



MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

Bachelor of Arts (Honours) English - Fifth Semester - Modifications to the Course Outcomes, Course Content and the pattern for Continuous Comprehensive Assessment - Approved - Orders Issued.

ACA 16

No. 5563/ACA 16/2026/MGU

Priyadarsini Hills, Dated: 02.06.2026

Read:- 1. U.O.No.5797/AC A16/2024/MGU, dated.27.06.2024.

2. Minutes of the meeting of the Expert Committee on English (UG).
3. Orders of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 31.05.2026

ORDER

The syllabi of various Honours Under Graduate Programmes coming under The MGU-UGP (Honours) Regulations, 2024, have been approved vide paper read as (1) above and published on the website of the University.

The Expert Committee on English (UG), discussed the need to modify the Course Outcomes and Course Content of DSC/DSE/SEC type courses, to modify the Course Summary of the course MG5DSCENG302: Reading Shakespeare, and to modify the pattern for CCA of the SEC type course, in the Fifth Semester syllabus of **Bachelor of Arts (Honours) English** programme, and has submitted recommendations vide paper read as (2) above.

(Recommendations are attached as Annexure)

Considering the urgency, sanction has been accorded by the Vice Chancellor, in exercise of the powers of the Academic Council vested upon him under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, vide paper read as (3) above, to approve the said recommendations.

Hence, the Course Outcomes, Course Content and the pattern for Continuous Comprehensive Assessment of the said courses in the Fifth Semester syllabus of **Bachelor of Arts (Honours) English** programme, stands modified to this extent.

Orders are issued accordingly.

SIJI ANNA KURIEN

ASSISTANT REGISTRAR III
(ACADEMIC)
For REGISTRAR

Copy To

1. PS to VC
2. PA to Registrar/CE
3. Convenor, Expert Committee, English (UG)
4. JR 2 (Admin)/DR 2, AR 3 (Academic)
5. JR/DR/AR (Exam)
6. Tabulation/Academic Sections concerned
7. AC C1/AC C2 Sections
8. IT Cell 3/OQPM1 Sections
9. PRO/IQAC/Records Sections
10. Stock File/File Copy

File No. 12386/AC A16-3/2026/ACA 16.

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Section Officer

The document is digitally approved. Hence signature is not needed.

Annexure

SEMESTER V

Course Name: American Literature

Course Code : MG5DSCENG300

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	To analyse the major themes and cultural influences in selected American prose	No Change	No Change	178
2	To analyse the major trends, themes and poetic techniques in American poetry.		8	
3	To assess the cultural and social issues embedded in American fiction	E	No Change	
4	To evaluate the complex human relationship and social issues presented in the prescribed drama	No Change	6	
5	Removed			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs	CO No. (Modified)	Page No.
1 Prose	1.1	Periods of American Literatures from M H Abrams <i>A Glossary of Literary Terms</i>	No Change	1	179
	1.2	No Change		1	
	1.3 Practicum			1	
	1.4 Practicum			1	
2.1	Walt Whitman -O Captain! My Captain!			2	

2 Poetry	2.2	No Change	No Change	2	
	2.3			2	
	2.4 Practicum			2	
	2.5 Practicum			2	
	2.6 Practicum			2	
	2.7 Practicum			2	
3 Fiction	3.1	Edgar Allan Poe-The Tell-Tale Heart	No Change	3	
	3.2	Ambrose Bierce-An Occurrence at Owl Creek Bridge		3	
	3.3	Alice Walker- Everyday Use		3	
	3.4 Practicum	No Change		3	
4 Drama	4.1	No Change		4	
5	Teacher Specific Content				

Course Name: An Introduction to Literary Criticism

Course Code : MG5DSCENG301

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains (Modified)	PO No.	Page No.
1	No Change	No Change	No Change	182
2				
3				
4		A		

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1	1.1			1	

Classical and Neo Classical Criticism	1.2	No Change	No Change	1	183		
	1.3			1			
2 Twentieth Century Criticism	2.1			2			
	2.2			2			
	2.3			2			
3 Indian Aesthetics	3.1			3			
	3.2			3			
4 Practical Criticism	4.1			Neil McCaw: Close Reading(Chapter3 of How to Read Texts: A Student Guide to Critical Approaches and Skills. London: Viva-Continuum, 2008.)		5	No Change
	4.2			Practical sessions on critical analysis of prose and poetry		10	
5	Teacher Specific Content						

