MAHATMA GANDHI UNIVERSITY, KERALA

Abstract

Bachelor of Arts (Honours) English - Third Semester - Modifications to the Course Outcomes and Course Content - Approved - Orders Issued.

ACA 16

No. 4717/ACA 16/2025/MGU   Priyadarsini Hills,Dated: 24.05.2025

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*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), held on 03.04.2025.

3. Orders of the Vice Chancellor under Section 10(17), Chapter III of the Mahatma Gandhi University Act 1985, dated. 15.05.2025.

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 Expected Course Outcome, Learning Domains, PO Number in the Course Outcomes and Course Description, Hours, CO Number Mapping in the Course Content of DSC, DSE and VAC type courses in the Third 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 and Course Content of the said courses in the Third semester syllabus of the Bachelor of Arts (Honours) English programme stands modified to this extent.

Orders are issued accordingly.

MANOJ G

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. 43460/AC A16-3 /2025/AC A16

Forwarded / By Order

Section Officer

Annexure

SEMESTER III

Course Name: An Introduction to Phonetics
Course Code : MG3DSCENG200

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Demonstrate basic understanding of speech production and the historical evolution of the English language.	U	No Change	78
2	Apply the International Phonetic Alphabet (IPA) to describe and classify the vowel sounds of English.	No Change	1, 2, 3, 4, 10	
3	Apply the International Phonetic Alphabet (IPA) to describe and classify the consonant sounds of English.	A	1, 2, 3, 4, 10	
4	Apply knowledge of segmental and supra-segmental features to transcribe words and sentences.	A	1, 3, 6	
5	**Removed**			

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	Introduction to Phonetics: Definition-Branches and Importance Articulatory, Acoustic, Auditory phonetics.	4	No Change	79
	1.2	Phonetics in Language History: The Indo-European Language Family Evolution of English: Old English, Middle English, Modern English.	4	1	
	1.3	Mechanics of Speech Production: Airstream Mechanism- Pulmonic, Glottalic, Velaric The Organs of Speech- The Respiratory System, The Phonatory System and The	7	1	

1

		Articulatory System			
2	2.1	IPA – Introducing the 44 sounds of English RP	3	No Change	
	2.2	Classification and Description of vowels – Pure vowels and Diphthongs.	10	No Change	
	2.3	Cardinal Vowels	2	2	79
3	3.1	Classification and Description of Consonants.	10	3	
	3.2	Phonology- Phonemes-Allophones and Allomorphs Minimal Pairs, Linking/r/, Intrusive/r/	3	3	
	3.3	Syllable- Syllabic Structure – Onset -- Coda-Releasing and Arresting Consonant - Abutting Consonant Syllabic Consonant – Consonant Cluster.	2	3	
4	4.1	Introduction to phonetic transcription -- Broad and Narrow Transcription -- Supra segmental features	5	4	80
	4.2	Word Stress, Sentence Stress - Weak and Strong Forms -- Transcription of words	5	4	
	4.3	Rhythm, Intonation, Assimilation, Elision, Juncture, Liaison -- Transcription of passages	5	4	
5		Teacher Specific Content			

Course Name: Appreciating Poetry
Course Code : MG3DSCENG201

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Evaluate the salient features of the Renaissance, Restoration and Transitional Poetry.	E	1, 4, 6	83
2	Evaluate the socio-cultural milieu of the British Romantic poetry.	E	1, 4, 6	
3	Analyse the features of the Victorian poetry.	No Change	1, 4, 6	
4	Evaluate the salient features of the Twentieth century poetry.	E	1, 4, 6, 7	

