

(Abstract)

M.A. English Language and Literature Programme- Under Choice Based Credit and Semester System-(in OBE) in Affiliated Colleges- Modified with effect from 2024 admissions- Orders issued

ACADEMIC C SECTION

ACAD/ACAD C5/13936/2023

Dated: 25.10.2024

Read:-1. U.Os No. ACAD/ACAD C5/13936/2023 dtd: 23.08.2023, 06.03.2024 and 21/08/2024

2. Minutes of the meeting of the BoS in English (PG) held on 14/05/2024
3. Minutes of the meeting of BoS in English (PG) held on 12/08/2024
4. Minutes of the meeting of the Standing Committee of Academic council held on 07/10/2024
5. The Orders of Vice Chancellor dated 19/10/2024

ORDER

1. The Scheme, Syllabus and Pattern of Question Papers and Model Question Papers of of First, Second, Third and Fourth Semesters M.A. English Language and Literature Programme under CBCSS (In Outcome Based Education system) in Affiliated Colleges with effect from 2023 admission were approved and implemented vide Paper read (1) above.

2. Further, the Board of Studies in English (PG) vide papers read (2) & (3) recommended to make certain changes in the content of courses of the First and Second Semester Syllabus of the M.A. English Language and Literature Programme in Affiliated Colleges with effect from 2024 admission

3. Subsequently, the Minutes of the meeting of the Board of Studies were placed before the Standing Committee of Academic Council and the Standing Committee of the Academic Council, vide paper read (4) above, recommended to approve the Minutes of the Board of Studies.

5. The Vice Chancellor, after considering the recommendation of the Standing Committee of the Academic Council and exercising the powers of the Academic Council conferred under Section 11(1), Chapter III of Kannur University Act 1996, **approved the changes made in the Syllabuses of the First & Second Semesters of the M.A. English Language and Literature Programme under CBCSS (in OBE), applicable in Affiliated Colleges w.e.f. 2024 admission, subject to reporting to the Academic Council.**

6. The modified Syllabus of the M.A. English Language and Literature programme under Choice Based Credit and Semester System (in Outcome Based Education System) in Affiliated Colleges under the University with effect from 2024 admission is appended with this U.O. and uploaded in the University website.

Orders are issued accordingly.

Sd/-

ANIL CHANDRAN R
DEPUTY REGISTRAR (ACADEMIC)
For REGISTRAR

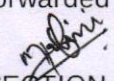
To: 1. Principals of Affiliated Colleges offering M A English Language and Literature

Programme.

2. Chairperson, BoS in English (PG)

- Copy To: 1. The Examination Branch (Through PA to CE)
2. PS to VC/PA to R
3. DR/AR 1/AR II (Acad) /Computer Programmer
4. Web Manager (for uploading on the website)
5. EG-1/EX C1 / AR-I/AR-II (Exam Branch)
6. SF/DF/FC

Forwarded / By Order


SECTION OFFICER

KV





KANNUR UNIVERSITY

**M. A. PROGRAMME IN ENGLISH LANGUAGE AND
LITERATURE**

REVISED SYLLABUS –KUCBCSS PG (OBE) 2024 ADMISSION ONWARDS

(To be followed in the Affiliated Colleges under Kannur University)

PROGRAMME OBJECTIVES (POs)

1. The programme in M.A. English will prepare students to carry out an independent and original scholarship that informs research, teaching, and service in English departments.
2. The programme will also equip the students to understand how English Literature as a discipline has widened from British and American literary traditions to a global reach by providing ample exposure to significant writers, their works, and the connections between them.
3. The programme helps the students to recalibrate their understanding about the structure of English language and its changes over time and across social situations and groups.
4. The programme promotes interdisciplinary and cross-cultural study of texts, traditions and discourses and motivates students to critically engage with literary texts and traditions.

PROGRAMME SPECIFIC OBJECTIVES (PSOs)

1. Appreciate, interpret and evaluate literatures in English and other languages from the contemporary theoretical perspectives.
2. Demonstrate an appropriate level of expertise in literary history, literary narratives, literary theory, and rhetoric.
3. Develop skills and abilities in related areas among the students to engage in the socio-economic life of the present society.
4. Assess the ways in which language and literature become operative in specific sociopolitical contexts and enable them to participate in the profession of literary studies / other areas through conferences, publications, and memberships in learned societies
5. Formulate research questions and write research papers to engage in research activities to develop knowledge and become expertise in their field of study / carry out research in disciplinary / interdisciplinary or transdisciplinary areas.

Credits and Marks Distribution for M.A. English Language and Literature - KUCBCSS PG 2024

Admission onwards (OBE)

SEMESTER I—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
I	MAENG01C01	Poetry I	20	80	100	4	5
	MAENG01C02	Prose and Fiction I	20	80	100	4	5
	MAENG01C03	Drama and Theatre Studies I	20	80	100	4	5
	MAENG01C04	Literary Criticism and Theory	20	80	100	4	5
	MAENG01E01 MAENG01E02 MAENG01E03 MAENG01E04 MAENG01E05	Life Writing Disability Studies Introduction to Children’s Literature Travel Narratives History of English Language	20	80	100	4	5
Total			100	400	500	20	25

SEMESTER II—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
II	MAENG02C05	Poetry II	20	80	100	4	5
	MAENG02C06	Prose and Fiction II	20	80	100	4	5
	MAENG02C07	Drama and Theatre Studies II	20	80	100	4	5
	MAENG02C08	Critical Theory	20	80	100	4	5
	MAENG02E06	Folkloristic Studies	20	80	100	4	5

	MAENG02E07	Dalit Studies					
	MAENG02E08	Gender Studies					
	MAENG02E09	Shakespeare Studies					
	MAENG02E10	Medical Humanities					
Total			100	400	500	20	25

SEMESTER III—Four Core Courses and One Open Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
III	MAENG03C09	Linguistics	20	80	100	4	5
	MAENG03C10	Cultural Studies	20	80	100	4	5
	MAENG03C11	Film Studies	20	80	100	4	5
	MAENG03C12	Voices from the Margin	20	80	100	4	5
	MAENG03O01	Content Writing	20	80	100	4	5
	MAENG03O02	Digital Humanities					
	MAENG03O03	Ecology and Literature					
	MAENG03O04	Visual Studies					
	MAENG03O05	Food Culture Studies					
Total			100	400	500	20	25

SEMESTER IV—Four Core Courses and One Elective Course

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
IV	MAENG04C13	Translation Studies	20	80	100	4	5
	MAENG04C14	New Media Studies	20	80	100	4	5
	MAENG04C15	Narratives of North Malabar	20	80	100	4	5
	MAENG04C16	Research Project	20	80	100	4	5
	MAENG04E11	Sports Studies	20	80	100	4	5
	MAENG04E12	Graphic Narratives					
	MAENG04E13	Human Rights and Literature					

	MAENG04E14 MAENG04E15	Survival Literature Introduction to Diaspora and Migration Studies					
Total			100	400	500	20	25

Details of Credits, Marks and Hours

Total Semesters- IV

Total Core Courses -16

Total Elective Courses- 3

Total Open Elective Courses- 1

Total Credits- 80

Total Credits for Core Courses- 64

Total Credits for Elective Courses-16

Total Internal Marks-400

Total External Marks-1600

Total Marks-2000

Total Teaching Hours : 25 per week

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for a course is as follows. Test paper- 10 marks. Assignments / Creative

writing/Term Paper- 5 marks. Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks. If any specific directions are given along with the particular course, that may be followed for that course.

External Assessment:

Evaluation process using Revised Bloom's Taxonomy

There are six levels of cognitive learning according to the revised version of Bloom's Taxonomy. Each level is conceptually different. The six levels are I) remembering, II) understanding, III) applying, IV) analysing, V) evaluating, and VI) creating. These levels can be helpful in developing learning outcomes.

Remember: Definition: retrieve, recall, or recognize relevant knowledge from long-term memory. Appropriate learning outcome verbs for this level include: *cite, define, describe, identify, label, list, match, name, outline, quote, recall, report, reproduce, retrieve, show, state, tabulate, and tell.*

Understand: Definition: demonstrate comprehension through one or more forms of explanation. Appropriate learning outcome verbs for this level include: abstract, arrange, articulate, associate, categorize, clarify, classify, compare, compute, conclude, contrast, defend, diagram, differentiate, discuss, distinguish, estimate, exemplify, explain, extend, extrapolate, generalize, give examples of, illustrate, infer, interpolate, interpret, match, outline, paraphrase, predict, rearrange, reorder, rephrase, represent, restate, summarize, transform, and translate.

Apply: Definition: Use information or a skill in a new situation Appropriate learning outcome verb for this level include: apply, calculate, carry out, classify, complete, compute, demonstrate, dramatize, employ, examine, execute, experiment, generalize, illustrate, implement, infer, interpret, manipulate, modify, operate, organize, outline, predict, solve, transfer, translate, and use.

Analyze: Definition: break material into its constituent parts and determine how the parts relate to one another and/or to an overall structure or purpose Appropriate learning outcome verbs for this level include: analyse, arrange, break down, categorize, classify, compare, connect, contrast, deconstruct, detect, diagram, differentiate, discriminate, distinguish, divide, explain, identify, integrate, inventory, order, organize, relate, separate, and structure.

Evaluate: Definition: make judgments based on criteria and standards Appropriate learning outcome verbs for this level include: appraise, apprise, argue, assess, compare, conclude, consider, contrast, convince, criticize, critique, decide, determine, discriminate, evaluate, grade, judge, justify, measure, rank, rate, recommend, review, score, select, standardize, support, test, and validate.

Create: Definitions: put elements together to form a new coherent or functional whole; reorganize elements into a new pattern or structure. Appropriate learning outcome verbs for this level include: arrange, assemble, build, collect, combine, compile, compose, constitute, construct, create, design, develop, devise, formulate, generate, hypothesize, integrate, invent, make, manage, modify, organize, perform, plan, prepare, produce, propose, rearrange, reconstruct, reorganize, revise, rewrite, specify, synthesize, and write.

Automated Question Bank system

The evaluation process shall be based on the revised Bloom's Taxonomy. Hence the syllabus shall be defined and designed in view of the scheme of the said taxonomy.

Modules

The syllabus shall be prepared in four Modules to cope up with the spirit of Blooms Taxonomy and the evaluation system based on the six cognitive levels.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of	Maximum Marks

		Bloom's Taxonomy	
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

Total Number of questions= 6+5+5 = 16

Number of questions to be answered = 5+3+3 = 11

Total marks in the question paper = 6x4 + 5x8 = 5x12

$$= 24 + 40 + 60$$

$$= 124$$

Additional Marks = 124- 80 = 44

SEMESTER I—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
I	MAENG01C01	Poetry I	20	80	100	4	5
	MAENG01C02	Prose and Fiction I	20	80	100	4	5
	MAENG01C03	Drama & Theatre Studies I	20	80	100	4	5
	MAENG01C04	Literary Criticism & Theory	20	80	100	4	5
	MAENG01E01	Life Writing	20	80	100	4	5
	MAENG01E02	Disability Studies					
	MAENG01E03	Introduction to Children's Literature					
	MAENG01E04	Travel Narratives					
	MAENG01E05	History of English Language					
Total			100	400	500	20	25

Semester 1

CORE COURSE

MAENG01C01: Poetry I

4 Credits

Course Description

The course provides a vantage point from where the students could study the development of multifarious forms and movements within the genre of poetry from the Classical times to the Modern Age.. It places the poems of various traditions and nations side by side in order to gain a keen understanding of how voices and experiences resonate and/or individuate cross-culturally, and how our own social, political, and cultural locations influence our readings of such texts. The poems included under core reading category represent different poetic sensibilities that reflect the times and cultures under consideration. By introducing students to poems of different languages and cultures, the course critiques the traditional canon by being holistic and interdisciplinary.

Course Learning Outcomes: At the end of the course the students will be able

CO1. To develop a comprehensive knowledge about the various poetical traditions that have influenced and contributed to the growth of poetry in the early world.

CO2. To develop the skill to pursue the radical potential of poetry by critically appreciating the shifts in the literary and cultural milieu with the advent of events such as humanism, enlightenment, romanticism, transcendentalism etc.

CO3. To enhance the skill to recognize how poets of the late eighteenth and early nineteenth centuries have made use of the movements of the times, and to critically appreciate poetry in terms of styles and stylistics

CO4. To recognise that the style and the technique of the larger body of literature of the early modern poetry is built upon the insights drawn from pre-modern literary world and that it would continue to shape the future course of world literature Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I

Module-1 : Core Reading

I.1.1 Virgil : Eclogue II

I.1.2 AkkaMahadevi : 1. Brother, you've come,
2. Not one, not two, not three or four

I.2.1 Petrarch : Sweet air, that circlest round those radiant tresses

I.2.2 Geoffrey Chaucer : Prologue to the Wife of Bath's Tale (Lines 1-162 reading in
in Middle English)

I.3.1 William Shakespeare :1. Sonnet 18: Shall I Compare Thee to a Summer's Day
2. Sonnet 116: Let Me not to the Marriage of True minds

I.3.2 John Donne : The Canonization

I.4.1 Milton : Sonnet XXIII: Methought I Saw My Late Espoused Saint

I.4.2 Anne Finch : The Introduction

Self Reading

- Sapho : Fragment 31
- Kabir Das: : My Body and my Mind
- Spenser : Amoretti XXX: My Love is like to ice, and I to fire

- Henry Vaughn : The Retreat
- Andrew Marwell : To His Coy Mistress
- Anonymous : From the Art of the Courtesan (Translated from the
 - Malayalam Manipravalam)
- Dryden : Mac Flecknoe
- Anne Bradstreet : Prologue
- Literary Terms and Traditions: Sonnet, pastoral poetry,heroicpoetry,blankverse,carpe diem motif, metaphysical conceit, mock epic

Module –II: Core Reading

- II.1. William Blake : The Tyger, The Lamb
- II.2. Robert Burns : Holy Willie's Prayer
- II.3. William Wordsworth : Ode on Intimations of Immortality
- II.4. S. T Coleridge : Kubla Khan

Self Reading

- Frederich Schiller :Evening
- Charlotte Smith : On the Departure of the Nightingale
- Thomas Gray : Elegy Written in a Country Churchyard
- Edgar Allan Poe : Raven
- Oliver Goldsmith : The Deserted Village
- Walt Whitman : Out of the Cradle Endlessly Rocking
- Literary Terms and Traditions: Poetic diction, Subjective poetry, Ode, Elegy, elegiac sonnets, Transcendentalism.

Module –III: Core Reading

- III.1.1. P B Shelley : To a Skylark
- III.1.2. John Keats : To Autumn

- III.2.1. KumaranAsan : Fallen Flower
- III.2..2. Charles Baudelaire : Exotic Perfume,
- III.3.1. Robert Browning : Porphyria's Lover
- III.3.2. Mathew Arnold :The Scholar Gypsy
- III.4.1. Alfred Tennyson : Ulysses
- III.4.2 Arthur Rimbaud :The Sleeper in the Valley

Self Reading

- Byron : When we two parted
- John Keats : Ode on a Grecian Urn
- Elizabeth BarretBrowning : Sonnet 43
- D.G Rossetti : Proserpine
- Christina Rosetti : Remember
- FilippoTommas Marinetti : The Joy of Mechanical Force
- Literary Terms and Traditions :Dramatic monologue,Synesthesia,PatheticFallacy,Symbolism,Pre Raphaelite School of Poetry

Module IV: Core reading

- IV.1. G.M Hopkins : Windhover, Pied Beauty
- IV.2. Emily Dickinson : There's a certain Slant of Light
- IV.3. Rainer Maria Rilke : The Wait
- IV.4 Rabindranath Tagore : Waiting(Gitanjali 13)On the day when the lotus bloomed
(Gitanjali 20)

Self Reading

- Thomas Hardy : channel firing
- SubramaniaBharathi : Wind, 9
- Rainer Maria Rilke : As Once the Winged Energy
- Vallathol : MagdalanaMariyam
- Robert Graves : Lost Acres
- Paul Laurence Dunbar :Sympathy
- Literary Terms and Traditions: Mystic Poetry,Meliorism,conversational poetry, Georgian poetry, new negro movement .

Reference Texts:

De Souza, Eunice,MelanieSilgado. *These My Words*. Penguin Books,2012.

Ferguson, Margaret et al. *Norton Anthology of Poetry*.VthednW. W. Norton, 2005.

Gottesman, Ronald, et al. *The Norton anthology of American literature*. WW Norton, 1980.

Tharu, Susie, K. Lalitha, *Women Writing in India*.Vol.1. 600 B.C to the Early Twentieth Century. Oxford India Paperbacks

<https://www.poetryfoundation.org/poems>

<https://allpoetry.com>

EVALUATION

1. The questions for the end-semester examination will besolely based on the texts designated as core reading.
2. The texts given under the head “Self reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Term Paper/Creative Writings -5 marks. III) Seminar Presentations and Classroom participation - 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER – I

CORE COURSE

MAENG01C02 PROSE AND FICTION – I

4 Credits

Course Description

The Course aims at enabling the students to understand the various social, political, economic, ideological and cultural forces around the world that shaped the narratives of a period. In addition, it helps in the intensive study of English language. The first semester focuses on introducing specimen

narratives belonging to different sub-genres of Prose and Fiction spanning up to 1900s. It encompasses short story, narrative essay, novel, non-fictional writing and related literature. The related works prescribed examine the texts, interpret them diversely and explore arguments and perspectives. The texts are chosen from across the world following the timeline of medieval to modern period. They are illustrative of significant literary-cultural movements, customs, stylistic forms and patterns peculiar to an age. It offers greater scope for comparative analysis of different narrative modes, critical traditions and distinct cultural practices.

Course Objectives

The learners

CO1: comprehend genres of Prose and Fiction associated with various conventions that emerged as part of the narrative tradition.

CO2: read and appreciate different types of prose works of literary masters and take pleasure in the world classic fiction that evoke imaginative worlds.

CO3: familiarize with the stylistic nuances of narrative framework and develop varied perspectives on themes expounded in the novels of Britain, Europe, Americas, Africa and the Asia-Pacific region.

CO4: cultivate the ability of examining the ideological issues being discussed and questioning the factors of gender, class, race etc divulged in the literary works upto 1900.

Module 1

Core Reading:

1.1.1 Francis Bacon – Of Travel

1.1.2 Charles Lamb–Dream Children: A Reverie

1.2 Mary Wollstonecraft - A Vindication of the Rights of Woman. Edited by Eileen Hunt Botting. Yale University Press (2014). Chapter 4, pp 79-89.

