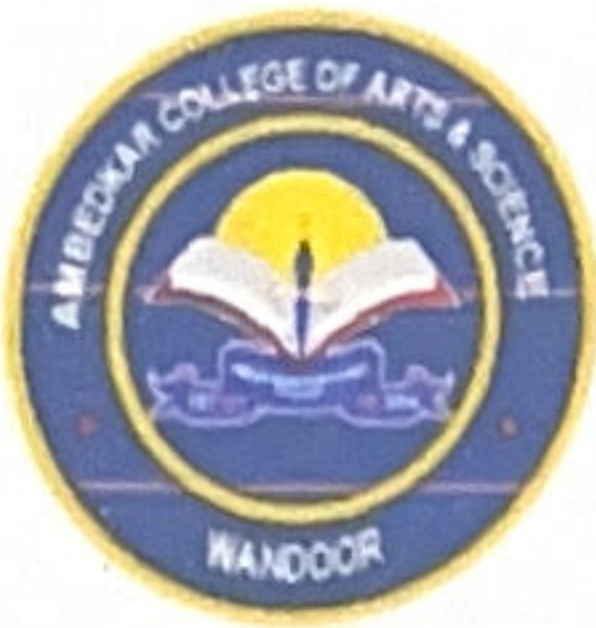




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Run By Indiraji Memorial Society

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Phone: 04931-249666 (Office)

Email: acaswandoor@gmail.com, Website: www.ambedkarcollege.info

ACADEMIC YEAR: 2023-2024

DEPARTMENT OF ENGLISH

COURSE FILE

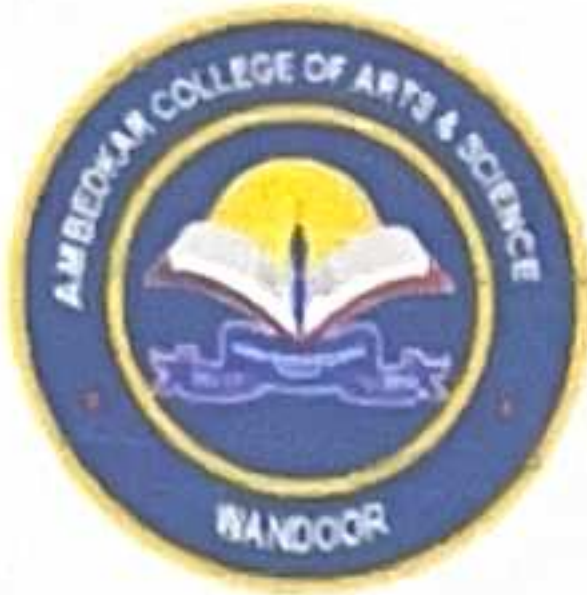
COURSE: ENG5B07-APPRECIATING DRAMA AND THEATRE

PROGRAMME: BA ENGLISH LANGUAGE AND LITERATURE

Sl. No.	LIST OF DOCUMENTS
1	Course plan including CO-PO Mapping
2	Course Pre-Analysis
3	Syllabus
4	Time table of the course
5	List of students
6	Previous question paper with answer key
7	List of seminars and marks awarded
8	List of assignments and marks awarded
9	Question paper of internal examination
10	Sample answer sheet
11	Mark list of internal examination
12	Internal marks split
13	Form 15 & Form 16.
14	End semester exam question paper
15	End semester result.
16	Calculation of attainment after end semester result
17	Course exit survey




Asst. Professor
In charge of Principal
Ambedkar College of Arts & Science
Wandoor



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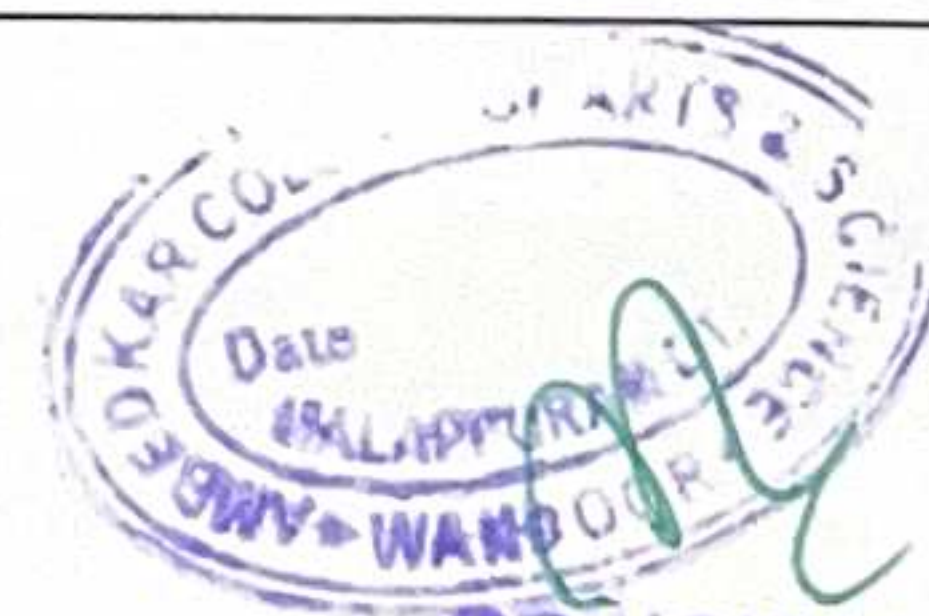
Phone: 04931-249666 (Office)

Email: acaswandoor@gmail.com, Website: www.ambedkarcollege.info

ACADEMIC YEAR: 2023-2024

DEPARTMENT OF ENGLISH- COURSE FILE

ACADEMIC YEAR	2023-2024
CLASS	BA ENGLISH LANGUAGE AND LITERATURE
SEMESTER	V
BATCH	2021-2024
NUMBER OF STUDENTS	38
COURSE CODE	ENG5B07
COURSE TITLE	APPRECIATING DRAMA AND THEATRE
YEAR OF UNIVERSITY REGULATIONS	2019 ONWARDS
FACULTY IN CHARGE	Mr. ABDUL NASIR VELLARAMPARA
FACULTY MEMBERS WHO SHARE THE SYLLABUS	1. Mr. ABDUL NASIR VELLARAMPARA 2. Mrs. BHAVYA PADMANABHAN N



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COURSE PLAN

Course code and title	ENG5B07- Appreciating Drama and Theatre		
Class	BA English	Semester	V Sem
Regulation	R-2019 Onwards	Academic year	2023-24
Course prerequisites	Basic understanding of English Language Basic knowledge of drama.		
Course objectives	To introduce the students to the basic elements of drama, including the historical progress of drama in different continents and to foster an ability in the students for appreciating drama as an art form.		
	To familiarize the students with the different genres and masters of drama and to facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.		
	To lead a greater understanding of the human mind and of human communicative action and relations through an objective study of language.		

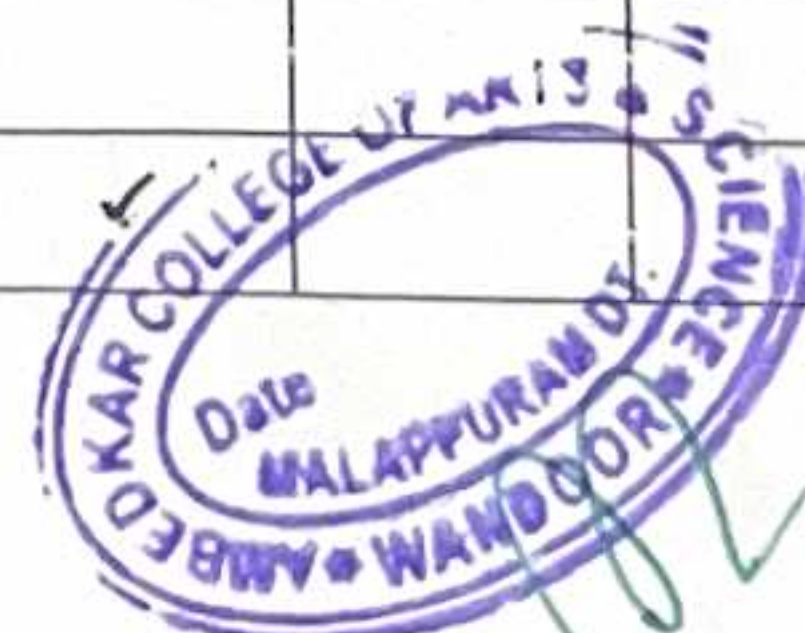
COURSE OUTCOMES

At the end of the course the student would be able to...

CO1	Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.
CO2	Appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama.
CO3	Assess the theatrical performances and the texts and apply the knowledge in evaluating them critically from various standpoints.
CO4	Explain and analyse the insights, conventions and experimentations associated with English Drama.
CO5	Demonstrate and apply how writers use the resources of language as a creative form.

MAPPING OF PROGRAM OUTCOMES

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	✓						✓	✓		
CO2	✓		✓		✓				✓	
CO3		✓				✓				✓
CO4	✓				✓	✓				
CO5		✓	✓	✓						



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PO1	Knowledge Acquisition	PO6	Ethics & Social Responsibility
PO2	Communication & Leadership	PO7	Research, Innovation & Entrepreneurship
PO3	Professional Skills	PO8	Lifelong Learning
PO4	Digital Intelligence	PO9	Global Perspective
PO5	Scientific awareness & Critical Thinking	PO10	Democratic Co-existence

PROGRAM SPECIFIC OUTCOMES

PSO1	Integrated Literary Analysis and Global Contextualization (PO1, PO5, PO9): Students will critically analyse literary texts within historical and global contexts, applying scientific and critical thinking to understand their impact on society and culture.
PSO2	Leadership and Ethical Communication in Diverse Settings (PO2, PO6, PO10): Students will excel in ethical communication and inclusive leadership, effectively working in diverse environments and upholding democratic values.
PSO3	Innovative Research and Digital Proficiency (PO7, PO8, PO4): Students will conduct innovative research using advanced digital tools, embracing lifelong learning to stay current with trends and technologies in literary studies.

MAPPING OF COURSE OUTCOMES TO PROGRAM EDUCATIONAL OUTCOMES

PROGRAM EDUCATIONAL OUTCOMES	COURSE OUTCOMES				
	CO1	CO2	CO3	CO4	CO5
PEO1: Development of Leadership Qualities. Graduates will demonstrate leadership qualities by utilizing their full intellectual potential, engaging with their communities, and contributing to the social, cultural, and economic development of society.	✓	✓	✓		
PEO2: Lifelong Learning and Societal Contribution. Graduates will be equipped with core values and intellectual capabilities, enabling them to pursue	✓	✓		✓	✓




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lifelong learning and meaningfully contribute to societal well-being through innovative thinking and service.					
PEO3: Entrepreneurial and Global Competence. Graduates will possess entrepreneurial skills and a global perspective, promoting sustainable national growth through ethical leadership, innovative ventures, and responsible citizenship.	✓	✓	✓	✓	✓
References TEXT BOOKS: 1. A Text book of Appreciating Drama and Theatre edited by Jaison Jose P, Roy PP and Unnikrishnan K (Prescribed Text book by the University of Calicut) 2. <i>Othello</i> . William Shakespeare. (Prescribed Text book by the University of Calicut) REFERENCES: 1. Catherine Belsey. The Subject of Tragedy- Identity and Difference in Renaissance Drama. London: Methuen, 1985 2. Jean Chothia. English Drama of the Early Modern Period, 1890-1940. London: Longman, 1996. 3. A C Bradley, Shakespearean Tragedy. London: Elibron, 1904. 4. H. Granville-Barker, Study of Drama. London: Sedgwick, 1931. 5. Peter Womack and Simon Shepherd. English Drama: A Cultural History. Cambridge: Blackwell, 1996.					
E-learning resource	1. https://youtu.be/WZcFnZ2ZMR0?si=SkQp1ZkkNTE7wO2i 2. https://youtu.be/uBZrNGMCKL8?si=q5Lww0PTVeCLtZr9				
Mode of Evaluation	Internal Examination (20%) End Semester Examination (80%)				
Faculty	ABDUL NASIR VELLARAMPARA				
E-mail id	nasirvp89@gmail.com				



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COURSE PLAN: ENG5B07-APPRECIATING DRAMA AND THEATRE

No of lecture hours	Planned Date	Topics to be covered	Referen ce/Teac hing aids and methods	Actual date	Wee kly revie w
MODULE I – DRAMA- SOME KEY CONCEPTS					
1	14/06/23	Basic elements of drama: Tragedy, Comedy and Tragicomedy	T1/WB	14/06/23	
2	16/06/23	Constituent parts of drama: Plot, character, thought, Diction, song and spectacle	T1/WB	16/06/23	
3	05/07/23	Three unities of tragedy, Tragic hero, simple and complex plot, Chorus.	T1/WB	05/07/23	
4	07/07/23	The basic structure of tragedy	R1/WB	07/07/23	
5	12/06/23	History of drama: Greek theatre and drama, The development of satire.	T1/WB	12/06/23	
6	13/06/23	Miracle play, Mystery play, Morality play, Interlude	R4/WB	13/06/23	
7	15/06/23	University wits and Shakespearian theatre	R4/WB	15/06/23	
8	03/07/23	Restoration and 18 th century drama: Sentimental and anti-sentimental comedy, Comedy of manners	R3/PPT	03/07/23	
9	04/07/23	Drama of the romantic period, Decadence, Problem plays: Realism, Henrik Ibsen, George Bernard Shaw	T1/PPT	04/07/23	
10	06/07/23	Avantgarde: Expressionism and epic theatre	T1/R2	06/07/23	
11	10/07/23	Theatre of the Angry Young Men, Theatre of the Absurd	R2/PPT	10/07/23	
12	11/07/23	Comedy of menace, Theatre of cruelty, Feminist theatre	R4/PPT	13/07/23	
13	20/07/23	Street theatre, Ritual theatre, Poor theatre and Radio drama	R5/PPT	20/07/23	
Planned hours	Actual hours	Date	Sign of Faculty	Review by HoD	Review by Principal
13	13	24/07/2023			
MODULE II – CLASSICAL DRAMA: WILLIAM SHAKESPEARE'S OTHELLO					
14	12/07/23	Introduction to William Shakespeare, Shakespearian theatre and Shakespearian plays	R3/WB	12/07/23	
15	14/07/23	Introduction to Shakespearian Tragedy, Comedy, Tragicomedy, Romance, and Historical plays	R3/WB	14/07/23	
16	19/07/23	Othello Act 1	T2/WB	19/07/23	
17	21/07/23	Othello Act 2	T2/WB	21/07/23	
18	28/07/23	Othello Act 3	T2/WB	28/07/23	
19	02/08/23	Othello Act 4	T2/WB	02/08/23	
20	08/08/23	Othello Act 5	T2/WB	08/08/23	
21	17/08/23	Othello: Analysis	R3/WB	17/08/23	
Planned hours	Actual hours	Date	Sign of Faculty	Review by HoD	Review by Principal
08	08	18/08/2023			



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08	08	18/08/2023			
MODULE: III WORLD PLAYS					
22	18/08/23	Introduction to world plays, Russian theatre, Anton Pavlovich Chekhov		T1/WB	18/08/23
23	05/09/23	<i>The Bear</i>		T1/WB	05/09/23
24	17/10/23	<i>The Bear</i> : Analysis		T1/WB	17/09/23
25	24/07/23	Introduction to Edward Albee		T1/WB	24/07/23
26	27/07/23	<i>The Zoo Story</i>		T1/WB	27/07/23
27	01/08/23	<i>The Zoo Story</i> : Analysis		T1/WB	01/08/23
28	07/08/23	Introduction to Kobo Abe		T1/WB	07/08/23
29	07/08/23	<i>The Man Who Turned into a Stick</i>		T1/WB	07/08/23
30	16/08/23	<i>The Man Who Turned into a Stick</i> : Analysis		T1/WB	16/08/23
Planned hours	Actual hours	Date	Sign of Faculty	Review by HoD	Review by Principal
9	9	05/09/2023			
MODULE IV : DRAMA ADAPTATION					
31	18/10/23	Introduction to drama adaptation to movies		T1/WB	18/10/23
32	24/10/23	https://youtu.be/WZcFnZ2ZMR0?si=SkQp1ZkkNTE7wO2i		ICT	24/10/23
33	25/10/23	Analysis of the movie <i>Macbeth</i> directed by Roman Polanski		R3/WB	25/10/23
34	16/08/23	Introduction to Tennessee Williams and the play <i>The Glass Menagerie</i>		R2/PPT	16/08/23
35	04/09/23	https://youtu.be/uBZrNGMCKL8?si=q5Lww0PTVeCLtZr9		ICT	04/09/23
36	04/09/23	https://youtu.be/uBZrNGMCKL8?si=q5Lww0PTVeCLtZr9 Thematic analysis of the movie <i>Akale</i>		ICT/WB /PPT	04/09/23
37	16/10/23	Seminar presentations		WB/PPT	16/10/23
38	16/10/23	Seminar presentations		WB/PPT	16/10/23
39	20/10/23	Seminar presentations		WB/PPT	20/10/23
Planned hours	Actual hours	Date	Sign of Faculty	Review by HoD	Review by Principal
9	9	25/10/2023			

FACULTY

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Course outcome –Program outcome Mapping Table

ENG5B07- APPRECIATING DRAMA AND THEATRE		Cognitive level	Program outcomes										
			1- Low Correlation 2- Moderate Correlation 3- High Correlation										
			PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	
DIRECT METHOD													
CO1	Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.	Remember	3	1	2	-	2	-	2	3	2	-	
CO2	Appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama.	Understand	2	2	3	-	2	-	2	2	2		
CO3	Assess the theatrical performances and the texts and apply the knowledge in evaluating them critically from various standpoints.	Apply	1	3	2	-	2	1	1	2	1	1	
CO4	Explain and analyse the insights, conventions and experimentations associated with English Drama.	Analyse	2	1	1	-	3	-	2	2	2	-	
CO5	Demonstrate and apply how writers use the resources of language as a creative form.	Create	3	3	3	2	3	2	3	3	3	2	
INDIRECT METHOD													
Class Room contests Seminar		Analyse & Create	3	3	1		2		1	2			

Course Faculty

IQAC Member

HoD



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COURSE PRE-ANALYSIS

Dear Student,

Thank you for taking the time to complete this Course Pre-Analysis survey for the Course: Appreciating Drama and Theatre. This survey aims to assess your current knowledge level regarding the course content. Please fill it out thoroughly and include any suggestions you may have.