2

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	Edmund Spenser: Sonnet 30	2	No Change	84
	1.2	"Valediction: Forbidding Mourning": John Donne	3		
	1.3	"On His Blindness": John Milton	2		
	1.4	"Ode on Solitude": Alexander Pope	3		
	1.5 Practicum	"The Tyger": William Blake	3	1	
	1.6 Practicum	Robert Burns: "A Red, Red Rose"	2	1	
2	2.1	"She Dwelt among the Untrodden ways…": William Wordsworth	3	2	
	2.2	"Kubla Khan": S. T. Coleridge	No Change	2	
	2.3	"To a Skylark": P. B. Shelley	4	2	
	2.4 Practicum	"La Belle Dame Sans Merci": John Keats	5	2	
	2.5	**Removed**			
3	3.1	"Tithonus": Tennyson	4	3	
	3.2	"My Last Duchess": Browning	3	3	
	3.3	"Dover Beach": Matthew Arnold	No Change	3	
	3.4 Practicum	"How do I Love Thee?": Elizabeth Barrett Browning	5	3	
	3.5	**Removed**			85
4	4.1	"The Lake Isle of Innisfree": W. B. Yeats	4	No Change	
	4.2	"Refugee Blues: Say This City Has Ten Million Souls": W. H. Auden	4		
	4.3	"Church Going": Philip Larkin	4		
	4.4	''Anne Hathaway": Carol Anne Duffy	3		
	4.5 Practicum	"Digging": Seamus Heaney	5		
	4.6 Practicum	Turn of the century: Modernism and postmodernism	10		
	4.7	**Removed**			
	4.8				
5		Teacher Specific Content			

3

Course Name: Introduction to Film Studies
Course Code : MG3DSEENG200

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Understand the historical overview of the development of cinema across the ages.	U	No Change	
2	Understand the socio-cultural milieu of the British Romantic poetry.	A	10	
3	Critique the shortcomings related to inclusivity and diversity in variant representations in cinema and develop an inclusive approach.	E	7	89
4	Identify the diverse potential career paths within the film industry and allied areas, and create/document them.	An	9	
5	**Removed**			

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1 **Tracing the Celluloid: from Stage to Screen**	1.1	No Change	No Change	1	90
	1.2			1	
	1.3 Practicum			1	
2 **Exploring Film Genres:** Film Genres: An Overview	2.1			2	
	2.2			2	
	2.3 Practicum		5	2	
	2.4	**Removed**			
3 **Exploring Cinematic Movements**	3.1	No Change	5	3	
	3.2		5	3	
	3.3		5	3	
	3.4		5	3	

4

	3.5		5	3	
	3.6 Practicum		No Change	3	
	3.7	**Removed**			
	3.8				
4 **Beyond the Frames: Decoding Cinema**	4.1	No Change	No Change	4	91
	4.2			4	
	4.3 Practicum			4	
5		Teacher Specific Content			

Course Name: Reading Culture: Food, Travel and Music
Course Code : MG3DSEENG201

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description(Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	No Change	No Change	1	95
	1.2			1	
	1.3 Practicum			1	
	1.4 Practicum			1	
2	2.1	POROMBOKE PAADAL (See the references for links) 1."T.M. Krishna's Song in Solidarity with Chennai's Endangered Creek." Perumal Murugan. 19 Jan 2017. The Wire. 2."Poromboke Song." https://www.tmkrishna.com/porombokeso ng *The following are to be dealt with in tandem* i."When a Song becomes a Cause..." Parshathy J Nath. 26 Jan 2017. The Hindu.		2	

5

		ii.Chennai Poromboke Paadal. ft. T M Krishna.			
		iii.Poromboke Paadal- Vocal Concert: T M Krishna.			
		iv.Poromboke Song. Kabir Vasuki.			
		v."Poromboke Ragas — Carnatic Music for the Interested Uninitiated." Vishnu Vasudev.			
		vi.Poromboke/ Bharatanatyam. Suhasini Koulagi.			
		vii.T M Krishna's impressions on Poromboke/Bharatanatyam.			
		viii."Poromboke Padal: A Song to Save the "Commons."' Indian Cultural Forum. 5 Aug, 2019.	No Change		
	2.2 Practicum				2
	2.3 Practicum	No Change			2
	2.4 Practicum				2
3	3.1	"Why we Travel?" – Pico Iyer Excerpts			3
	3.2	The Great Railway Bazaar- Paul Theroux Chapter 1 and excerpts from Chapter 2			3
	3.3 Practicum	No Change			3
4	4.1	"Indian Takeout: Bringing the Flavors of Calcutta to Rhode Island in a Suitcase" by Jhumpa Lahiri	5		4
	4.2	Notes of a Dream: The Authorized Biography of A R Rahman- Krishna Trilok. Chapters 13,14,15	10		4
	4.3 Practicum	Gulliver's Travels: Part 1 "A Voyage to Lilliput"- Jonathan Swift Chapters 1 to 4	No Change		4
5		Teacher Specific Content			

(The value 95 appears in the rightmost column spanning modules 2–4.)

