maro Vargas Liosa
17. Consciousness Raising Group
18. Sexual Politics
19. Semiotic and Symbolic Stages
20. "Discourse Preliminaire"
21. *Candide*

(6x5=30)

PART C

Answer any two of the following in 300 words

22. Diderot was truly a product of the age. Discuss
23. V.T.Bhattathirippadu was an anti-orthodox in every sense. Comment
24. Write an essay on the social context of the burgeoning literature in Latin America.
25. Evaluate the relevance of Second Wave Feminist Movement.

(2x15=30)

B. A DEGREE (CBCS) EXAMINATION

Fifth Semester

Open Course – English

UG21EN50C01- THEATRE STUDIES

Time: 3hours

Maximum Marks: 80

PART A

I. Answer any **ten** of the following questions, each in two or three sentences?

- 1) What was the Hermit's blessing?
- 2) What are Brabantio's charges against Othello?
- 3) How does Othello defend Brabantio's charges against him?
- 4) What is a monodrama?
- 5) Why was Alfred not a successful writer?
- 6) Why does the mother fall back from the cot in astonishment in *Soul Gone Home*?
- 7) Why doesn't Aurora welcome more poems from Henry?
- 8) What did Henry book tickets for? What was his preference?
- 9) What was the argument over Oxen Meadows?
- 10) What did Lomov and Natalya quarrel over for the second time?
- 11) Describe Keechaka's entry.
- 12) How does the priest justify his use of mantra for *sraddha* for the wedding?

(10x2=20)

PART B

II. Answer any **six** of the following question in about 100 words

- 13) Describe the hermitage in *Abhijnanasakunthalam*.
- 14) "She lov'd me for the dangers I had passed." How does Othello earn Desdemona's love?
- 15) Attempt a character sketch of Othello.
- 16) What do you know about the living conditions of of the Rowlands?
- 17) What were the reasons for Ronnie to feel that his mother say so?
- 18) Describe the drawing room of Aurora's flat.
- 19) What happens to Lomov when he is in an excited state?
- 20) What change do Kama and Chandra bring in Koyipathiri and Kavuttyamma?

21) What is the significance of Tushu's story?

(6x5=30)

PART C

III. Answer any **two** of the following in essay form not exceeding 300 words each.

22) Examine the social issues raised in the play *Giving Away the Girl*

23) Describe Othello's and Desdemona's love as seen in the play.

24) What dark sides of African American life do you see in *Soul Gone Home*?

25) Evaluate Anton Chekov's *The Proposal* as a social satire. **(2x15=30)**

B. A DEGREE (CBCS) EXAMINATION

Fifth Semester

Core Course – English

UG21EN5CR01- ACTS ON THE STAGE

Time: 3 hours

Maximum Marks: 80

Section A

Answer any **ten** questions. Each question carries **2** marks

1. How does the Maniac get into police headquarters at the beginning of the play?
2. Who are the “pelican daughters”?
3. What is Asinjo’s opinion about Wanjiro’s mother?
4. How does Bertozzo know that the Maniac is not really Captain Mark Weeny?
5. Why is Cordelia disowned by Lear?
6. Bring out the significance of the title *Nadugadhika*.
7. Why does the Maniac think it is great to be a judge?
8. Who says, “I love your Majesty/ According to my bond, no more nor less,” and what is its consequence?
9. Where, according to the stranger, does the ‘magic’ lie?
10. Why is Kent put in the stocks at Gloucester’s castle?
11. How does Njango finally give expression to everybody’s sense of failure?
12. Why is Gloucester accused of treason? **(10x2= 20)**

Section B

Answer any **six** questions. Each question carries **5** marks

13. Give a character sketch of Wanjiro.
14. What role does the Fool play in *King Lear*?
15. Briefly explain the role of the journalist in the play *This Time Tomorrow*.
16. Compare and contrast the characters of Edgar and Edmund.
17. How does Fo use the play to express his views on class oppression.
18. The role of Gadhikakaran in the play *Nadugadhika*.
19. How does the storm scene in *King Lear* bolster the tragic impact of the play?
20. How the play *Nadugadhika* depicts the exploited condition of Adiya Tribes?
21. Bring out the kind of humour Fo uses in the play. **(6x5=30)**

Section C

Answer any **two** questions. Each question carries **15** marks

22. Describe how Dario Fo uses the theme of madness to reveal the truth in *An Accidental Death of an Anarchist*.
23. The sub plot of *King Lear* supports and strengthens the main plot. Elucidate.
24. Discuss how *This Time Tomorrow* portrays the plight of a group of slum-dwellers in an East African city.
25. *King Lear*'s tragedy stems from impulsiveness and irrational judgements. Discuss. **(2x15=30)**

B. A DEGREE (CBCS) EXAMINATION

Fifth Semester

Core Course – English

UG21EN5CR02- LITERARY CRITICISM: THEORY AND PRACTICE

Time: 3 hrs.