1.3 Charles Dickens - A Christmas Carol

1.4 Oscar Wilde - The Picture of Dorian Gray

Self Reading:

1. Wilson, Eric G. "Elia"(chapter 39) and "Magazines Increase and Multiply"(chapter 40). *Dream-Child: A Life of Charles Lamb*, Yale University Press, 2022, pp. 363-380
2. Arata, Stephen, Madigan Haley, J. Paul Hunter and Jennifer Wicke (eds). "Gothic", *A Companion to the English Novel*. UK: Wiley Blackwell, 2015, pp. 117-131.
3. Jaffe, Audrey. "Spectacular Sympathy: Visuality and Ideology in Dickens's *A Christmas Carol*", *PMLA*, Mar., 1994, Vol.109, No.2, pp.254-265. <http://www.jstor.com/stable/463120>
4. Pudney, Eric. "Paradox and the Preface to 'Dorian Gray'". *The Wildean* (41): 2012, pp. 118–123. ISSN 1357-4949. JSTOR 45270321

Module 2

Core Reading:

II.1 Honoré de Balzac - *The Passion in the Desert*

II.2 Gustavo Adolfo Becquer - *Memoir of a Turkey*

II.3 Fyodor Dostoevsky - *Notes from Underground*

II.4 Carlo Collodi - *The Adventures of Pinocchio*

Self Reading

1. Kelly, Dorothy. "Balzac's Disorienting Orientalism: une passion dans le desert". *Nineteenth Century French Studies* (Sept., 2011) <https://www.thefreelibrary.com/Balzac%27s+disorienting+orientalism%3a+%22une+passion+dans+le+desert%22.-a0280003914>
2. Donovan, Josephine. "Aestheticizing Animal Cruelty". *College Literature*, The Johns Hopkins University Press, Vol.38, No.4, General Issue, Fall 2011, pp. 202-217.
3. Schwarz, Daniel R. "Notes from Underground: The Piano Plays Back". *Reading the European Novel to 1900*, Wiley Blackwell, 2014, pp. 133-145.

4. Morrissey, Thomas J. and Richard Wunderlich. "Death and Rebirth in Pinocchio", *Children's Literature*, Volume 11, 1983, pp.64-75.

Module 3

Core Reading:

III.1. Kate Chopin - *Desiree's Baby*

III.2. Esteban Echeverria - *The Slaughter Yard*

III.3. Herman Melville - *Billy Budd*

III.4. Ralph Waldo Emerson - *Self-Reliance*

Self Reading:

1. Peel, Ellen. Semiotic Subversion in "Désirée's Baby", *American Literature*, Duke University Press, Vol. 62, No. 2, Jun., 1990, pp. 223-237 <https://www.jstor.org/stable/2926914>
2. Sorbille, Martin. "Phallus, Beatings and verga: Freud, Wolf Man, and the Primal Scene in Echeverria's Dream-Fantasy *El matadero*". *Comparative Literature Studies*, Vol. 55, No. 3, Penn State University Press, pp. 656-700.
3. Davis, R. Evan. "An Allegory of America in Melville's *Billy Budd*". *The Journal of Narrative Technique*, Fall , 1984, Vol.14, No.3, pp.172-181.
4. Smith, David C., "WALKING AS SPIRITUAL DISCIPLINE: Henry Thoreau and the Inward Journey". *Soundings: An Interdisciplinary Journal*, Vol.74, No.1/2, Spring/Summer, Penn State University Press, 1991, pp.129-140.

Module 4:

Core Reading:

IV.1. Bankim Chandra Chatterjee - *Anandamath*

IV.2. PotheriKunhambu - *Saraswativijayam*

IV.3. Ichiyo Higuchi - *Nigorie - Muddy Bay/Troubled Waters*

IV.4 Harriet Jacobs - *Incidents in the Life of a Slave girl*

Self Reading:

1. Mukherjee, Meenakshi. *Anandamath: A Political Myth*. *Economic and Political Weekly*, Vol. 17, No. 22 (May 29, 1982), pp. 903-905 (3 pages) <https://www.jstor.org/stable/43709721>.

2. Ramakrishnan, E V. "Nation and Imagination". *Locating Indian Literature: Texts, Traditions, Translations*, Hyderabad: Orient Black Swan, 2017, pp. 95-105. ISBN 978-8-125-04221-1.

3. Manabe, Mayumi. "From the Margins of Meiji Society: Space and Gender in Higuchi Ichiyō's, *Troubled Waters*". *U.S.-Japan Women's Journal*, No. 49 (2016), pp. 26-50 (25 pages)

<https://www.jstor.org/stable/26401935>

4. Larson, Jennifer. "Converting Passive Womanhood to Active Sisterhood: Agency, Power, and Subversion in Harriet Jacobs' *Incidents in the Life of a Slave Girl*," *Women's Studies* 35.8 (2006): 739-756.

Reference Texts:

Hart, Kathleen R. "Strangers to Ourselves: Animality and Theory of Mind in Honoré de Balzac's "A *Passion in the Desert*". *Applied Evolutionary Criticism* (Fall/Winter 2012) Vol. 46, No. 3-4, Penn State University Press. pp. 399-419.

Al-Hiba, Mohammed and Dr. Ajay Tengse. "A Psychological Critical Analysis into Dostoevsky's *Notes from Underground*: the Underground Man as an Outsider" *IOSR Journal of Humanities and Social Science (IOSR - JHSS)*, Volume 20, Issue 10, Ver.III (Oct.2015), pp.81-85 <https://www.iosrjournals.org/iosr-jhss/papers/Vol20-issue10/Version-3/L0201038185.pdf>

Zafer, Zeynep . "A Crystal World and Underground: A Philosophical Reading of Dostoevsky and Chernyshevsky". <https://www.academia.edu/11683767>

Acocella, Joan. "The Transformations of Pinocchio - How Carlo Collodi's puppet took on a life of his own". *The New Yorker*. June 6, 2022. <https://www.newyorker.com/magazine/2022/06/13/the-transformations-of-pinocchio>

Momigliano, Anna. "The Politics of Pinocchio". *The Atlantic*. September 12, 2022. <https://www.theatlantic.com/books/archive/2022/09/-pinocchio-carlo-collodi-book-disney-movie/671417/>

Gaetana, Marrone; Paolo Puppa. *Encyclopedia of Italian Literary Studies*. Routledge. December 26, 2006)pp. 485-. ISBN 978-1-135-45530-9.

Gies, David T., *The Cambridge History of Spanish Literature*. UK: Cambridge University Press, 2004.

Kluge, Sofie. *Literature and Historiography in the Spanish Golden Age: The Poetics of History*, Routledge, 2021.

Vincent, Howard P. *Twentieth Century Interpretations of Billy Budd*. New Jersey: Prentice-Hall. 1971. ISBN 978-0130847157.

Deswal, Sukriti. "Re-imagining the Nation: A Critical Study of Anandamath". IIS Univ.J.A.Vol.II (1),2022, pp. 69-79 <http://iisjoa.org/sites/default/files/iisjoa/July%202022/6.pdf>

Renan, Ernest and M. F. N. Giglioli. *What Is a Nation? and Other Political Writings*. Columbia University Press, 2018. JSTOR, www.jstor.org/stable/10.7312/rena17430.

Van Compernelle, Timothy J. *The Uses of Memory: The Critique of Modernity in the Fiction of Higuchi Ichiyō*. Cambridge (MA) and London: Harvard University Press, 1996, pp. 65–102. ISBN 978-0-674-02272-0.

Yellin, Jean Fagan: *Harriet Jacobs: A Life*. New York 2004.

Talvet, Juri. *Critical Essays on World Literature Comparative Literature and the Other*. Cambridge Scholars Publishing, 2019.

Instructions for Internal Assessment:

The purpose of the “Self Reading” is to make sure that the students get a clear and thorough idea/knowledge/understanding of the concepts discussed in the Core reading works. Hence it is mandatory for Teachers as well as students to ensure that the suggested readings are dwelt upon, analysed and critiqued in the classroom discussions and the students’ grasp/knowledge of the same tested in internal assessments. Below mentioned are a few activities which can be used as part of internal assessment to enhance students’ skills and knowledge.

1. Feature writing
2. Story telling
3. Review writing
4. Prepare a critique of books/ movies/events
5. Article writing
6. Memoir Writing

Colleges can organize workshops to provide hands-on training to develop skills in the activities listed.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Term Paper and presentations - 5 marks. III) Feature writing/ Story telling/ Review writing/ Prepare a critique of books or movies or events / Article writing/ Memoir Writing -5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom’s Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom’s Taxonomy	Levels of cognitive learning	Maximum Marks: 80
---	---------------------------------	-------------------------------------	--------------------------

	Level	according to the revised version of Bloom's Taxonomy	
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER 1

CORE COURSE

MAENG01C03: Drama and Theatre Studies -1

4 Credits

Course Description:

This course is designed with the aim of familiarizing the learners with the different aspects of the development of theatre around the world, its origin, evolution and diversity. Key terms that address the distinct developments and trends in theatre are included. A few representative theatre texts from the ancient times to 19th century are given for study. They are followed by critical texts that deal with the issues in historical, cultural and linguistic adaptations of theatre texts and their reception. Finally, a few literary pieces are given for encouraging the students' skill at theatrical production.

Course Outcomes:

CO1: Students familiarize themselves with the terms that designate the trends and traditions in theatre across the globe.

CO2: Students learn representative theatre texts and appreciate the different manifestations and techniques of theatre in different historical and cultural milieus.

CO3: Students develop critical skills at analysing theatre texts and dramatic conventions, and the technicalities in their adaptations

CO4: Students develop the necessary skills in producing, adapting and staging theatrical performances.

Module 1: Terms, Trends and Traditions

I.1: Bumraku, Taziye, Noh plays, Kabuki, Kyogen, Commedia dell'arte, Commedia

Erudita.

I.2: Suthradhara, Kathakali, Koodiyattam, Chavittu Natakam, Theyyam, Yakshaganam,

Kakarissi Natakam, Gadhika.

I.3: Morality Plays, Mystery plays, Miracle Plays, Interludes, Masque, Peripeteia,

anagnorisis, amphitheatre.

I.4: Opera, Revenge Tragedy, Comedy of Manners, Sentimental Comedy,

Comédie-Française.

Self Reading:

1. Mapping Global Theatre Histories by Mark Pizzato. (Palgrave- Macmillan 2019).

Module II: Theatre Texts

II.1: *Electra* : Sophocles

II.2. *The Shattered Thigh* : Bhasa

II.3. *Macbeth* : Shakespeare

II.4. *The Spanish Tragedy* : Thomas Kyd

Self Reading:

1. Aristophanes : The Frogs

2. *Fuenteovejuna* : Lope de Vega

3. *Takasago* : ZeamiMotokiyo
4. *Shudraka* : Mrichchakatika (The Little Clay Cart)
5. *Tartuffe* : Molière
6. *AphraBehn* : The Rover
7. *UnnayiVarier* : Nalacharitam

Module III: Theatre Texts

- III. 1: *HeddaGabler* : Henrik Ibsen
- III. 2: *Miss Julie* : August Strindberg
- III.3: *The Importance of Being Earnest* : Oscar Wilde
- III.4 *The Seagull* : Anton Chekov

Self Reading:

1. Marlowe, Marx, and Anti-Semitism" by Greenblatt on *Jew of Malta*
2. The Noh Drama: Ten Years Later" by Ezra Pound
3. Restoration Drama and Politics: An Overview by Susan J Owen
4. Radical Potentiality and Institutional Closure: Shakespeare in film and Television by Graham Holderness.
5. The Theatre and Its Moral Codes" by Jean-Paul Sartre.

Module IV: Historical Acceptance, Criticisms and Analytical Texts

- IV.1. Joseph Addison and Richard Steele. The Spectator: Essay no. 39, 40 and 418 (Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 100-106)
- IV.2. Alan Sinfield: "Macbeth: History, Ideology and Intellectuals" (Faultlines: Cultural Materialism and the Politics ofDissident Reading, OUP,pp95-107)
- IV.3. Valerie Billing: "Sexuality and Queerness on the Early Modern Stage"(From A New Companion toRenaissance Drama edited by Arthur F. Kinney and Thomas Warren Wopper, Blackwell, pp 443-453)
- IV.4. Phillip B. Zarrilli: Kutiyattam, Sanscrit Theatre of India: Rasa-Bhava Aesthetic Theory

and the Question of Taste (Theatre Histories: An Introduction. Edited by Phillip B. Zarrilli et al. Routledge, pp 133- 142).

Internal Evaluation: Theatre Production and Creative Skills

1. students may be grouped conveniently and advised to perform a one act play/excerpts from any play of their choice for a minimum of 15 minutes, assuming the different requirements (script, stage management, direction, costume, stage props etc) required in the theatre production of a play. Encourage them to record the performance and upload it on YouTube.

or

2. Let students produce a historical/cultural adaptation of any work into theatre and make a presentation on it with the help of audio-visual devices.

Suggested samples

- 1.The Lady of Shalott(1832) by Alfred, Lord Tennyson
- 2.The Pied Piper of Hamelin (1842) by Robert Browning
3. The Lottery Ticket by Anton Chekov
- 3.The Cask of Amontillado (1846) by Edgar Allan Poe:
- 4.The Birthmark (1843) by Nathaniel Hawthorne
- 5.Section from Jane Eyre(1847) by Charlotte Brontë: The confrontation between Jane Eyre and Mr. Rochester

Internal Assessment Framework

Item	Marks
Term paper	10
Theatre Production and Creative Skills	10
Total	20

External evaluation (80 marks)

1. Questions will be asked only from the four modules prescribed for core study.
2. There will be no questions from „Self Reading.“ They are intended for self-reading.

3. External Assessment:

4. Cognitive Level of Questions as per Revised Bloom's Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

CORE COURSE

MAENG01C04: LITERARY CRITICISM AND THEORY

4 Credits

Course Description

The course titled "Literary Criticism and Theory" aims to cultivate in the learners a deep understanding of the critical and aesthetic concepts and principles that have emerged from classical times to the late twentieth century. The selected texts, both for comprehensive classroom discussions and self-reading, represent the realms of aesthetic and critical thinking in both Western and Indian contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during

class sessions. However, learners shall read texts prescribed for self reading for their personal enrichment and internal assessment purposes.

Course Learning Outcomes: At the end of the Course, the Student will be able to

CO1: Demonstrate critical understanding of the major critical and aesthetic concepts and principles in Western aesthetic traditions up to the 20th century

CO2: Critically examine the different aesthetic traditions in India with special reference to their cultural contexts and power dynamics

CO3: Critically evaluate the concepts developed by the formalist schools of literary criticism in Russia and America in the 20th century and assess the prospects and limitations of these concepts for literary analysis.

CO4: Explain the linguistic turn in the study of literature and the subsequent developments in structuralism.

CO5 Attempt new historicist critiques of literary and other cultural texts

MODULE I: Western Critical Tradition - Key Concepts

I.1 Classical Criticism-Western tradition--Mimesis- Tragedy-Unities- Catharsis- Tragic Flaw- Hamartia- Tragic hero-Sublimity–Decorum

I.2 Neoclassical criticism-Enlightenment-Liberal humanism-Objectivity-rationality-Balance-Art as skill-decorum-Moderation-Imitation of classical models

I.3 Romantic and Victorian- Emotion-Spontaneity-Individual-Poetic diction-Debate on meter in poetry-Fancy-Primary imagination-Secondary Imagination-Willing suspension of disbelief- -Poetry as criticism of life-Historical fallacy-Personal fallacy-Touchstone method-critical faculty and creative faculty-Art for life"s sake-Art for art"s sake

I.4 Objective criticism–Tradition- Theory of impersonality-Objective correlative-Unification of sensibility-Dissociation of sensibility-Referential and emotive use of language-Four kinds of meaning- Practical criticism

Self Reading:

1. Aristotle : *Poetics*
2. Samuel Johnson : “Preface to the Works of Shakespeare”
3. William Wordsworth : “Preface to Lyrical Ballads” (1802)
4. T S Eliot : “Tradition and Individual Talent”

MODULE II: Revisiting Indian Critical Tradition

II.1 NatyaShastra-Rasa-Bhava-Dhvani-Vakrokti-Key concepts in Dravidian Aesthetics

II.2 AyyappaPaniker : “Towards an Alternative Aesthetics”, Indian Literature, Vol. 37, No. 2 (160) (March-April, 1994), pp. 18-30 (13 pages)

Published By: SahityaAkademi

II.3 Sharan Kumar Limbale : “Dalit Literature and Aesthetics” from *Towards an Aesthetic of Dalit Literature: Histories, Controversies and Considerations*, pp103-121

Self Reading:

1. K Sachidanandan : “The Critical Scene: Towards an Alternative Aesthetics?” from *Aesthetics in India*, Orient Blackswan, 2023
2. SoumyabrataChoudhury : “Labour, Service, Performance: Towards a Global Shudrification of Aesthetics and Politics” from *Aesthetics in India*, Orient Blackswan, 2023

MODULE III: Formalisms

III.1 Formalism-Foregrounding and Backgrounding-Literariness-Defamiliarisation-Metaphor-Metonymy-Fabula andSyuzhet-New Criticism-Paradox-Ambiguity-Denotation-Connotation-Close reading-Intentional fallacy-Affective fallacy

III.2 Cleanth Brooks : “The Formalist Critics”

III.3 Roman Jakobson : „The Metaphoric and Metonymic Poles”

III.4 Mikhail Bakhtin : “Discourse of the Novel”

Self Reading:

1. Hartman, Geoffrey. “Literary Criticism and Its Discontents”. *Critical Inquiry*, Vol. 3, No. 2 (Winter, 1976), University of Chicago Press, pp. 203-220 (18 pages).
<https://www.jstor.org/stable/1342885>
2. Searle, R John. “Literary Theory and Its Discontents”, *New Literary History*, Vol. 25, No. 3, 25th Anniversary Issue (Part 1) (Summer, 1994), pp. 637-667
<https://doi.org/10.2307/469470>
<https://www.jstor.org/stable/469470>

MODULE IV: Structuralism and Beyond

IV.1 Key terms - Langue-Parole-Sign-Signifier-Signified-Binary opposites-Synchronic-diachronic-Syntagmatic-paradigmatic-Semiology-Semiotics-Text-Cultural Materialism

IV.2 Roland Barthes : “The Death of the Author”

Self Reading:

1. Cohen, Dorrit. “Trends in Literary Criticism: Some Structuralist Approaches to Kafka”. *The German Quarterly*, Vol. 51, No. 2 (Mar., 1978), Wiley, pp. 182-188 (7 pages)
<https://doi.org/10.2307/404944>

<https://www.jstor.org/stable/404944>

2. Lehan, Richard. "The Theoretical Limits of the New Historicism". *New Literary History*, Vol. 21, No. 3, New Historicisms, New Histories, and Others (Spring, 1990), The Johns Hopkins University Press, pp. 533-553 (21 pages)

<https://doi.org/10.2307/469124>

<https://www.jstor.org/stable/469124>

3. Palmer, J William. "New Historicizing Dickens". *Dickens Studies Annual* Vol. 28 (1999), Penn State University Press, pp 173-196 (24 pages)

<https://www.jstor.org/stable/4437196>

Reference Texts:

1. Habeeb, M. A. R. *Literary Criticism from Plato to the Present*. Wiley Blackwell.
2. Nagarajan, M. S. *English Literary Criticism And Theory*, Orient BlackSwan, 2006
3. Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002.
4. Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002. Print.
5. Misrahi-Barak, Judith et al. *Dalit Text: Aesthetics and Politics Re-imagined*, Taylor and Francis, 2019
6. David H. Richter (ed.). *A Companion to Literary Theory*. John Wiley & Sons, 2018.
7. Merrill, Jessica. *The Origins of Russian Literary Theory: Folklore, Philology, Form*, Northwestern University Press
8. Hickman, Miranda B and John D. McIntyre, Editors. *Rereading the New Criticism*, Ohio State University Press, 2012
9. Shepherd, David. *The Contexts of Bakhtin: Philosophy, Authorship, Aesthetics*, Taylor and Francis, 2012
10. Brannigan, John. *New Historicism and Cultural Materialism*, Macmillan Education, 2016
11. Gallagher, Catherine, Stephen Greenblatt. *Practising New Historicism*, University of Chicago Press, 2020
12. Hawkes, Terence. *Structuralism and Semiotics*, Routledge, 2003

13. Jackson, Leonard. *The Poverty of Structuralism: Literature and Structuralist Theory*, Taylor and Francis, 2014

EVALUATION

1. The questions for the end-semester examination will be **solely based on the texts designated as core reading.**
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Term Paper 5 marks. III) Seminar Presentations - 5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom’s Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom’s Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E01: LIFE WRITING

4 Credits

Course Objectives:

1. This course will introduce the students to the concept of life writing.
2. The students will be made familiar to different types of life writings.