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	Page No.
● Antony, Swetha. "Salt n' Pepper @ Ustad Hotel: Taste Buds of Kerala and the Culinary Fetishes of the Burgeoning Malayalam Film Industry."academia.edu. ● Iyer, Pico. "Why we Travel?" picoiyerjourneys.com 18 March 2000. ● Trilok, Krishna. Notes of a Dream: The Authorized Biography of A R Rahman. Penguin. 2018.Kapur, Manju. "Chocolate." *The Short Story Project*, 13 Oct. 2021, shortstoryproject.com/stories/chocolate ● Dharker, Imtiaz. "At the Lahore Karhai." *Poetry International*, www.poetryinternational.com/en/poets-poems/poems/poem/103-2818_AT-THE-LAHORE-KARHAI ● Goody, Rajyashri. "Recess" and "Offerings", *Is Hunger Gnawing at Your Belly?* Rajyashri Goody, www.rajyashrigoody.com/is-hunger-gnawing-at-your-belly ● Dylan, Bob. "Blowin' in the Wind." *The Official Bob Dylan Site*, www.bobdylan.com/songs/blowin-wind. ● Jackson, Michael. "Heal the World." *Michael Jackson Official Site*, 1 May 2017, www.michaeljackson.com/video/heal-world-video ● Swift, Taylor. "Anti-Hero." LyricFind, lyrics.lyricfind.com/lyrics/taylor-swift-anti-hero ● Theroux, Paul. *The Great Railway Bazaar: By Train Through Asia*. Penguin UK, 2011. ● Polo, Marco, et al. *The Travels of Marco Polo.* Rev. From Marsdens Translation and Edited With an Introduction by Manuel Komroff. 1926. ● Swift, Jonathan. *Gulliver's Travels*. Oxford World's Classics, 2008. ● Lahiri, Jhumpa. "Indian Takeout: Bringing the Flavors of Calcutta to Rhode Island in a Suitcase." *Food & Wine*, 31 Mar. 2015, www.foodandwine.com/news/indian-takeout ● "T.M. Krishna's Song in Solidarity with Chennai's Endangered Creek." Perumal Murugan. 19 Jan 2017. The Wire. https://thewire.in/culture/t-m-krishna-ennore-creek-permual ● "Poromboke Song." https://www.tmkrishna.com/porombokesong ● "When a Song becomes a Cause..." Parshathy J Nath. 26 Jan 2017. The Hindu. https://www.thehindu.com/entertainment/art/When-a-song-becomes-a-cause.../article17096593.ece ● Chennai Poromboke Paadal. ft. T M Krishna. https://www.youtube.com/watch?v=82jFyeV5AHM ● Poromboke Paadal- Vocal Concert: T M Krishna. https://youtu.be/3cHR5enSKhA?feature=shared ● Poromboke Song. Kabir Vasuki. https://youtu.be/o1lVS1D5W4M?feature=shared	96, 97

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● "Poromboke Ragas — Carnatic Music for the Interested Uninitiated." Vishnu Vasudev. https://vishnuvasudev-63314.medium.com/poromboke-ragas-1c4b7a6d5e40 ● Poromboke/ Bharatanatyam. Suhasini Koulagi. https://youtu.be/eFaL3PUKgYg?feature=shared ● T M Krishna's impressions on Poromboke/Bharatanatyam. https://youtu.be/dpzlTQ6ZLWM?feature=shared ● "Poromboke Padal: A Song to Save the "Commons."' Indian Cultural Forum. 5 Aug, 2019. https://indianculturalforum.in/2019/08/05/poromboke-padal-a-song-to-save-the-commons/	96, 97

Course Name: Introduction to Media Studies
Course Code : MG3DSEENG202

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Understand the evolution of different mass media and the key concepts in communication theory.	No Change	1, 3, 4	98
2	Understand the principal features and content production practices of legacy and new media platforms.		1, 3, 4	
3	Apply principles of communication to produce content for the visual media.	A	1, 4, 6	
4	Analyze key concepts of digital media to create and evaluate digital content.	An	1, 8, 10	
5	**Removed**			
6				