Rate your prior knowledge about the topics mentioned below

Course Outcomes	Description	Rate your prior knowledge about the topics			
		Excellent (4)	Good (3)	Moderate (2)	Fair (1)
CO1	Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.				✓
CO2	Appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama.			✓	
CO3	Assess the theatrical performances and the texts and apply the knowledge in evaluating them critically from various standpoints.			✓	✓
CO4	Explain and analyse the insights, conventions and experimentations associated with English Drama.				✓
CO5	Demonstrate and apply how writers use the resources of language as a creative form.				✓

Name of the student: Ashifa Anna P

Signature of the student



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Syllabus

Course Code	ENG5B07
Course title	APPRECIATING DRAMA AND THEATRE
Semester	V
No.of Credits	4
No.of Contact Hours	90 HRS (5 hours /Week)

AIM OF THE COURSE: The course is a wide spectrum of drama across the globe. It seeks to stimulate in the learners interest in drama, to appreciate drama as an art form and to fathom its trends and techniques.

OBJECTIVES OF THE COURSE:

- To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.
- To foster an ability in the students for appreciating drama as an art form.
- To familiarize the students with the different genres and masters of drama.
- To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:16 hrs
Module 2:30 hrs
Module 3: 20 hrs
Module 4: 12 hrs
Evaluation: 12 hrs
Total: 90 hrs




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B. COURSE DETAILS:

Module 1: DRAMA: SOME KEY CONCEPTS.

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy.

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avantgarde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: CLASSICAL DRAMA

1. William Shakespeare: *Othello*.

Module 3: WORLD PLAYS

1. Anton Chekov: *The Bear/ The Boor*
2. Edward Albee: *Zoo Story*
3. Kobo Abe: *The Man who turned into a Stick* – trans. Donald Keene.

Module 4: Drama Adaptation

1. Roman Polanski: *Macbeth* (1971)
2. Syamaprasad: *Akale* (2004)

*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

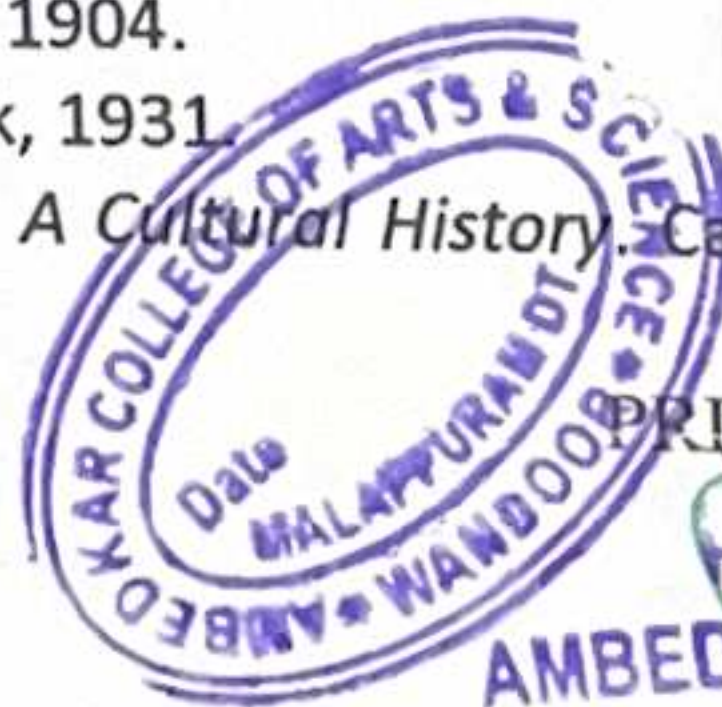
READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

1. Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.
2. Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.
3. A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.
4. H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.
5. Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

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Course outcome –Program Specific outcome Mapping Table
1.Low Correlation 2. Moderate Correlation 3. High Correlation

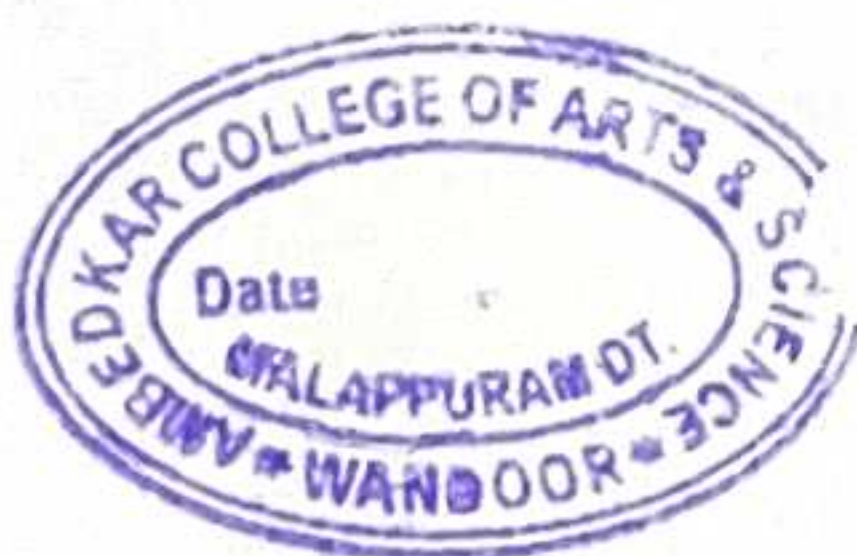
Course outcomes	Program Specific outcomes		
	PSO1	PSO2	PSO3
CO1	1	1	3
CO2	2	2	3
CO3	1	3	2
CO4	2	2	3
CO5	3	3	3

12

Course Faculty

IQAC Member

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DIRECT ASSESSMENT OF COURSE OUTCOMES

INTERNAL ASSESSMENT TEST 40 MARKS

Objective	To Identify what students have learned and also to identify students' strength and weakness			
To file	Answer sheets			
Frequency	1 Internal exam			
Format	Part A-7 questions carrying 2 marks (ceiling 10 marks) Part B-5 questions carrying 5 marks (ceiling 20 marks) Part C-2 essay questions (1x10 = 10 marks) Total Marks : 40 Duration : 1.15 hours			
Evaluation	Based on answer given in the scripts			
Marks out of 40	0-10	10-20	20-30	30-40
Level of Attainment	Remedial Classes	1	2	3

END SEMESTER RESULTS 100 MARKS

Objective	To assess each student's knowledge of the course			
Product	Result analysis			
Frequency	Semester			
Format	Part -I 15 questions carrying 2 marks (ceiling 25 marks), Part -II 8 questions carrying 5 marks (ceiling 35 marks), Part III-4 questions carrying 10 marks (ceiling 20) Total marks = 80 Duration: 2.5 hours			
Evaluation	Based on answer given in the scripts			
Marks out of 100	35-45	46-55	56-80	81-100
Levels of attainment	1	2	3	Re-Examination



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Attainment Levels of COs

Course Name: ENG5B07- Appreciating Drama and Theatre

Assessment Method	Target-Attainment Levels		Attainment
Internal Assessment	Level 1	50% of students scoring more than 35% marks in internal assessment tools	LEVEL 03
	Level 2	60% of students scoring more than 35% marks in internal assessment tools	
	Level 3	70% of students scoring more than 35% marks in internal assessment tools	

Assessment Method	Target-Attainment Levels		Attainment
University Assessment	Level 1	50% of students scoring more than 35% marks in UE assessment tools	LEVEL 03
	Level 2	60% of students scoring more than 35% marks in UE assessment tools	
	Level 3	70% of students scoring more than 35% marks in UE assessment tools	



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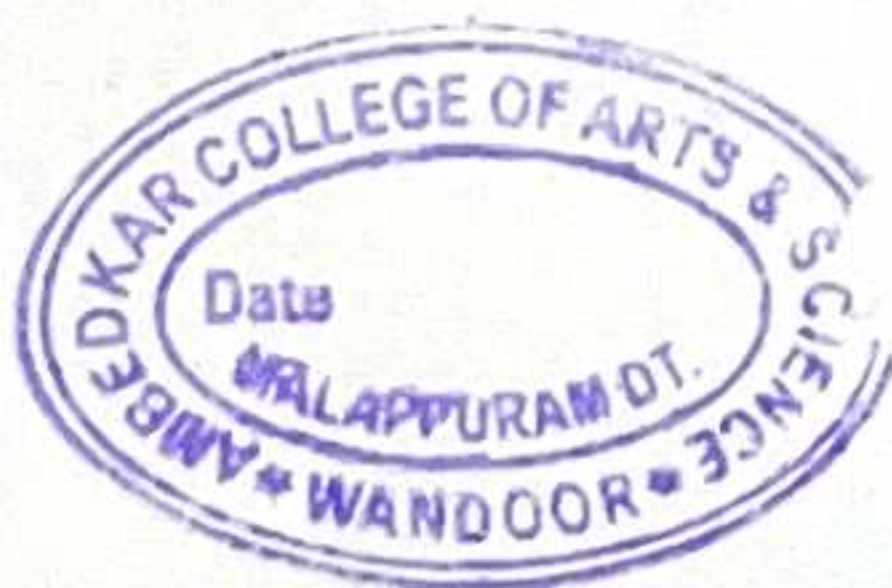
CO ATTAINMENT - IA TEST MARKS (ODD SEM. 2023-2024)

Sem.: V

Course: ENG5B07- Appreciating Drama and Theatre

Signature of the faculty member: Abdul Nasir Vellaram

Sl. No.	Name of the student	REG NO	IA TEST	COURSE OUTCOMES	
			Q1 TO Q14	IA TEST	
			CO1 TO CO5	CO1 TO CO5	
		Max. Marks	40	%age	Y/N
1	ANSHA BEEVI M P	UFAVAEGR01	36	90	Y
2	ASHIFA ANNA P	UFAVAEGR02	40	100	Y
3	FATHIMA SAHATHIYA	UFAVAEGR03	40	100	Y
4	FIBA RAHLA M	UFAVAEGR04	30	75	Y
5	HUSNA JABEEN T P	UFAVAEGR05	27	68	Y
6	RINSHA N K	UFAVAEGR07	40	100	Y
7	RINSHA SHIRIN K	UFAVAEGR08	38	95	Y
8	SHAHNA V H	UFAVAEGR09	27	68	Y
9	SHIRIN K	UFAVAEGR10	24	60	Y
10	ADIL JAHANSIA C	UFAVAEGR12	28	70	Y
11	MUHAMMED	UFAVAEGR13	31	78	Y
12	RISHAN	UFAVAEGR14	19	48	Y
13	SHAHINSHAN SAMEER	UFAVAEGR15	14	35	Y
14	ABHINA K	UFAVAEGR17	10	25	N
15	AMRUTHA M	UFAVAEGR18	12	30	N
16	ANAGHA V	UFAVAEGR19	6	15	N
17	ASHITHA V	UFAVAEGR20	0	0	N
18	DHANASREE V	UFAVAEGR21	5	13	N
19	DIVYA KRISHNA A	UFAVAEGR23	10	25	N
20	FATHIMA RISVANA D T	UFAVAEGR24	15	38	Y
21	HANNA	UFAVAEGR25	40	100	Y
22	NANDANA K	UFAVAEGR26	29	73	Y



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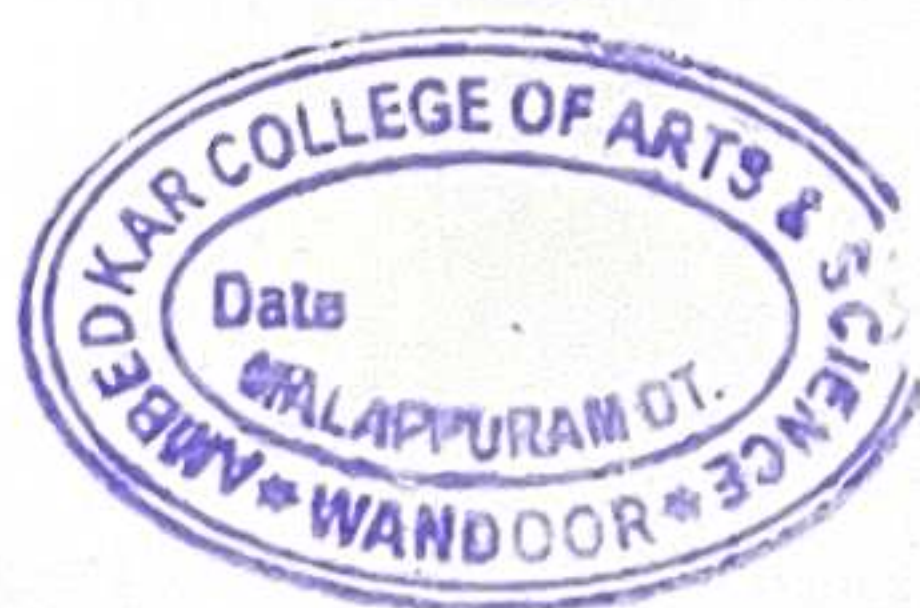
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23	NANDHANA M	UFAVAEGR27	5	13	N
24	SAI SIVANI T P	UFAVAEGR28	23	58	Y
25	SANDRA K	UFAVAEGR29	10	25	N
26	SHIFNA SHERIN P	UFAVAEGR30	28	70	Y
27	SIVANANDANA T K	UFAVAEGR31	10	25	N
28	SREESHMA K	UFAVAEGR32	12	30	N
29	SWALIHA C	UFAVAEGR33	18	45	Y
30	VARSHA O K	UFAVAEGR34	9	23	N
31	VISMAYA P	UFAVAEGR35	3	8	N
32	JISHNU V	UFAVAEGR37	7	18	N
33	NITHIN KRISHNA P	UFAVAEGR39	4	10	N
34	SHAMIL K	UFAVAEGR40	13	33	N
35	SOURAV KRISHNA K	UFAVAEGR41	11	28	N
36	YASWANTH K P	UFAVAEGR42	22	55	Y
37	NANDANA BABU C	UFAVAEGR43	16	40	Y
38	SAFIYA K K	UFAVAEGR44	16	40	Y
				22	
				57.89	

FOR DT (ENG5B07)	CO1 to CO5
	57.9

TARGET: 50% OF STUDENTS WILL SCORE 35% OF MARKS




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DEPARTMENT OF ENGLISH

CO ATTAINMENT - ASSIGNMENT(ODD SEM. 2023-2024)

Sem.: V

Course: ENG5B07- Appreciating Drama and Theatre

Name of the faculty Abdul Nasir Vellaram

Sl. No.	Name of the student	REG NO	ASSIGNMENT	SEMINAR	ATTENDANCE	COURSE OUTCOMES				ATTENDANCE	
			CO1 to CO3	CO4 to CO5		CO1 - 3		CO4 - 5			
Max. Marks			4	4	4	%age	Y/N	%age	Y/N	%age	Y/N
1	ANSHA BEEVI M P	UFAVAEGR01	4	3.5	4	100	Y	87.5	Y	100	Y
2	ASHIFA ANNA P	UFAVAEGR02	4	4	4	100	Y	100	Y	100	Y
3	FATHIMA SAHATHIYA	UFAVAEGR03	4	4	4	100	Y	100	Y	100	Y
4	FIBA RAHLA M	UFAVAEGR04	4	4	1	100	Y	100	Y	25	Y
5	HUSNA JABEEN T P	UFAVAEGR05	4	3.5	4	100	Y	87.5	Y	100	Y
6	RINSHA N K	UFAVAEGR07	4	4	4	100	Y	100	Y	100	Y
7	RINSHA SHIRIN K	UFAVAEGR08	4	4	4	100	Y	100	Y	100	Y
8	SHAHNA V H	UFAVAEGR09	4	3.5	4	100	Y	87.5	Y	100	Y
9	SHIRIN K	UFAVAEGR10	4	4	4	100	Y	100	Y	100	Y
10	ADIL JAHANSHAH C	UFAVAEGR12	3.5	4	4	87.5	Y	100	Y	100	Y
11	MUHAMMED	UFAVAEGR13	4	3.5	4	100	Y	87.5	Y	100	Y
12	RISHAN	UFAVAEGR14	4	4	4	100	Y	100	Y	100	Y
13	SHAHINSHAN SAMEER K	UFAVAEGR15	2	2	4	50	Y	50	Y	100	Y
14	ABHINA K	UFAVAEGR17	4	3	2	100	Y	75	Y	50	Y
15	AMRUTHA M	UFAVAEGR18	3.5	3.5	2	87.5	Y	87.5	Y	50	Y
16	ANAGHA V	UFAVAEGR19	3.5	2.5	4	87.5	Y	62.5	Y	100	Y