Course Learning Outcomes:

1. The foundations of Life Writing will have been established.
2. The skill to identify how life writing has been used over the decades by different writers as a unique form to address their self will have been achieved.
3. The knowledge to analyze the prescribed texts focusing on the special aspects of life writings using theoretical readings will have been acquired.

Module 1 Core Reading

I.1 Life Narrative: Definitions and Distinctions - Sidonie Smith and Julia Watson

I.2 Disability, Life Narrative, and Representation- G. Thomas Couser

I.3 “Self and Society; The Dalit Subject and the Discourse of Autobiography” - E.V. Ramakrishnan

I.4 “Housewife, Sex Worker and Reformer - Controversies over Women Writing their Lives in Kerala” –
J. Devika

Self Reading

I.B.1 *Autobiography*. Linda Anderson

I.B.2 “Conditions of Self-Writing”. Writing the First Person- Literature, History, and Autobiography in ModernKerala. Udaya Kumar

I.B.3. “Life Histories as Narrative Strategy: Prophecy, Song, and Truth-Telling in Tamil Tales and Legends - Stuart Blackburn”. *Telling Lives in India: Biography, Autobiography, and Life History*. David Arnold and Stuart Blackburn

1.B.4. *Her-Self: Early Writings on Gender by Malayalee Women, 1898-1938*. J Devika (Editor)

Module II Core reading

II.1 *The Story of My Experiments with Truth* - Mohandas Karamchand Gandhi

II.2 *Waiting for a Visa* – BR Ambedkar

II.3 *My Life as a Comrade* – K.K. Shailaja, Manju Sara Rajan

II.4 *Mother Forest; The Unfinished Story of C K Janu* – Janu.Bhaskaran(Author), N. Ravi Shankar (Translator)

Self Reading

II.B.1 *Long Walk to Freedom* - Nelson Mandela

II.B.2 *My Tears, My Dreams* – V.T. Bhattathiripad

II.B.3 *I Know Why the Caged Bird Sings* – Maya Angelou

II.B.4. *Mayilamma: The Life of a Tribal Eco-Warrior*. JothibaiPariyadath(Author), SwarnalathaRangarajan&SreejithVarma(Translators)

Module III Core Reading

III.1 *My Story* – Kamala Das

III.2 *The Autobiography of a Sex Worker* – NaliniJameela

III.3 *Autobiography of a Nun*–Sister Jesme

III.4 *Time Pass*–ProtimaBebi

Self Reading

III.B.1. *No Looking Back a True Story*. Shivani Gupta.

III.B.2 *Romantic Encounters of a Sex Worker*. Nalini Jameela (Author), Reshma Bharadwaj (Translator)

III.B.3 *A Thousand Cuts: An Innocent Question and Deadly Answers*. T.J. Joseph (Author), Nandakumar K. (Translator)

III.B.4 *Dissent – Life Struggle of the Son of Cherona and Ayyappan*. M. Kunhaman (Author), H. Poornima (Translator)

Module IV Core Reading

IV.1 “My Life” - Excerpts – Kallen Pokkudan (Author), Ravi Shanker (Translator)

IV.2 “Thekkeppura Kannan” – N. Sasidharan (Author), Shyma P. (Translator)

IV.3 “Adiyar Teacher” – Taha Madayi (Interviewer), T.C. Narayan (Translator)

IV.4 *Paths Drenched in Blood and Tears*. (Chapter 1 & 2) K. Devayani (Author). V.S. Subha (Translator)

Self Reading

IV.B.1. *One Little Finger* - Malini Chib

IV.B.2. *Eye Opener: Autobiography of a Visually Challenged Man with Extraordinary Vision*. Satish Viswanathan Mahantesh G Kivadasannavar

IV.B.3. *Wounds of Passion: A Writing Life*. bell hooks

IV.B.4. *Water in a Broken Pot – A Memoir*. Yogesh Maitreya

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Learning” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom's Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E02: Disability Studies

4 Credits

Course description

Moving away from a viewpoint that disability is a mere lack and a restricted medical condition, this advance-level M.A course defines the phenomenon as a knowledge domain as much as an interpretative framework. The course will have four modules. An introductory module may expose students to various frameworks and approaches to disability that do the rounds across the global North and the South. While the second module examines the fictional representation of disability through selected works from different cultural/political/social contexts in the world, the third module traces the depiction of the theme in poetry. The fourth module is an attempt to contextualise the above discussions in selected movies.

Course Learning Outcomes: At the end of the Course, the students will be able to

CO 1: The course offers a general introduction to the field of Disability Studies.

CO 2: It explores disability's capacity to offer a special gestalt in the interpretation of cultural domains such as literature.

CO 3: And it explores the ways and means with which disability transpires into an interdisciplinary phenomenon in a way much broader than a mere identity marker.

Module I: Defining the Context (Core Reading)

I.1. Davis, Lennard J. "Introduction: Disability, Normality, and Power." *The Disabilities Studies Reader*. Edited by Lennard J. Davis, Routledge, 2017, pp. 1 – 14.

I.2. Price, Margaret. "Defining Mental Disability" .

I.3. Ghai, Anita. "Disabled Women: An Excluded Agenda of Indian Feminism." *Hypatia*, vol. 17, no. 3, 2002, pp. 49 – 66. *JSTOR*, <http://www.jstor.org/stable/3810795>.

I.4. Coleman-Brown, Leritam. "Stigma: An Enigma Demystified."

Self Reading

1. Mairs, Nancy. "On Being a Cripple." *The Social Medicine Reader, Volume II, Third Edition: Differences and Inequalities, Volume 2*, edited by Jonathan Oberland, et.al., New York, Duke University Press, 2019, pp. 37 – 47. <https://doi.org/10.1515/9781478004363-0>.

2. Simi Linton, "What Is Disability Studies?" *PMLA*, Vol. 120, No. 2 (Mar., 2005), pp. 518-522
3. Longmore, Paul K. "Heavens Special Child: The Making of Poster Children." *The Disabilities Studies Reader*, Edited by Lennard J. Davis, Routledge, 2017, pp. 35 – 42.
4. Disability, Democracy, and the New Genetics - MICHAELBE'RUBE'.

Module II: Fiction (Core Reading)

II.1. Firdous Kanga. *Trying to Grow*.

II.2. E Santhosh Kumar. "Three Blind Men Describe an Elephant."

II.3 Rabindranath Tagore. "Vision"

II.4. Rashid Jahan "Woh" (That One). Trans. M.T. Khan.

Self Reading

1. John M Hull. *Touching the Rock*
2. Rabindranath Tagore. "Subha."
3. H.G. Wells. "The Country of the Blind."
4. EV Lucas. "The School for Sympathy."

Module III: Poetry (Core Reading)

III.1. Lyn Manning. "The Magic Wand."

III.2. Laura Hershey. "Morning"

III.3. Cheryl Marie Wade. "I Am Not One of The."

III.4. Kenny Fries. "Excavation"

Self Reading

1. Laura Hershey. "Working Together."
2. Seamus Heaney. "Bye -Child" and "Field of Vision."
3. John Lee Clark. "Deaf Blind: Three Squared Cinquain."
4. Elizabeth Meade. "When I stutter."

Module IV: Movies (Core Reading)

IV.1 *Peranbu*. Directed by Ram.

IV.2. *.CODA*. Directed by Sian Heder

IV.3. *.Vikrithi*. Directed by Emcy Joseph

IV.4. *TaareZameenPar*. Directed by Amir Khan and Amole Gupte.

Self Reading

1. *2018*. Directed by Jude Anthany Joseph Kavya Film Company, 2023.

2. *Artist*. Directed by Shyamaprasad

3. *Ratsasan*. Directed by Ram Kumar

4. *Scent of a Woman*. Directed by Martin Brest

Reference Texts:

Bartlett, Jennifer, et al., editors. *Beauty is a Verb: The New Poetry of Disability*. CincoPuntos Press, 1sted, Texas, 2011.

Disability Studies Quarterly www.dsqsds.org/

Journal of Literary and Cultural Disability Studies (JLCDS)

http://www.liverpooluniversitypress.co.uk/index.php?option=com_content&view=article&id=52:journal-of-literary-a-cultural-disability-studies&catid=8&Itemid=20

Disability and Society <http://www.tandfonline.com/toc/cdso20/current>

Disability and the Global South <http://dgsjournal.org/>

Davis, Lennard. J. *The Disability Studies Reader*. New York, Routledge, 5thed, 2017.

Siebers, T. (2010). *Disability Aesthetics*. Ann Arbor, University of Michigan Press.

Barker, Clare, and Stuart Murray. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017. Print.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Recommended Reading” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom’s Taxonomy

Part	Revised Bloom’s Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I
ELECTIVE COURSE
MAENG01E03: Introduction to Children's Literature

4Credits

CourseDescription

The course titled "Introduction to Children's Literature" aims to provide an opportunity for students to read, analyze, synthesize, and develop an understanding of children's literature. The course enables the students to explore the shifting attitudes towards children and childhood and the purpose of children's literature. Social issues addressed in children's literature today and the problematic aspects of contemporary children's literature are among the topics addressed in the course. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However, learners shall read texts prescribed in suggested reading for their personal enrichment and internal assessment purposes.

Course Learning Outcomes: At the end of the Course, the Student will be able to

CO1: Display knowledge of several classic children's novels, as well as more recent contributions to the genre.

CO2: Explain how children's literature developed within broader philosophical, literary, and social contexts.

CO3: Demonstrate skills in reading and interpreting multiple dimensions of literary texts, including the verbal, the pictorial, and the physical, or material.

CO4: Evaluate a range of current critical issues in the study of children's literature, including attention to gender, race, class, and disability.

MODULE I Core Reading

I.1.1 A general overview of folk tale, its types and origin, fairy tale, myth, fable, epic and legend,

I.1.2 Fables of Aesop : “The Ants and the Grasshopper”

I.2.1 The Panchatantra Tales : “The wedge- Pulling Monkey”

I.2.2 The Arabian Nights : “Aladdin’s Lamp”

I.3.1 Edward Lear : “The Owl and the Pussy Cat”

I.3.2 R L Stevenson : “My Shadow”

I.4.1 T S Eliot : “The Naming of Cats”

I.4.2 Rabindranath Tagore : “Fairyland”

Self Reading

1. European Fairy tales : Grimm’s Fairy Tales, Anderson’s Fairy Tales
2. Indian Folk Tales : *A flowering Tree and other Oral Tales from India*, Jataka Tales
3. Anansi Stories
4. Lewis Carroll : *Jabberwocky and other poems*
5. Sukumar Ray : “The Sons of Ramgaroo”
6. Kunjunni Master : “ATongue-Twister”; “TellMea Story”

MODULE II Core Reading

II.1.1 Beatrix Potter : “Tale of Timmy Tiptoes”

II.1.2 Enid Blyton : “The Fish That Got Away” (from *Summer Short Stories*)

II.2.1 SudhaMurty : “How I taught My Grandmother to Read”

II.2.2 Ezra Jack Keats : *The Snowy Day*

II.3 Roald Dahl : *Witches*

II.4 Sue Townsend : *The Secret Diary of Adrian Mole, Aged 13 ¾*

Self Reading

1. Joel Chandler Harris : *Uncle Remus Stories*
2. E W White : *Charlotte"s Web*
3. Satyajit Ray : *The Complete Adventures of Feluda*
4. Salman Rushdie : *Haroun and the Sea of Stories*
5. Gene Luen Yang : *American Born Chinese*
6. Alex Gino : *Melissa*

MODULEIII Core Reading

III.1 Mary Brewer : "Peter Pan and the White Imperial Imaginary"

III.2 David H Stewart : "Orality in Kipling"s *Kim*"

III.3 M N Parasuraman : "The Making of Man and Womankind: How Abridgements of Classic Novels Negotiate Gender Relations for Young Readers"

III.4 NicholasSheltrown : "Harry Potter"s World as a Morality Tale of Technology and Media"

Self Reading

1. J. M. Barrie : *Peter Pan; or, the Boy Who Wouldn't Grow Up, Peter and Wendy,*
2. Rudyard Kipling : *Kim*
3. Louisa May Alcott : *The Little Women*
4. J K Rowling : Harry Potter Series

MODULEIVCore Reading

IV 1. Carrie Hintz & Eric : Excerpt from "Genders and Sexualities" (Childhood Gender

L. Tribunella from *Reading Children"s Literature: A Critical Introduction*pg 582-597)

IV .2. Carolyn L Burke & : “Animals as People in Children’s Literature”

Joby G Copenhaver

IV.3. Devika Rangachari : “Substance or Illusion? Young Adult Literature in India”

IV.4. Perry Nodelman : “How Picture Books Work”

Self Reading

1. Suchismita Banerjee : “Contemporary Children’s Literature in India: New Trajectories”
2. Jill P. May : “Walt Disney’s Interpretation of Children’s Literature”
3. Marah Gubar : “ On Not Defining Children’s Literature”

Reference Texts:

Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.

Grenby M O and Andrea Immel, editors. *The Cambridge Companion to Children’s Literature*. Cambridge: CUP, 2009

Heilman, Elizabeth E, editor. *Critical Perspectives on Harry Potter*. New York: Routledge, 2009.

Hintz, Carrie and Eric L. Tribunella, editors. *Reading Children’s Literature: A Critical Introduction*, 2nd ed. Ontario: Broadview Press, 2019.

Hunt, Peter, editor. *Understanding Children’s Literature*. London: Routledge, 1999.

----- *Criticism, Theory, and Children's Literature*. Oxford: Blackwell, 1991.

Lesnik-Oberstein, Karin *Children's Literature: New Approaches*. London: Palgrave, 2004.

Nodelman, Perry. *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens: Georgia Press, 1990.

Rudd, David, editor. *The Routledge Companion to Children's Literature*. London: Routledge, 2010.

Sutherland, Zena and May Hill Arbuthnot. *Children and Books*. Pearson, 1997.

Stephens, John and Robyn McCallum. *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature*. New York: Garland Publishing, 1998

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head "Self Reading" will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)

PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E04: Travel Narratives

4 Credits

Course Description:

The course titled “Travel Narratives” aims to acquire familiarity with samples of travel narratives from across the world including novel, movies and critical responses. The Course enables the students to understand that travel narratives have a chequered history of evolution and flourishing. Through the critical reading of travel texts including films students can acquire familiarity with samples of travel narratives from across the world and culture. By understanding the idea of multiple purposes in journeys students can appreciate the travel as a means of self realization. This course also helps to analyze Indian travel narratives in a global perspective and context. The selected texts both for comprehensive class discussions and compulsory, self-reading represent the aspects of Travel Narratives in different cultures and contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However learners shall read texts prescribed for compulsory self-reading for their personal enrichment and internal assessment purposes.

Course Learning Outcomes: At the end of the Course, the students will be able to

CO1: Display an awareness of the evolution and flourishing of travel narratives, its distinctive features, and to distinguish between its various forms.

CO2: Demonstrate the cross-cultural links between travel narratives and other genres such as memoirs, history, ethnography, fiction and movies so on.

CO3: Develop insights into the various nuances of the author's subjectivity and perceptions that colour the narrative on different places across the globe.

CO4: Develop critical understanding regarding the many cultural connotations and prejudices that are embedded in many travel narratives through critical reading of travel texts.

Module I – Introduction (Core Reading)

1.1 Tools and Guides: maps and atlas: Karl Baedeker guides– Lonely Planet – Google maps – travelogues, travel stories, travel guides –GPS.

1.2 Evolution: Ptolemy –Marco Polo – Ibn Batuta –Elizabethan voyages of discovery and English explorers —Captain James Cook -- Charles Darwin– Colonial travelers: David Livingston – Richard Burton – Pandita Ramabai – Frances Parker Bowles – Thoma Paremakkal – S. K. Pottekkatt – contemporary travelers: Jan Morris – Bill Bryson – Michael Palin –Santhosh George Kulangara

1.3 Types of Travels: pilgrimages – adventures– war and immigration – exile – tourism – migration-motor cycle trips-village tourism– Vlogging.

1.4 Travel narratives and post colonialism – Transculturation- „Counter – travel“- post colonial travel narratives from India - Indians abroad –Students migration.

Module II -- Critical Essays on Travel Narratives (Core Reading)

2.1 Jan Borm :*Defining Travel: On the Travel Book, Travel Writing and Terminology*

2.2 Deepti Ruth Azariah: *Introduction: tourism, travel, and blogging*

2.3 Susan Bassnett: *Travel Writing and Gender*

2.4 Tim Youngs : *Where Are We Going? Cross-border Approaches to Travel Writing*

Self Reading:

1. Deepti Ruth Azariah: *The voice(s) in the paratext: presenting the author(s) of sponsored travel blogs*
2. Tymon Adamczewski: *Counterpath to Identity: Robert M. Pirsig's Zen and the Art of Motorcycle Maintenance*
3. Dariusz Pestka: Oscar Wilde's Travelling Across Time: In the Wake of the Romantic Heritage, Anticipating Modernism and Postmodernism .
4. Clare Pettitt: *Topos, Taxonomy and Travel in Nineteenth-Century Women's Scrapbooks*

Module III –Novels on Travel (Core Reading)

- 3.1 Paulo Coelho: *The Alchemist*
- 3.2 Robert M. Pirsig :*Zen and the Art of Motorcycle Maintenance*
- 3.3 Torre De Roche: *Love with a Chance of Drowning; a memoir*
- 3.4 Samanth Subramanian: *Following the Fish: Travels Around the Indian Coast*

Self Reading:

1. William Dalrymple's :*City of Djinnns*
2. Pico Iyer :*Falling off the Map*
3. Cheryl Strayed :*Wild*
4. Alex Garland: *The Beach*

Module IV - Movies on Travel (Core Reading)

- 4.1 Sean Penn: *Into The Wild*
- 4.2 Walter Salles :*The Motorcycle Diaries*
- 4.3 Danny Boyle : *The Beach*
- 4.4 Dr. Biju: *Veetilekkulla Vazhi*

Self Reading:

1. Emilio Estevez :*The Way*
2. Ashutosh Gowariker: *Swades*
3. Jean-Marc Vallee: *Wild*

4. Sameer Thahir: Neelakasham Pachakadal Chuvanna Bhoomi

Reference Texts:

1. Hooper, Glenn and Tim Youngs.(eds) *Perspectives on Travel Writing*. New York,2016.
2. Deepti Ruth Azariah: *Tourism, Travel, and Blogging:A discursive analysis of online travel narratives*. Routledge,New York,2017.
3. Hulme, Peter and Tim Youngs (eds). *The Cambridge Companion to Travel Writing*.London Cambridge University Press 2002 .
4. Lipski, Jakub(ed). *Travel and Identity: Studies in Literature, Culture and Language*.Springer Cham,2018.
5. Kuehn, Julia and Paul Smethurst (eds). *New Directions in Travel Writing Studies*. Hampshire,Macmillan Publishers,2015.
6. Forsdick Charles, Zoë Kinsley and Kathryn Walchester(eds). *Keywords for Travel Writing Studies -A Critical Glossary*. Anthem Press, London 2019.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self reading” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

Semester I
Elective Course

MAENG01E05: History of English Language
(4 Credits)

Course Description

The English Language has changed enormously over the past 1500 years of its historical development: while Shakespearian English is comprehensible, albeit with some difficulties, to a casual reader, the gulf between today's English and the Middle English of Chaucer is considerable, and Old English is accessible only after careful study of the language. This course

examines the processes by which today's English, including nonstandard varieties of English, has emerged. It is concerned with how we establish historical change in the structure of the language by careful examination of textual and dialectal evidence and with how those structures and changes have been analysed and explained by different linguists. One of the objectives is to find what factors caused particular innovations to arise at particular times.