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description(Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	**Fundamentals of Communication**: Definition -- Need and Types –Major Approaches to	5	No Change No Change	

		study communication- Western Theories of Communication -- Indian Theories of Communication. -- Mass media – definition and functions.			99
	1.2	**History of Mass Media with special emphasis on India**: History of print media, Radio, Television, Cinema and Advertising.	5		
	1.3	**Psychology and Sociology of Media**: Film Censorship, Ethics and journalism, Effects of the media, Mass Media and Public Opinion, Children and the media, Representations of women in the media.	5		
2	2.1	**Introduction to the Mass Media**: Characteristics of the Print Media, Radio, Visual Media (Cinema and Television), Digital Media.	5	2	
	2.2	**The Print Media**: NEWS: Definition, Types, news values The Making of a News Paper/Magazine: Fundamentals of reporting, news writing, and editing. News Agencies. Practicum: Writing a News Feature/Article. News writing styles Advertising in the print media.	10	2	
	2.3	**Radio**: Popular genres – FM Culture – Radio Jockeying – Advertising on radio.	5	2	
	2.4	**Removed**			
	2.5				
3	3.1	**Understanding Visual Media**: Photo-journalism -- Cartoons and animations Language of moving images with special emphasis on advertising.	5	3	100
	3.2	**Understanding Television**: Television Production – Television Genre- News Television- Package and Live.	5	3	
	3.3 Practicum	**Understanding Cinema**: Documentaries, Feature films, Visual News Stories.	10	3	
	3.4 Practicum	No Change	No Change	4	
4	4.1	**The New Media Culture** Cyber space: Fundamentals of Cyber Media -- Advantages and Disadvantages of Cyber Media Podcasts – OTTs —	No Change	No Change	

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	4.2 Practicum	**Social Media**: Social media platforms and their impact on communication. Basics of digital content creation (blogs, podcasts, videos, digital story telling) Influencer culture, memes, and viral content.	10	No Change	100
	4.3	**Recent trends in online media**: Mobile journalism – citizen journalism – New visual formats- Integrated multimedia journalism- Crisis in news media industry- AI-generated 'story like' summaries to news queries, alternative news ecosystem of misinformation and disinformation, challenge of re-engaging audience, protecting intellectual property and generating revenue streams	No Change		
5		Teacher Specific Content			

Course Name: Detective Fiction
Course Code : MG3DSCENG202

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	No Change	No Change	No Change	103
2	Appreciate detective and mystery literature through interpretations and analysis of its structures and contexts.	E		
3	No Change	Ap		
4	**Removed**			
5				

10

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description(Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	The Art of the Detective Story by R. Austin Freeman	5	1	
	1.2	"The Guilty Vicarage" by W. H. Auden	5	1	
	1.3 Practicum	"Twenty Rules for Writing Detective Stories " by S.S. Van Dine	5	1	
	1.4	**Removed**			
2	2.1	"The Purloined Letter" by Edgar Allan Poe	5	2	
	2.2	No Change	5	2	
	2.3 Practicum	"Kailash Chowdhury's Jewel". Satyajith Ray	5	2	
	2.4	**Removed**			
3	3.1	No Change	25	3	104
	3.2 Practicum	"Death and the Compass" by Jorge Luis Borges	5	3	
	3.3	**Removed**			
4	4.1		5	3	
	4.2	No Change	5	3	
	4.3 Practicum		No Change	3	
5		Teacher Specific Content			

Course Name: Literature and Gender
Course Code : MG3VACENG200

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Familiarise historical and cultural contexts that contributed towards contemporary discussions of gender.	U	No Change	

11

2	Analyse the intersection of gender with other social identities and how they influence portrayal and experience.	A	2	
3	Compare and contrast the representations of gender across different historical periods or cultural contexts.	An	8	114
4	**Removed**			
5				
6				