Max. Marks: 80

Part A

Answer any ten questions in two or three sentences

1. What is peripeteia?
2. What is screen memory?
3. How is meaning generated in Derrida?
4. According to Plato, what constitutes reality?
5. What is Parenthyrsus?
6. Comment on the origin of the word 'sahitya'?
7. What is affective fallacy?
8. What is Dryden's observation on rules?
9. What is dhvani?
10. What metaphor does Marx use to explain the structure of society?
11. Write a note on santa rasa?
12. What is stylistics?

(10x2=20)

Part B

Answer any six questions in 100 words. (21st question is compulsory)

13. Analyse Foucault's conception of power.
14. What is I.A. Richard's contribution to practical criticism?
15. What are the parallels between dhvani and the French symbolist poetics?
16. Enumerate the functions of vybhicaribhavas.
17. Explain the concepts of metaphor/ metonym
18. Discuss Althusser's definition of ideology
19. What is Johnson's attitude to the 'metaphysical poets'?
20. What, according to Arnold, should govern us in our assessment of poetry?
21. Attempt an analysis of the poem below

In my room, I talk
to my invisible guests:

they do not argue, but wait

Till I am exhausted,
then they slip away
with inscrutable faces.

I lack the means to change
their amiable ways,
although I love their gods.

It's the language really
separates, whatever else
is shared. On the other hand,

Everyone understands

Mother Theresa; her guests
die visibly in her arms. (6x5=30)

Part C

Answer any two questions in 300 words.

22. Explain the theory of Sublimity expounded by Longinus
23. To what extent does Eliot's 'dissociation of sensibility' historicise the English poetry in particular and culture in general?
24. Discuss socialist realism and its take on bourgeois writers
25. Assess the significance of the contributions of the major theoreticians of Indian aesthetics

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Fifth Semester

Core Course – English

UG21EN5CR03- INDIAN WRITING IN ENGLISH

Time: 3 Hours

Maximum marks: 80

Part A

Answer any ten questions in two or three sentences.

1. Comment on the opening scene of *Tughlaq*.
2. How does the game of chess act as a symbol in *Tughlaq*?
3. Who is Aziz?
4. What is an allegory? How did *Tughlaq*'s step mother die?
5. What does the "Harp" refer to in the poem?
6. What is the tone of the poem "The Patriot"?
7. Why was the director aghast?
8. What did Ramani's father leave him?
9. What according to Tagore are the ambitions of political parties in India?
10. Why did Dr. Ambedkar return to India?
11. What kind of relationship did Miss K and Miss V share?

(10x2=20)

Part B

Answer any six questions in 150 words.

12. Comment on the religion- politics interface in *Tughlaq*.
13. Write a note on the symbolism in *Tughlaq*.
14. Attempt a character sketch of Sheikh-Imamud-Din.
15. The multiple names of Kamala reflect her multiple personality. Discuss.
16. Write a brief note on Bobby.
17. Describe the room in the inn in which Ambedkar stayed.
18. Describe the parents of Akhila.
19. How did Prabha Devi bring romance into her life?
20. Comment on the narrator of "The Free Radio".

(6x5=30)

Part B

Answer any two questions in 300 words.

21. GirishKarnad's *Tughlaq* juxtaposes the historical and the contemporary.
Discuss.
22. Trace the evolution of thought in Dom Moraes' "Absences."
23. What are the drawbacks of western civilization according to Tagore?
24. Analyze the narrative technique of *Ladies Coupe*.

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Fifth Semester

Core Course – English

UG21EN5CR04- ENVIRONMENTAL STUDIES AND HUMAN RIGHTS

Time: 3 Hours

Maximum marks: 80

Answer any ten questions in two or three sentences.

1. To what does ONV compare the lust of man in *A Requiem for Earth*?
2. Why is Basheer against the use of pistols?
3. How were the Dalits and the Adivasis of Plachimada affected by the bottling plant?
4. What prompted Granny's father to plant trees on the island?
5. What made the small cultivators rely on money lenders to pay revenue to the government?
6. Why does Toru Dutt call the tree 'deathless'?
7. How does the author describe the hour of load shedding?
8. What does Whitman ask nature to give him?
9. What does the poet mean by 'Australia helix'?
10. Give the United Nations' definition of Human Rights?
11. What are the Fundamental Rights as per the Indian Constitution?
12. What are the social and cultural rights?

(10x2=20)

Answer any six questions in 150 words.