Learning Objectives for the Course

A History of the English Language aims to equip students with the skills, insights and appropriate theoretical approaches necessary to analyse and describe changes in the structure of the English language from the earliest written records to the present day. This module seeks to foster a rigorous approach to historical linguistics analysis which recognises the relationship between the formulation and testing of hypotheses and the collection and analysis of historical linguistic data. Students will also be encouraged to explore historical linguistics within a framework of cultural analysis which will allow them to relate changes in the structure of English to the sociocultural contexts in which those changes occur.

The Course Objectives of History of English Language: At the end of the course participants will be able to:

CO1. Demonstrate a thorough understanding of diachronic changes in English from Old English to Present day English, and the ability to situate those in their socio-political contexts.

CO2. Develop the linguistic skills required in the close analysis of individual words and other texts.

CO3. Demonstrate a critical understanding of different and sometimes conflicting approaches to the study of the history of the English language.

CO4. Demonstrate the ability to use the sources provided and collected through independent reading as supportive documents in exploring evidence of language change and/or the ideology that has influenced the development of the English language.

Module I: The Old and Middle English Period(450-1100-1500 AD)

I.1 Indo-European family of Languages-the Teutonic/Germanic Family-Place of English in the family-Origin and important landmarks in the history of English language-The Old English Dialects,Vocabulary and Grammar, the Latin Influence-Old English Literature

I.2The Norman Conquest-Middle English Grammar and Vocabulary, Middle English Dialects-Middle English Literature

I.3Other Foreign influences and borrowings (Celtic,Greek, Scandinavian etc.)

I.4 Evolution of Standard English

Module II: The Modern English Period (1500 to Present)

- II.1 Influence of the Renaissance, Printing and Bible Translations
- II.2 Grammar and Vocabulary Changes
- II.3 Individual Contributions of Shakespeare, Milton, Spenser, Dryden, Pope, Dr. Johnson, Wordsworth, Swift, Shaw etc.)
- II.4 Modern Dictionaries, Internet and English Language

Module III: English for Specific Purposes

- III.1 Theories of Second Language Acquisition and Learning
- III.2 Bilingualism and Multilingualism-English as a Global Language-Varieties of English (RP, US, Chinese, Spanglish etc.)
- III.3 English for Specific Purposes, Media and English Language
- III.4 Recent Addition of Indian Vocabulary to English

Module IV: Language and Culture

- IV.1 English in India today
- IV.2 The General Indian English
- IV.3 English and Dalits
- IV.4 Conflicts of English with Indian Vernaculars

Suggested Reading:

1. Baugh, Albert C, and Thomas Cable. A History of the English Language. Abingdon: Routledge, 2013.
2. Mair, Christian. The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies. New York: Rodopi, 2003.
3. Wren, C.L.: *The English Language*: Vikas Publishing House Pvt Limited, 2009
4. Brooks, George Leslie: *English Dialects*: 1972
5. Jespersen, Otto: *Growth and Structure of the English Language: Second Edition*, 2015
6. George Yule: *The Study of Language*: CUP, 5th Edition, 1996
7. Quirk, Randolph: *The Use of English*: 1968
8. Logan P. Smith: *The English Language*: 1960
9. Crystal, David: *Language Death: Cambridge*, 2014.
10. Friedrich, Patricia and Eduardo H. Diniz De Figueiredo: *The Sociolinguistics of Digital Englishes: Routledge*, 2015.
11. Jack C. Richards: *New Varieties of English: Issues and Approaches: 1979*
12. Crystal, David. *English as a Global Language. Cambridge: CUP. 1997.*

13. Kirkpatrick, A. *World Englishes: Implications for International Communication and English language Teaching*. CUP, 2007.
14. Krishnaswamy, N. and Lalita Krishna Swamy. *The Story of English in India*: Foundation Books. 2006.
15. Viswanathan, G. *Masks of Conquest: Literary Study and British Rule in India*. Oxford. 1998.
16. Mair, Christian. *The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies*. Rodopi, 2003.
17. Yule, G. *The Study of Language*. Cambridge UP, 2006

Suggested films:

1. Oursourced (2006)
2. English Vinglish (2012)

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
--	---------------------------------------	--	--------------------------

PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

Credits and Marks Distribution for M.A. English Language and Literature - KUCBCSS

PG 2024 Admission onwards (OBE)

SEMESTER II—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	Exter nal	Tota l	Cre dit	Hou rs
II	MAENG02C05	Poetry II	20	80	100	4	5
	MAENG02C06	Prose and Fiction II	20	80	100	4	5
	MAENG02C07	Drama and Theatre Studies II	20	80	100	4	5
	MAENG02C08	Critical Theory	20	80	100	4	5
	MAENG02E06	Folkloristic Studies	20	80	100	4	5
	MAENG02E07	Dalit Studies					
	MAENG02E08	Gender Studies					
	MAENG02E09	Shakespeare Studies					
	MAENG02E10	Medical Humanities					
	Total			100	400	500	20

Semester II
CORE COURSE
MAENG02C05: Poetry II
(4 Credits)

Course Description

The course aims to provide a platform to sensitise learners to socio- cultural, political, religious and linguistic issues of the contemporary world through the analytical study of British and non-British literary texts. By introducing learners to different socio-cultural contexts of modern and postmodern poetry and to the different types of poetic forms and types ,the texts highlight both compliance and contest to tradition. This course will survey many of the most important movements in the twentieth and early twenty-first centuries, making it necessary to reimagine what it means to be English literature, to be English poetry and thus encouraging teachers and students to be holistic and interdisciplinary in perception.

Course Learning Outcomes: At the end of the course, students will be able to

CO1: to critically appreciate the varied genres of poetry and their contexts building up on skills and insights they have acquired in Poetry Paper 1

CO2: to evaluate and appreciate the influence of diverse movements of the 20th and the 21st century on Literature by learning poetry from a variety of cultures throughout the world.

CO3: to critically engage with a comprehensive perspective of the different dimensions of appreciating poetry and thus enabling them towards effective and critical self expression.

Course Structure

The following is a detailed syllabus. The section Core Reading is for detailed study and for examination purposes. The section Self Reading is for comparative study, assignment and seminar purposes.

Module-1

Core Reading

- 1.1.1 Robert Frost : Mending Wall
1.1.2 T.S Eliot : The Wasteland (Only the first section “Burial of the Dead”)
1.2.1 Paul Valery : The Footsteps
1.2.2 Jayanta Mahapatra : The Abandoned British Cemetery at Balasore, India.
1.3 W. B Yeats : Adam’s Curse
1.4 Sri Aurobindo : The Tiger and the Deer

Self-Reading

- Marianne Moore : Poetry
- Ezra Pound : The Return
- Wallace Stevens :The Emperor of Ice-cream
- W.H Auden : Funeral Blues
- D.H Lawrence : Bat
- Pablo Neruda : “Tonight I can Write the Saddest Lines”
- Literary terms and traditions :Symbolism, imagism, modernism,

Module -2

Core Reading

- 2.1.1 Thom Gunn : On the Move
2.1.2 Ted Hughes : Wodwo
2.2.1 Philip Larkin : Church Going
2.2.2 Seamus Heaney : The Tollund Man
2.3 Allen Ginsberg : A Supermarket in California
2.4 Kamala Das : The Old Playhouse

Self-Reading

- Edith Sitwell : Still Falls The Rain
- Michael Ondaatje : Letters and Other Worlds
- A K Ramanujan : Obituary

- R.S Thomas : Evans
- Amiri baraka :Preface to a Twenty Volume Suicide Note
- Literary terms and traditions : Movement poetry, Beat poetry

Module -3

Core Reading

- 3.1.1 Margaret Atwood : Journey to the Interior
- 3.1.2 Adrienne Rich : A Mark of Resistance
- 3.2.1 Sylvia Plath : Lady Lazarus
- 3.2.2 Langston Hughes : Theme for English B
- 3.3 Derek Walcott : Ruins of a Great House
- 3.4 Ayyappa Paniker : Kurukshetra

Self-Reading

- Leopold Senghor : Black Woman
- Hart Crane : To Brooklyn Bridge
- Frank O'hara : The Day lady died
- Cecil Day Lewis : The Poet
- Robert Lowell : Man and Wife
- Federico Garcia Lorca : The Unfaithful Wife
- Literary terms and traditions :Jazz poetry, Confessional poetry,

Module 4

Core Reading

- 4.1.1 A. D Hope :His Coy Mistress to Mr. Marvell
- 4.1.2 Imtiaz Dharker : Purdah(1)
- 4.2.1 Jack Davis : Aboriginal Australia
- 4.2.2 Gloria Anzaldua : To Live in the Borderlands
- 4.3 Alice Oswald : Daunt: A Poem for a Dried up River
- 4.4 Simon Armitage : A Vision

Self-Reading

- Oodgeroo Noonuccal : All One Race
- Nikki Giovanni : A Journey
- Carol Ann Duffy : Anne Hathaway
- S Joseph : Identity Card
- Bob Dylan : Visions of Johanna
- Ken Saro Viva : To Sarogua, Rain Maker
- Literary terms and Traditions : Nonsense poetry, Slam Poetry

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self reading” will be utilised for internal assessment purposes

Question paper pattern

External evaluation (80 marks)

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	V) evaluating, VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing,	3 Hours	(3x12=36 marks)

Reference Texts:

- Tharu, Susie, K. Lalitha, Women Writing in India. Vol.1. 600 B.C to the Early Twentieth Century. Oxford India Paperbacks
- De Souza, Eunice, Melanie Silgado. *These My Words*. Penguin Books, 2012.

- Ferguson, Margaret et al. Norton Anthology of Poetry. Vth edn W. W. Norton, 2005.
- Gottesman, Ronald, et al. The Norton anthology of American literature. WW Norton, 1980.
- Satchidanandan , K *100 Years of Wasteland : Indian Responses*. Orient Black Swan, 2023.
- Thayyil, Jeet. *The Penguin Book of Indian Poets*. Penguin,2022
- <https://poets.org/>
- <https://allpoetry.com>
- <https://poetryfoundation.org>

SEMESTER – II

CORE COURSE

MAENG02C06 - PROSE AND FICTION – II

(4 Credits)

Course Description

The objective of the course is to familiarize students with different streams of thought that helped shape narratives and influence the outlook of society globally and locally and how English literature played a responsive part in shaping such thoughts and narratives. It also aims to help students to develop a rich understanding of the aesthetics of English literature and a deeper knowledge of the English language. This semester focuses on introducing students to representative works from 1900 onwards till the present that highlight and introduce students to the different ideological and socio-cultural narratives that influenced societal thought in the current times. The works selected for study

have been carefully sourced from different parts of the world to help students develop a global perspective of the role literature plays in society.

Course Learning Outcomes: At the end of the course, students will be able to

CO1: to critically appreciate the world of English Literature of the recent past and contemporary times through selected representative works from 1900 till present.

CO2: to provide a window for students to understand ideologies that played a pivotal role in shaping narratives on a global scale by familiarizing them with works from around the globe.

CO3: help students understand the way English language in general and prose writing especially, inclusive of its form, structure, content and construction has evolved and changed with time.

CO4: awakens the spirit of questioning, inquiry and constructive criticism in students, thereby helping them become responsible global citizens.

Module 1:

Core Reading:

1.1 Rudyard Kipling - *Kim*

1.2 George Orwell - *Shooting an Elephant*

1.3 G.K. Chesterton - *The Innocence of Father Brown* - "The Blue Cross"

1.4 Virginia Woolf - *A Room of One's Own* pp. 4-20

Self Reading:

1. Nandy, Ashis. "The Uncolonised Mind: A Post-Colonial View of India and the West", *The Intimate Enemy - Loss and Recovery of Self under Colonialism*. Oxford University Press: Delhi,

2. Matthews, Julie. "Compassion, Geography and the Question of the Animal", *Environmental Values*, Vol. 21, No. 2, White Horse Press : May 2012, pp. 125-142 <https://www.jstor.org/stable/23240358>

3. Hühn, Peter. "The Detective as Reader: Narrativity and Reading Concepts in Detective Fiction", *MFS Modern Fiction Studies*, Vol.33, No.3, John Hopkins University Press: Fall 1987, pp.451-466

Module 2:

Core Reading:

2.1 Franz Kafka - *In the Penal Colony*

2.2 Umberto Eco - Faith in Fakes- "Lumbar Thought"

2.3 Annie Ernaux - *The Years*

2.4 Vladimir Nabakov - *The Real Life of Sebastian Knight*

Self-Reading:

Fickert, Kurt J., A LITERAL INTERPRETATION OF "IN THE PENAL COLONY". *Modern Fiction Studies*, Vol. 17, No. 1, SPECIAL NUMBER: THE MODERN GERMAN NOVEL, The Johns Hopkins University Press: (Spring, 1971), pp. 31-36 <https://www.jstor.org/stable/26278893>

Capozzi, Rocco. "Umberto Eco: Acute Observer of Our Social and Cultural History". *Italica*, Vol. 93, No. 1, American Association of Teachers of Italian: SPRING 2016, pp. 5-22 <https://www.jstor.org/stable/43896080>

Champagne, Roland A. "A Woman and her Own Time: Annie Ernaux's Creative Writing as a Crucible for the Temporal Salvation of Womanhood". *Dalhousie French Studies*, Vol. 90, Dalhousie University: Spring 2010, pp. 147-158 <https://www.jstor.org/stable/40838143>

Marshall, Brenda K., "Sebastian Speaks: Nabokov's Narrative Authority in 'The Real Life of Sebastian Knight' ", *Style*, Vol. 23, No. 2, Penn State University Press: Intertext/Intergenre (Summer 1989), pp. 213-224 <https://www.jstor.org/stable/42945787>

Module 3:

3.1 Alice Munro - *Dance of the Happy Shades* - "Boys and Girls"

3.2 Issac Asimov - *Nightfall*

3.3 Isabel Allende - *The House of the Spirits*

3.4 Octavio Paz - *The Labyrinth of Solitude* - Chapter 9 - "The Dialectic of Solitude"

Self-Reading:

Awano, Lisa Dickler. "Appreciations of Alice Munro". *The Virginia Quarterly Review*, Vol. 82, No. 3 (SUMMER 2006), pp. 91-107 <https://www.jstor.org/stable/26444541>

Bertetti, Paolo. "Building Science-Fiction Worlds". *World Building*. Boni, Marta (ed)., Amsterdam University Press: 2017, pp. 47-61 <http://www.jstor.com/stable/j.ctt1zkjz0m.5>

Levine, Linda Gould. "Weaving Life into Fiction". *Latin American Literary Review*, Vol. 30, No. 60, Isabel Allende Today (Jul. - Dec., 2002), pp. 1-25 <https://www.jstor.org/stable/20119878>

Vasconcelos, José and Rubén Gallo. "The First Published Review of Octavio Paz's 'The Labyrinth of Solitude' ". *PMLA*, Vol. 121, No. 5, Cambridge University Press: Oct. 2006, pp. 1509-1513

<https://www.jstor.org/stable/25501619>

Module 4:

4.1 R. Rajasree - *The Story of Two Women Named Kalyani and Dakshayani*. translated by Devika J, Penguin Random House Private Limited: December 2022.

4.2 Mahasweta Devi - *Breast Stories* - "Draupadi"

4.3 Haruki Murakami - *Kafka on the Shore*

4.4 Chimamanda Ngozi Adichie - *We Should all be Feminists*

Self-reading:

Devika, J. , Mini Sukumar. "Making Space for Feminist Social Critique in Contemporary Kerala".

Economic and Political Weekly, Vol. 41, No. 42 (Oct. 21-27, 2006), pp. 4469-4475

<https://www.jstor.org/stable/4418838>

Rekha. "The Poetics and Politics of Space: A Reading of Mahasweta Devi's Subaltern Stories". *Indian Literature*, Vol. 54, No. 6 (260), Sahitya Akademi, November/December 2010, pp. 143-160. <https://www.jstor.org/stable/23348277>

Yeung, Virginia. "Time and Timelessness: A Study of Narrative Structure in Murakami Haruki's "Kafka on the Shore"". *Mosaic: An Interdisciplinary Critical Journal*, Vol. 49, No. 1, University of Manitoba, pp. 145-160. <https://www.jstor.org/stable/44030501>

Hewett, Heather. "Coming of Age: Chimamanda Ngozi Adichie and the Voice of the Third Generation". *English in Africa*, Vol. 32, No. 1, New Nigerian Writing (May, 2005), pp. 73-97 (25 pages)

<https://www.jstor.org/stable/40239030>

Reference:

Aquilina Mario, et al., editors. *The Edinburgh Companion to the Essay*. Edinburgh U P, 2022.

Arata, Stephen, et al., editors. *A Companion to the English Novel*. Wiley Blackwell, 2015.

Bloom, Harold (1995). *The Western Canon: The Books and School of the Ages*. New York: Riverhead Books. ISBN 978-1-57322-514-4.

Talwar, Urmil. "The Subaltern Speaks". *Mahasweta Devi: Critical Perspectives by Nandini Sen*. Indian Literature, Vol. 56, No. 6 (272), Sahitya Akademi: November/December 2012, pp. 218-221
<https://www.jstor.org/stable/43856669>

Literature in the Modern World: Critical Essays and Documents Ed. Dennis Walder, OUP 2023.

Maunder, Andrew. *The Fact on File Companion to the British Short Story*. Facts on File, Inc, 2007.

Sollars, Michael.D, and Arbolina Llamas Jennings, editors. *The Facts on File Companion to the World Novel: 1900 to the Present*. Facts on File, Inc, 2008.