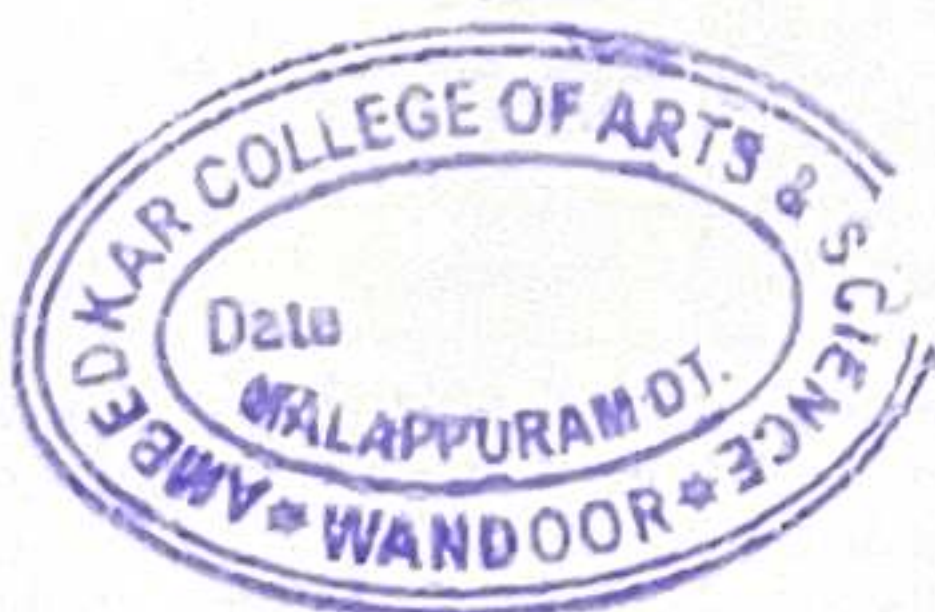


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17	ASHITHA V	UFAVAEGR20	1	0	0	25	N	0	N	0	N
18	DHANASREE V	UFAVAEGR21	3	2	2	75	Y	50	Y	50	Y
19	DIVYA KRISHNA A	UFAVAEGR23	4	4	1	100	Y	100	Y	25	Y
20	FATHIMA RISVANA D T	UFAVAEGR24	4	3.5	2	100	Y	87.5	Y	50	Y
21	HANNA	UFAVAEGR25	4	4	4	100	Y	100	Y	100	Y
22	NANDANA K	UFAVAEGR26	4	4	4	100	Y	100	Y	100	Y
23	NANDHANA M	UFAVAEGR27	3	3.5	4	75	Y	87.5	Y	100	Y
24	SAI SIVANI T P	UFAVAEGR28	4	3.5	4	100	Y	87.5	Y	100	Y
25	SANDRA K	UFAVAEGR29	4	3	1	100	Y	75	Y	25	Y
26	SHIFNA SHERIN P	UFAVAEGR30	4	4	4	100	Y	100	Y	100	Y
27	SIVANANDANA T K	UFAVAEGR31	3.5	3.5	4	87.5	Y	87.5	Y	100	Y
28	SREESHMA K	UFAVAEGR32	4	3.5	2	100	Y	87.5	Y	50	Y
29	SWALHIA C	UFAVAEGR33	4	3.5	2	100	Y	87.5	Y	50	Y
30	VARSHA O K	UFAVAEGR34	3.5	2.5	2	87.5	Y	62.5	Y	50	Y
31	VISMAYA P	UFAVAEGR35	3	3.5	2	75	Y	87.5	Y	50	Y
32	JISHNU V	UFAVAEGR37	3	0	4	75	Y	0	N	100	Y
33	NITHIN KRISHNA P	UFAVAEGR39	4	0	4	100	Y	0	N	100	Y
34	SHAMIL K	UFAVAEGR40	4	4	4	100	Y	100	Y	100	Y
35	SOURAV KRISHNA	UFAVAEGR41	3.5	3.5	4	87.5	Y	87.5	Y	100	Y
36	YASWANTH K P	UFAVAEGR42	4	4	4	100	Y	100	Y	100	Y
37	NANDANA BABU C	UFAVAEGR43	4	4	4	100	Y	100	Y	100	Y
38	SAFIYA K K	UFAVAEGR44	4	4	4	100	Y	100	Y	100	Y
						37		35		37	
						97.37		92.11		97.37	

FOR LAL (ENG5B09)	CO1 TO 3	CO4 TO 5	ATTEN DANCE
	97.37	92.11	97.37

TARGET: 1) 90% OF STUDENTS WILL SCORE 35% OF MARKS IN ASSIGNMENT




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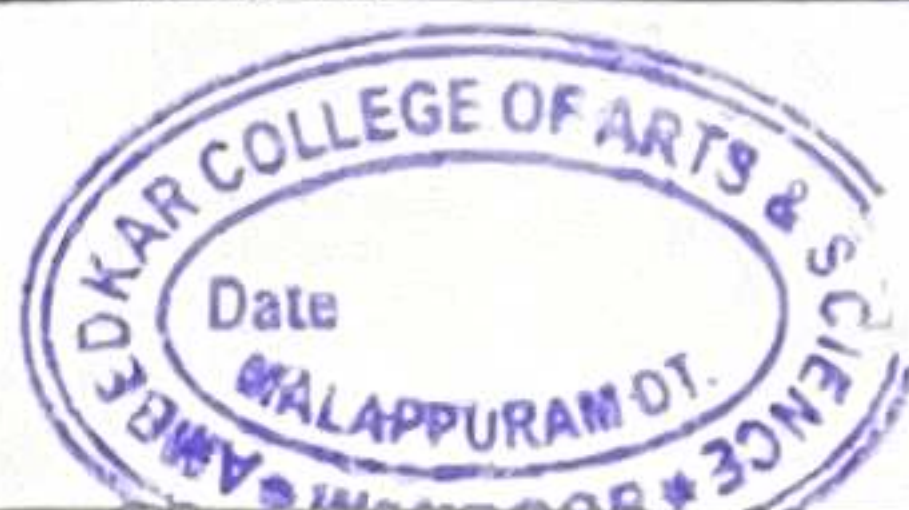
DEPARTMENT OF ENGLISH

CO ATTAINMENT - FINAL EXAM MARKS (ODD SEM. 2023-2024)

Sem.: V

Course: ENG5B07- Appreciating Drama and Theatre

SL No.	Name of the student	REG NO	COURSE OUTCOMES	CO ATTAINMENT	
			CO 1 TO CO5	CO 1 TO CO5	
		Max. Marks	100	%age	Y/N
1	ANSHA BEEVI M P	UFAVAEGR01	75	75	Y
2	ASHIFA ANNA P	UFAVAEGR02	85	85	Y
3	FATHIMA SAHATHIYA	UFAVAEGR03	85	85	Y
4	FIBA RAHLA M	UFAVAEGR04	75	75	Y
5	HUSNA JABEEN T P	UFAVAEGR05	75	75	Y
6	RINSHA N K	UFAVAEGR07	75	75	Y
7	RINSHA SHIRIN K	UFAVAEGR08	75	75	Y
8	SHAHNA V H	UFAVAEGR09	65	65	Y
9	SHIRIN K	UFAVAEGR10	75	75	Y
10	ADIL JAHANSHA C	UFAVAEGR12	55	55	Y
11	MUHAMMED	UFAVAEGR13	65	65	Y
12	RISHAN	UFAVAEGR14	55	55	Y
13	SHAHINSHAN SAMEER K	UFAVAEGR15	30	30	N
14	ABHINA K	UFAVAEGR17	45	45	Y
15	AMRUTHA M	UFAVAEGR18	AB	0	N
16	ANAGHA V	UFAVAEGR19	30	30	N
17	ASHITHA V	UFAVAEGR20	AB	0	N
18	DHANASREE V	UFAVAEGR21	30	30	N
19	DIVYA KRISHNA A	UFAVAEGR23	30	30	N
20	FATHIMA RISVANA D T	UFAVAEGR24	55	55	Y
21	HANNA	UFAVAEGR25	85	85	Y
22	NANDANA K	UFAVAEGR26	85	85	Y
23	NANDHANA M	UFAVAEGR27	45	45	Y
24	SAI SIVANI T P	UFAVAEGR28	75	75	Y
25	SANDRA K	UFAVAEGR29	45	45	Y
26	SHIFNA SHERIN P	UFAVAEGR30	65	65	Y
27	SIVANANDANA T K	UFAVAEGR31	45	45	Y
28	SREESHMA K	UFAVAEGR32	40	40	Y
29	SWALIHA C	UFAVAEGR33	55	55	Y
30	VARSHA O K	UFAVAEGR34	30	30	N
31	VISMAYA P	UFAVAEGR35	25	25	N
32	JISHNU V	UFAVAEGR37	25	25	N
33	NITHIN KRISHNA P	UFAVAEGR39	40	40	Y

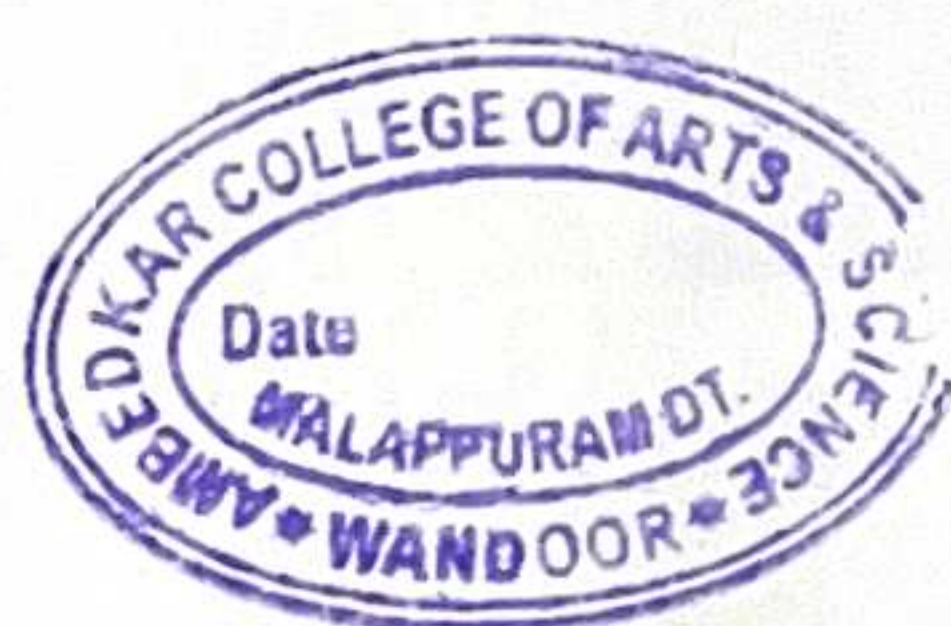



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34	SHAMIL K	UFAVAEGR40	35	35	Y
35	SOURAV KRISHN	UFAVAEGR41	45	45	Y
36	YASWANTH K P	UFAVAEGR42	55	55	Y
37	NANDANA BABU	UFAVAEGR43	65	65	Y
38	SAFIYA K K	UFAVAEGR44	75	75	Y
				29	
				76.32	

FOR DT (ENG5B07)	CO1 to CO5
	76.32

TARGET: 75% OF STUDENTS WILL SCORE 35% OF MARKS



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DEPARTMENT OF ENGLISH

DIRECT ASSESSMENT METHOD - CO ATTAINMENT (ODD SEM . 2023-2024)

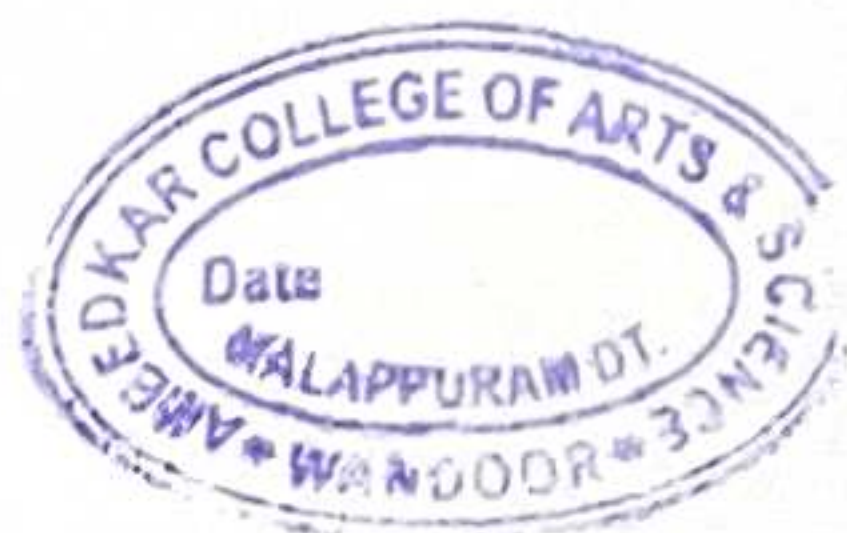
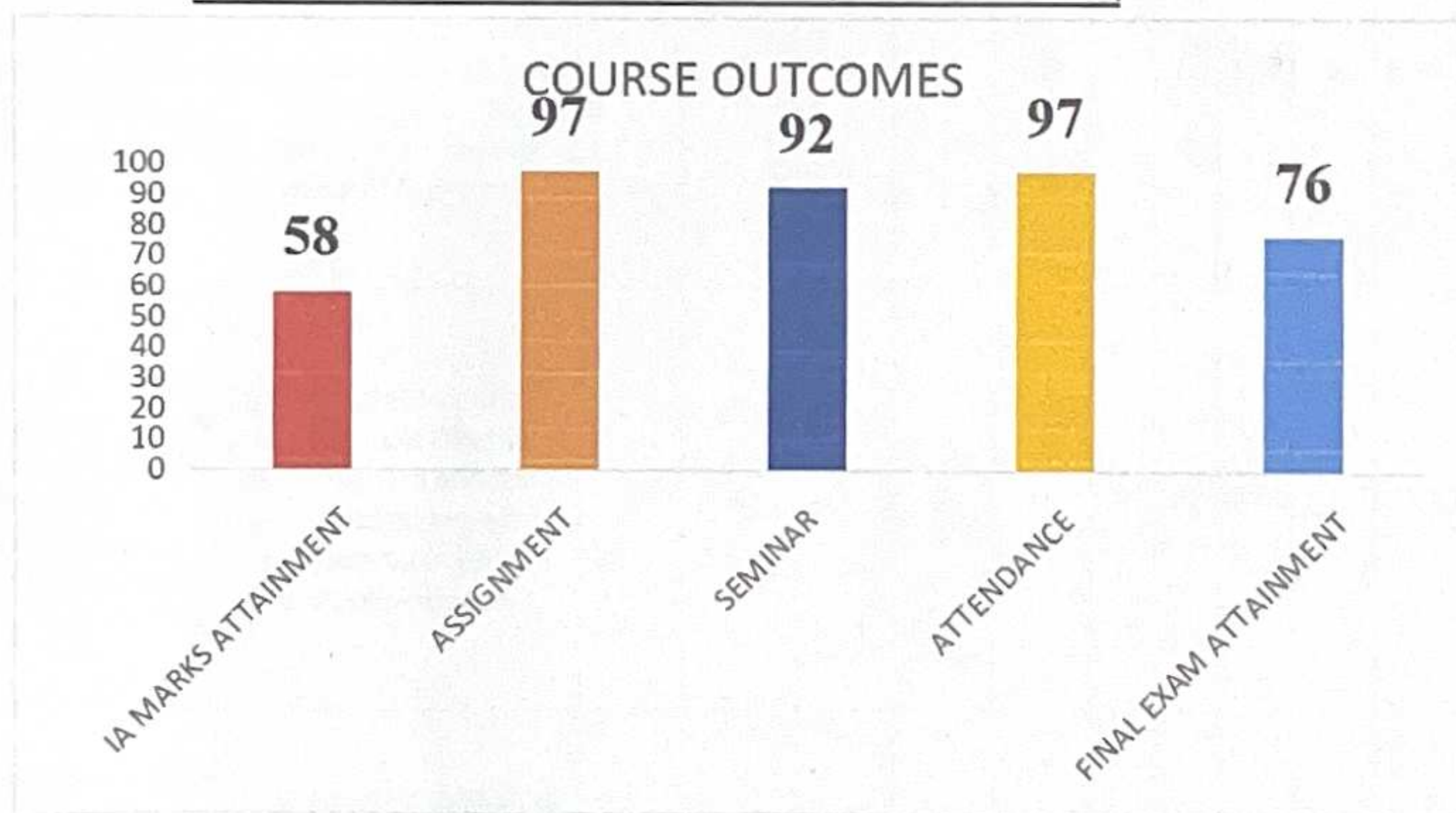
Semester: V

Course: ENG5B07- Appreciating Drama and Theatre

Name of the faculty member: Abdul Nasir Vellarampara

TARGET: 60% ATTAINMENT

COs	CO1 to CO5
IA MARKS ATTAINMENT	58
ASSIGNMENT	97
SEMINAR	92
ATTENDANCE	97
FINAL EXAM ATTAINMENT	76
AVERAGE	84



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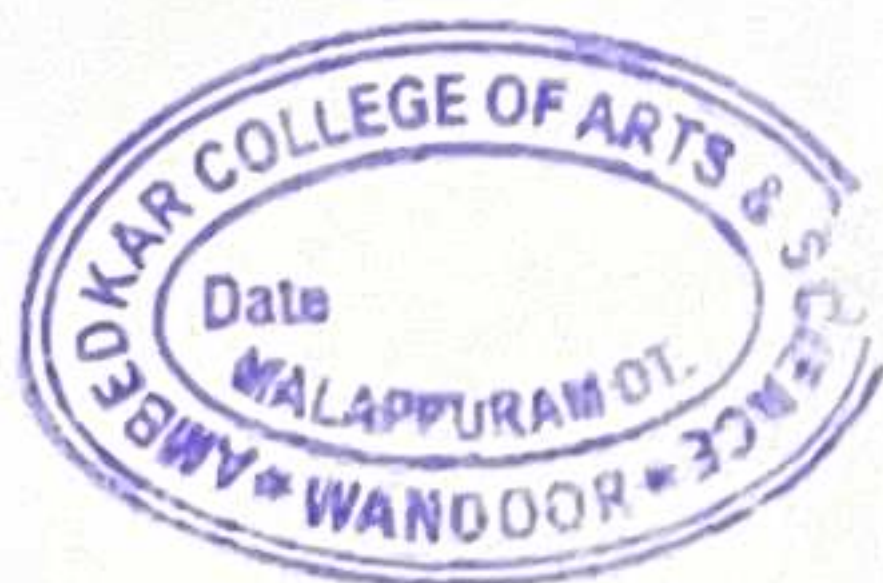
DEPARTMENT OF ENGLISH
COURSE EXIT SURVEY RESPONSES (ODD SEM. 2023-2024)