13. Explain the significance of Plachimada struggle as a movement against corporate giants.
14. Evaluate Basheer as a lover of nature.
15. How did the economic growth of India adversely affect the Adivasi community?
16. How did the attitudes of the European colonisers and that of the Native Americans differ, with regard to wetlands?
17. What is consumerism and how does it interfere with the sustainable use of resources?
18. What is e-waste? Describe e-waste management.
19. Discuss the significance of Human Rights Awareness in Education.

20. Elucidate the value dimensions of Human Rights
21. Explain the role of the UN Secretariat.

(6x5=30)

Answer any two questions in 300 words.

22. Critically analyse the story *The Inheritors of the Earth*
23. What was the passion of Grandfather and how was he able to plant an island of trees?
24. On the basis of your reading of the essay *SwampSpeak*, bring out the significance of the wetland ecosystem in sustaining life, both culturally and materially.
25. What are the major ecosystems of the earth? Discuss how each is different from the other?

(2x15=30)

MAR ATHANASIUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Sixth Semester

Choice Based Course – English

**UG21EN6CB01- MODERN MALAYALAM LITERATURE IN
TRANSLATION**

Time: 3 hrs

Max. Marks: 80

PART A

Answer any **ten** questions in two or three sentences each. Each question carries 2 marks

1. With what simple acts do 'The Mad' control Nature?
2. How does the poet express the state of being 'lost in memory'?
3. What is swept into the memory by the broom?
4. Why was Vasu's father returning from Ceylon?
5. Why did the man and the wife think their second son would make for a good doctor?
6. Why is the story titled 'The Last Show'?
7. Why does the hero pretend to conceal his love for the heroine?
8. Who is Simon D Philipose?
9. How does Basheer clean his teeth?
10. What life of truth did Basheer realize as peace of mind left him?
11. Who is Abida?
12. Why did Ravi come to Khasak?

(10x2=20)

PART B

Answer any **six** questions in about 150 words each. Each question carries 5 marks

13. Superstitions of Khasak
14. How does Basheer retrieve his treasures?
15. How does the thief validate each of his acts?
16. Sketch the character of Nisam Ali
17. What were the man's recollections on the time he spotted his wife lying dead?
18. What does the narrator tell the projectionist?
19. What are the chores the poet misses performing in the heydeys of her life?

20. Describe the moment at which Basheer got to know Narayani.

(6x5=30)

PART C

Answer any **two** questions in about 300 words. Each question carries 15 marks

21. How does the story 'The Last Show' reveal contradictions between fact and fiction and life and possibilities?
22. Comment on the typical style of writing Basheer is noted for based on the novel *Wall*.
23. How does Kadamanitta through the poem objectify his grief and poetically encode his existentialist anguish??
24. Sketch the character of Ravi in *The Legends of Khasak*.

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Sixth Semester

Core Course – English

UG21EN6CR01- POST COLONIAL LITERATURES

Time: 3 Hours

Maximum marks: 80

I. Answer any ten questions in two or three sentences.

1. What does 'the British Empire' signify in the twentieth century?
2. Name the first set of colonies that gained political autonomy.
3. Why is the prison evening 'strangely sweet'?
4. What happened to the unread library books?
5. Comment on the title of the poem "Revolving Days".
6. What does "dubious neutral" mean?
7. What does the lack of reliable charts imply in the poem "Journey to the Interior"?
8. Who is Robert Zwelinzima?
9. How does Styles behave with his customers?
10. What is wrong with SizweBansi's passbook?
11. What is the social situation as Antoinette is growing up?
12. What is the cause of Antoinette's fight with Tia in Part I and why does it hurt her badly?

(10x2=20)

II. Answer any six questions in 150 words.

- 13 Trace the instances in the play *SizweBansi is Dead* which expose racism in South Africa.
14. Discuss 'the universal concerns' in Commonwealth literature.
15. How does the poet describe the night in the prison?
16. What are the things in the poet's house that have stayed forever?
17. "But it lasted and has lasted". What does this line signify?

18. Explain the dilemma of the soldier in the poem “Civilian and Soldier”.
19. Consider the poem “Journey to the Interior” as a metaphor.
20. How does Antoinette’s experience of her mother’s rejection shape her life?

(6x5=30)

III. Answer any two questions in 300 words.

21. Explain the contrasting representation of female characters in *Wide Sargasso Sea*.
22. The play *SizweBansi is Dead* is a critique of apartheid. Explain.
23. Analyse the poem “Civilian and Soldier” as an outcry against war.
24. Attempt an essay on the emergence of ‘Commonwealth literature’. **(2x15=30)**

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Sixth Semester

Core Course – English

UG21EN6CR02- WOMEN WRITING

Time: 3 Hours

Maximum marks: 80

Answer any ten questions in two or three sentences.