Valdes, Marcela. "Some Stories Have to Be Told by Me: A Literary History of Alice Munro". *The Virginia Quarterly Review*, Vol. 82, No. 3 (SUMMER 2006), pp. 82-90 <https://www.jstor.org/stable/26444540>

We should all be feminsits. Chimamanda Ngozi Adichie. TEDxEuston ,Youtube, 2013.
https://www.youtube.com/watch?v=hg3umXU_qWc

Werlock, Abby H P and James P Werlock, editors. *The Facts on File Companion to the American Short Story*. Facts on File, Inc, 2010

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head "Self reading" will be utilised for internal assessment purposes

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)

PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)
---	--	---------	--------------------

SEMESTER II

CORE COURSE

MAENG02C07: Drama and Theatre Studies -2

(4 Credits)

Course Description:

This course is designed with the aim of acquainting the learners with the evolution of World drama and theatre after 1900. Key terms that address the distinct developments and trends in theatre are included. A diverse selection of theatre texts from different cultures and regions are given for study to understand how drama has evolved and continues to shape the modern world. They are followed by critical texts that deal with the issues in historical, cultural and linguistic adaptations of theatre texts and their reception. Finally, a few literary pieces are given for stage presentation with an emphasis on adaptation techniques which would result in impactful dramatic performances.

CO1: Students familiarize themselves with the movements, events and concepts that designate the trends and traditions in theatre across the globe.

CO2: Students learn representative theatre texts and appreciate the different manifestations and techniques of theatre in different historical and cultural milieus.

CO3: Students develop critical skills at analysing theatre texts and dramatic conventions, and the technicalities in their adaptations.

CO4: Students develop the necessary skills in production, adaptation and staging of theatrical performances.

Module 1: Terms, Movements and Traditions

1.1: KPAC(Kerala Peoples Arts Club), ITFOK, Agit –Prop Plays, problem plays, Theatre of

- Fact, In-Yer-Face Theatre, Absurd Theatre, Unity theatre, Environmental Theatre.
- 1.2: Women's Theatre, Gay Theatre, Parsi Theatre, Interculturalism in Theatre, Vaudeville, Poor Theatre, Theatre of the Oppressed, Gorilla Theatre, Playback Theatre
- 1.3: Existential drama, Kitchen sink drama, Third Theatre, Theatre of Cruelty, Street Theatre, Dalit Theatre, Black Theatre, Forum Theatre, Total Theatre, Little Theatre movements, Hyper drama, Black arts Repertory Theatre.
- 1.4: Epic Theatre, Expressionist Theatre, Theatre of Alienation, Surrealist Theatre, Feminist Theatre, Theatre of the Grotesque, Comedy of menace, Queer Theatre, Cyber theatre.

Suggested Reading:

1. *Mapping Global Theatre Histories* by Mark Pizzato. (Palgrave- Macmillan 2019).

Module 2: Theatre Texts

- 2.1. *Lear* : Edward Bond
- 2.2. *Tuglaq* : Girish Karnad
- 2.3. *Blasted* : Sarah Kane
- 2.4. *Six Characters in Search of an Author* : Luigi Pirandello

Suggested Readings:

1. *Murder in the Cathedral* : T. S. Eliot
2. *Homecoming* : Harold Pinter
3. *Ghosts* : Heiner Müller
4. *Black Watch* : Gregory Burke

Module 3: Theatre Texts

- 3.1. *A Streetcar Named Desire* : Tennessee Williams
- 3.2. *Accidental Death of an Anarchist* : Dario Fo
- 3.3. *The Visit* : Friedrich Dürrenmatt
- 3.4. *Rhinoceros* : Eugène Ionesco

Suggested Reading

1. *Teaching Performance Studies* edited by Nathan Stucky and Cynthia Wimmer (Southern Illinois Univ. Press, 2002).
2. *Modern Drama: Defining the Field* edited by Ric Knowles et al. (Univ. of Toronto Press, 2003)
3. *Upstaged: Making Theatre in the Media Age*. Anne Nicholson Weber (Routledge, 2006)
4. *Illustrated Theatre Production Guide* by John Holloway (Focal Press, 2010).

Module 4: Historical Acceptance, Criticisms and Analytical Texts

- 4.1. Joseph Meeker: “Literary Tragedy and Ecological Catastrophe” (Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 270-274)
- 4.2. Frances Babbage: “Adaptation and the Theatre” (Adaptation and the Contemporary Theatre. Bloomsbury. 2018. Pp 9-23).
- 4.3. Case Studies: Modernism in Chekhov, Pirandello and Beckett by Gary J. Williams. (Theatre Histories: An Introduction. Edited by Phillip B. Zarrilli et al. Routledge Pp. 417-424)
- 4.4. “Antigone’s Claim” by Judith Butler (Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 297-304)

Suggested Reading

1. “Aspects: Text -Time-Body-Media” in Post dramatic Theatre by Hans -Thies Lehmann (Routledge 2006)

Theatre Production and Creative Skills (for Internal Evaluation)

Learners may be advised to engage in one or more of the following activities:

1. Adaptations of plays/scenes to modern settings and audiences, including cross-cultural and gender-bending reinterpretations.
2. Presentations based on self-study of plays and their adaptations into films.
3. Develop a script based on the life of any person from local history and enact them, like the life of Karinthandan, Pazhassi Raja, Dakshayani Velayudhan etc.
4. Address relevant social issues or political developments through drama
5. Arrange student workshop sessions to develop original scenes and one act plays.

EVALUATION

3. The questions for the end-semester examination will be solely based on the texts designated as core reading.
4. The texts given under the head “Suggested reading” will be utilised for internal assessment purposes

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	V) evaluating, VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing,	3 Hours	(3x12=36 marks)

SEMESTER II

CORE COURSE

MAENGo2Co8: CRITICAL THEORY (4 Credits)

Course Description

The course Critical Theory aims to provide students with an understanding of the latest advancements in the field of humanities while also reinforcing foundational concepts. The primary goal is to foster critical thinking skills that empower students to engage in creative and insightful contributions to ongoing discourses. At the beginning of each module, key terms and concepts are introduced to ensure students grasp the fundamental vocabulary used in the theories discussed. In the end-of-semester exams, only short paragraph questions will be asked from this section. The essays assigned in each module are for comprehensive analysis and discussion in the classroom. The additional texts provided for self-reading should also be incorporated into classroom discussions. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However, learners shall read texts prescribed for compulsory self reading for their personal enrichment and internal assessment purposes.

Course Learning Outcomes: At the end of the Course, the Student will be able to

CO1 Analyze and interpret texts/ practices using the concepts and tools of poststructural theories

CO2 Write argumentative and critical essays and articles on issues of caste, class, caste, region and race with sound theoretical footing

CO3 Make interventions into contemporary academic discourses concerning mind, body, sexualities and other marginalities

CO4 Develop familiarity with the recent developments in humanities and thereby identify and pursue their area of academic interest

Module I:

1.1 Key terms Signifier-Signified-Langue-Parole-Logocentrism-phonocentrism-Transcendental signified-Bricolage-Supplement-difference-Aporia-Trace-Erasure-Intertextuality-Power-Panopticon-Discourse- Archeology-Genealogy -Biopolitics

1.2 Jacques Derrida : “Structure, Sign and Play in the Discourse of the Human Sciences”

1.3 Michel Foucault : “The Order of Discourse”

Suggested Reading Specific to the Module:

1. M. T Ansari : “Higuita’ and the Politics of Representation” from *Islam and Nationalism in India: South Indian Contexts*, Routledge
2. Pampirikunnu, Pradeepan. “Postmodernism of the Downtrodden”

Module II:

2.1 Key terms : Base-Superstructure-ideology-Commodity Fetishism- Hegemony-consent-organic intellectual-ISA and RSA-Interpellation-Cultural Capital- Orient-Occident-Eurocentrism-Empire-Neocolonialism- -diaspora-hybridity-Orientalism-Subaltern- Ethnicity-white privilege-Colourism- Horizontal prejudice-Womanism-Intersectionality-Necropolitics-Casteism-Savarna- Reservation-Dalit Panthers-Dalit Consciousness-Conversion-Social equality-Symbolic violence

2.2 Slavoj Zizek : “The end is near... only not the way we imagined it” from *The Relevance of the Communist Manifesto*, pp 8-14

2.3 Omvedt, Gail : “Phule/ Remembering the Kingdom of Bali” from *Seeking Begumpura: The Social Vision of Anti Caste Intellectuals*, Navayana

Suggested Reading Specific to the Module:

1. Aijaz Ahmed : “Jameson's Rhetoric of Otherness and the ‘National Allegory’”
2. Udaya Kumar : “The Strange Homeliness of the Night: Spectral Speech and the Dalit Present in C Ayyappan’s Stories”

Module III:

3.1 Key terms : Cartesian dualism-Id-Ego-Superego-Oedipus Complex- Sublimation-Dream work-Unconscious-Collective unconscious-Real-Imaginary-Mirror-

Symbolic-Trauma-sex-gender-Agency-Intersectionality-postfeminism-Performativity-LGBTQ-ableism-Audism-Bodymind-Crip theory-Inclusive design-Neurodiversity-Sanism

3.2 Cathy Caruth : “Traumatic Departures: Survival and History in Freud”
from *Unclaimed Experience*, pp 57-73

3.3 Judith Butler : “ ‘Women’ as the Subject of Feminism” from Chapter 1 of
Gender Trouble, pp 3-9

Suggested Reading Specific to the Module:

1. Judith Halberstam : “An Introduction to Female Masculinity: Masculinity without Men” from *Female Masculinity*
2. Lennard J. Davis : “Introduction: Disability, Normality, and Power” from *The Disability Studies Reader*, pp 1-12
3. Susie Tharu and Tejaswini Niranjana: “Problems for a Contemporary Theory of Gender”, *Social Scientist*, Vol. 22, No. 3/4 (Mar. - Apr., 1994), pp. 93-117 (25 pages) <https://doi.org/10.2307/3517624>
<https://www.jstor.org/stable/3517624>

Module IV:

4.1 Key Terms : Cyborg-Posthumanism-transhumanism-Anthropism-Anthropocene- Space-Geopoetics-Geocriticism-Holocaust Studies-Shell shock-Commemoration-Collective Memory-Cultural Memory-Post Truth-Post theory-Affect-Critical Race theory

4.2 Katherine Hayles : “What Does it Mean to be Posthuman” from *How We Became Posthuman*, pp 283-292

4.3 Bertrand Westphal : First two parts (A Geocentered Approach & An Interdisciplinary Approach) of the chapter “Elements of Geocriticism” from *Geocriticism*

Suggested Reading Specific to the Module:

1. Eric Magrane et al. : “Introduction: geopoetics as route-finding” from *Geopoetics in Practice* . pp 1-12
2. Robert Pepperell : “What is Posthumanism”, Chapter 8 of *The Posthuman Condition*, pp. 155-172
3. Barry Schwartz : “Rethinking the Concept of Collective Memory” from *Routledge International Handbook of Memory Studies*

References:

1. Norris, Christopher. *Deconstruction: Theory and Practice*. Routledge
2. Downing, Lisa. *The Cambridge Introduction to Michel Foucault*, CUP
3. Calarco, Matthew and Steven DeCaroli, Editors. *Giorgio Agamben: Sovereignty and Life*, Stanford University Press
4. Prozorov, Sergei and Simona Rentea. *The Routledge Handbook of Biopolitics*. Routledge
5. Pierre Bourdieu : “The Field of Cultural Production, or: The Economic
6. World Reversed” from *The Field of Cultural Production*, Columbia University Press

7. Callinicos, Alex, et. al, Editors. *Routledge Handbook of Marxism and Post-Marxism*. Routledge
8. Eagleton, Terry. *Marxism and Literary Criticism*, Routledge
9. Ashcroft, Bill, et. al. *Post-colonial Studies: The Key Concepts*, Routledge
10. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Columbia University Press
11. K. Satyanarayana, Ramnarayan S. Rawat. *Dalit Studies*, Duke University Press
12. Yengde, Suraj. *Caste Matters*, Penguin Viking
13. Gail Omvedt : “Ambedkarism: The Theory of Dalit Liberation” from Dalits and the Democratic Revolution. Pp. 208-238
14. Davis, Colin and Hanna Meretoja. *The Routledge Companion to Literature and Trauma*. Routledge
15. Richter, David H. *A Companion to Literary Theory*. Wiley
16. Foucault, Michel. “Body of the Condemned” from *Discipline and Punishment*
17. Davis, Lennard J. *The Disability Studies Reader*. Routledge
18. Vanita, Ruth and Saleem Kidwai. *Same Sex Love in India*. Penguin
19. Pepperell, Robert. *The Posthuman Condition: Consciousness Beyond the Brain*. Intellect Books
20. Eric Magrane et al. Editors. *Geopoetics in Practice*. Routledge.
21. Pethes, Nicolas. *Cultural Memory Studies: An Introduction*, Cambridge Scholars Publishing
22. Lisa, Anna Tota and Trever Hagen, Editors. *Routledge International Handbook of Memory Studies*, Routledge

EVALUATION

5. The questions for the end-semester examination will be solely based on the texts designated as core reading.
6. The texts given under the head “Suggested reading” will be utilised for internal assessment purposes

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)

Semester II

Elective Course

MAENG02E06: Folkloristic Studies

Credits: 4

This course aims to introduce the nuances of folklore and folkloristics, both Indian and international, to the students. It helps the students in understanding the rich oeuvre of folklore that surrounds them and also that inspired many literatures. The students learn about the functions of folklores by learning about its origins and traditions. It consciously prepares students for research in the prospective areas related to folklore. This course attempts to provide students various avenues to interact with scholars and practitioners of folklore across the world.

Course Outcomes:

CO 1. Demonstrate thorough understanding and knowledge of the nature and form of folklore and thereby understand people and their regional traditions

CO 2. Develop research related skills while understanding and critically analysing the nuances of folklore.

CO 3. Show an ability to evolve multicultural competence through an investigation of different traditions and texts and learning to establish relationship with past and present cultural traditions.

CO 4. Reflect critical and reflective thinking through the ability to analyze not only written but oral texts too.

MODULE 1: BASICS OF FOLKLORE STUDIES

1.1 Definitions of Folklore

1.2 Folklore Studies and its historical overview

1.3 Folklore and Tradition

1.4 Folk culture

Suggested Readings specific to the Module :

Richard M. Dorson's *Folklore and Folklife : an Introduction*

Martha C. Sims and Martine Stephens' *Living Folklore : an Introduction to the Study of People and their Traditions*

Twenty Definitions of Folklore in Maria Leach's *The Funk* and Wagnall's *Standard Dictionary of Folklore*

Alan Dundes' "Who Are the Folk?" in *Interpreting Folklore* Dan Ben-Amos' "The Idea of Folklore: An Essay" in *Folklore: Critical Concepts in Literary and Cultural Studies, Volume I*

Dan Ben-Amos's "Toward a Definition of Folklore in Context" in *Folklore in Context: Essays*

MODULE2: FOLKLORE GENRES

2.1 Folktales

2.2 Folk Narratives – Folk Songs and Folk Performances

2.3 Folklore in Everyday life

2.4 Folk Epics

Suggested Readings specific to the Module :

[Simone J. Bronner's *Explaining Traditions : Folk Behaviour in Modern Culture*](#)

[Alan Dundes. *The Study of Folklore*](#)

Max Luthi. *The European Folktale: Form and Nature*

L. Rohrich. *Folktales and Reality*

Susan Honeyman. *Consuming Agency in Fairy Tales, Childlore, and Folk Literature*

Jacqueline Simpson. *Studies in English and Scandinavian Folklore*

MODULE 3 : THEORETICAL BACKGROUND

3.1 Comparative Theory; Finnish Historical-geographic method; National Folklore Theories – Russian, American, Hungarian; Anthropological Theory – Franz Boas; Psychoanalytic Theory – Sigmund Freud - Dreams and Myth; Structural Theory – Propp, Lévi-Strauss; The Contextual Theory – Milman Parry and Albert B. Lord

3.2 Dan Ben-Amos' essay "A History of Folklore Studies – Why do we need it ?" in *Folklore Concepts : Histories and Critiques*

3.3 Robert Wildhaber's "Folk Atlas Mapping" in *Folklore: Critical Concepts in Literary and Cultural Studies, Volume IV*

3.4 A.K. Ramanujan's essay "Who needs Folklore ? : The Relevance of Oral Traditions to

Suggested Readings specific to the Module :

Vladimir Propp’s *Theory and History of Folklore*

Cathy L. Preston’s *Folklore, Literature and Cultural Theory : Collected Essays*

Richard M. Dorson’s *Folklore and Folklife : an Introduction*

A.K. Ramanujan’s ‘Who Needs Folklore?’ *The Collected Essays of A.K. Ramanujan.*

Dan Ben Amos’ *Folklore Concepts : Histories and Critiques*

MODULE 4 :INDIAN AND KERALA FOLKLORE TRADITIONS

- 4.1 Indian Folk Paintings – Tanjore Painting, Madhubani Painting, Miniature Painting, Phad, Gond, Kalamkari Painting, Warli Folk Painting, Pattachitra Painting, Cheriyaal Scrolls, Kalighat Painting, Kalamezhuthu
- 4.2 Indian Folk Music – Bihugeet, Uttarakhandi Music, Lavani, Pandavani, Rabindra Sangeet, Bhatiali, Music of the Bauls, Bhavageete, Naatupura Paadalgai, Kummi Paatu, Surma, Rasiya, Jugni, Sohar, Bhajan, Dandiya, Jaanapada Geethe, Oggu Katha
- 4.3 Indian Folk Performances –Bhangra, Jhumar, Fughri, Tapu Dance, Nati, Naga Dance, Dhanger dance, Bhoota Dance, Kaksar Dance, Dumhal, Hikar, Hurka Baul, Chholiya, Mayur Nritya, Giddha, Mayil Attam
- 4.4 Kerala Folk Arts and Performances - Theyyam, Thottam Paattu, Thira, Kolkali, Poorakkali, Vadakkan Paattukal, Mudi yettu, Padayani, Chavittunatakam, Pavakkoothu, Kakkarrassinatakam, Vellarinatakam, Thekkan Paattukal, Brahmanippaattu, Koythupaattu, Kuthiyottupaattu, Vallapaattu

Suggested Readings specific to the Module :

Mazharul Islam. *A Theoretical Study of Folklore*

Namboothiri, Vishnu M.V. *Folklore : Identity of Culture*. Thiruvananthapuram:

Department of Information and Public Relations, Government of Kerala, 2012. Print.

Susan Honeyman. *Consuming Agency in Fairy Tales, Childlore, and Folk Literature*

References :

Aarne, Antti and Stith Thompson. *Types of the Folktale*. Translated and Enlarged by Stith Thompson. Academia Scientium Fennica, 1961.

Agarwal, Vasudeva. *Ancient Indian Folk Cults*. Varanasi: Prithvi Prakashan, 1970.

Banerji, Suresh Chandra. *Folklore in Ancient and Medieval India*. Calcutta: Punthi Pustak, 1991.

Bascom, William R. *Contributions to Folkloristics*. Meerut: Folklore Institute, 1981.

Bauman, Richard. "Differential Identity and the Social Base of Folklore". In *Toward New Perspectives in Folklore*. Eds. Americo Paredes and Richard Bauman. Austin: University of Texas Press, 1972.

---. "Genre". In *Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook*. Ed. Richard Bauman. New York: Oxford University Press, 1992.

Bendix, Regina. 1997. *In Search of Authenticity: The Formation of Folklore Studies*. Madison: University of Wisconsin Press.

Bhagwat, Durga. *An Outline of Indian Folklore*. Bombay: Popular Book Depot, 1958.

Dorson, Richard. "Concepts of Folklore and Folklife Studies". In *Folklore and Folklife: An Introduction*. Ed. Richard Dorson. Chicago: University of Chicago Press, 1972.