Semester: V

Course: ENG5B07- Appreciating Drama and Theatre

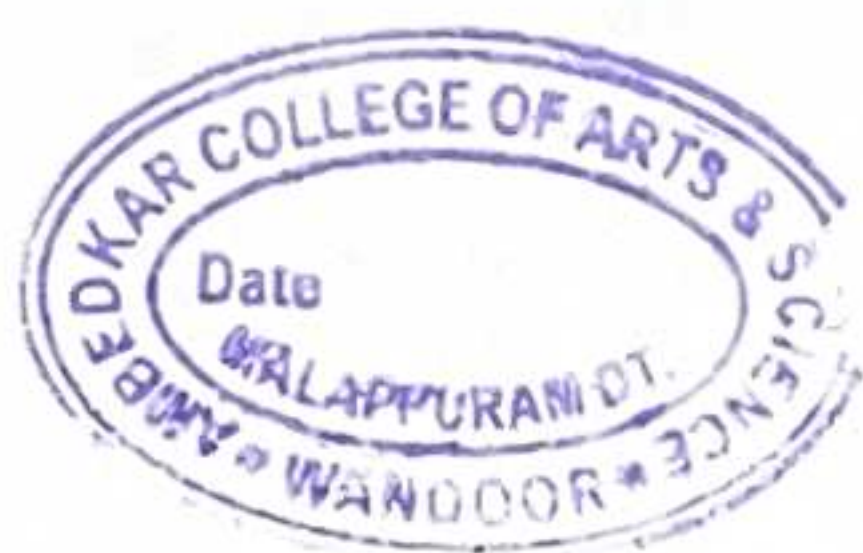
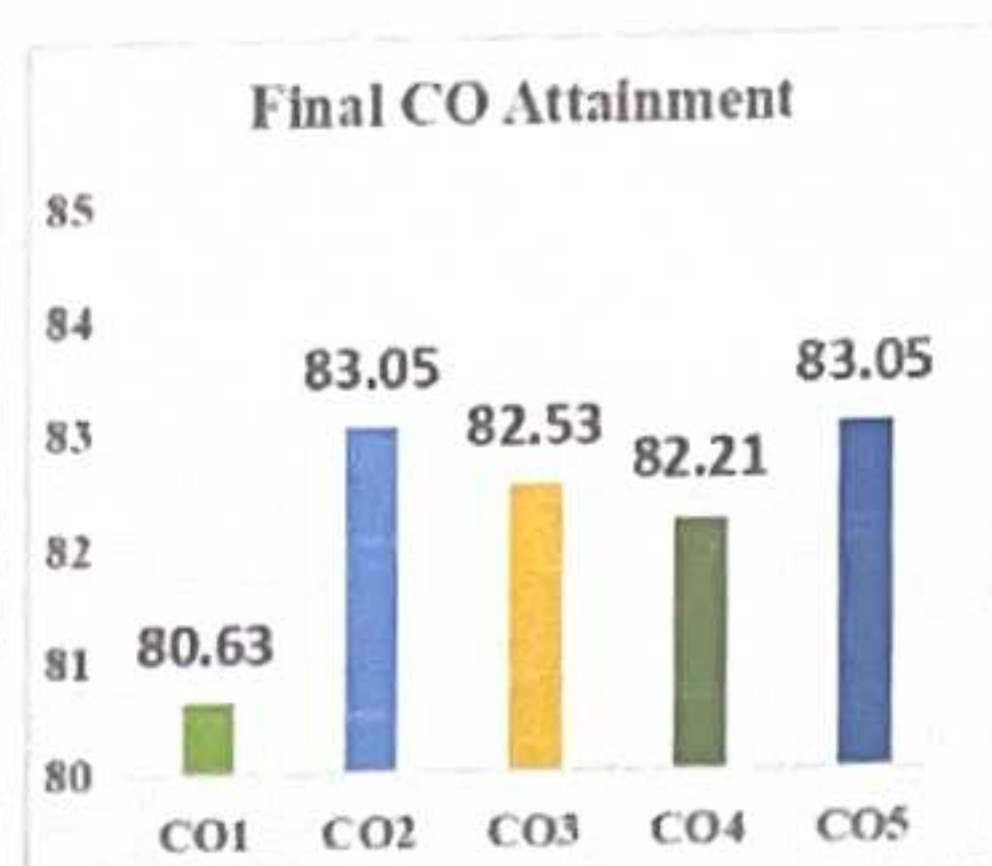
Name of the faculty member: ABDUL NASIR VELLARAM

CO No.	CO description	Course Exit Survey Question	No. of students given the ratings						Total Responses	Weighted Average	CO Max. Count	%age CO attainment
			0	1	2	3	4	5				
CO1	Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.	Are you able to recognize and recall the basic elements of drama, and establish and illustrate the historical progress of drama in different continents?	0	3	7	24	3	0	37	2.66	5	53.16
CO2	Appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama.	Are you able to appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama?	0	2	3	15	14	3	37	3.26	5	65.26
CO3	Assess the theatrical performances and the texts and apply the knowledge in evaluating them critically from various standpoints.	Are you able to critically evaluate the theatrical performances and apply your acquired knowledge to assess their literary and political ideas?	0	4	1	18	11	3	37	3.13	5	62.63
CO4	Explain and analyse the insights, conventions and experimentations associated with English Drama.	Are you able to analyze the insights, conventions and experimentations associated with English Drama?	0	6	1	16	10	4	37	3.05	5	61.05
CO5	Demonstrate and apply how writers use the resources of language as a creative form.	Are you able to generate, demonstrate and apply innovative and effective resources of language as a creative form?	0	4	1	16	10	6	37	3.26	5	65.26



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CO Assessment method	CO1	CO2	CO3	CO4	CO5
Direct method (IA Test)	84	84	84	84	84
Weightage (80%)	70	70	70	70	70
Indirect method (Coursework)	53.16	65.26	62.63	61.05	65.26
Weightage (20%)	10.63	13.05	12.53	12.21	13.05
Final CO Attainment	80.63	83.05	82.53	82.21	83.05



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DEPARTMENT OF CIVIL ENGINEERING
CO-PO-PSO MAPPING (ODD SEM . 2023-2024)

Semester: V

Course: ENG5B07- Appreciating Drama and Theatre

Name of the faculty member: ABDUL NASIR VELLARAMPARA

(I) CO Attainment

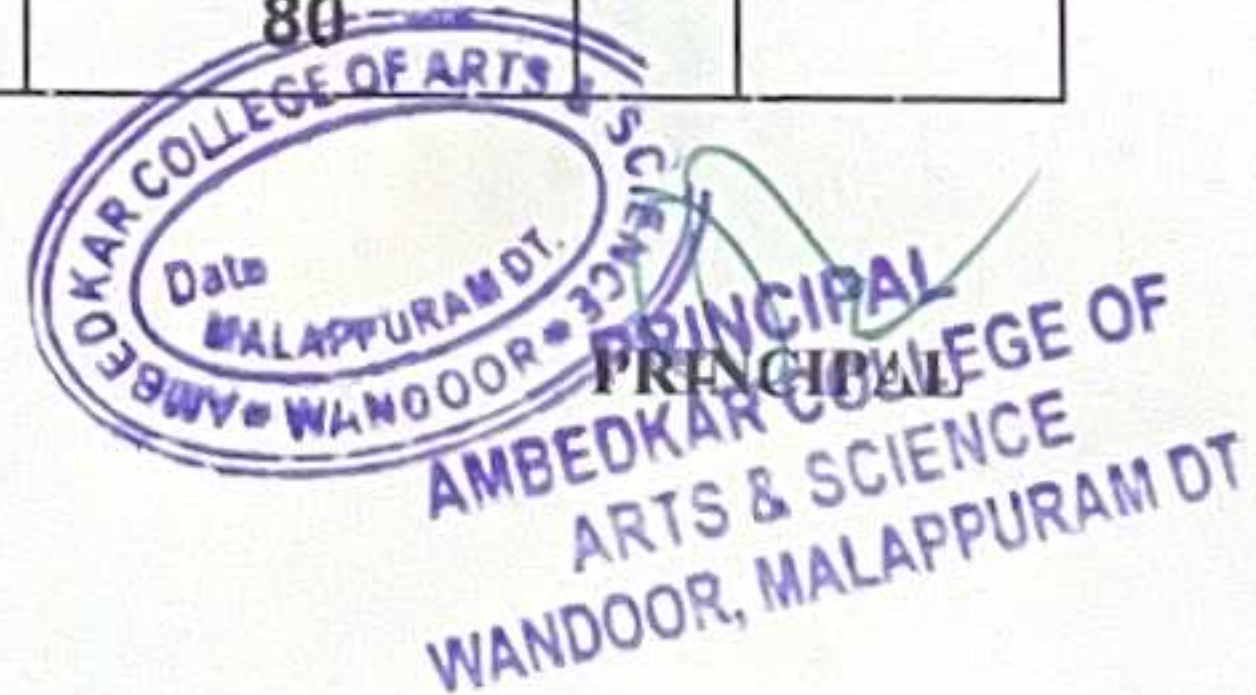
A: Direct assessment (80%)-Tests, Assignment, Examination

B: Indirect assessment (20%)-Course end survey

COs	Mapping of POs	Mapping of PSOs	Direct Assessment	Indirect Assessment	Overall Attainment	Target (%)	Attainment
			(a)	(b)	0.8 (a) + 0.2(b)		
CO1	PO1, PO7 & PO8	PSO3	84	53.16	78	75	YES
CO2	PO1, PO3, PO5 & PO9	PSO1, PSO2 & PSO3	84	65.26	80		
CO3	PO2, PO6 & PO10	PSO2 & PSO3	84	62.63	80		
CO4	PO1, PO5 & PO6	PSO1, PSO2 & PSO3	84	61.05	80		
CO5	PO2, PO3, PO4 & PO7	PSO1, PSO2 & PSO3	84	65.26	80		

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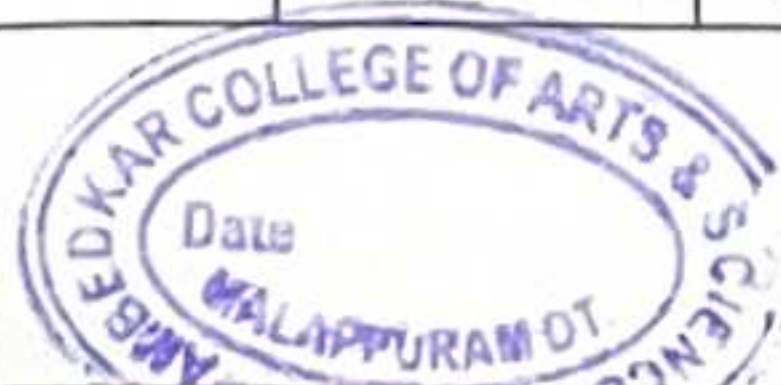
COURSE EXIT SURVEY RESPONSES (ODD SEM . 2023-2024)

Semester: V

Course: ENG5B07-Appreciating Drama and Theatre

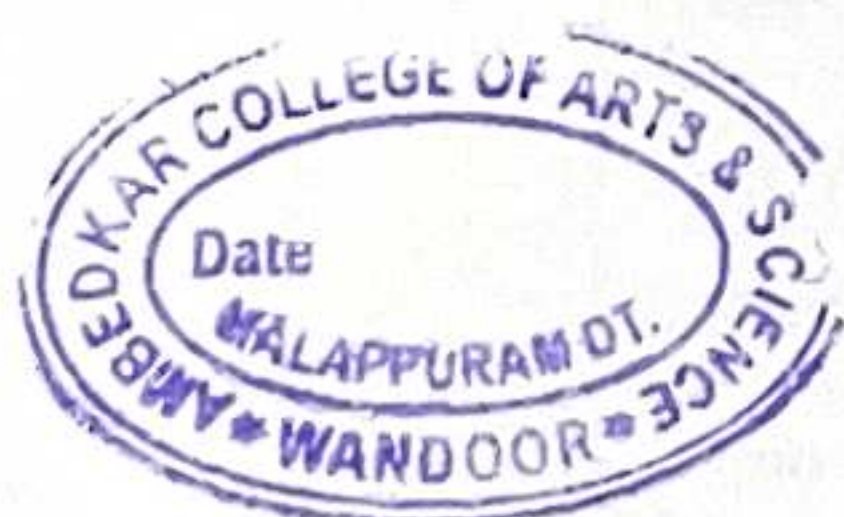
Name of the faculty member: Abdul Nasir Vellarampara

Sl. No.	NAME OF THE STUDENT	REG NO	Are you able to recognize and recall the basic elements of drama, and establish and illustrate the historical progress of drama in different continents?	Are you able to appreciate and develop a conceptual understanding of drama as an art form and to identify the different genres and masters of drama?	Are you able to critically evaluate the theatrical performances and apply your acquired knowledge to assess their literary and political ideas?	Are you able to analyze the insights, conventions and experimentations associated with English Drama?	Are you able to generate, demonstrate and apply innovative and effective resources of language as a creative form?
COURSE OUTCOMES			CO1	CO2	CO3	CO4	CO5
1	ANSHA BEEVI M P	UFAVAEGR01	3 (Good)	3 (Good)	4 (Very Good)	1 (Fair)	5 (Excellent)
2	ASHIFA ANNA P	UFAVAEGR02	4 (Very Good)	4 (Very Good)	4 (Very Good)	5 (Excellent)	4 (Very Good)
3	FATHIMA	UFAVAEGR03	1 (Fair)	1 (Fair)	1 (Fair)	1 (Fair)	1 (Fair)
4	FIBA RAHLA M	UFAVAEGR04	4 (Very Good)	4 (Very Good)	4 (Very Good)	5 (EXCELLENT)	4 (Very Good)
5	HUSNA JABEEN T	UFAVAEGR05	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
6	RINSHA N K	UFAVAEGR07	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
7	RINSHA SHIRIN K	UFAVAEGR08	3 (Good)	4 (Very Good)	3 (Good)	4 (Very Good)	3 (Good)
8	SHAHNA V H	UFAVAEGR09	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
9	SHIRIN K	UFAVAEGR10	4 (Very Good)	5 (EXCELLENT)	5 (EXCELLENT)	4 (Very Good)	5 (EXCELLENT)
10	ADIL JAHANSHA C	UFAVAEGR12	2 (Very Fair)	2 (Very Fair)	1 (Fair)	1 (Fair)	1 (Fair)
11	MUHAMMED	UFAVAEGR13	3 (Good)	4 (Very Good)	3 (Good)	3 (Good)	4 (Very Good)
12	SHAN	UFAVAEGR14	3 (Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)
13	SHAHINSHAN	UFAVAEGR15	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
14	ABHINA K	UFAVAEGR17	3 (Good)	3 (Good)	4 (Very Good)	3 (Good)	5 (EXCELLENT)
15	AMRUTHA M	UFAVAEGR18	4 (Very Good)	4 (Very Good)	4 (Very Good)	5 (EXCELLENT)	4 (Very Good)
16	ANAGHA V	UFAVAEGR19	*	*	*	*	*
17	ASHITHA V	UFAVAEGR20	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
18	DHANASREE V	UFAVAEGR21	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
19	DIVYA KRISHNA A	UFAVAEGR23	3 (Good)	4 (Very Good)	3 (Good)	4 (Very Good)	3 (Good)
20	FATHIMA	UFAVAEGR24	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
21	HANNA	UFAVAEGR25	4 (Very Good)	5 (EXCELLENT)	5 (EXCELLENT)	4 (Very Good)	5 (EXCELLENT)
22	NANDANA K	UFAVAEGR26	2 (Very Fair)	2 (Very Fair)	1 (Fair)	1 (Fair)	1 (Fair)
23	NANDHANA M	UFAVAEGR27	3 (Good)	4 (Very Good)	3 (Good)	3 (Good)	4 (Very Good)
24	SAI SIVANI T P	UFAVAEGR28	3 (Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)
25	SANDRA K	UFAVAEGR29	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
26	SHIFNA SHERIN P	UFAVAEGR30	3 (Good)	3 (Good)	4 (Very Good)	3 (Good)	5 (EXCELLENT)
27	SIVANANDANA T	UFAVAEGR31	4 (Very Good)	4 (Very Good)	4 (Very Good)	5 (EXCELLENT)	4 (Very Good)



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28	SREESHMA K	UFAVAEGR32	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
29	SWALIHA C	UFAVAEGR33	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
30	VARSHA O K	UFAVAEGR34	3 (Good)	4 (Very Good)	3 (Good)	4 (Very Good)	3 (Good)
31	VISMAYA P	UFAVAEGR35	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
32	JISHNU V	UFAVAEGR37	4 (Very Good)	5 (EXCELLENT)	5 (EXCELLENT)	4 (Very Good)	5 (EXCELLENT)
33	NITHIN KRISHNA P	UFAVAEGR39	2 (Very Fair)	2 (Very Fair)	1 (Fair)	1 (Fair)	1 (Fair)
34	SHAMIL K	UFAVAEGR40	3 (Good)	4 (Very Good)	3 (Good)	3 (Good)	4 (Very Good)
35	SOURAV KRISHNA	UFAVAEGR41	3 (Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)	4 (Very Good)
36	YASWANTH K P	UFAVAEGR42	3 (Good)	3 (Good)	3 (Good)	3 (Good)	3 (Good)
37	NANDANA BABU C	UFAVAEGR43	3 (Good)	3 (Good)	4 (Very Good)	3 (Good)	5 (EXCELLENT)
38	SAFIYA K K	UFAVAEGR44	3 (Good)	4 (Very Good)	3 (Good)	4 (Very Good)	3 (Good)
No. of graded "0"			0	0	0	0	0
No. of graded "1"			1	1	4	5	4
No. of graded "2"			3	3	0	0	0
No. of graded "3"			26	16	19	18	16
No. of graded "4"			7	14	11	10	10
No. of graded "5"			0	3	3	4	7



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(Aided by Govt. of Kerala & Affiliated to University of Calicut)
Wandoor (PO), Pin 679328, Ph: 04931-249666
acaswandoor@gmail.com, Website: www.ambedkarcollegewdr.in

COURSE EXIT SURVEY

Dear Students,

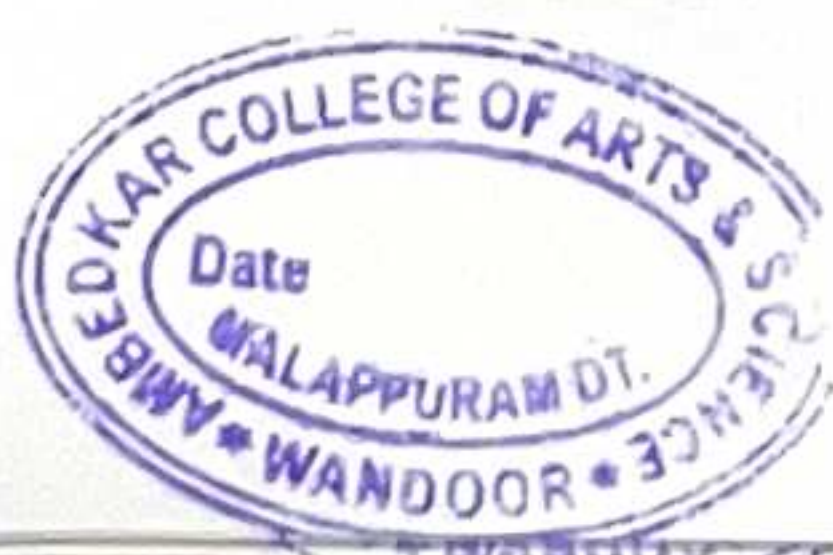
We are seeking valuable feedback from you, to improve upon the course contents, coverage, methods of instruction and teaching learning methods of the course you have learned for the semester, kindly rate the process of delivering the syllabus from 1 – 5 scale (5 Excellent, 4-Very good, 3-Good 2-Average, 1-Below average)