1. What is Simone de Beauvoir's views on the burdens of maternity?
2. What was the significance of the 'bitter laugh' that was beginning to be heard from the American women?
3. What does the author notice about the seating arrangements in the Albert Hall?
4. What happened to women when she turned to look?
5. What is the only relic of glory Draupadi is left with?
6. How many years after marriage does the narrator return to her parents' home?
7. How does the narrator react to the father's joke about her to the feed sales man?
8. What is the setting of the story "And of Clay Are We Created"?
9. Narrate the incident mentioned in "A Rear Fragment".
10. What did Mary see in a sudden flicker of lightning?
11. How do you sketch the character of Celia in *The Colour Purple*?
12. Comment on the double marginalisation of women in *The Colour Purple*.

(10x2=20)

Answer any six questions in 150 words.

13. What is the significance of the lapse of eight years between her marriage and her visit to her parents?
14. Comment on the social significance of the poem "She Speaks: A School Teacher from South India"?
15. Describe the sensation created at the 1970 Miss World pageant.
16. What did the experts instruct the American women in?
17. Trace out the theme of universal motherhood that runs through "The Passion of Mary".
18. Comment on the narrative technique employed by the author in "Fragments from a Life".

19. How does Alice Walker conceptualise the idea of sisterhood?
20. “While her husband communes with God/ she tucks the children into bed”.
Explain the lines with reference to the context. \

(6x5=30)

Answer any two questions in 300 words.

21. Analyse the social significance of the poem “Bhagavatha”.
22. Azucena is a symbol of power in death rather than a symbol of tragedy. Justify.
23. Name the ‘Problem That has No Name’ and the systematic response of American society to the said problem, as defined by Betty Friedan.
24. What is the epistolary significance of *The Colour Purple*?

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Sixth Semester

Core Course – English

UG21EN6CR03- AMERICAN LITERATURE

Time: 3 Hours

Maximum marks: 80

I. Answer any ten questions in two or three sentences.

1. Which period is known as the colonial period in American literature?
2. What is meant by first wants?
3. Why does Baldwin say that people have different realities to articulate?
4. What does a “chamber of cedars” imply?
5. Comment on the phrase “harbouring woe”?
6. What is the experience of immigrant in America?
7. The narrator sees Lorca before he sees Whitman. What does this image imply?
8. Explain the line “caught in the how, oblivious of why”?
9. How would you explain the phrase “literalists of the imagination”?
10. What happens when Robin enters the tavern?
11. How does Dupin get the letter?
12. What is a tall tale? **(10x2=20)**

II. Answer any six questions in 150 words.

13. What is known as Lost generation?
14. All his are mine, all mine his. Explain?
15. How does Baldwin differentiate between a language and a dialect?
16. Examine how the poem portrays work as a liberating force.
17. Comment on the structure of the poem “I dwell in Possibility”?
18. Write a note on Harlem Renaissance.
19. Write a note on the metaphor “shopping for images”.
20. How do Robin’s thought reflect his naivety? **(6x5=30)**

21. The Crucible features a significant reversal of social roles in the Salem

community. Analyse the statement.

22. How is Tom Robinson a mocking bird? Explain

23. Bring out the contrast between Dupin's method and those of the police.

24. What are the rules of gift according to Emerson?

(2x15=30)

MAR ATHANASIOUS COLLEGE (AUTONOMOUS) KOTHAMANGALAM

B. A DEGREE (CBCS) EXAMINATION

Sixth Semester

Core Course – English

UG21EN6CR04- MODERN WORLD LITERATURE

Time: 3 Hours

Maximum marks: 80

I. Answer any ten questions in two or three sentences.

1. What did the kind Gale do?
2. What is meant by 'honey and wounds'?
3. What kind of bandits came one morning?
4. How does Senghor qualify African woman?
5. What was the dream Ivan's wife saw?
6. Describe the gatekeeper.
7. Where did the Arab sleep?
8. Describe the dead body as the woodcutter found it.
9. Where was the father taking the little boy to?
10. What was the old man's job?
11. Who is Santiago Nasar?
12. How did Aksionov forgive Makar? **(10x2=20)**

II. Answer any six questions in 150 words.

13. How does the poet suggest the feeling of helplessness in the event of 'All returned'?
14. What does the skin of the heart conceal?
15. Describe the streets of Spain.
16. Describe the people entering and leaving the site where bomb is planted.
17. Comment on the title of the story *The Father*
18. Describe the meeting of the man and the woman in the mountain cabin.
19. Attempt a character sketch of Ts' ui Pen.
20. The concept of honor in *Chronicle of a Death Foretold* **(6x5=30)**

III. Answer any two questions in 300 words.

21. Comment on the poem *Black Woman* as a validation of the idea of negritude and

post colonialism?

22. How does the story *Before the Law* act as an allegory?

23. Bring out the various themes that Ionesco presents in his play *The Chairs*.

24. Critically analyse Marquez's *Chronicle of a Death Foretold*

(2x15=30)