---. *Folklore: Critical Concepts in Literary and Cultural Studies*. 4 Volumes. Oxon: Routledge, 2005.

Gupta, Sri Sankar Sen. *Women in Indian Folklore*. Calcutta: Indian Publications, 1969.

Handoo, Jawaharlal. *Current Trends in Folklore*. Mysore: Institute of Kannada Studies, 1978.

Lord, Albert B. *The Singer of Tales*. Ed. Stephen Mitchell and Gregory Nagy. Cambridge: Harvard University Press, 2001.

Luttin, Max. *The European Folktale: Form and Nature*. Trans. John D. Niles. Philadelphia: ISHI, 1982.

Oring, Elliott. Ed. *Folk Groups and Folklore Genres: A Reader*. Logan: Utah State University Press, 1989.

Preston, Cathy. *Folklore, Literature, and Cultural Theory: Collected Essays*, 1995.

Propp, V. *Morphology of the Folktale*. Austin: University of Texas Press, 1984.

---. "The Principles of Classifying Folklore Genres". In *Theory and History of Folklore*. Tr. Ariadna Martin and Richard Martin. Ed. Anatoly Liberman. Minneapolis: University of Minnesota Press, 1984.

Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India*. New Delhi: Penguin Books India (P) Ltd., 1997.

---. 'Towards a Counter System: Women's Tales.' *Gender, Genre and Power in South Asian Expressive Traditions*. Ed. Arjun Appadurai, et al. Philadelphia: University of Pennsylvania Press, 1991.

---. 'Who Needs Folklore?' *The Collected Essays of A.K. Ramanujan*. Ed. Vinay. Oxford: Oxford University Press, 1999.

Sims, Martha and Martine Stephens. *Living Folklore: An Introduction to the Study of People and Their Traditions*. 2005.

Thompson, Stith. *The Folktale*. Berkeley: University of California Press, 1964.

---. *Motif-Index of Folk-Literature*. Bloomington: Indiana University Press, 1955.

Thoms, William. "Folklore". *The Athenaeum* 982: 862-863. Reprinted in *The Study of Folklore*. Ed. Alan Dundes. Englewood Cliffs, NJ: Prentice-Hall, 1965.

Toelken, Barre. 1979. *The Dynamics of Folklore*. Boston: Houghton Mifflin. University of Texas Press.

Vatuk, Ved Prakash. *Studies in Indian Folk Traditions*. New Delhi: Manohar, 1979.

**Assessment Pattern : Total – 100 Marks; External – 80 Marks;
Internal – 20 Marks**

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows:

- I) Test paper- 10 marks.
- II) Assignments / Creative writing- 5 marks.
- III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	V) evaluating, VI) creating.	3 Hours	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	III) applying, IV) analysing,	3 Hours	(3x12=36 marks)

Semester II

Elective Course

MAENG02E07: Dalit Studies

Credits: 4

Course Objectives:

This course introduces students to the discourses on caste in India. It will engage students in discussions on the issues and questions raised in Dalit literature. It will enable them to question and resist the existing caste practices and casteist discourses in society.

Course Learning outcome:

The student will

- Discuss the debates on caste
- Discuss the issues raised in Dalit narratives
- Discuss the experience of the marginalized

MODULE I

Prose

Ambedkar - “We too are Humans”

Jotirao Phule - “Caste Laws”

Gopal Guru - “Dalit Women Talk Differently”

Rekha Raj - “Rajani’s Suicide”

MODULE II

Poetry

Aleena Akashmittayi – Poems [Trans. Ra Sh]

Hira Bansode – “Yasodhara”

Arun Kamble - “Which Language Should I Speak”

Mangal Rathod - “Oh Baba Saheb”

MODULE III

Fiction

M.B. Manoj - All aboil

C. Ayyappan - Spectral Speech

Baburao Bagu -When I Hid My Caste

MODULE IV

Non-Fiction

4.1 Kancha Ilaiah. “Contemporary Hinduism”. *Why I am not a Hindu*.

4.2 Suraj Yengde. “Being a Dalit” *Caste Matters*

4.3 Yashica Dutt. *Coming Out as Dalit*

4.4 *The Celluloid*. Dir. Kamal

Recommended Reading:

- Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Bluemoon Books, 2000.
- Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree, 2003.
- Satyanarayana, K & Susie Tharu. “Dalit Writing: An Introduction” in *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana Publishing, 2013.
- Kothari, Rajni, *Caste in Indian Politics*. New York: Gordon and Breach, 1970.
- Omvedt, Gail, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Thousand Oaks, London: Sage, 1994.
- Rege, Sharmila. “Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position.” *Economic and Political Weekly* 33.44, Oct.31 - Nov. 6 1998, 39-46. Web. 29 Oct 2009. <http://www.jstor.org/stable/4407323>
- Dasan, M. et.al. *The Oxford Anthology of Malayalam Dalit Writing*
- Vishnu Narayanan. *Malayalam Dalit Writings in English Translation*
- Muhammed Saleem. P.M. *Introduction to Malayalam Dalit Short Story: A study of the Select Works of C. Ayyappan*.
- M.R. Renukumar. *Don't Want Caste: Malayalam Stories by Dalit Writers*

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)

PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)
---	--	---------	--------------------

Semester II

Elective Course

MAENG02E08: Gender Studies

Credits: 4

Course Objectives:

- The course introduces the students to the key concepts and relevant essays in the field of gender studies
- Students will be introduced to the intersectional approach in gender studies.
- The course will enable students to consider gender as a central term of analysis in culture.

Course Learning Outcome:

Students will

- Apply key concepts when analyzing a text.
- Identify the connections that obtain between gender and various other categories, and categorizations such as gender, subjectivity, identity, nation, region, religion, class, caste, colour, race, health, sexuality and age among others.
- Discuss the main issues in gender studies.

MODULE I

I.1 Bell Hooks - "Love as the Practice of Freedom"

I.2 Arundhati Roy. "The Language of Literature". *Azadi*. pp 72-90

I.3 Nivedita Menon. "Victims or Agents". *Seeing Like a Feminist*. pp 194-234

I.4 Arunima G. "Every Woman's Right to Say 'No'" EPW August 17, 2013

Self-Learning

I.B.1 Ain't I a Woman: Black Women and Feminism.

I.B.2 Sanjay Srivastava. Masculinity and its Role in Gender-Based Violence in Public Spaces.

MODULE II

2.1 Chandra Talpade Mohanty. *Under Western Eyes: Feminist Scholarship and Colonial Discourses*

2.2 Sara Ahmed. *Killing Joy: Feminism and the History of Happiness.*

2.3 Uma Chakravarti. *The World of the Bhaktin in South Indian Traditions – The Body and Beyond.*

2.4 Tharu, Susie and Tejaswini Niranjana. "Problems for a Contemporary Theory of Gender." *Social Scientist* (1994): 93-117.

Self-Learning

II.B.1 Susan R Bordo. *Unbearable Weight: Feminism, Western Culture, and the Body.* University of California Press, 2003.

II.B.2 Uma Chakraborty. *Gendering Caste Through a Feminist Lens.* Stree, 2003.

MODULE III

3.1 Sharmila Rege, *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies*

3.2 Kimberle Crenshaw - *Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color*

3.3 Hirschkind, Charles & Mahmood, Saba. *Feminism, the Taliban, and Politics of Counter-Insurgency.* *Anthropological Quarterly.* 75. 339-354. 10.1353/anq.2002.0031.

3.4 Sherin B.S. "Messy Mediations: Feminist Politics and Muslim identity in India." *Gendering Minorities: Muslim Women and the Politics of Modernity.* pp 1-25.

Self-Learning

III.B.1 Anjali Bagwe. "Introduction". *Of Woman Caste – The Experience of Gender in Rural India.* Stree, 1996.

III.B.2 Tejaswini Niranjana. "Reorganisation of Desire - Cultural Lives of Young Women in Globalising India". *EPW* 02 Apr, 2016

MODULE IV

- 4.1 Pierre Bourdieu, *Masculine Domination*
 4.2 R.W. Connell. *Masculinities* (California: University of California Press, 2005)
 4.3 Adrienne Rich: “Compulsive Heterosexuality and Lesbian Existence” (1980)
The Norton Anthology of Theory & Criticism
 4.4 Jenny Rowena- “The ‘Laughter Films’ and the Reconfiguration of Masculinities”

Self-Learning

- IV.B.1 Filippo Osella and Caroline Osella. “Migration, Money and Masculinity in Kerala” *The Journal of the Royal Anthropological Institute* (Mar., 2000), pp. 117-133
 IV.B.2 Judith Halberstam: “The Good, the Bad, and the Ugly: Men, Women, and Masculinity” (2002): *The Norton Anthology of Theory & Criticism*, pp. 2635-2653.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self learning” will be utilised for internal assessment purposes

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)

SEMESTER II

ELECTIVE COURSE

MAENG02E09: Shakespeare Studies (4 Credits)

Course Description:

The course titled “Shakespeare Studies” aims to enable the students to read Shakespeare’s plays and sonnets in the Elizabethan socio-political and literary contexts. It also outlines the transfigurations of Shakespeare’s plays as they were received in diverse cultures and the resonances and responses they evoked. This course helps the students to appreciate the language, themes and trans-cultural appeal of Shakespeare’s works. Through the selected works the course explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The theoretical and creative reworking of Shakespeare’s works enhances the understanding of the students. The selected texts both for comprehensive class discussions and compulsory, self-reading represent the realms of Shakespeare in different contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However learners shall read texts prescribed for compulsory self-reading for their personal enrichment and internal assessment purposes.

Course Learning Outcomes: At the end of the Course, the students will be able to

CO1: Demonstrate the understanding about the socio-political and historical events which were instrumental in patterning Elizabethan consciousness.

CO2: Trace the Shakespeare's contribution in enriching the English Language and to understand the timeless genius of Shakespeare across cultures, literatures and authors.

CO3: Develop insights into contemporary adaptations of Shakespeare, with special emphasis on the trans-cultural appeal of Shakespearian works.

CO4: Develop critical reviews of Shakespearian works and adaptations based on the contemporary theoretical perspectives.

Module I --Socio-Political and Literary Context (Core Reading)

1.1 Reflection of social and political environment of Elizabethan England in Shakespearean works-Elizabethan theatre – theatrical companies.

1.2 Biographical details of the author– prompt book- Quartos and Folios.

1.3 Shakespearean sonnets, Comedies, Histories, Tragedies and Tragicomedies.

1.4 Shakespeare's craftsmanship-- Adaptations and Re-workings of Shakespeare--Critical Responses.

Module II --Works by Shakespeare (Core Reading)

2.1 Hamlet

2.2 Twelfth Night

2.3 Henry IV Part I

2.4 Sonnets: 24,130

SELF READING:

1. Othello

2. The Tempest

3. Antony and Cleopatra

4. Sonnets: 30,138

Module III -- Shakespeare's Reception (Core Reading)

3.1 Aime Cesaire: *Une Tempeste* (A play translated as *A Tempest*)

3.2 Howard Jacobson: *Shylock is My Name*

3.3 Jayaraj : *Kaliyattam*

3.4 Akira Kurosawa: *Ran*

SELF READING:

1. Welcome Msomi: *uMabatha*

2. Margeret Atwood: *Hag-seed*

3. James Francis Ivory : *Shakespeare Wallah*

4. V.K. Prakash: *Karmayogi*

Module IV -- Critical Responses (Core Reading)

4.1 Harold Bloom: 'Shakespeare's Universalism' from *Shakespeare: The Invention of the Human*. New York: Riverhead, 1998. (Available in kupdf.net)

4.2 Christopher Hoile: "King Lear and Kurosova's *Ran* .Splitting, Doubling and Distancing". *Pacific Coast Philology Vol. 22*, No. 1/2 (Nov., 1987), pp. 29-34 (6 pages) (available in Jstor)

4.3 Elaine Showalter : 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'

SELF READING:

1. Alan Sinfield: 'Royal Shakespeare: Theatre and the Making of Ideology' from *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield.

2. Paul Brown : 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'

3. Sandra M. Gilbert: “Unsex Me Here”: Lady Macbeth’s ‘Hell Broth’ in *Discovering literature: Shakespeare and Renaissance*, April 2016

Reference Texts:

Ania Loomba , and Martin Orkin, eds. *Postcolonial Shakespeares*

Barber, Cesar Lombardi. *Shakespeare’s Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1972.

Bate, Jonathan, and Dora Thornton (eds). *Shakespeare: Staging the World*. London: British Museum, 2012.

Bloom, Harold (ed). *William Histories: Histories*. New York: Infobase, 2009

Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998.

Boyce, Charles. *William Shakespeare: A Literary Reference to His Life and Work*. New York: Infobase, 1990.

Bradley, A.C. Introduction. *Shakespearean Tragedy*. London: Penguin 1991.

Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625*. Oxford: Oxford University Press, 1983.

Bryson, Bill. *Shakespeare: The World as Stage*. London: Harper Collins. 2007

Carne, Jo Eldridge. *Women Talk Back to Shakespeare -Contemporary Adaptations and Appropriations*. New York: Routledge , 2022.

Daniel Fischlin, Mark Fortier(eds), *Adaptations of Shakespeare: An Anthology of Plays from the 17th Century to the Present*. United States, Taylor & Francis, 2014.

Dollimore, Jonathan and Alan Sinfield ed. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP 1985

Drakakis, John and Dale Townshend (eds), *Macbeth: A Critical Reader*. London: Bloomsbury Publishing Plc, 2013.

Griggs, Yvonne. *Screen Adaptations: Shakespeare's King Lear The Relationship between Text and Film*. London, Bloomsberry Publishing Plc,2009.

Gerzic, Marina and Aidan: *Playfulness in Shakespearean Adaptations*. Routledge, New York,2020.

Hodgdon and W. B. Worthen (eds), *A Companion to Shakespeare and Performance*, 2005

Mark Thornton Burnett and Ramona Wray, eds. *Screening Shakespeare in the Twenty-First Century*

Russell Jackson ed. *The Cambridge Companion to Shakespeare on Film*

EVALUATION

3. The questions for the end-semester examination will be solely based on the texts designated as core reading.
4. The texts given under the head "Self reading" will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I)Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)

MODEL QUESTION PAPER

SECOND SEMESTER MA ENGLISH DEGREE EXAMINATIONS

(2024 Admission onwards)

MAENG02E09: Shakespeare Studies

Time: 3 Hours

Maximum Marks: 80

PART A (Answer any Five Questions. Each question carries 4 marks)

1. Can you recall specific instances from Shakespeare's plays that reflect the hierarchical class structure of Elizabethan England?
2. What are some of the recurring themes in Shakespeare's plays, and can you remember instances where these themes are prominent?
3. How does Shakespeare use disguises in Twelfth Night to explore the theme of identity and self-discovery among the characters?
4. Can you recall the key differences between Howard Jacobson's portrayal of Shylock and Shakespeare's original character in "The Merchant of Venice"?
5. Explain how the traditional art form of Theyyam is integrated into the narrative of "Kaliyattam" and how it influences the characters and themes.
6. How does Showalter analyze Ophelia's descent into madness in "Hamlet"?

PART B (Answer any Three Questions. Each question carries 8 marks)

7. Create a modern adaptation of a Shakespearean tragedy, placing the story in a contemporary setting. Justify your creative choices.
8. Create an alternative ending for "Hamlet" that diverges from the original, explaining the choices you made and the impact on the overall message of the play.
9. If you were to stage a scene from "A Tempest," how would you use costumes, lighting, and set design to enhance the play's themes and messages
10. Create an analysis of how does Bloom address the adaptability of Shakespeare's works to various cultural contexts? Can you provide examples of successful Shakespearean adaptations which are not discussed by Bloom?.
11. Build an idea how Showalter explores the intersections of gender and madness in the context of Ophelia's character?

PART C (Answer any Three Questions. Each question carries 12 marks)

12. Evaluate the role of fate and tragic flaws in Shakespearean tragedies, using examples to support your analysis.
13. Analyze the character of Viola and her role in the play. How does her disguise as Cesario complicate the romantic relationships in "Twelfth Night"
14. Evaluate the effectiveness of Shakespeare's use of language and poetic devices in conveying complex emotions in his Sonnets.
15. Evaluate the effectiveness of Kurosawa's decision to set "Ran" in medieval Japan. How does this setting enhance or alter the themes of "King Lear"?
16. According to Bloom, how has the reception of Shakespeare's works changed over time, and how has this contributed to the idea of Shakespearean universalism?

Semester II

Elective Course

MAENG02E10: Medical Humanities

Credits: 4

Course Description

Medical Humanities provides an opportunity for students to understand the socio-cultural aspects of illness, health, wellness and its diverse narratives. It encourages students to write, reflect, and find meaning in their own and others' experiences with health and medicine, by observing, communicating and understanding health, illness and healing.

Learning Outcomes:

CO1. Develop an understanding of medical humanities and increase empathy for patients' and physicians' experiences of illness and health care.

CO2. Analyze and assess historical arguments and compare research methodologies in global histories of medicine.

CO3. Deepen students' understanding of disease, its treatment and the cultural attitudes toward these issues.

CO4. Equip students to analyse diverse perspectives of medical narratives and acquire on-field experience.

Module I: An Introduction to Medical Humanities

Core reading:

- 1.1 Medical Humanities, Health Humanities, Narrative Medicine, Art Therapy, Bioethics, Literature and Medicine.
- 1.2 Classification of illness narratives: Mike Bury, Kenneth Burke, Moira Kelly, John Launer etc.
- 1.3. Health communication, Medical Anthropology, Graphic Medicine, Medical Journalism, Medical Anthropology, Medical Sociology, Disability Studies.
- 1.4. Medical Museum, Performing Arts in Healthcare, Global Health Humanities, Health Law.

Suggested reading specific to the module:

1. *Medical Humanities: An Introduction*. Thomas R. Cole., Nathan S. Carlin., Ronald A Carson. CUP. 2015
2. *The Illness Narratives: Suffering, Healing, And the Human Condition*. Arthur Kleinman. Basic Books. 1988.

Module –II Readings on Medical Humanities

Core reading:

2.1. **Thomas R. Cole**, Nathan S. Carlin, Ronald A. Carson “**Narratives of Illness**”
Chapter 7, *Medical Humanities: An Introduction* (pp. 169-183)

2.2. **G. Thomas Couser** “**Introduction**” -*Recovering Bodies: Illness, Disability, and Life Writing* pp. (3-16). 1997.

2.3. **Stella Bolaki** “**Re-covering Scarred Bodies: Reading Photography**”
(Chapter 1) *Illness as Many Narratives: Arts, Medicine and Culture*.

2.4. **Wayne Booth** “**The Ethics of Medicine, as Revealed in Literature**” (*Stories Matter: The Role of Narrative in Medical Ethics* edited by Rita Charon, Martha Montello. pp. (10-20) 2002.)

Suggested reading specific to the module:

1. *Recovering Bodies: Illness, Disability, and Life Writing*. G. Thomas Couser.
University of Wisconsin Press. 1997.

2. *The Illness Narratives: Suffering, Healing, And the Human Condition*. Arthur Kleinman. Basic Books. 1988.