Name		Ashifa Anna P		Reg No		UFAVAEGR02.	
Course Code		ENG5B07		Name of Course		Appreciating Drama and Theatre.	
Dept		English		Semester		V	
				Date		25/10/23.	
Sl No	Questioners	1	2	3	4	5	
1.	Quality of the Course content					✓	
2.	Suitability of Contents beyond syllabus topics				✓		
3.	Relevance of the text & Reference books suggested					✓	
4.	Support of Library for the Course contents					✓	
5.	Course delivery methods by teacher					✓	
6.	Use of ICT tools in class				✓		
7.	Relevance of Syllabus topics for your placement					✓	
8.	Usefulness of the topics for life				✓		
9.	Content stimulates intellectually					✓	
10.	Fairness of the internal evaluation system					✓	
11.	Assignments, competitive evaluation methods					✓	
12.	Topics covered supported by online resources & LMS					✓	
I am able to achieve the following (Relating to Course outcomes)							
CO1					✓		
CO2						✓	
CO3				✓			
CO4					✓		
CO5						✓	

Signature of the Student

Class Advisor

HoD



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Suggestions for					
Inclusions		Deletion	of topics		

H

Signature of the Student

Class Advisor

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Run By Indiraji Memorial Society

Ambalapadi, Wandoor, Pin 679328

Phone: 04931-249666 (Office)

Email: acaswandoor@gmail.com, Website: www.ambedkarcollege.info

DEPARTMENT OF ENGLISH

COURSE TIME TABLE: APPRECIATING DRAMA AND THEATRE

01-06-2023 TO 02-08-2023

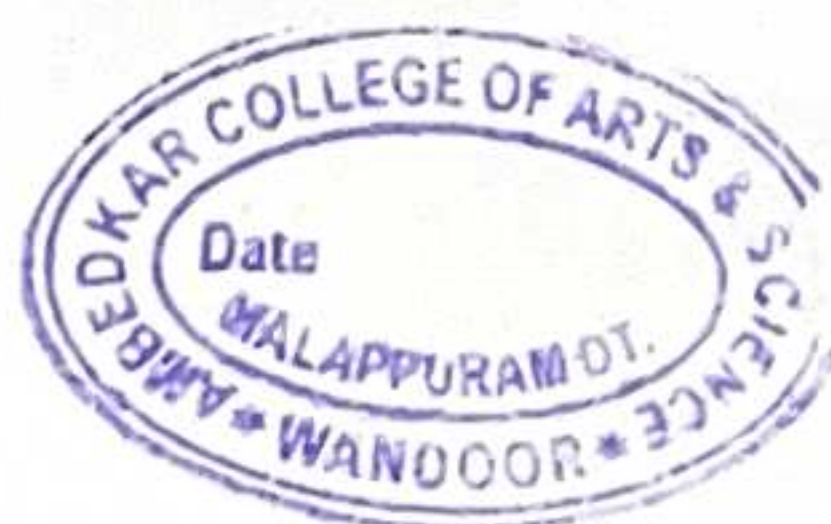
ACADEMIC YEAR: 2023-2024

PROGRAMME: BA ENGLISH LANGUAGE AND LITERATURE

SEMESTER: 5

DAYS	1	2	3	4	5
MONDAY			DT-NASIR		
TUESDAY	DT-NASIR				
WEDNESDAY			DT-BHAVYA		
THURSDAY		DT-NASIR			
FRIDAY	DT-BHAVYA				

DT- APPRECIATING DRAMA AND THEATRE




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DEPARTMENT OF ENGLISH

COURSE TIME TABLE: APPRECIATING DRAMA AND THEATRE

03-08-2023 TO 26-10-2023

ACADEMIC YEAR: 2023-2024

PROGRAMME: BA ENGLISH LANGUAGE AND LITERATURE

SEMESTER: 5

DAYS	1	2	3	4	5
MONDAY	DT-NASIR		DT-NASIR		
TUESDAY					DT-BHAVYA
WEDNESDAY			DT-BHAVYA		
THURSDAY					
FRIDAY			DT-NASIR		

DT- APPRECIATING DRAMA AND THEATRE




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V SEMESTER B A ENGLISH (2021-2024)- STUDENTS LIST

Paper- ENG5B07- APPRECIATING DRAMA AND THEATRE

Roll No	Reg No	Name
162	UFAVAEGR01	ANSHA BEEVI M P
163	UFAVAEGR02	ASHIFA ANNA P
164	UFAVAEGR03	FATHIMA SAHATHIYA SERIN K
165	UFAVAEGR04	FIBA RAHLA M
166	UFAVAEGR05	HUSNA JABEEN T P
169	UFAVAEGR07	RINSHA N K
170	UFAVAEGR08	RINSHA SHIRIN K
173	UFAVAEGR09	SHAHNA V H
174	UFAVAEGR10	SHIRIN K
161	UFAVAEGR12	ADIL JAHANSHA C
167	UFAVAEGR13	MUHAMMED
171	UFAVAEGR14	RISHAN
172	UFAVAEGR15	SHAHINSHAN SAMEER K
177	UFAVAEGR17	ABHINA K
178	UFAVAEGR18	AMRUTHA M
179	UFAVAEGR19	ANAGHA V
181	UFAVAEGR20	ASHITHA V
182	UFAVAEGR21	DHANASREE V
184	UFAVAEGR23	DIVYA KRISHNA A
186	UFAVAEGR24	FATHIMA RISVANA D T
187	UFAVAEGR25	HANNA
190	UFAVAEGR26	NANDANA K
191	UFAVAEGR27	NANDHANA M
193	UFAVAEGR28	SAI SIVANI T P
194	UFAVAEGR29	SANDRA K
197	UFAVAEGR30	SHIFNA SHERIN P
198	UFAVAEGR31	SIVANANDANA T K
200	UFAVAEGR32	SREESHMA K
201	UFAVAEGR33	SWALIHA C
202	UFAVAEGR34	VARSHA O K
203	UFAVAEGR35	VISMAYA P
188	UFAVAEGR37	JISHNU V
192	UFAVAEGR39	NITHIN KRISHNA P
195	UFAVAEGR40	SHAMIL K
199	UFAVAEGR41	SOURAV KRISHNA K
204	UFAVAEGR42	YASWANTH K P
206	UFAVAEGR43	NANDANA BABU M
205	UFAVAEGR44	SAFIYA K K

PAPER IN CHARGE: ABDUL NASIR VELLARAMPARA

HEAD OF THE DEPARTMENT: NASEERA M K




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DEPARTMENT OF ENGLISH.....
 AMBEDKAR COLLEGE OF ARTS & SCIENCE, WANDOOR

Programme: BA. ENGLISH LANGUAGE AND..... LITERATURE.....

Course: APPRECIATING... DRAMA... AND... THEATRE - ENG5B07.....

(Year: 2023-2024 Batch: 2021-2024..., Semester: V.....)

Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/Completed on time
1	161	Adil Jahansha C	Aristotle's Definition of Tragedy.	3.5
2	162	Ansha Bevi MP	Comedy and its Different Genres	4
3	163	Ashifa Anna P	Six Constituent Parts of Tragedy.	4
4	164	Fathima Sahathiya Seerin K.	Three Unities of a Tragedy.	4
5	165	Fiba Rahla M.	Tragic Hero and Hamartia	4
6	166	Husna Taben TP	Simple and Complex Plot	4

Name & Signature of the Teacher (with date):

[Signature]



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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/Completed on time
7	167	Muhammed	Role of Chorus in Greek Tragedy.	4
8	169	Rinsha NK.	Freytag's Diagram on structure of a Tragedy.	4
9	170	Rinsha Shirin K.	Origin of Greek Drama ~~Odyssey~~ , (Aeschylus, Sophocles and Euripides).	4
10	171	Rishan.	Origin and Evolution of Drama in England.	4
11	172	Shahinshan Sameer K.	Elizabethan Theatre.	2
12	173	Shahna VH.	Restoration Theatre (Sentimental and Anti-sentimental Comedy).	4
13	174	Shirin K.	The Decadent Movement.	4
14	175	Sevaliha Fatima C	Problem Play, Realism, Henrik Ibsen and Bernard Shaw.	0

Name & Signature of the Teacher (with date):



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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
15	177	Abhina A	Avantgarde Movement.	4
16	178	Amrutha M.	Expressionism.	3.5
17	179	Anagha V	Epic Theatre	3.5
18	181	Ashitha V	Angry Youngman Movement.	1
19	182	Dhanasree V	The Origin and Evolution of Absurd Theatre	3
20	183	Dhilna K.	"The Man who Turned into a stick" as an Absurd Drama.	0
21	184	Divya Krishna A.	"The Zoo Story" as an Absurd Play.	4
22	186	Fathima Riscwana. DT.	Harold Pinter and Comedy of Menace	4

Name & Signature of the Teacher (with date):

[Signature]



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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/Completed on time
23	187	Hanna	Theatre of Cruelty.	4
24	188	Jishnu V.	Feminist Theatre	3
25	190	Nandana & K.	Street Theatre	4
26	191	Nandana M.	Ritual Theatre	3
27	192	Nithin Krishna P	Poor Theatre	4
28	193	Sai Sivani TP.	University Wits	4
29	194	Sandra K.	The Comedy of Manners.	4
30	195	Sheniel K.	Analyse the Tragic Flaw of Othello.	4

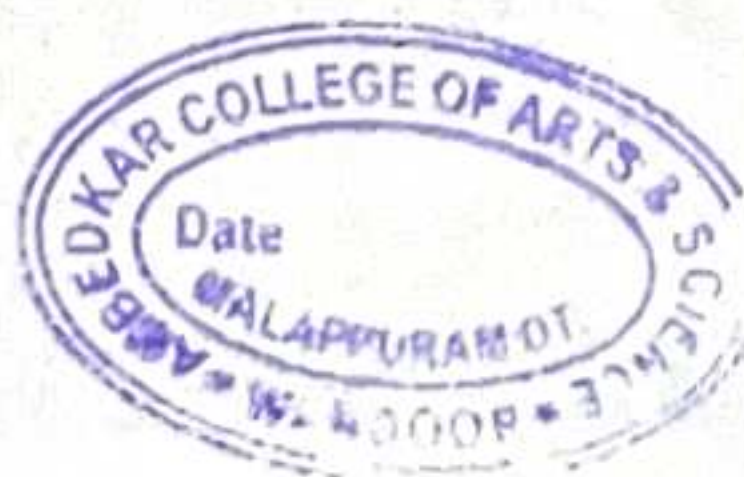
Name & Signature of the Teacher (with date): 

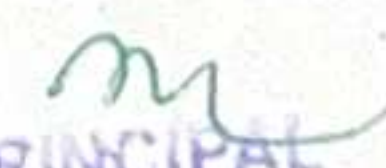
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 WANDOUR, MALAPPURAM DT.

Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
31	1967	Shifna Sherin P	Anton Chekhov as a Realist with special Reference to "The Bear"	4
32	198	Sivanandana TK.	The Significance of the title "The Zoo story".	3.5
33	199	Sourav Krishna K.	"The Zoo Story" as a representation of Post Second World War World.	3.5
34	200	Sreshma K.	Alienation in "The Zoo Story"	4
35	201	Swaliha C	Alienation in "The Man Who Turned into a stick".	4
36	202	Varsha OK.	The Failure of Human Language Represented in "The Zoo Story".	3.5
37	203	Vismaya P	The Failure of Human Language in "The Man Who Turned into a stick".	3
38	204	Yaswanth KP	"The Zoo story" as a Representation of capitalist society.	4

Name & Signature of the Teacher (with date):






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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/Completed on time
39	205	Safiya KK.	Existentialism in "The Man Who Turned into a Stick".	4
40	206	Nandana Babu M	"Macbeth" as a Tragic Hero.	4

Name & Signature of the Teacher (with date): Abdul Nasir Vellera-mpara



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DEPARTMENT OF ...ENGLISH.....
 AMBEDKAR COLLEGE OF ARTS & SCIENCE, WANDOOR

Programme: BA....ENGLISH..LANGUAGE..AND..LITERATURE.....

Course: ...APPRECIATING...DRAMA...AND...THEATRE...ENG5B07.....

(Year: 2023-2024, Batch: 2021-2024..., Semester: IV.....)

Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
1	161	Adil Jahansha C	Existentialism in "The Zoo Story"	4
2	162	Ansha Beervi MP.	Expressionism in "The Glass Menagerie".	3.5
3	163	Ashifa Anna P	Symbolism in the movie "Akale"	4
4	164	Fathima Sahabija Seen K.	Elements of Humour and Absurdity in "The Bear"	4
5	165	Fiba Rahla M.	Themes of "The Bear"	4
6	166	Husna Tabeen TP	"The Bear" as a Farical Comedy.	3.5
Name & Signature of the Teacher (with date):				



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 ARTS & SCIENCE
 WANDOOR, MALAPPURAM DT

Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
7	167	Muhammad	Aristotle's definition of Tragedy.	3.5
8	169	Rinsha NK.	Explain the term 'Catharsis'.	4
9	170	Rinsha Shalin K.	Explain Aristotle's views on a Tragic Hero.	4
10	171	Rishan	Explain the term 'Revenge Tragedy'.	4
11	172	Shahinshan Sameer K.	Problem Play. Explain.	2
12	173	Shahna V#	Explain 'Comedy of Manners'.	3.5
13	174	Shirin K.	Comedy of Humours.	4
14	175	Sivalika Fathima C	Romantic Comedy.	0

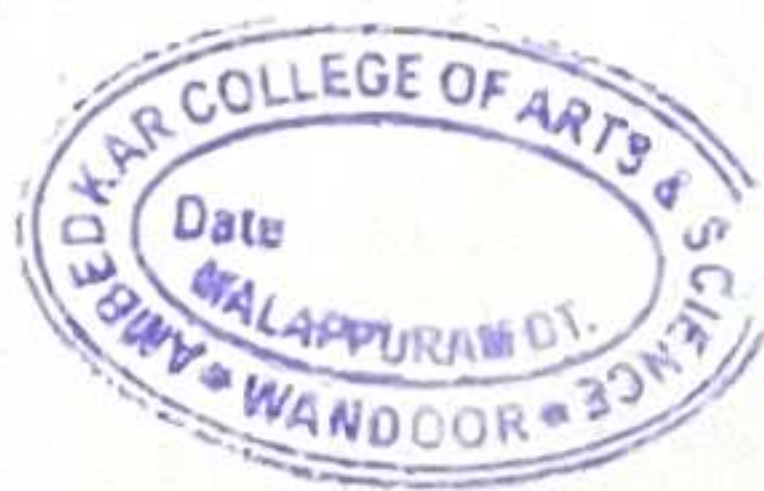
Name & Signature of the Teacher (with date):

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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
15	~~15~~ 177	Abhina K.	Satiric Comedy.	3
16	178	Amrutha M.	Farce.	3.5
17	179	Anagha V	High and Low Comedy.	2.5
18	181	Ashiitha V	Tragicomedy.	0
19	182	Dhanasree V	Simple and Complex Plot.	2
20	183	Dhisha K.	—	—
21	184	Divya Krishna A	"The Man Who Turned into a stick" as an Absurd Drama.	4
22	186	Fathima Riswana DT.	Introduce the terms 'Protagonist,' 'Antagonist' and 'Foil'.	3.5

Name & Signature of the Teacher (with date):






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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted, Completed on time
23	187	Hanna	Explain Freytag's Diagram on the structure of a Tragedy.	4
24	188	Jishnu V	Explain 'Flat and Round Characters'.	0
25	190	Nandana K.	Explain 'Diction' as an important constituent part of a tragedy.	4
26	191	Nandana M.	Explain three Unities of tragedy.	3.5
27	192	Nithin Krishna P	Explain origin of Greek Drama.	0
28	193	Sat Sivani TP	Miracle Play	3.5
29	194	Rande K	Mystery Play	3
30	195	Shamil K.	Morality Play	4

Name & Signature of the Teacher (with date):



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Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/Completed on time
31	197	shifna sherin P	University Wits.	4
32	198	Sivanandana TK.	Sentimental Comedy	3.5
33	199	Souhav Krishna K	Anti-sentimental Comedy.	3.5
34	200	Sreeshma K.	Decadence.	3.5
35	201	Suvaliha C	Realism in Theatre.	3.5
36	202	Narsha OK.	Expressionism in Theatre.	2.5
37	203	Vismaya P	Epic Theatre.	3.5
38	204	Yaswanth KP	Angry Youngmen Movement.	4

Name & Signature of the Teacher (with date):

[Signature]