Course Name: Reading Shakespeare

Course Code : MG5DSCENG302

Course Summary (Modified)	The course is designed to familiarize students with Shakespearean theatre and the accompanied readings of Shakespeare.	Page No.
		186

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs	CO No. (Modified)	Page No.
1	1.1	<i>Romeo and Juliet</i> by William Shakespeare (Act1)	No Change	1	187
2	2.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 2 & 3)		2	
3	3.1	<i>Romeo and Juliet</i> by William Shakespeare (Acts 4 & 5)		3	

4	4.1	<i>Romeo and Juliet</i> & Readings on Youth and Society Kahn, Coppélia. "Coming of Age in Verona." <i>Modern Language Studies</i> , vol. 8, no. 1, 1978, pp. 5–22. Prusko, Rachel. "Youth and Privacy in <i>Romeo and Juliet</i> ." <i>Early Theatre: A Journal associated with the Records of Early English Drama</i> , vol. 19, no. 1, 2016, pp. 113-136.	No Change	4
5	Teacher Specific Content			

Course Name: Film Adaptation**Course Code : MG5DSEENG300****COURSE CONTENT****Content for Classroom Transaction (Units)**

Module	Units	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1	1.1	No Change	8	No Change	191
	1.2	Chemmeen (Ramu Kariat, 1965) Mini Chandran: Not Lost in Translation: Chemmeen on Alien Shores	7	1	
2	2.1	No Change	No Change	2	
	2.2			2	
3	3.1			No Change	
	3.2			3	
4	4.1	Krishnakumari M. P.: 'Basheer/Adoor: The Voice Beyond the Wall.'	10	4	
	4.2	Mathilukal [Adoor, 1990]	5	No Change	
5	Teacher Specific Content				

Course Name: Postcolonial Literatures

Course Code : MG5DSEENG301

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs	CO No.	Page No.
1	1.1	No Change	No Change	No Change	195
2	2.1				
	2.2				
	2.3				
	2.4				
3	3.1				
	3.2				
	3.3				
	3.4				
4	4.1				
	4.2	No Change			
	4.3				
5	Teacher Specific Content				

Course Name: Literature and Ecology

Course Code : MG5DSEENG302

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains (Modified)	PO No.	Page No.
1	No Change	No Change	No Change	199
2				
3				
4		An		

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs	CO No.	Page No.
1 Essays	1.1	No Change	No Change	No Change	201
	1.2				
	1.3				
2 Poems	2.1	“Nature is what we see” Emily Dickinson			
	2.2	No Change			
	2.3				
	2.4				
	2.5				
3 Fiction & Speeches	3.1	Leonardo DiCaprio’s speech at UN Climate Summit on 23 rd September 2014.			
	3.2				
	3.3				
4 Ecocinema	4.1	No Change			
	4.2				
	4.3				
	4.4				
5	Teacher Specific Content				

Course Name: Reading Culture: Literature and Fine Arts

Course Code : MG5DSEENG303

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Comprehend the bond between literature and art, exploring the exercise of imagination in visual and literary narratives	No Change		204
2	Evaluate how both influence and the issues voiced through art and Literature reflect	E	6,7	

	social transformation			
3	Comprehend the ethos of significant art movements and the role of representative artists part of each movement	U	Existing	Proposed
			1.3	1,3
4	Analyse the reconceptualization in the realm of art as that of literature, and how blurring the boundaries, new genres come into being	An	1,3	
5	Removed			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module (Modified)	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.	
1. High Renaissance, the Baroque and Neoclassicism	1.1	No Change	No Change	1	206,207	
	1.2			1		
	1.3			1		
2. Romanticism and Realism	2.1	No Change	2	2		
	2.2	Removed				
	Existing	No Change	No Change	2		
	Proposed				10	2
	2.3		2.2			
Existing	Proposed					
2.4	2.3					
3. Modernism	3.1	Modernism in Western Art: Vincent van Gogh- Pablo Picasso - Salvador Dali-Frida Kahlo	6	3		
		Indian Modernism- the Bengal School- the Progressive Artists- the women artists: Amrita Sher- Gil and TK Padmini- A. Ramachandran				
		(Focus only on the defining aspects of each)				
		3.2			No Change	3
		3.3				3
		3.4			Removed	
Existing	Proposed	No Change	3			
3.5	3.4					