3. *Narrative and the Cultural Construction of Illness and Healing*. Cheryl Mattingly, Linda C. Garro University of California Press. 2000

Module III- Essays

Core reading:

3.1. Keith Wailoo “Patients Are Humans Too: The Emergence of Medical Humanities” (pp. 194-203)

3.2. Susan Sontag Chapter 2, “Illness as Metaphor” pp. (9-20)

3.3. Virginia Woolf “On Being Ill” (Paris press, 2002)

Suggested reading specific to the module:

1. *Illness as Many Narratives: Arts, Medicine and Culture Medical Humanities: An Introduction* - Stella Bolaki. Hachette, UK. 2020.

Module IV – Fiction

Core reading:

4.1. **Tolstoy** The Death of Ivan Ilyich

4.2. **Alice Munro’s** Floating Bridge

4.3. **Paul Kalanithi** When Breath Becomes Air

4.4. **Innocent** Laughing Cancer Away: An Actor’s Memoir

Suggested reading specific to the module:

Oliver Sacks *The Man Who Mistook His Wife for a Hat*

Module V – Case study (Exclusively for Internal Assessment)

5.1. Physician-patient relationship; disease narratives from the field (regional narratives)

5.1.2 The students can be encouraged to undertake field work, meet patients and doctors to write their assignments

5.2 Cross cultural medical issues and narratives

5.3 The students can analyse a text/event/biography/etc. of their choice to analyse diseases from socio-economic, political and cultural perspectives.

Suggested reading specific to the module:

1. **Therese Jone** *Health Humanities Reader* (Rutgers University Press. 2014)

Evaluation

1. The questions for the end semester examination shall be exclusively based on the texts, essays and key concepts prescribed in core reading from Module I to IV
2. ‘Suggested reading specific to the module’ can be used for further reading to expand knowledge in this paper.
3. Internal evaluation should be based on **Module V**

Internal Assessment Framework

	Item	Marks
1	Term Paper	10
2	Case study based on Module-V	10
	Total	20

SEMESTER III—Four Core Courses and One Open Elective (Select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
III	MAENG03C09	Linguistics	20	80	100	4	5
	MAENG03C10	Cultural Studies	20	80	100	4	5
	MAENG03C11	Film Studies	20	80	100	4	5
	MAENG03C12	Voices from the Margin	20	80	100	4	5
	MAENG03O01	Content Writing	20	80	100	4	5
	MAENG03O02	Digital Humanities					
	MAENG03O03	Ecology and Literature					
	MAENG03O04	Visual Studies					
	MAENG03O05	Food Culture Studies					
Total			100	400	500	20	25

SEMESTER III
CORE COURSE
MAENG03C09: LINGUISTICS
(4 Credits)

Course Description:

The course Linguistics aims to provide students with an understanding of the concepts of language and its various aspects from basic to advanced levels. Primarily, it aims at providing the learners with the foundational concepts of linguistics, and to equip them to approach language objectively and clinically, so that the multifarious ways in which language operates is conceived by them. Each module is designed to be as comprehensive as possible, incorporating all the relevant categories that students should be familiar with. The texts given as reference will help students to personally know the concepts in detail.

Course Objectives:

1. To introduce the fundamental concepts of Linguistics, its different branches, major theorists and their schools.
2. To familiarize the students with the morphological and phonological aspects of the discipline Linguistics
3. To acquaint the students with the fundamentals of syntax
4. To help students identify the basic principles of semantics

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	acquire an understanding of Linguistics as a science of language with its phonological, grammatical, syntactical and semantic aspects
CO2	have knowledge of Linguistic theories and theorists, schools and movements
CO3	know how language functions, and understand the developments in the area of Linguistics
CO4	apply linguistic concepts in the study of English language.

Module 1: Introduction

- 1.1. What is Linguistics? The Branches of Linguistics: General, Descriptive, Historical, Theoretical and Applied. Varieties of Language (Dialects, isoglosses, register – stylistic variations) Pidgin, Creole.

- 1.2. Introduction to Developmental Linguistics, Sociolinguistics, Psycholinguistics, Neuro-linguistics, Forensic Linguistics, Computational Linguistics, metacognition and Natural Language Processing (NLP).
- 1.3. Important Schools and Theorists: Prague, Copenhagen, London
- 1.4. American Structuralism—Saussure, Firth, Halliday, Sapir, Bloomfield and Chomsky

Suggested reading specific to the module

1. Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 1981.
2. Manning, Christopher D. and Hinrich Schütze. *Foundations of Statistical Natural Language Processing*. MIT Press, 1999.
3. Sinha, M.P. *Modern Linguistics*. Atlantic Publishers, 2005.
4. Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell, 2006.

Module 2: Phonology and Morphology

- 2.1. Basic Concepts: Phone, Phoneme, Allophone, syllable, Addition, Elision, Assimilation.
- 2.2. Speech Mechanisms; Classification of speech sounds: Vowels and Consonants, Supra segmental features: Stress, Pitch, Intonation
- 2.3. Morphological Processes Word classes: Form class and Function class, Morpho-phonemics, classification of morphemes.
- 2.4. Fundamental Word Formation processes: Root-creation, Derivation, Compounding, Borrowing

Suggested Reading Specific to the Module

1. Balasubrahmanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan India Ltd., 1981.
2. Odden, David. *Introducing Phonology*. Cambridge University Press, 2005.
3. Yule, George. *The Study of Language*. Cambridge University Press, 1985.

Module 3: Syntax

- 3.1. Formal and Functional labels
- 3.2. The structures of Phrases and Clauses
- 3.3. Structural grammar: IC Analysis, PS Grammar, Transformational Generative Grammar (TG)
- 3.4. Competence and Performance. Deep Structure and Surface Structure, Ambiguity, Limitations.

Suggested reading specific to the module

1. Akmajian, Adrian et al. *Linguistics: An Introduction to Language and Communication*. 5th ed. Prentice Hall of India Pvt. Ltd., 2006.

2. Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965.
3. --- *Syntactic Structures*. Mouton & Co., 1957.
4. Hall, Christopher, J. *An Introduction to Language and Linguistics: Breaking the Language Spell*. Continuum, 2005.

Module 4: Semantics

- 4.1. The Concept of Meaning: Lexical and Grammatical; Denotative and Connotative; Situational and Contextual
- 4.2. Theories of Meaning: Hyponymy, Metonymy, Synonymy, Antonymy, Entailment, Prototype, Ambiguity, Polysemy
- 4.3. Discourse: Proposition, Presupposition, Entailment, Implication

Suggested reading specific to the module

1. Griffiths, Patrick. *An Introduction to English Semantics and Pragmatics*. Edinburgh University Press, 2006.
2. Saeed, John I. *Semantics*. 4th ed. Wiley Blackwell, 2016.
3. Yule, George. *The Study of Language*. Cambridge University Press, 1985.

Further Reading:

- Allen, Harold B. *Readings in Applied English Linguistics*. Appleton Century Crofts, 1958.
- Ashby, Michael and John Maidment. *Introducing Phonetic Science*. University College London, 2005.
- Cowan, Ron. *The Teacher's Grammar of English*. Cambridge University Press, 2008.
- Curme, George Oliver. *Syntax*. D. C Heath, 1931.
- Gleason, H. A. *Introduction to Descriptive Linguistics*. Henry Holt; New York; 1955.
- Hurford, James R. *Semantics: A Coursebook*. Cambridge University Press, 2007.
- Hudson, R. A. *Sociolinguistics*. 2nd ed. Cambridge University Press, 1996.
- Jakobson, Roman and Moris Halle: *Fundamentals of Language*. Mouton de Gruyter, 2002.
- M. A. K. Halliday et al. *The Linguistic Sciences and Language Teaching*. Longmans, 1964.
- Nida, Eugene A. *A Synopsis of English Syntax*. De Gruyter Mouton, 2013.
- Saussure, Ferdinand De. *A Course in General Linguistics*. Bloomsbury Revelations, 2013.
- Sharma, R.S. *Applied Linguistics*. Atlantic Publishers and Distributors Pvt Ltd, 2012.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III

CORE COURSE

MAENG03C10: CULTURAL STUDIES

(4 Credits)

Course Description:

The course aims to provide students with an overview of Cultural Studies, which understands culture from an interdisciplinary perspective. It studies culture as a space of negotiation and contestation and as an active site for the production of knowledge. The course intends to familiarise students with the foundational theories of Cultural Studies as well as with its discontents with notions of fixed borders and high culture. Studies in the Indian context that partake of the approach of Cultural Studies are also included for a nuanced understanding of the operations of class, race, caste and gender in the making of culture and society.

Course Objectives:

1. To introduce students to the theoretical concepts and debates on culture and society.
2. To enable them to analyse cultural and literary texts from an interdisciplinary and intersectional perspective.
3. To guide them to critically engage with the ideological conflicts that shape cultural processes and formations.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	understand the theoretical debates and methodological approaches in Cultural Studies.
CO2	develop analytical skills that will enable them to read cultural texts from an interdisciplinary perspective
CO3	identify the political mediations of culture and distinctions of high and low culture as reductionist.
CO4	broaden the domain of Culture Studies by interventions in the field in the form of researches and projects based on their own everyday.

Module I

1.1 Fanon, Frantz. "National Culture." *The Wretched of the Earth*, trans. by Constance Farrington, Grove Press, 1963, pp. 206-227.

1.2 Hall, Stuart. "Cultural Studies and its Theoretical Legacies." *Cultural Studies*, edited by Lawrence Grossberg et al., Routledge, 1992, pp. 277-294.

1.3 Said, Edward. "Overlapping Territories, Intertwined Histories." *Culture and Imperialism*, Vintage Books, 1994, pp. 3-12.

Suggested Reading Specific to the Module

1. Horkheimer, M., & Adorno, T. W. "The Culture Industry: Enlightenment as Mass Deception." *Dialectic of Enlightenment*, edited by Gunzelin Schmid Noerr; translated by Edward Jephcott, Stanford University Press, 2002, pp. 94-136.

2. Althusser, Louis. "Ideology and Ideological State Apparatuses." *Notes Towards an Investigation: Lenin and Philosophy and Other Essays*, translation by Ben Brewster, Monthly Review Press, 2001, pp. 85-126.

3. Bourdieu, Pierre. "Structures, Habitus and Practices." *Outline of a Theory of Practice*, translated by Richard Nice, Cambridge UP, 1977, pp. 78-87.

Module II

2.1 Lorde, Audre. "Age, Race, Class, and Sex: Women Redefining Difference." *Sister Outsider: Essays and Speeches*, Crossing Press, 2007. pp. 77-82.

2.2 Felski, Rota. "The Role of Aesthetics in Cultural Studies." *The Aesthetics of Cultural Studies*, edited by Michael Berube; DOI:10.1002/9780470774182.CH1, 2008, pp. 28-43.

2.3 Membe, Achille. "Decolonial Anxieties in a Postcolonial World: An interview with Achille Mbembe," by Joseph Confavreux. *Postcolonial Studies*, vol. 25, no.1, 2022, pp. 128-135. DOI: 10.1080/13688790.2022.2050587.

Suggested Reading Specific to the Module

1. Barker, Chris. *Cultural Studies: Theory and Practice*, Sage, 2003.

2. Foucault, Michel. "The Subject and Power." *Power*, edited by James D. Faubion, The New Press, 2000, pp. 326-348.

3. Arendt, H. "The Crisis in Culture. Its Social and Political Significance." *Between Past and Future*, Penguin Books, 1961, pp. 196-226.

Module III

3.1 Tharu, Susie and K. Lalitha, eds. "Therigatha." *Women Writing in India: 600 BC to the Present, Vol 1*, The Feminist Press, 1991, pp. 65-69.

3.2 Ilaiah, Kancha . "Labour as Life." *Turning the Pot, Tilling the Land: Dignity of Labour in Our Times*, Navayana 2019, pp. 88-93.

3.3 Pawar, Urmila and Meenakshi Moon, eds. "Women in the Ambedkar Movement." *We Also Made History: Women in the Ambedkarite Movement*, translated by Wandana Sonalkar, Kali for Women, 2008, pp. 26-33.

Suggested Reading Specific to the Module

1. Appadurai, Arjun. "Disjuncture and Difference in the Global Economy." *Theory, Culture and Society*, vol. 7, no. 2.3, 1990, pp. 295-310.

2. Chimamanda Adichie. *The Danger of a Single Story*. Ted Talk –https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?showTranscriptTooltip=true&language=en

3. Thenmozhi Soundararajan. *The Trauma of Caste: A Dalit Feminist Meditation on Survivorship, Healing and Abolition*, North Atlantic Books, 2022.

Module IV

4.1 Mintz, Susannah B. "Introduction." *Unruly Bodies: Life Writing by Women with Disabilities*, North Carolina Press, 2007, pp. 1-22.

4.2 Guru, Gopal. "Food as a Metaphor for Cultural Hierarchies. Knowledges Born in the Struggle." CASI Working Paper Series, 2009.

4.3 Larkin, Brian. "Techniques of Inattention: The Mediality of Loudspeakers in Nigeria." *Anthropological Quarterly*, vol. 87, no. 4, 2014, pp. 989-1015.

Suggested Reading Specific to the Module

1. Crosby, A. *Ecological Imperialism: The Biological Expansion of Europe 900-1900*, New York, 1986.

2. Young, Iris Marion. "Throwing like a Girl: A Phenomenology of Feminine Body Comportment Motility and Spatiality." *Human Studies*, vol. 3, no. 2, 1980, pp. 137-156.

3. Uma Narayan. "Eating Cultures: Incorporation, Identity and Indian Food." *Social Identities: Journal for the Study of Race, Nation and Culture*, 2010, pp. 63-86. DOI: 10.1080/13504630.1995.9959426.

Further Reading:

Barker, Chris. *Making Sense of Cultural Studies*, Sage, 2002.

During, Simon. *Cultural Studies: A Critical Introduction*, Routledge, 2005.

MacRobbie, Angela. *The Uses of Cultural Studies*, Sage, 2005.

Grossberg, Lawrence. "Toward a Genealogy of the State of Cultural Studies, Disciplinarity and

- Dissent.” *Cultural Studies*, edited by Cary Nelson and Dilip Parameshwar Gaonkar, Routledge, 1996, pp. 131-147.
- Benjamin, Walter. “The Work of Art in the Age of Its Technological Reproducibility.” *Selected Writings*, Vol. 4, 1938 – 1940, edited by Howard Eiland and Michael Jennings, The Belknap Press of Harvard University Press, 2003, pp. 251 – 283.
- Thapar, Romila, et al. *The Public Intellectual in India*, Aleph Book Company, 2015.
- Guha, Ranajit and Gayatri Chakravorty Spivak, eds. *Selected Subaltern Studies*, OUP, 1989.
- Sangari, Kumkum and Sudesh Vaid, eds. *Recasting Women: Essays in Colonial History*, Kali for Women, 1989.
- John, Mary E. ed. *Women’s Studies in India: A Reader*, Penguin, 2008.
- Spivak, Gayatri Chakravorty. *Other Worlds: Essays in Cultural Politics*, Methuen, 1987.
- Guru, Gopal and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*, OUP, 2012.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III

CORE COURSE

MAENG03C11: FILM STUDIES (4 Credits)

Course Description:

Cinema is one of the most influential audio-visual mediums of the twentieth century. To the students of English Language and Literature, the study of cinema entails a broader perception of art, culture and literature as they get influenced by cinema and vice versa. This course aims to familiarize the students with the form and history of cinema, inspire curiosity in them and further the cause of research in the field. The course would introduce them to the beginnings of the film form, key concepts in film studies, important film movements and theoretical debates on the medium around the world. Studies pertaining to the production, ideology (particularly, intersections of caste, class, gender and others), and consumption of films are incorporated to enhance the student's comprehension and critique of ideas of gaze, spectatorship and agency, that cinema as art and industry constitutes.

Course Objectives:

1. To familiarizes the students to the theoretical concepts and debates in cinema in the European and Non-European contexts.
2. To enable them to understand the formal specificity of cinema and the multiple cinematic practices.
3. To train them for further analysis and critique of the power dynamics in cinema on the part of the students.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	understand the distinctive language of cinema as an audio-visual-inter medial art form.
CO2	familiarise themselves with select theoretical debates that dwell on its significance in a trans-national context.
CO3	identify how cinematic techniques function in multiple genres and forms.
CO4	examine the ideological underpinnings of the cinematic medium.

Module I

1.1 Film before film, Editing, Genres, key concepts associated with Pre- production, Production, and Post- Production phases of filmmaking, Silent Cinema, Classical Hollywood cinema, Italian

Neorealism, French New Wave, German Expressionism, Asian Cinema, Realist and Popular Cinema in India.

Suggested Reading Specific to the Module

1. Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*, The McGraw-Hill Companies, 1996.
2. Beaver, F. E., & Beaver, F. *Dictionary of Film Terms: The Aesthetic Companion to Film Art*, Peter Lang, 2006.
3. Magnan-Park, Aaron Han Joon et al., eds. *The Palgrave Handbook of Asian Cinema*, Palgrave Macmillan, 2018.

Module II

- 1.1 Krauceur, Siegfried. "Basic Concepts." *Theory of Film: The Redemption of Physical Reality*, OUP, 1960, pp. 27-40.
- 1.2 Gunning, Tom. "The Cinema of Attractions: Early Cinema, Its Spectator and the Avant-garde." *Early Cinema: Space, Frame, Narrative*, edited by Thomas Elsaesser and Adam Barker, University of Michigan, 1990, pp. 56-62.
- 1.3 hooks, bell. "The Oppositional Gaze." *Black Looks: Race and Representation*, Boston South India Press, 1992, pp. 115-131.

Suggested Reading Specific to the Module

1. Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*, Oxford University Press, 1999.
2. Elsaesser, Thomas and Malte Hagener. *Film Theory: An Introduction through the Senses*, Routledge, 2010.
3. Mulvey, Laura. "Passing Time." *Death 24x a Second: Stillness and the Moving Image*, Reaktion Books, 2006, pp. 17-32.

Module III

- 3.1 Soe, Valerie ed. "The Asian Wave: Three Asian Male Superstars in Hollywood." *The Palgrave Handbook of Asian Cinema*, edited by Aaron Han Joon Magnan-Park and Gine Marchetti See Kam Tan, Palgrave Macmillan, 2018, pp. 469-488.
- 3.2 Pandian, MSS. "Preface." *The Image Trap: MG Ramachandran in Film and Politics*, Sage Publications, 1992, pp. 17-21.
- 3.3 Edachira, Manju. "A Lost Past? The Production of Affective Archives in Malayalam Cinema." *Bioscope: South Asian Screen Studies*, 2022, pp. 1-28. <https://doi.org/10.1177/09749276221123215>.

Suggested Reading Specific to the Module

1. Hall, Stuart. "Cultural Identity Cinematic Representation." *Framework: The Journal of Cinema and Media*, vol. 36, 1989, pp. 68-81.
2. Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid*, Indiana University Press, 2009.

3. Meeuf, Russell and Raphael Raphael, eds. *Transnational Stardom: International Celebrity in Film and Popular Culture*, Palgrave Macmillan, 2013.