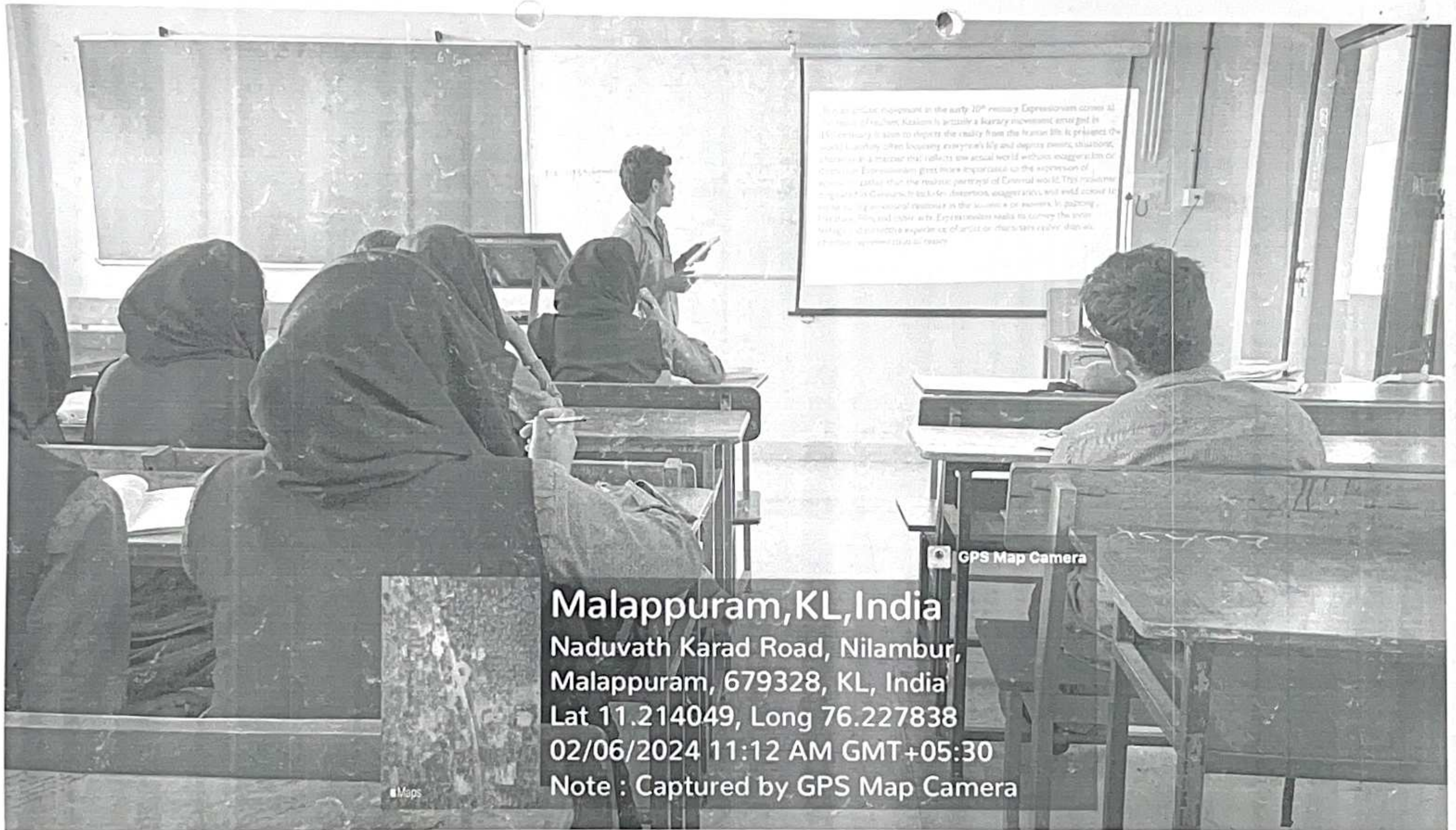
[Signature]
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WANDOOR, MALAPPURAM DT

Sl No	Roll No	Name of Student	Assignment/Seminar	Submitted/ Completed on time
39	205	Safiya KK.	Theatre of Absurd.	4
40	206	Nandana Babu M.	Comedy of Menace	4

Name & Signature of the Teacher (with date): Abdul Nasir Vellampala 



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V SEMESTER BA ENGLISH DEGREE EXAMINATION MODEL QUESTION PAPER
(CBCSSUG)

Core Course-English

ENG5B07-Appreciating Drama and Theatre

Time 2.5 Hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What is the soul of tragedy according to Aristotle?

A: According to Aristotle, the plot is the underlying principle of a tragedy, as it were; the very soul of it, Plot gives meaning, vigour and vitality to the play. The plot must be complete with a proper beginning, middle and an end. It should be of a certain length or magnitude.

2. What role do animals play in *The Zoo Story*?

A: Jerry sees animals as a solution to his social isolation and believes that he can resolve his problems by practicing interaction with animals. The frequent mention of animals also underlines a greater idea that humans have a capacity to be animalistic. By focusing on the limitations of animals, Jerry also suggests that humans have these limitations within themselves.

3. What are the six elements of tragedy?

Plot, character, diction, thought, spectacle and song.

4. Who is Brabantio? What are his parting words to Othello?

A: Brabantio is Desdemona's father. When parting, Brabantio warns Othello to watch Desdemona well, for she may deceive him just as she had done her father.

5. What is the subtitle of the play *The Man Who Turned into a Stick*?

A: Death

6. How does Iago meet his nemesis?

A: Iago meets his nemesis in his wife Emilia. She confesses that she has stolen the handkerchief, unmasking the villainy of her husband.

7. Why was Popova in deep mourning?

A: Popova is in deep mourning because her husband died seven months ago. She wants her husband to know how much she loved him even though he was unfair and unfaithful to her when he was alive.

8. What kind of birds does Peter keep as pets?

A: Peter keeps two Parakeets as pets. One each for his daughters.

9. Name three genres of drama.

A: Tragedy, comedy, tragicomedy, farce etc.

10. What does the stick represent in the play *The Man Who Turned into a Stick*?

A: The stick represents death in the play. It represents death as it suggests rigid patterns of life that men are trapped in.

11. What are the characteristics of Restoration comedy?

A: Witty and epigrammatic dialogue often in the form of repartee, sensual innuendos, love intrigues, duplicity and disguise, levity.

12. How did Iago plant the seed of suspicion in Othello's mind?

A: Othello regarded Iago as a just man, full of love and honesty. In course of events Othello and Iago entered the room where Cassio had been requesting Desdemona to plead to Othello for his reinstatement. Having seen them approaching Cassio departed hurriedly. Iago asked Othello if Cassio knew anything of his courtship with Desdemona. After having received positive answer, Iago behaved so, it seemed there was something secret in it. When Othello asks Iago whether he believes Cassio to be honest Iago shows



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reluctance to answer. Othello demanded Iago to speak what he knew. Iago denied because it could destroy Othello's peace of mind. But those hints created suspicion in Othello's mind.

13. Define problem play.

A: type of drama that emerged during the 19th century as part of the wider movement of realism in the arts. It dealt with controversial issues in a realistic manner, to expose social ills and to stimulate thought and discussion from the audience. In problem plays, the situation faced by the protagonists put forward by the author as a representative instance of a contemporary social problem.

14. What made Desdemona fall in love with Othello?

A: Desdemona was the only daughter of Brabantio who was the senator of Venice. Othello was the general of Brabantio. So, the senator used to invite Othello to his house. There Othello used to tell Desdemona the stories of battlefield, army, their bravery of different lands of known and unknown. Othello's heroic nature and the series of exceptional calamities he faced in his life made Desdemona fall in love with him.

15. What happened at the zoo in *The Zoo Story*?

A: In *The Zoo Story* by Edward Albee, two strangers named Peter and Jerry meet on a park bench in New York City's Central Park. Jerry asks Peter about his life without revealing much about himself. In the end, Jerry commits suicide by throwing himself onto a knife he has just given to Peter.

(Ceiling 25 marks)

II. Answer the following questions in a paragraph. (5 marks each)

16. What was the reason for the quarrel between Smirnov and Popova?

A: Popova's late husband owes money to Smirnov. He wants immediate repayment of his debt. He seeks Popova's help. Popova is in mourning. She has no money with her. Her Steward will come after two days and so she asks Smirnov to wait. But Smirnov needs the money at once to pay the interest to the Agricultural Bank. If he fails to pay the interest his estate will be put up for auction. He will be ruined. Popova is annoyed. She doesn't want to be bothered with money matters since she is in mourning. This infuriates Smirnov. He will not go away till the money is paid. If he stayed she threatens she will never pay him the money. Smirnov now speaks about the disloyal, deceitful nature of all women. They are all liars. His bad comments provoke Popova further. She calls him a boor, a bear and a brute. Smirnov challenges her for a duel. She accepts, while teaching her the use of a pistol their mutual admiration grows. The duel is forgotten as the couple embrace with love.

17. The Theatre of Absurd.

Theatre of the post-World War II era has emerged out of a perspective of cultural paranoia, abnormality, and distortion. They portray a world that has become unfixed, where reality is an illusion, where men find themselves at odds with their environment, beliefs, heritage, and even personal identity. The Existential worldview which gathered momentum in Europe through the writings of Nietzsche, Sartre, and Albert Camus placed existence over essence and analysed man's existence in the universe as an alien one, accompanied by anguish and nausea on encountering death and the physicality of earthly objects. The practitioners of the absurd drama and theatre wanted the spectators to feel the sense of man's isolation, of his being encircled in a void, highlighting his inability to communicate and express his basic thoughts and feelings in a doomed universe. The term 'absurd' is derived from the Latin *absurdum*, meaning discordant or contradictory. Albert Camus in his essay *The Myth of Sisyphus* first used the term to describe the existential meaninglessness of the human condition. Martin Esslin used this term to denote the plays and playwrights who wrote under this label. The characters are caught in hopeless situations and forced to do meaningless and repetitive actions. Their dialogues brim with clichés, wordplay, and nonsense. The traditional notions of a well-defined plot, character, and setting are abandoned. Playwrights like Samuel Beckett (1906-1989), Arthur Adamov (1908-1970), Eugene Ionesco (1909-1994), and Jean Genet (1910-1986) heralded this new form in France and Harold Pinter popularised it in England. Plays categorized in this movement typically represent human existence as nonsensical and often chaotic. Absurdist works rarely follow a clear plot, and what action occurs serves only to heighten the sense that characters (and human beings in general) are mere victims of unknown, arbitrary forces beyond their control. Dialogue is



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often redundant, setting and passage of time within the play unclear, and characters express frustration with deep, philosophical questions, such as the meaning of life and death and the existence of God.

18. Iago's soliloquies.

Soliloquy is a speech spoken by a character when he is alone on the stage. Iago's soliloquies serve a double purpose- they explain and analyse his motives and throw light on his character, and secondly they advance the action of the play. In his first soliloquy in the middle of the opening scene he examines his feeling towards Othello and concludes that he hates him. In his second soliloquy, occurring at the end of the First Act, he begins his motive-hunting. He accounts for his hatred towards Othello and outlines his plot of "double-knavery" to rob Cassio of his lieutenantcy and to ruin Othello's happiness. In the third soliloquy at the end of the first scene of the second Act, Iago again hunts for his motives. No motive satisfies him, but he decides to go on with his plot. The fourth soliloquy occurs in the middle of the third scene of the second Act. He exults that the Moor has lost his peace of mind and Cassio is dismissed. The fifth soliloquy occurring in the middle of the third scene of the third Act reveals the final act of his plot, namely that of leaving Desdemona's handkerchief in Cassio's chamber. In the last soliloquy in Scene I, Act V, he justifies to himself the need to murder Cassio and Roderigo.

19. Street Theatre.

Also known as guerrilla theatre, this form of theatre is a dramatisation of social and political issues, usually enacted outside as on a street, in a park, or a marketplace. One can trace the emergence of this theatre at crucial periods in the history of several countries like Spain during the civil war period, in Vietnam during the war years against the Japanese, French, and US aggressors and all over Latin America during the national liberation struggles. Thus, one can perceive that it was born out of the specific needs of the working class people living under capitalist and feudal exploitation. The practitioners of this theatre make use of their own natural voice, physical abilities, simple costumes, and props. They also develop a knack of interacting with or getting responses from the audience. It is an unprofitable endeavour since the performance is made before a non-paying audience. The plays are usually short; the communication is direct, intimate and hence more effective.

20. What does the zoo symbolise in *The Zoo Story*?

A: The zoo is the central symbol of the play and is an image of human isolation and the lack of contact and communication. The world is described as a zoo with individuals separated by bars and their animal nature. Peter describes how he visited the zoo to learn more about social interactions only to discover "everyone separated by bars from everyone else." The zoo is divided into separate areas, and each group is only allowed to socialise with itself. Each animal is kept from the other animals, and they are all kept away from the people. The symbol of the zoo serves to blur the line between humans and animals. The zoo becomes a shorthand for the way Jerry and Peter make sense of life: as Jerry puts it, the zoo helps him "find out more about the way people exist with animals, and the way animals exist with each other, and with people too." There is also an element of captivity to the idea of a zoo.

21. Existential elements in *The Man Who Turned into a Stick*.

A: Elements of existentialism and absurd are found throughout *The Man Who Turned into a Stick*. Kobo Abe bluntly and repeatedly announces that no one can escape the human predicament. Like a stick prodding the audience to examine its beliefs and values, the play forces different generations to become aware of how they live their lives. Abe's point of view, as expressed by the Man from Hell, is that capability and faithfulness are not particularly enlightened attributes for humans. Indeed, when placed entirely at the disposal of others without question, they eventually contribute to one's sense of alienation from the world. In the Stick Man's case, it leads him to such despair and desperation that he flees his son and leaps off a roof. Life has become so unbearable that an act of suicide seems heroic and liberating by comparison. For once he does something for himself. This seems irrational, perhaps, but taking responsibility for one's actions despite the absurdity of life is a heroic gesture, an act that constitutes one of the hallmarks of existentialism. When the Hippie girl suggests that some aims in life would be a good thing, The Man from Hell replies in typical existentialist fashion. "The uncertainty you feel at the thought



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you have lost track of whatever aims you once had—they're a lot better proof that you are there . . . than any aim I can think of, 'he tells her.

22. What role did the handkerchief play in bringing about Desdemona's ruins?

A: *The handkerchief played a significant role in bringing about Desdemona's ruins. It was Othello's first gift to Desdemona. A charmer gave the Handkerchief to Othello's mother and instructed her to preserve it carefully as it would maintain a happy conjugal life. Iago claimed that he had seen Cassio wiping his face with that strawberry spotted handkerchief. Othello became restless. It made Othello suspicious that Desdemona was unfaithful. She had a secret relation with Cassio. It was the treacherous villain Iago who employed her wife to steal and drop it in Cassio's way. When Othello asked for the handkerchief and Desdemona was unable to show it, his suspicion intensified. Finally, out of fierce anger, he stifled her to death.*

23. Discuss the element of humour and absurdity in the play *The Bear*.

A: *All the three characters of the play i.e. Popova, Smirnov and Luka act in a funny way and speak absurd dialogues. The story of the play is a romantic advancement between a male and female character through strange and unusual dialogues. Right at the beginning Luka, the servant of Popova, advises her to leave mourning at the death of her husband in a comic way. He puts his own example in a humorous way about his mourning at the death of his old lady. The entry of Smirnov and his behaviour, actions and dialogues in the play are so comic. The funniest situation comes in the play when Popova brings the revolvers of her husband and asks Smirnov to teach her how to fire. The closing scene also leaves a smile on the face of the readers when Popova says to Luka, 'Tell them in the stables that Toby isn't to have any oats at all to-day'.*

(Ceiling 35 marks)

III. Answer any two out of the four questions in an essay:

24. The problem of alienation in Edward Albee's play.

A: *The Zoo Story* Albee tries to portray the problem of alienation that has already become a symptom of social sickness in the United States in the mid-twentieth century. The problem of alienation that marks the modern life of the mid-twentieth century is presented through Jerry, one of the two characters in the play. Jerry is portrayed as a young man living in an apartment on the upper West Side between Columbus Avenue and Central Park West in New York City. In the mid-twentieth century New York City was very crowded as the result of the immigration and the internal migration that happened until after World War II. People with different ethnicity, culture and social classes have created the heterogeneity of the population. The heterogeneity of the population had weakened the social relationships among the people. Consequently, as a big metropolitan city, New York City was characterised by an impersonal atmosphere, and the problem of alienation became very obvious. Albee showed how human misunderstanding and failure of communication between Peter and Jerry lead to destruction. However, Jerry is a rootless person that feeling made him ashamed of himself because of the bad reputation of his family, i.e. his mother prostituted and his father was an alcoholic. Moreover being homosexual increased his sense of alienation that made him isolate himself from his society. Even when he decided to suicide and put an end to his life, he cannot do it by himself, that is why he asked Peter in the park to stab him. Symbolically, Jerry was asking the help of the community because he did not want to die lonely. So, he believed that if he was killed by another person it would represent a kind of communication helped him to escape from his isolation, but he was disappointed. So he threw himself into the knife and was deadly injured. Accordingly the society was the main reason behind the character alienation in *The Zoo Story*.

25. Justify the end of the play *The Bear* by Anton Chekhov.

A: *The end of the play The Bear is very sudden and unexpected. We see that both Smirnov and Popova have revolvers in their hands. They are going to fight a duel and to kill each other but suddenly they decide to marry. This is unexpected. However, as the play develops, one finds that this sudden and unexpected end has many reasons. We shall discuss them one by one. The reason of Popova's change of mind was that Popova had been mourning the death of her husband for the last seven months. She had been leading a lonely and sad life since then. Seven months was a long period. Now time had conquered her grief. Inwardly, she wanted*



some change in her life. She did not want to continue this mourning any more. Besides, it is human psychology that man gets sick and tired of doing the same thing for a long time. The second reason may be the advice of Luka, her servant. He shocked her by telling her that in ten year's time, she would not be beautiful anymore and no man would look at her. It was shocking for Popova. The third reason was that Popova had a very romantic nature. When Smirnov assured her of his love, she was greatly moved. It was all according to her romantic nature. Smirnov decided to marry Popova because he fell in love with her. He was greatly impressed by her beauty. When Popova accepted his challenge of fighting a duel, he was greatly impressed by her boldness too. So, he changed his mind and decided to marry her. The most important point in that it is a comedy and the end of a comedy cannot be serious. Its end must be funny and pleasant.

26. The temptation scene is one of the major turning points in the development of *Othello*. Discuss.

A: The scene in which Iago sows the seeds of suspicion in Othello's mind about the relationship between Desdemona and Cassio is known as the Temptation Scene. At the scene opens with Cassio pleading his suit to Desdemona. At this critical moment Othello and Iago arrive. Apparently Iago has brought Othello, for when Cassio departs, he pretends to be disturbed. He suggests to Othello that Cassio has slunk away like a guilty person on seeing Othello. Desdemona, keeping her word to Cassio, pleads to Othello for his restoration until Othello consents. Racked by tension, Othello sends her away, and Iago finds that this is the opportune moment for him to resume the attack. But he begins the game slowly and again pretends to have discovered something unpleasantly significant in the relations between Cassio and Desdemona. His vague replies to Othello's questions make Othello press him to speak out his mind. Othello's mind is disturbed when Iago acts like knowing something very bad about Desdemona-Cassio relationship but unwilling to tell it. Iago's pretension is so skilful. After a brief meeting between Othello and Desdemona, when silly Desdemona childishly insists that Cassio be invited for lunch very soon, Iago restarts the temptation. It is almost natural for Othello to doubt the visit of Cassio because of the insistence of Desdemona to call him back, and to give him back his post of lieutenant. He watches her intently, looking for signs, and brushes away her handkerchief when she seeks to soothe him. They go in to dinner, and Emilia picks up the fallen handkerchief, one that her husband, Iago, often urged her to steal from Desdemona. Emilia decides to have a copy made to give to Iago, but he enters, sees the handkerchief, and snatches it from her. When Othello enters, Iago sees that Othello cannot regain his peace of mind. His speech is fevered, sweeping and frantic; he believes that his wife has been unfaithful to him. Othello then turns on Iago with savage intensity and demands to see the proof of Desdemona's infidelity. Cornered, Iago produces the dream story: Cassio spoke in his sleep, embraced him, called him Desdemona, and cursed the Moor. Iago tells Othello that he has seen Cassio wipe his brow with a handkerchief embroidered with strawberries; Othello recognises this handkerchief as the one he gave to Desdemona.