4. The Postmodern and the Contemporary Scenario	4.1	Postmodernism (Andy Warhol and Cindy Sherman)- installation - conceptual art- body art- digital art Impact of postmodernism on Indian art-shift in focus-the contemporary scenario https://www.masterworksfi neart.com/artists/andy-warhol/marilyn-monroe?srsltid=AfmBOopJba8Li-UZho4QtZMRI-evF1hpB4ndnjty9hkogLKsOWsK-ODt	8	4
	4.2	“Black River” (2016), a work by Vivan Sundaram https://www.instagram.com/reel/DNWP3aDPtKY/	3	4
	4.3	No Change	4	4
5	Teacher Specific Content			

Course Name: Literature from the Margins

Course Code : MG5DSEENG304

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No.	Page No.
1	No Change	An	No Change	210
2		E		

3	Analyse narratives emerging from marginalised locations to understand how gender, education, and political violence intersect to produce resistance, agency, and transformative voice.	An	No Change	
4	Interpret how physical difference and embodied marginalisation are negotiated, resisted, and reimagined through agency and resilience.	E		

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs (Modified)	CO No.	Page No.
1 Theoretical Framework	1.1	No Change	No Change	No Change	211
	1.2				
2 Cultural & Racial Ousting	2.1	“Lullaby”- Jidi Majia (Source: <i>Words from the Fire</i> - Poems by Jidi Majia)	3		
	2.2	No Change	3		
	2.3	“Breast Giver”- Mahasweta Devi	9		
3 Social Exclusion	3.1	No Change			
4 Categorising Bodies	4.1	“Poems with Disabilities”- Jim Ferris	3		
	4.2	No Change	3		
	4.3		9		
5	Teacher Specific Content				

Course Name: Linguistics

Course Code : MG5DSEENG305

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Evaluate and analyse the basics of linguistics, its branches and its significance in language evolution.	E	2	

2	Analyse and understand human language and the fundamental processes related to the domains of sociolinguistics	A	1	215
3	Understand the nature of language and linguistics and how languages are structured; of the ways such systems vary from language to language; and of how they change over time	U	No Change	
4	Discuss and understand the various morpho-phonological processes, semantic changes and the growth of vocabulary	E		
5	Removed			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units	Course Description	Hrs	CO No. (Modified)	Page No.			
1	1.1	No Change	No Change	1	216,217			
	1.2			1				
	1.3			1				
2	2.1			No Change		No Change	No Change	
	2.2							
	2.3							
3	3.1						3	
	3.2							3
	3.3							3
4	4.1						4	
	4.2							4
	4.3							4
5	Teacher Specific Content							

Course Name: Writing for the Media

Course Code : MG5DSEENG306

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No.	Page No.
1	Develop scripts for audio-based media applying industry-standard formats.	A	No Change	219

2	Sketch script for audio-visual media demonstrating adaptability across platforms and formats.	A	No Change	
3	Practice writing for the digital media content	A		
4	Develop advertising copy for print, broadcast and digital media.	A		

COURSE CONTENT

Content for Classroom Transaction (Units)

Module (Modified)	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1 Writing for the Ear	1.1	SCRIPT WRITING FOR RADIO Radio Drama: Concept and development - Elements of radio dramaturgy -- Structure (exposition, conflict, climax, resolution) -- characterisation through sound - Adaptation of literary texts for radio - Script formatting, rehearsal and performance considerations	No Change	1	220, 221
	1.2	Radio Documentary: Nature and purpose - Research and pre-production - Scripting for factual storytelling - Interviews, narration and actuality sound		1	
	1.3	Podcast formats and genres: Solo podcasts - Interview-based podcasts - Narrative / storytelling podcasts - Educational and informational podcasts Hook and opening -- Episode structure and flow -- Conversational tone and voice -- Transitions, cues and signposting -- Use of music, sound effects and silence		1	
2 Writing for the Audio-visual media I	2.1	FUNDAMENTALS OF TELEVISION SCRIPT WRITING Relationship between image, sound and narrative - Scripting across pre-production, shooting and post-production Television Documentaries: Concept development and research - Visual storytelling and narrative structure - Scripting for visuals, voice-over and interviews	5	2	
	2.2	Television Features: Human-interest storytelling, Scripting for pacing, rhythm and emotional engagement Treatment and screenplay formats -	5	2	