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description (Modified)	Hrs. (Modified)	CO No. (Modified)	Page No.
1	1.1	Gender, Gender stereotypes, Feminist perspectives, Gender equality, Gender spectrum, Sexuality, Invisible labour, Sex selection and its consequences, Sexual harassment, Domestic violence, Masculinity, Gender and language, Gender and fashion.	5	1	
	1.2	Introducing theorists and critiques- Simone de Beauvoir, Judith Butler, Mary Wollstonecraft, Michel Foucault	5	2	
	1.3	"I want a Wife" by Judy Brady "Learning to be a Mother" by Shashi Deshpande	No Change	2	
	1.4	"The Sandal Trees" by Kamala Das Orlando by Virginia Woolf *	5	3	115
	1.5	Masculinity- The Sun Also Rises by Ernest Hemingway * Kaathal - The Core(film) by Jeo Baby *	6	3	
2	2.1	Red, White and Royal Blue (film) * Mathew Lopez/ Casey McQuiston	2	3	
	2.2	Call me By Your Name (film) * Luca Guadagnino/ Andre Aciman	2	3	
	2.3	"Unborn Mother" Vijayarajamallika "Woman-Dad" by Adhi, trans. by K. Satchidananthan "Don't Tell That to Me" by Kalki Subramaniam "Womanhood: A Warning" by Aleena	10	2	

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		Akashamittay			
3	3.1	Nervous Conditions by Tsitsi Dangarembga *	3	3	116
	3.2	The God of Small Things by Arundhathi Roy *	3	3	
4		Teacher Specific Content			

NB: The works marked with "*" are not meant for detailed study. Learners are expected to have an awareness of the same.

Course Name: Literature, Technology and AI
Course Code : MG3VACENG201

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome (Modified)	Learning Domains (Modified)	PO No. (Modified)	Page No.
1	Develop and awareness of the ethical and societal implications of virtual realities and digital transformation through philosophical lenses.	No Change	No Change	119
2	Engage with speculative and dystopian fiction to explore hypothetical futures shaped by technology, fostering creative and critical thinking.	U, An		
3	Critically analyse the potential benefits and dangers of technological advancements, particularly AI, through literary perspectives.	U, An		
4	**Removed**			
5				
6				

COURSE CONTENT
Content for Classroom Transaction (Units)

Module	Units	Course Description(Modified)	Hrs.	CO No. (Modified)	Page No.
1	1.1	No Change	No Change	1	120
	1.2			2	
	1.3			3	
2	2.1			2	
	2.2			2	

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3	3.1	"Password" by Sethu		3	
	3.2 Practicum	No Change		3	120
4		Teacher Specific Content			

REFERENCES (Modified)

	Page No.
Atwood, Margaret. "Are Humans Necessary?" *The New York Times*, 4 Dec. 2014, www.nytimes.com/2014/12/04/opinion/margaret-atwood-on-our-robotic-future.html. Bradbury, Ray. *The Murderer*. www.sediment.uni-goettingen.de/staff/dunkl/zips/The-Murderer.pdf. "Password" by Sethu A Guest for Arundhathi and Other Stories. Forster, E. M. *The Machine Stops*. 1909. Collector's Library, 2012. Harari, Yuval Noah. "Why Technology Favors Tyranny" ." *Ecologise*, 13 Mar. 2019, ecologise.in/2019/03/14/why-technology-favors-tyranny-yuval-noah-harari/. Accessed 29 May 2024 Henry, Catherine D., and Leslie Shannon. *Virtual Natives*. John Wiley & Sons, 20 Kritzer, Naomi. "Better Living through Algorithm." *Clarkesworld Magazine*, 2023, clarkesworldmagazine.com/kritzer_05_23/.	121, 122

SUGGESTED READINGS (Modified)

	Page No.
Her. Directed by Spike Jonze, Warner Bros., 201 The Lost Thing. Directed by Andrew Ruhemann and Shaun Tan, 2010. Alexander Thomas, The Conversation. "Transhumanism: Can Technology Help Mankind Transcend Its Natural Limitations?" Scroll.in, 2017, scroll.in/article/845653/transhumanism-can-technology-help-mankind-transcend-its-natural-limitations. Huang, S. L. "MURDER by PIXEL: CRIME and RESPONSIBILITY in the DIGITAL DARKNESS." Clarkesworld Magazine, 2022, clarkesworldmagazine.com/huang_12_22/. Rose-Stockwell, Tobias. Outrage Machine. Legacy Lit, 2023. Bynum, Sarah Shun. "'Likes.'" The New Yorker, 2017, www.newyorker.com/magazine/2017/10/09/likes.	122