27. Examine *Akale* as the story of the dreams of Margaret and Neil?

A: *Akale* is the story of an Anglo-Indian family settled in Kerala and nearly all the major events happen in the 1970s. The main characters in the film are Neil (Tom in *Glass Menagerie*) Rose (Laura Margaret (Amanda) and Freddy (Jim) and a minor character, Kamala who is the wife of Neil. Margaret D'Costa, is an overbearing but loving mother whose life revolves around her two children. Despite worrying all the time over the future of her two children, she herself lives in the past. She keeps talking about her youth, when she came from an affluent family and had received seventeen proposals. Now, however, she lives in a small old house with her two children, striving hard to secure their future, after having been abandoned by her sailor husband. Margaret is very strong and self-reliant woman and an extremely controlling mother. The challenge that a single mother faced at that time was much greater than today. However, she managed to endure the difficulties of life, taking care of her extremely shy daughter and determined son. She escapes into her illusory past. That was a defense against mental depression, a therapy that her mind has fashioned. She wants her daughter not to be dependent on anyone. Rose's handicap seems only a very slight defect to her. She takes effort to brace the times they live in and sustain her family. Margaret, the extrovert gregarious mother, who hides her anxiety of a woman deserted by her husband had brought up her children with great difficulty by stitching and making small handicraft items. Neil, a man who longs for adventure and excitement but is shackled in a boring warehouse job to support his family. Cinema is his only escape from his mundane life. He is a 'wanderer, like his father', wanting to run away but staying only due to his love for his mother and sister. He's not exactly selfish, but that's the word his mother (and later his wife), throw at him. As a last resort to fulfil his responsibilities and leave, he heeds his mother's advice and invites an acquaintance for dinner, hoping to make him meet Rose. (2 x 10 = 20 marks)



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FIFTH SEMESTER B.A ENGLISH INTERNAL EXAMINATION, SEPTEMBER 2023
ENG5B07- APPRECIATING DRAMA AND THEATRE

TIME: 1 ¼ Hours

MAX. MARKS: 40

I. Attempt at least five questions. All questions can be answered. Each question carries 3 marks. (Ceiling 15).

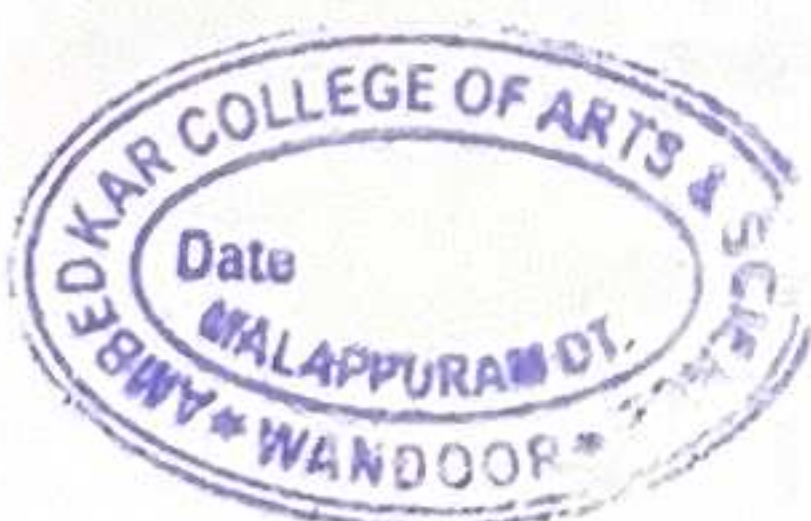
1. What is Catharsis?
2. Describe the term 'Avantgarde'.
3. Name two critical treatises by Aristotle.
4. Morality play.
5. Comment on the term 'Revenge Tragedy'.
6. Comedy of Manners.
7. Differentiate between High Comedy and Low Comedy.

II. Attempt at least three questions. All questions can be answered. Each question carries 5 marks. (Ceiling 15).

8. Sentimental and Anti- Sentimental comedy.
9. Explain Aristotle's definition of tragedy.
10. Explain three unities of tragedy, according to Aristotle.
11. Elaborate on the term 'Problem Play'.
12. Expressionism in theatre.

III. Write an essay on any one of the following. (10 Marks).

13. Origin and evolution of British theatre.
14. Explain the six constituent parts of drama.




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WANDOOR, P.O - 679328

Name of Examination

Fifth Semester Internal Examination

Class

IIIrd BA English

Date of Examination

07/09/2023

Name

ASHFA ANNAP

Roll No

163

Subject

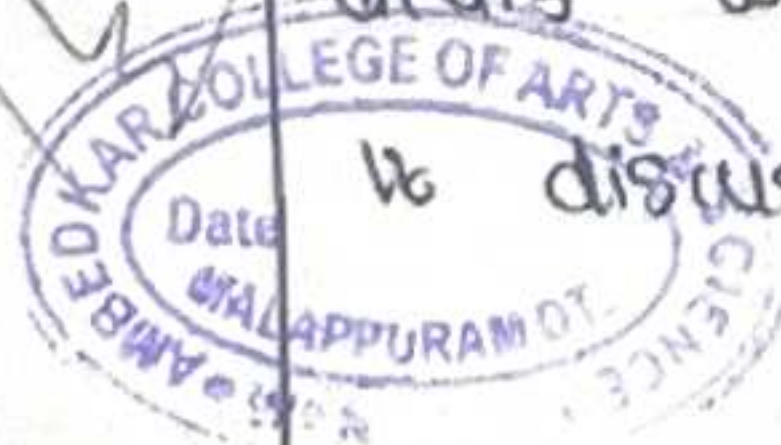
Appreciating Drama and Theatre.

1. 'Catharsis' is a term introduced by Aristotle which means purgation or purification. Catharsis can be considered as the pleasure of pity and fear which effects proper purgation. The audience feel pity towards the "undeserved sufferings of hero" and they feel fear towards "the worse that may befall him." So catharsis is an important element in Tragedy.

2. The term 'Avantgarde' has a ~~military~~ military origin which means "advance guard". Avantgarde is also known as "experimental Theatre". It is a movement which includes a number of movements, such as anti-conventional, anti-religious, anti-God etc. The writers began to write by avoiding the traditional norms and rules.

(3) 'The poetics' and 'The Rhetoric' are the 2 critical treatise by Aristotle.

(4) Morality play is a kind of play which deals with the moral matters of people. It discusses the morality in people.



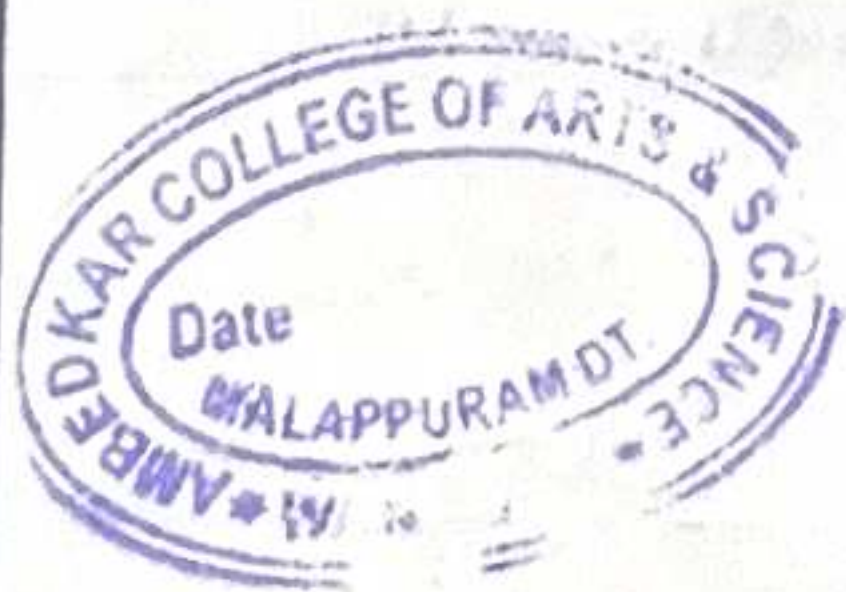
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2 (5) Revenge Tragedy is also known as Senecan Tragedy. It existed during the period of Queen Elizabeth. It deals with bloodshed, revenge, war and others.

2 (6) Comedy of manners originated to the New Comedy of Greek Menander and developed by the Roman dramatists Plautus and Terence. It has stock characters such as a wrathful rival and clever servant etc. The Restoration comedy is the polished form of comedy of manners which deals with the intrigues and relations of the upper class sophisticated society.

2 (7) High comedy can be defined as the intellectual laughter often arising from an intelligent audience. The comedy of manners is an example for high comedy.

Low comedy relies on slapstick humour, and comic physical actions. It is understandable for anyone. Farce is an example for low comedy.



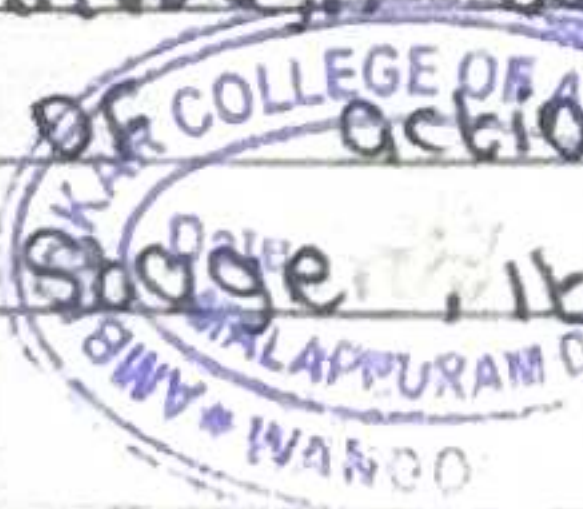
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(8) Sentimental comedy is also known as drama of Sensibility. As per this the laughter, can be followed by pity, or the audience produce tears during the play. Yet it is not tragedy because the play ends with a happy ending. The characters had to face difficulties yet they would overcome all this difficulties and the play ends happily.

Anti-Sentimental comedy is just opposite to the Sentimental comedy. Oliver Goldsmith criticised Sentimental comedy because it produces tears in the audience even it is comedy. So that Oliver Goldsmith is the person behind Anti-Sentimental comedy. According to him comedy should produce pleasure or happiness in the minds of audience instead of tears.

(9) Aristotle in his work "Poetics" defines "tragedy" as "an imitation of an action, that is serious, complete, and of a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play, in the form of an action, not of narration, through pity and fear effecting proper purgation."

He says that Tragedy should be the representation of life that should be serious (not of comedy) complete (it should have a proper beginning, middle and an end or catastrophe) and of a certain magnitude. Here magnitude means length of the play, it should not so lengthy or very short. It should use all kinds of figures of speech not in a one scene but also through out the play. It should be in the form of action or it should be performed on the stage. It should effect the purgation.



emotional purification of the audience through the production of pity and fear in the minds of spectators. Pity towards the undeserved sufferings of the hero, and fear towards the worse that may befall him.

(10) According to Aristotle, there are "three unities of Tragedy" namely unity of action, unity of time, and unity of place. He considered these three unities as an essential part of Tragedy.

Unity of action:

According to Aristotle unity of action means all the actions in a play should be related with the protagonist or chief character of the play. The actions in a play should lead to the final tragedy of the protagonist.

Unity of Time:

Aristotle used the term unity of Time to refer to the time which takes to perform a play. According to him a play should be performed within a single revolution of sun or within twenty four hours.

Unity of place:

Aristotle says unity of place means the location in a drama should be believable to the audience. In drama or tragedy playwrights should use a confined place which is true to reality or they should use the places which are closer, so that the audience

can imagine it. PRINCIPAL unity of place, time and



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criticized by some writers.

(11) "The problem play" deals with is a kind of play which deals with the burning issues of contemporary society. Henrik Ibsen was the main propagator of problem play. It deals with several contemporary issues such as political, social and others. It portrays the burning issues and they were solved by the playwright as per his ideologies. "A Doll's House" is a perfect example for problem play. In this play the character 'Nora' represents the status of woman in the society during that period.

(12) Expressionism is a ~~term~~ movement in literature which originated in Germany. It started by a group of painters who avoided external reality and focused on the inner psychological facts. Expressionism expresses all the inner emotions and feelings of people. The expressionist writers included Baudelaire, Frederic Nietzsche and others.

(14) ~~Tragedy~~ According to Aristotle, tragedy can be defined as "an imitation of an action, that is serious, complete and of a certain magnitude, in language embellished with each kind of artistic embellishment, the several kinds being found in separate parts of the play, in the form of an action, not of narrative, through pity and fear effecting proper purgation."

Through this definition Aristotle says about the six constituent parts of Tragedy or drama. They are:

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1) Plot :

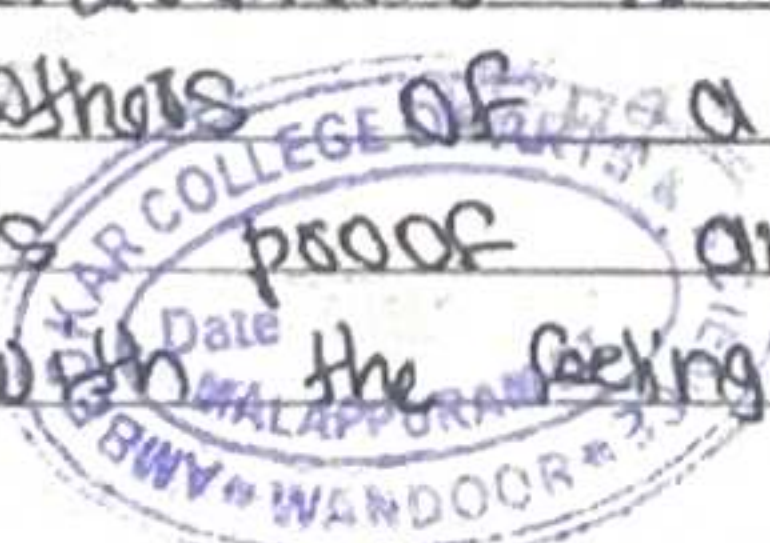
Aristotle considered plot as the most important element of tragedy. He gave primary importance to plot. Plot can be defined as the arrangement of incidents in a play. Plot can be simple or complex. A simple plot is a plot with single one. It does not have "Anagnorisis" which means sudden realization and "Peripetia" which means reversal of actions while in a complex plot it is a plot with either Anagnorisis or peripetia or both. Plot constitutes the 'protagonist' (the chief character), 'Antagonist' (villain), 'Foil' (a character who shows sharp contrast in temperament with the hero), 'Suspense' (the lack of certainty), 'intrigue', 'exact beginning, middle, and end', 'exposition', the sequence of actions. A plot is different from story. Because story is the basic thread.

2) Characters:

Aristotle considered characters as second important element in drama. Characters are the personalities in a play. Flat and round are the two types of characters. Flat characters do not develop while the round characters will develop at the end of the play.

3) Thought:

Thought is the feelings and emotions of characters. It is also speech, actions or others of a character. It has two subdivisions, proof and Refutation. Proof is associated with the feeling of the characters while Refutation



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CLASS:	SUBJECT:	
ROLL NO.:	DATE:	

is its opposite.

4) Diction :

Diction is the verse that they speak. Aristotle says clarity of diction is more important in drama. They should use clear diction with clarity and also which is understandable for the ordinary people.

5) Song :

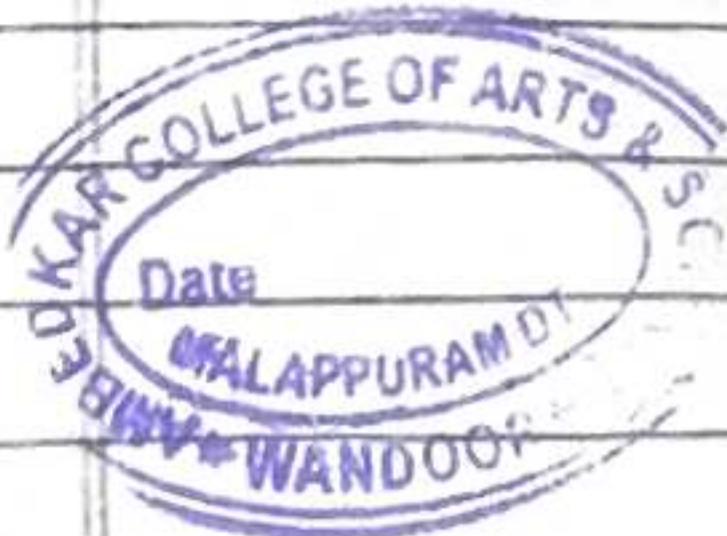
Song refers to the chanting of verse in tragedy. In tragedy they used Chorus for song. Chorus were a group of singers who wore masks. They work as commentators and tell the story details about characters, ambience etc.

6) Spectacle :

Spectacle refers to the visual elements on the stage. It also refers to the appearance of characters.

Aristotle gave least importance to the spectacle because he believed that plot is more important than anything in a play. He also believed that a play can produce pity and fear in the minds of readers without spectacle.

So, these are the important or six constituent parts of drama. According to Aristotle a drama should not complete without this elements.