		Studio-based and multi-camera scripting - Audience engagement strategies		
	2.3 (Included)	FUNDAMENTALS OF SCRIPTWRITING FOR CINEMA Basic screenplay structure: Story, plot and visual narration -- Scene construction and visual beats-- Dialogue vs visual storytelling -- Introduction to screenplay formats and conventions	5	2
3 Writing for Digital media	3.1	Document Development Life Cycle -- Role of text, sound, music, silence and voice in digital media Production process: Pre-production, Production and Post-production Sound as narrative: voice, dialogue, music, sound effects and silence	No Change	3
	3.2	Writing for websites and online publications Changing reading habits and attention economy Incorporating multimedia elements in print-origin content SEO fundamentals: keywords, visibility and discoverability	5	3
	3.3	Short-Form Audio-Visual Content: Reels, Shorts and vertical video formats Explainer videos, vlogs and educational micro-content Writing for visual economy and quick engagement Storyboarding and scripting for vertical and square formats	5	3
	3.4	Removed		
4 Advertising Copywriting	4.1	INTRODUCTION TO ADVERTISING COPYWRITING Advertising: Functions and objectives -- brand identity and positioning -- USP, ESP and brand promise Advertising Language: Simplicity, clarity and memorability Slogans, taglines and headlines Advertising Appeals: Emotional, rational -- fear, humour, sex, music Ethical issues -- Cultural and gender sensitivity in advertising -- Writing for algorithms vs writing for humans	No Change	4

	4.2	COPYWRITING FOR PRINT MEDIA The Copywriting Process: Research -- creative thinking and ideation techniques -- drafting, editing and rewriting Advertising Formats: Newspaper ads, magazine ads, brochures, posters -- display ads vs classified ads Print Ad: Headlines, sub-headlines, body copy, slogans -- call-to-action (CTA) in print -- caption writing -- coordination with visuals	No Change	4
	4.3	Advertising in Broadcast Media: Jingles, dialogues, testimonials and storytelling TV commercials: slice of life, testimonial, fantasy	No Change	4
5	Teacher Specific Content			

Course Name: Partition Literature

Course Code : MG5DSEENG307

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Recognize the theoretical background of Partition and the resultant identity crisis.	No Change		224
2	No Change	An	No Change	
3	Explain how writers use language and imagery to explore issues of cultural identity, displacement, and the reshaping of personal and collective identities in the wake of trauma related to partition.	No Change		
4	Interpret literary representations of displacement within their socio-political contexts, examining the historical, cultural, and geopolitical factors that contribute to forced migration and displacement.			
5	Removed			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1 Essay	1.1	“Partition” by Brendan O’Leary 29- 35 (A Companion to Border Studies. Ed. by Thomas M. Wilson and Hastings Donnan)	5	No Change	225
	1.2 (Included)	“A Will to Say or Unsay: Female Silences and Discursive Interventions in Partition” Parvinder Mehta 35-5 (Revisiting India’s Partition: New Essays on Memory, Culture and Politics. Ed. Amritjit Singh, Nalini Iyer, and Rahul K. Goirola)	10	1	
2 Poems	2.1	No Change	No Change	No Change	
	2.2				
	2.3				
	2.4			2	
	2.5			2	
3 Short Stories/ Movies	3.1	No Change	No Change	No Change	
	3.2				
	3.3			3	

4 Novel	4.1		Removed		
	Existing	Proposed	No Change	15	4
	4.2	4.1			
5	Teacher Specific Content				

Course Name: African Literatures

Course Code : MG5DSEENG308

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Demonstrate a conceptual understanding of African Literature and identity by critically engaging with its theoretical frameworks	A	No Change	228
2	No Change	E	1,3,6	
3	Analyse colonial and postcolonial African fiction to perceive the historical trajectories that have led to the transformation and negotiation of identities within Africa and in the African diaspora.	An	No Change	
4	Assess African narrations across genres to discuss the multiple political, economic, social, and cultural challenges faced by African nations, and to develop a sustained engagement with African sensibility	E		
5	Removed			