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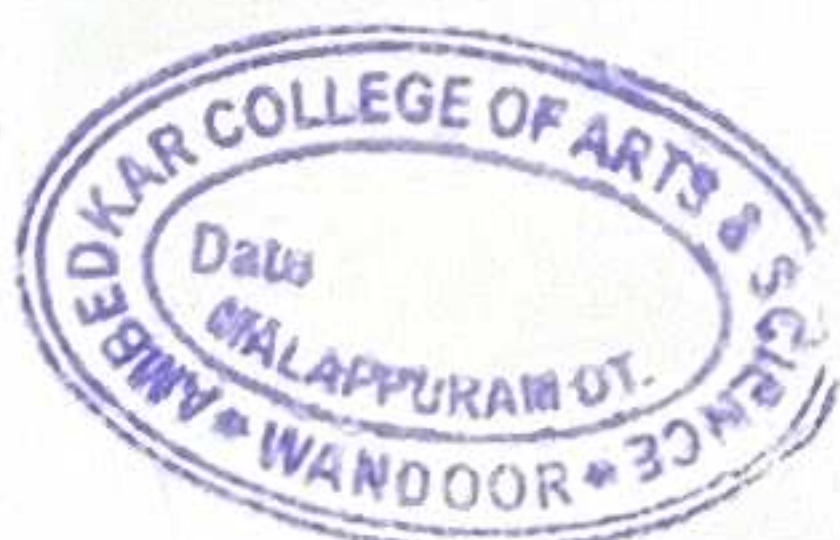
Paper- ENG5B07- APPRECIATING DRAMA AND THEATRE

Total Marks 40

Roll No	Reg No	Name	Marks	signature
162	UFAVAEGR01	ANSHA BEEVI M P	36	
163	UFAVAEGR02	ASHIFA ANNA P	40	
164	UFAVAEGR03	FATHIMA SAHATHIYA SERIN K	40	
165	UFAVAEGR04	FIBA RAHLA M	30	
166	UFAVAEGR05	HUSNA JABEEN T P	27	
169	UFAVAEGR07	RINSHA N K	40	
170	UFAVAEGR08	RINSHA SHIRIN K	38	
173	UFAVAEGR09	SHAHNA V H	27	
174	UFAVAEGR10	SHIRIN K	24	
161	UFAVAEGR12	ADIL JAHANSHA C	28	
167	UFAVAEGR13	MUHAMMED	31	
171	UFAVAEGR14	RISHAN	19	
172	UFAVAEGR15	SHAHINSHAN SAMEER K	14	
177	UFAVAEGR17	ABHINA K	10	
178	UFAVAEGR18	AMRUTHA M	12	
179	UFAVAEGR19	ANAGHA V	6	
181	UFAVAEGR20	ASHITHA V	0	
182	UFAVAEGR21	DHANASREE V	5	
184	UFAVAEGR23	DIVYA KRISHNA A	10	
186	UFAVAEGR24	FATHIMA RISVANA D T	15	
187	UFAVAEGR25	HANNA	40	
190	UFAVAEGR26	NANDANA K	29	
191	UFAVAEGR27	NANDHANA M	5	
193	UFAVAEGR28	SAI SIVANI T P	23	
194	UFAVAEGR29	SANDRA K	10	
197	UFAVAEGR30	SHIFNA SHERIN P	28	
198	UFAVAEGR31	SIVANANDANA T K	10	
200	UFAVAEGR32	SREESHMA K	12	
201	UFAVAEGR33	SWALIHA C	18	
202	UFAVAEGR34	VARSHA O K	9	
203	UFAVAEGR35	VISMAYA P	3	
188	UFAVAEGR37	JISHNU V	7	
192	UFAVAEGR39	NITHIN KRISHNA P	4	
195	UFAVAEGR40	SHAMIL K	13	
199	UFAVAEGR41	SOURAV KRISHNA K	11	
204	UFAVAEGR42	YASWANTH K P	22	
206	UFAVAEGR43	NANDANA BABU C	16	
205	UFAVAEGR44	SAFIYA K K	16	

PAPER IN CHARGE: ABDUL NASIR VELLARAMPARA

HEAD OF THE DEPT: NASEERA M K



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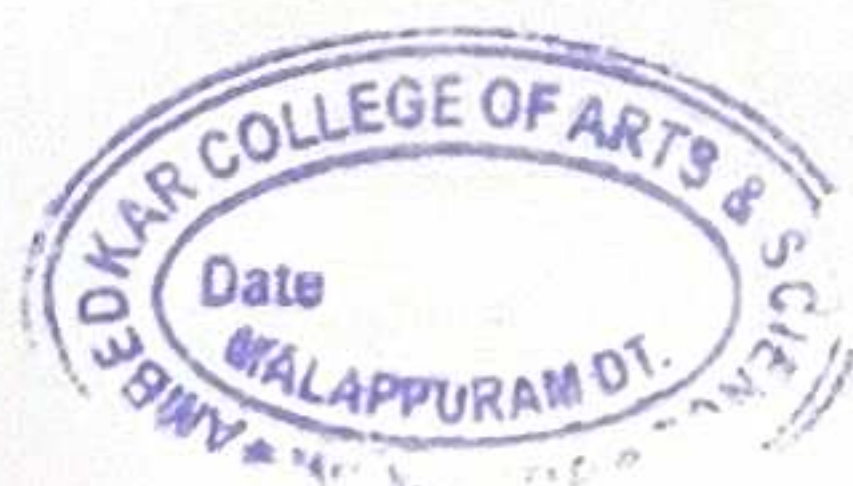
Paper- ENG5B07- APPRECIATING DRAMA AND THEATRE

Roll No	Reg No	Name	Atndnc	Assignt	Seminar	Exam	Total	Signature
162	UFAVAEGR01	ANSHA BEEVI M P	4	4	3.5	8	20	<i>Ans</i>
163	UFAVAEGR02	ASHIFA ANNA P	4	4	4	8	20	<i>ASHIFA</i>
164	UFAVAEGR03	FATHIMA SAHATHIYA SERIN K	4	4	4	8	20	<i>SERIN</i>
165	UFAVAEGR04	FIBA RAHLA M	1	4	4	6	15	<i>FIBA</i>
166	UFAVAEGR05	HUSNA JABEEN T P	4	4	3.5	6	18	<i>HUSNA</i>
169	UFAVAEGR07	RINSHA N K	4	4	4	8	20	<i>RINSHA</i>
170	UFAVAEGR08	RINSHA SHIRIN K	4	4	4	8	20	<i>RINSHA</i>
173	UFAVAEGR09	SHAHNA V H	4	4	3.5	6	18	<i>SHAHNA</i>
174	UFAVAEGR10	SHIRIN K	4	4	4	4	16	<i>SHIRIN</i>
161	UFAVAEGR12	ADIL JAHANSHA C	4	3.5	4	6	18	<i>ADIL</i>
167	UFAVAEGR13	MUHAMMED	4	4	3.5	6	18	<i>MUHAMMED</i>
171	UFAVAEGR14	RISHAN	4	4	4	3	15	<i>RISHAN</i>
172	UFAVAEGR15	SHAHINSHAN SAMEER K	4	2	2	2	10	<i>SHAHINSHAN</i>
177	UFAVAEGR17	ABHINA K	2	4	3	1	10	<i>ABHINA</i>
178	UFAVAEGR18	AMRUTHA M	2	3.5	3.5	1	10	<i>AMRUTHA</i>
179	UFAVAEGR19	ANAGHA V	4	3.5	2.5	1	11	<i>ANAGHA</i>
181	UFAVAEGR20	ASHITHA V	0	3.5	0	0	3	<i>ASHITHA</i>
182	UFAVAEGR21	DHANASREE V	2	3	2	1	8	<i>DHANASREE</i>
184	UFAVAEGR23	DIVYA KRISHNA A	1	4	4	1	10	<i>DIVYA</i>
186	UFAVAEGR24	FATHIMA RISVANA D T	2	4	3.5	2	12	<i>FATHIMA</i>
187	UFAVAEGR25	HANNA	4	4	4	8	20	<i>HANNA</i>
190	UFAVAEGR26	NANDANA K	4	4	4	6	18	<i>NANDANA</i>
191	UFAVAEGR27	NANDHANA M	4	3	3.5	1	12	<i>NANDHANA</i>
193	UFAVAEGR28	SAI SIVANI T P	4	4	3.5	4	16	<i>SAI SIVANI</i>
194	UFAVAEGR29	SANDRA K	1	4	3	1	9	<i>SANDRA</i>
197	UFAVAEGR30	SHIFNA SHERIN P	4	4	4	6	18	<i>SHIFNA</i>
198	UFAVAEGR31	SIVANANDANA T K	4	3.5	3.5	1	12	<i>SIVANANDANA</i>
200	UFAVAEGR32	SREESHMA K	2	4	3.5	1	11	<i>SREESHMA</i>
201	UFAVAEGR33	SWALIHA C	2	4	3.5	3	13	<i>SWALIHA</i>
202	UFAVAEGR34	VARSHA O K	2	3.5	2.5	1	9	<i>VARSHA</i>
203	UFAVAEGR35	VISMAYA P	2	3	3.5	1	10	<i>VISMAYA</i>
188	UFAVAEGR37	JISHNU V	4	3	0	1	8	<i>JISHNU</i>
192	UFAVAEGR39	NITHIN KRISHNA P	4	4	0	1	9	<i>NITHIN</i>
195	UFAVAEGR40	SHAMIL K	4	4	4	1	13	<i>SHAMIL</i>
199	UFAVAEGR41	SOURAV KRISHNA K	4	3.5	3.5	1	12	<i>SOURAV</i>
204	UFAVAEGR42	YASWANTH K P	4	4	4	4	16	<i>YASWANTH</i>
206	UFAVAEGR43	NANDANA BABU M	4	4	4	2	14	<i>NANDANA</i>
205	UFAVAEGR44	SAFIYA K K	4	4	4	2	14	<i>SAFIYA</i>

PAPER IN CHARGE: ABDUL NASIR VELLARAMPARA

HEAD OF THE DEPARTMENT: NASEERA M K

20/10/23
25/10/23



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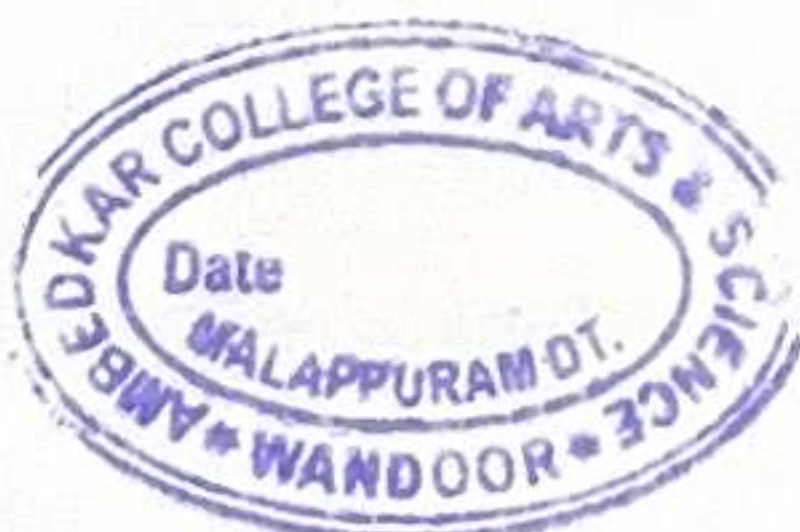
INTERNAL CONSOLIDATED REPORT - Semester : 5 (11/2023)

BA ENGLISH LANGUAGE AND LITERATURE

11/03/2023 01:19:16 PM

Sl.no	Regno & Name	ENG5B07 APPRECIATING DRAMA AND THEATRE	ENG5B08 LITERARY THEORY	ENG5B09 LANGUAGE AND LINGUISTICS	ENG5B10 INDIAN WRITING IN ENGLISH	BCM5D02 BASICS OF ENTREPRENEURSHIP AND MANAGEMENT	ECO5D02 INDIAN FINANCIAL SYSTEM	PEN5D03 PHYSICAL ACTIVITY, HEALTH AND WELLNESS
1	UFAVAEGR01 ANSHA BEEVI M P	20	20	18	20	15	---	---
2	UFAVAEGR02 ASHIFA ANNA P	20	20	20	20	---	15	---
3	UFAVAEGR03 FATHIMA SAHATHIYA SERIN K	20	20	18	20	---	15	---
4	UFAVAEGR04 FIBA RAHLA M	15	13	13	15	13	---	---
5	UFAVAEGR05 HUSNA JABEEN T P	18	16	18	18	14	---	---
6	UFAVAEGR07 RINSHA N K	20	20	18	20	---	14	---
7	UFAVAEGR08 RINSHA SHIRIN K	20	20	18	20	13	---	---
8	UFAVAEGR09 SHAHNA V H	18	18	18	18	---	14	---
9	UFAVAEGR10 SHIRIN K	16	18	18	20	---	15	---
10	UFAVAEGR12 ADIL JAHANSHA C	18	18	18	13	---	---	10
11	UFAVAEGR13 MUHAMMED	18	20	18	20	---	15	---
12	UFAVAEGR14 RISHAN	15	13	15	15	---	13	---
13	UFAVAEGR15 SHAHINSHAN SAMEER K	10	10	12	11	---	8	---
14	UFAVAEGR17 ABHINA K	10	15	8	8	---	9	---
15	UFAVAEGR18 AMRUTHA M	10	16	10	12	---	9	---
16	UFAVAEGR19 ANAGHA V	11	16	9	10	12	---	---
17	UFAVAEGR21 DHANASREE V	8	13	7	5	---	9	---
18	UFAVAEGR23 DIVYA KRISHNA A	10	12	9	8	---	10	---

19	UFAVAEGR24 FATHIMA RISVANA D T	12	14	11	9	---	13	---
20	UFAVAEGR25 HANNA	20	20	20	20	---	15	---
21	UFAVAEGR26 NANDANA K	18	20	18	18	---	---	13
22	UFAVAEGR27 NANDHANA M	12	18	13	12	---	12	---
23	UFAVAEGR28 SAI SIVANI T P	16	16	17	18	---	11	---
24	UFAVAEGR29 SANDRA K	9	14	7	9	---	11	---
25	UFAVAEGR30 SHIFNA SHERIN P	18	20	18	19	---	14	---
26	UFAVAEGR31 SIVANANDANA T K	12	18	15	13	---	11	---
27	UFAVAEGR32 SREESHMA K	11	14	11	10	---	11	---
28	UFAVAEGR33 SWALIHA C	13	13	12	13	---	6	---
29	UFAVAEGR34 VARSHA O K	9	14	13	10	---	9	---
30	UFAVAEGR35 VISMAYA P	10	13	11	9	---	11	---
31	UFAVAEGR37 JISHNU V	8	13	11	10	---	---	12
32	UFAVAEGR39 NITHIN KRISHNA P	9	13	11	11	---	---	13
33	UFAVAEGR40 SHAMIL K	13	13	15	13	12	---	---
34	UFAVAEGR41 SOURAV KRISHNA K	12	18	14	13	---	13	---
35	UFAVAEGR42 YASWANTH K P	16	15	16	16	13	---	---
36	UFAVAEGR43 NANDANABABU C	14	16	14	16	---	11	---
37	UFAVAEGR44 SAFIYA .K.K	14	18	15	18	---	14	---




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Consolidated Result

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No.	Name	SGPA - 1	SGPA - 2	SGPA - 3	SGPA - 4	SGPA - 5	SGPA - 6	CGPA
EGR01	ANSHA BEEVI M P	8.000	7.190	7.200	7.400	6.789	7.190	7.292
EGR02	ASHIFA ANNA P	8.789	7.952	8.600	8.600	7.789	7.714	8.233
EGR03	FATHIMA SAHATHIYA SERIN K	8.789	7.571	8.000	8.200	8.000	7.714	8.033
EGR04	FIBA RAHLA M	7.421	7.000	6.400	5.600	5.263	5.095	6.125
EGR05	HUSNA JABEEN T P	7.526	7.143	7.000	6.400	6.053	5.810	6.650
EGR06	RASANA T	5.368	--	--	--	--	--	--
EGR07	RINSHA N K	7.842	7.714	7.000	6.600	7.421	6.667	7.200
EGR08	RINSHA SHIRIN K	8.474	8.381	8.000	8.400	7.842	7.333	8.067
EGR09	SHAHNA V H	7.632	7.000	6.800	7.000	5.947	6.143	6.750
EGR10	SHIRIN K	6.789	7.429	6.400	6.400	6.316	6.524	6.650
EGR11	SWALIHA FATHIMA K	6.158	6.000	6.000	5.000	--	--	--
EGR12	ADIL JAHANSHA C	5.474	5.238	5.200	4.800	4.895	4.905	5.083
EGR13	MUHAMMED	8.895	7.286	7.400	7.600	7.737	7.381	7.700
EGR14	RISHAN	5.632	5.429	4.600	5.400	--	--	--
EGR15	SHAHINSHAN SAMEER K	--	--	--	--	--	--	--
EGR16	MIZBA	--	--	--	--	--	--	--
EGR17	ABHINA K	4.895	4.952	4.400	--	--	--	--
EGR18	AMRUTHA M	--	--	--	--	--	--	--
EGR19	ANAGHA V	--	--	--	--	--	--	--
EGR20	ASHITHA V	--	--	--	--	--	--	--
EGR21	DHANASREE V	--	--	--	--	--	--	--
EGR22	DHILNA K	6.789	6.381	5.400	--	--	--	--
EGR23	DIVYA KRISHNA A	4.474	--	--	--	--	--	--
EGR24	FATHIMA RISVANA D T	5.789	--	--	5.000	4.895	--	--
EGR25	HANNA	9.368	8.381	8.600	7.800	7.526	7.952	8.267
EGR26	NANDANA K	8.474	7.238	6.400	6.400	7.158	7.238	7.142
EGR27	NANDHANA M	5.053	5.143	4.800	--	4.368	--	--
EGR28	SAI SIVANI T P	7.474	6.810	6.200	6.600	6.789	7.905	6.967
EGR29	SANDRA K	5.526	5.905	--	4.200	--	--	--
EGR30	SHIFNA SHERIN P	6.211	7.667	6.400	5.800	5.842	6.524	6.425
EGR31	SIVANANDANA T K	4.789	4.952	--	--	4.158	--	--
EGR32	SREESHMA K	6.000	5.333	4.200	--	--	--	--
EGR33	SWALIHA C	6.053	6.048	5.200	5.200	4.737	5.619	5.483
EGR34	VARSHA O K	4.737	--	--	--	--	--	--
EGR35	VISMAYA P	--	--	--	--	--	--	--
EGR36	ARUN N K	--	--	--	--	--	--	--
EGR37	JISHNU V	--	--	--	--	--	--	--
EGR38	MUHAMMED ANEES M K	--	--	--	--	--	--	--
EGR39	NITHIN KRISHNA P	5.789	5.857	--	--	--	--	--
EGR40	SHAMIL K	6.158	5.429	4.600	--	4.421	--	--
EGR41	SOURAV KRISHNA K	4.895	5.000	4.200	--	4.579	--	--

(Signature)

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