COURSE CONTENT

Content for Classroom Transaction (Units)

Module	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1 Conceptual Framework	1.1	“The Danger of a Single Story” (Speech delivered by Chimamanda Ngozi Adichie)	No Change	No Change	229
	1.2	“The Language of African Literature” –			

			Ngugi Wa Thiong'o		
2 Oral Tradition & Folklore	2.1	No Change		No Change	No Change
	2.2				
	2.3	"All Stories are Anansi's" (A Tale from West Africa)			
	2.4	The Origin of Death (Version 3): How Death Came into the World (Igbo Mythology & Folklore)			
3 Colonial and Postcolonial Fiction	3.1		Removed		
	Existing	Proposed	No Change	15	3
	3.2	3.1			
4 African Narrations	4.1	"The Collector of Treasures"- Bessie Head		4	No Change
	4.2	"The Grieved Lands of Africa" by Agostinho Neto		2	
	4.3	"Black Woman" by Leopold Sedar Senghor		3	
	4.4	No Change		6	4
5	Teacher Specific Content				

Course Name: Critical Thinking and Academic Writing

Course Code : MG5SECENG300

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Demonstrate logical reasoning skills by identifying arguments, evaluating evidence and avoiding logical fallacies in academic contexts.	A	1,4,10	232
2	Apply active reading strategies to deconstruct academic texts and use precise academic language for clarity and impact.	A	No Change	
3	Compose well-structured academic paragraphs and essays using diverse organisational strategies	A	1,4,10	

4	Conduct basic academic research, evaluate sources and integrate external evidence responsibly using standard citation styles.	A	1,4,10	
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COURSE CONTENT

Content for Classroom Transaction (Units)

Module (Modified)	Units (Modified)	Course Description (Modified)	Hrs (Modified)	CO No. (Modified)	Page No.
1 Introduction to Critical Thinking	1.1	Foundations of Critical Thinking Introduction to Critical thinking Elements of critical thinking: analysis, evaluation, interpretation, inference Barriers to critical thinking Benefits of critical thinking in academic contexts	No Change	No Change	233,234
	1.2	Logical Reasoning and Arguments Types of reasoning: Inductive and Deductive Constructing sound arguments Distinguishing facts, opinions and claims			
	1.3 Practicum	Logical Fallacies Logical fallacies: recognising and avoiding them			
2 Critical Reading and Language Precision	2.1	Critical Reading and Analysis Strategies for analysing academic texts (SQ3R, Annotating) Identifying main ideas, supporting details,	3	2	

		assumptions and implications			
	2.2	Academic Language and Style Characteristics of Academic Language Punctuation for Academic Clarity	4	2	
	2.3 Practicum	Editing and AI Support Proofreading and Editing Skills AI Tools to support academic writing and style refinement.	8	2	
3 Structures of Academic Writing	3.1	Paragraph Writing: Principles and Practice Structure of a Paragraph: Topic Sentence, Supporting Sentences, Clincher Sentence Types of Paragraphs	4	3	
	3.2	Essay Writing: Principles and Practice Understanding the Essay as a form of Academic Writing Structure and Organisation of an Essay	3	3	
	3.3 Practicum	Writing Different Kinds of Essays: Expository, Descriptive, Narrative and Persuasive	No Change	3	
	4.1	Planning Academic Research Purpose and significance of	4	4	

4 Academic Research and Academic Integrity (Included)		research in academic writing Steps in a research project Evaluating sources: Library catalogues, databases and credible websites		
	4.2 Practicum	Integrating Sources and Citation Summarising, paraphrasing and quoting: techniques and purposes Understanding citation styles: APA, MLA and Chicago (In-text and Bibliography)	7	4
	4.3	Academic Integrity Research Ethics and avoiding plagiarism AI tools for research	4	4
5	Teacher Specific Content			

Mode of Assessment

A.Continuous Comprehensive Assessment(CCA)- 25 Marks (Modified)	Page No
Particulars	234
Class Tests	
Assignments	
Seminars	