Module IV: Films for Mandatory Watching

- 4.1 *Bicycle Thieves* (Dir. Vittorio De Sica, 1948)
- 4.2 *Casablanca* (Dir. Michael Curtiz, 1942)
- 4.3 *Parasite* (Dir. Bong Joon-ho, 2019)
- 4.4 *Dr Babasaheb Ambedkar* (Dir. Jabbar Patel, 2000)
- 4.5 *Memories in March* (Dir. Rituparno Ghosh, 2010)
- 4.6 *Get Out* (Dir. Jordan Peele, 2017)
- 4.7 *Kaala* (Dir. Pa Ranjith, 2018)
- 4.8 *Kumbalangi Nights* (Dir. Madhu C. Narayanan, 2019)

Suggested Films for Watching

- 1. *Battleship Potemkin* (Dir. Sergei Eisenstein, 1925)
- 2. *Pather Panchali* (Dir. Satyajit Ray, 1955)
- 3. *Black Panther* (Dir. Ryan Coogler, 2018)
- 4. *Joyland* (Dir. Saim Sadiq, 2022)
- 5. *The Mirror* (Jafar Panahi, 1997)
- 6. *Oldboy* (Park Chan-wook, 2003)
- 7. *Sairat* (Dir. Nagaraj Manjule, 2016)
- 8. *Manichitratazhu* (Dir. Fazil, 1993)
- 9. *Celluloid* (Dir. Kamal, 2013)
- 10. *Minnal Murali* (Dir. Basil Joseph, 2021)

Further Reading:

Bordwell, David, et al. "The Continuity System." *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. Columbia University Press, 1987, pp. 194-213.

R, Spadoni. *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*, University of California Press, 2007.

Eisenstein, S. "Methods of Montage." *Film Form: Essays in Film Theory*, edited and translated by Jay Leyda, HBJ Books, 1969, pp. 72-83.

Elsaesser, Thomas. "Afterword - Digital Cinema and the Apparatus: Archaeologies, Epistemologies, Ontologies." <https://djaballahcomps.files.wordpress.com/2013/06/elsaesser-thomas-e28093-afterword-digital-cinema-and-the-apparatus-archaeologies-epistemologies-ontologies-2008.pdf>

Dwyer, Rachel. *Filming the Gods: Religion and Indian Cinema*, Routledge, 2006.

Naficy, H. "From Accented Cinema to Multiplex Cinema." *Convergence Media History*, Routledge, 2009, pp. 15-25.

Mayne, Judith. "The Woman at the Keyhole: Women's Cinema and Feminist Criticism." *New German Critique*, no. 23, Duke University Press, 1981, pp. 27-43

Prasad, M. Madhava. *Ideology of the Hindi Film: a Historical Construction*, Oxford University Press, 1998.

Srinivas, S.V. *Megastar: Chiranjeevi and Telugu Cinema after N.T. Rama Rao*, Oxford University Press, 2009.

Jaikumar, Priya. *Cinema at the End of Empire: A Politics of Transition in Britain and India*, Seagull Books, 2006.

Tasker, Yvonne. *Spectacular Bodies: Gender, Genre and the Action Cinema*, Routledge, 1993.

Chee, Lilian and Edna Lim, eds. *Asian Cinema and the Use of Space: Interdisciplinary Perspectives*, Routledge, 2015.

Ceuterick, Maud. *Affirmative Aesthetics and Wilful Women: Gender, Space and Mobility in Contemporary Cinema*, Palgrave Macmillan, 2020.

Abraham, Joshil K. and Judith Misrahi Barak, eds. *The Routledge Companion to Caste and Cinema in India*, Routledge, 2023.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III

CORE COURSE

MAENG03C12: VOICES FROM THE MARGIN

(4 Credits)

Course Description:

The course aims to provide the students avenues to explore the multifaceted experiences of the marginalized people, and enable them to comprehend the complexities of marginalization, oppression, resistance, and identity formation. The course encourages students to engage in critical discussions, confront societal injustices, and question the agencies of power.

Course Objectives:

1. To introduce students to the narratives from the marginalised people and communities across the globe.
2. It familiarises them with the issues pertaining to the construction of the identity of the marginalised people.
3. It helps the students to understand the socio-political and cultural nuances of the literature from the underrepresented people (LGBTQAI+, Disability studies, tribal narratives)
4. To enhance their critical thinking ability and sensitize them to the pressing concerns of the non-hegemonic communities.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

C01	understand the historical background of marginalization and related movements across the world.
C02	analyse texts from diverse socio-cultural perspective demonstrating an enhanced perspective of the social, historical, cultural and political contexts discussed in the texts.
C03	examine the major themes raised by the authors by applying theoretical concepts and insights.
C04	address the issues of marginality represented in Tribal narratives, LGBTQAI+ narratives and disability studies.

*Course outcomes based on revised Bloom's Taxonomy

Module I: Poetry

- 1.1 Meena Alexander: “Death of a Young Dalit”
- 1.2 Adrienne Rich: “Diving into the Wreck”
- 1.3 Aleena: “Bad Idea”
- 1.4 Oodgeroo Noonuccal: “The Dispossessed”
- 1.5 Justice Ameer: “Body without the ‘d’”
- 1.6 Jim Ferris: “Poems with Disabilities”

Suggested Reading Specific to the Module

1. Bartlett, Jennifer, et al. *Beauty is a Verb: The New Poetry of Disability*. Cinco Puntos Press, 2011.
2. Evans, Robert C., editor. *Critical Insights: LGBTQ Literature*. Grey House Publishing, 2015.
3. Gupta, Alpana. *Dalit Consciousness and Dalit Poetry*. Yking Books, 2013.
4. Vanita, Ruth, and Saleem Kidwai., editors. *Same-Sex Love in India: Readings from Literature and History*. St. Martin’s Press, 2000.

Module II: Theoretical Engagements

- 2.1 Rege, Sharmila. “‘Real Feminism’ and Dalit Women: Scripts of Denial and Accusation.” *Economic and Political Weekly*, vol. 35, no. 6, 2000, pp. 492-495.
- 2.2 Crenshaw, Kimberle. “Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.” *Stanford Law Review*, vol. 43, no. 6, 1991, pp. 1241-1299.
- 2.3 Siebers, Tobin. “Disability, Pain, and the Politics of Minority Identity.” *Culture-Theory-Disability: Encounters between Disability Studies and Cultural Studies*, edited by Waldschmidt, Anne, et al., Transcript Verlag, 2017, pp.111-136.
- 2.4 Saliba, Theresa, and Jeanne Kattan: “Palestinian women and the Politics of Reception.” *Going Global: The Transitional Reception of Third World Women Writers*, edited by Amal Amireh, and Lisa Suhair Majaj., Routledge, 2000, pp. 84-112.

Suggested Reading Specific to the Module

1. Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge, 2008.
2. Friere, Paulo. *Pedagogy of the Oppressed*. Continuum International Publication, 2005.
3. Goldberg, Abbie E. *The SAGE Encyclopedia of LGBTQ Studies*. Sage, 2016.
4. Thapan, Meenakshi. “Dalit Autobiographies as Counter Publics: An Exploratory Essay.” *South Asia Multidisciplinary Academic Journal*, no. 28, 2022. <https://doi.org/10.4000/samaj.7910>

5. Waldschmidt, Anne, et al. *Culture-Theory-Disability: Encounters between Disability Studies and Cultural Studies*. Transcript Verlag, 2017.

Module III: Short Story

- 3.1 Carmen Maria Machado: “Inventory” (from *Her Body and Other Parties*)
- 3.2 Mahasweta Devi: “Draupadi”
- 3.3 Alice Sheppard: “So.Not.Broken” (from *Disability Visibility: First-Person Stories from the Twenty-First Century*)
- 3.4 Abeer Khshiboon: “The Stranger” (from the commononline.org)

Suggested Reading Specific to the Module

1. Clisby, Suzanne., editor. *Gender, Sexuality and Identities of the Borderlands: Queering the Margins*. Routledge, 2020.
2. Hall, Alice. *Literature and Disability*. Taylor and Francis, 2015.
3. Robinson, Rowena. *Minority Studies*. Oxford UP, 2012.
4. Seshadri, Malini, and V Ramakrishnan., editors. *In Defiance: Our Stories Short Fiction by Dalit Writers*. Vitasta, 2022.

Module IV: Fiction and Film

- 4.1 Abdulrazak Gurnah: *Memory of Departure*
- 4.2 Nawal El Saadawi: *Woman at Point Zero*
- 4.3 *The Diving Bell and the Butterfly*. Directed by Julian Schnabel, Miramax, 2007.
- 4.4 *Margarita with a Straw*. Directed by Shonali Bose, Netflix, 2015.

Suggested Reading Specific to the Module

1. Blidon, Marianne, Stanley D. Brunn., editors. *Mapping LGBTQ Spaces and Places*. Springer, 2022.
2. Jeffress, Michael S., editor. *Disability Representation in Film, TV, and Print Media*. Routledge, 2022.
3. Mogk, Marja Evelyn., editor. *Different Bodies: Essays on Disability in Film and Television*. McFarland, 2013.
4. Smith, Charles, and Chinenye Ce., editors. *Counter Discourse in African Literature*. Handel Books, 2014.

Further Reading:

- Brettschneider, Marla., editor: *Jewcy (Jewish Queer Lesbian Feminisms for the Twenty-First Century)*. Suny Press, 2024.
- Cheng Thom, Kai. *I Hope We Choose Love: A Trans Girl’s Notes from the End of the World*. Arsenal Pulp Press, 2019.
- Machado, Carmen Maria. *Her Body and Other Parties*. Graywolf Press, 2017.
- Amireh, Amal, and Lisa Suhair Majaj., editors. *Going Global: The Transitional Reception of Third World Women Writers*. Routledge, 2000.
- Wong, Alice (editor). *Disability Visibility: First-Person Stories from the Twenty-First*

Century. Vintage, 2020.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III
OPEN ELECTIVE COURSE
MAENG03O01: CONTENT WRITING
(4 Credits)

Course Description:

The course aims to provide a comprehensive introduction to content writing, by offering sound theoretical knowledge and practical exercises to enhance the skills of the students and enable them to excel as professional content writers. The course will aid the students to master the art of crafting content for various platforms.

Course Objectives:

1. To introduce students to the techniques of content writing.
2. To introduce them to digital forms of expression using multiple platforms.
3. To aid students to develop their skills in the digital space, using available digital tools.
4. To enhance their critical thinking skills and enable them to practice the art of content writing in a professional mode.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

C01	interpret the concepts of content writing.
C02	apply their knowledge in content writing.
C03	develop content writing skills in the context of digital writing and e-commerce platforms.
C04	illustrate their skill in content writing in a professional manner.

*Course outcomes based on revised Bloom's Taxonomy

Module I: Introduction to Content Writing

- 1.1. Content writing and its relevance
- 1.2. Different types of content writing (blogs, articles, social media posts, reports, case studies)
- 1.3. The writing process (pre-writing, drafting, revising, editing)
- 1.4. Identifying target audience and effective research techniques for content development

Suggested Reading Specific to the Module

1. Redish, Janice. *Letting Go of The Words: Writing Web Content that Works*. Morgan Kaufmann, 2007.
2. Hailey, David. *Reader Centric writing for Digital Media*. Baywood, 2014.
3. Mills, Robert. "Content Creation: The Essential Guide." *Gather Content*, 2021. <https://gathercontent.com/blog/content-creation-the-essential-guide>
4. Banerjee, Jeet. "12 Different Types of Content Writing you can Choose from." *Content Writing Blog*, 2016. <https://content-writing-india.com/blog/different-types-of-content-writing/>

Module II: Mastering Content for the Web

- 2.1. SEO fundamentals for content writing
- 2.2. Contents for websites and landing pages
- 2.3. Contents for blogs and social media
- 2.4. Writing for Public Audience

Suggested Reading Specific to the Module

1. Feldar, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, 2011.
2. Jones, Colleen. *Clout: The Art and Science of Influential Web Content (Voices that Matter)*. New Riders, 2010.
3. Killoran, John B. "Writing for Robots: Search Engine Optimization of Technical Communication Business Websites." *Technical Communication*, vol. 57, no. 2, 2010, pp. 161-181.
4. Smith, Spenser X. "How Search Engine Optimization can bring Clients to your Website." *GPSolo*, vol. 22, no. 6, 2016, pp. 34-37.

Module III: Specialized Content Writing

- 3.1. Creative content writing (persuasive advertisements, scripts for videos and podcasts, email marketing campaigns, press releases etc.)
- 3.2. Technical Content Writing (writing manuals and guides, technical SEO practices, writing for a specific industry audience)
- 3.3. E-commerce Content Writing (product descriptions, designing category and brand pages, content marketing strategies for e-commerce businesses)
- 3.4. Copywriting for different platforms (adapting content for specific platforms via newsletters, brochures etc., e-books, content localization for international audience)

Suggested Reading Specific to the Module

1. Courant Rife, Martin. *Invention, Copyright and Digital Writing*. Southern Illinois U P, 2013.
2. Hailey, David. *Reader Centric Writing for Digital Media*. Baywood, 2014.
3. Mill, David. *Content is King: Writing and Editing Online (Emarketing Essentials)*. Elsevier Butterworth-Heinemann, 2005.
4. Garrand, Timothy. *Writing for the Multimedia and the Web: A Practical Guide to Content Development for Interactive Media*. Routledge, 2018.

Module IV: Content Writing Portfolio

- 4.1. Fundamentals of freelancing for content writers (identifying freelance writing sites and clients, writing effective proposals)
- 4.2. Content revision and editing techniques (self-editing and peer-review, proofreading and copyediting, tools and software for content editing)
- 4.3. Networking and building relationships with clients (strong online presence as a content writer, content writing communities and resources)
- 4.4. Content Writing Tools and Resources (Content Management System, plagiarism checkers and grammar tools, AI in digital revolution)

Suggested Reading Specific to the Module

1. Courant Rife, Martin. *Invention, Copyright and Digital Writing*. Southern Illinois U P, 2013.
2. Lawrence, Dan. *Digital Writing: A Guide to Writing for Social Media and the Web*. Broadview Press, 2022.
3. Barr, Chris. *The Yahoo! Style Guide: The Ultimate Sourcebook for Writing, Editing, and creating Content for the Digital World*. St. Martin's Press, 2010.
4. Fairbank, Rachel. "Proofreading Content as part of your Content Process." *Gather Content*, 2015. <https://gathercontent.com/blog/make-proofreading-part-content-strategy>

Further Reading:

- Courant Rife, Martin. *Invention, Copyright and Digital Writing*. Southern Illinois U P, 2013.
- Coven, Martha B. *Writing on the Job: Best Practices for Communicating in the Digital Age*. Princeton U P, 2022.
- Feldar, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, 2011.
- Hailey, David. *Reader Centric writing for Digital Media*. Baywood, 2014.
- Jones, Colleen. *Clout: The Art and Science of Influential Web Content (Voices that Matter)*. New Riders, 2010.
- Lawrence, Dan. *Digital Writing: A Guide to Writing for Social Media and the Web*. Broadview Press, 2022.
- Nielsen, Jakob and Budiu, Raluca. *Mobile Usability*. New Riders, 2013.
- Redish, Janice. *Letting Go of The Words: Writing Web Content that Works*. Morgan

Kaufmann, 2007.

Williams, Andy. *How to Write Great Website Content in 2019*. Independently published, 2021.

Content and Copywriting Secrets. GoldInk Books. Independently published, 2021.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III
OPEN ELECTIVE COURSE

MAENG03O02: DIGITAL HUMANITIES (4 Credits)

Course Description:

This course explores the intersection of literature and Digital Humanities, examining how digital tools and methodologies are transforming the study and creation of literature. Through theoretical readings, practical exercises, and creative projects, students will develop a critical understanding of Digital Humanities approaches and their application in literary analysis and creative writing.

Course Objectives:

1. Understand the fundamental concepts and methodologies of Digital Humanities.
2. Analyse literature through digital tools and methods such as text mining, data visualization, and network analysis.
3. Explore the relationship between creative writing and digital technologies.
4. Critically examine the impact of digital technologies on literary scholarship and pedagogy.
5. Develop practical skills in using digital tools for literary analysis and creative expression.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the course the student will be able to

CO1	apply Digital Humanities methods to analyze and interpret literary texts.
CO2	evaluate the ethical and theoretical implications of using digital tools in literary studies.
CO3	produce creative writing projects that integrate digital technologies.
CO4	demonstrate proficiency in using digital tools for text analysis, visualization, and presentation.
CO5	communicate effectively about the role of Digital Humanities in literary scholarship and creative practice.

Module 1: Key Terms or Concepts

1.1 Digital Humanities, Text Mining, Data Visualization, Text Encoding, Digital Archives

1.2 Hypertext, Algorithmic Analysis, Augmented Reality

1.3 Network Analysis, Cultural Analytics, Geospatial Analysis

1.4 Corpus Linguistics, Digital Editions, Data Curation, Gamification in Literary Studies

Module 2: Introduction to Digital Humanities

2.1 "What Is Digital Humanities and what's it doing in English departments?": Matthew Kirschenbaum (Gold, Matthew K. *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 3-11)

2.2 "The Humanities, Done Digitally": Kathleen Fitzpatrick (Fitzpatrick, Kathleen. "The Humanities, Done Digitally." *Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp. 12-15.)

2.3 "How to Do Things (to Texts) with Computers": Stephen Ramsay (Ramsay, Stephen. "How to Do Things (to Texts) with Computers." *On the Digital Humanities*, University of Minnesota Press, 2023, pp. 29-43)

Suggested Reading Specific to the Module

Ramsay, Stephen. *Reading Machines: Toward an Algorithmic Criticism*. University of Illinois Press, 2011.

Berry, David M., and Anders Fagerjord. *Digital Humanities: Knowledge and Critique in a Digital Age*. Polity Press, 2017.

Module 3: Creative Writing and Digital Humanities

3.1 "Defining Digital Creative Writing Studies": Adam Koehler (Koehler, Adam. "Defining Digital Creative Writing Studies." *Composition, Creative Writing Studies, and the Digital Humanities*, Adam Koehler, Springer, 2017, pp. 45-68)

3.2 "English Language and English Literature: New ways of understanding literary language using psycholinguistics": Cathy Conklin & Josephine Guy (Adolphs, Svenja, and Dawn Knight, editors. *The Routledge Handbook of English Language and Digital Humanities*. Routledge, 2020, pp 494-510)

3.3 "No Story is a Single Thing; or The Networked Book": Bryan Alexander (Alexander, Bryan *The New Digital Storytelling: Creating Narratives with New Media*, Praeger, 2011, pp)

Suggested Reading Specific to the Module

Burdick, Anne, et al. *Digital Humanities*. MIT Press, 2012.

Liu, Alan. *The Laws of Cool: Knowledge Work and the Culture of Information*. University of Chicago Press, 2004.

Presner, Todd, et al. *HyperCities: Thick Mapping in the Digital Humanities*. Harvard University Press, 2014.

Module 4: Critical Digital Humanities

4.1 "Critical Digital Humanities": David M. Berry (O'Sullivan, James, editor. *The Bloomsbury Handbook to the Digital Humanities*. Bloomsbury Academic, 2023, pp 125-136)

4.2 "The Digital Humanities and Critical Theory": An Institutional Cautionary Tale : John Hunter (*Debates in the Digital Humanities*, edited by Matthew K. Gold, University of Minnesota Press, 2012, pp 188-192)

4.3 "An Interpretation of Digital Humanities": Leighton Evans & Sian Rees (*Understanding Digital Humanities* edited by David M. Berry, Palgrave Macmillan, 2012, pp 21-40)

Suggested Reading Specific to the Module

Schreibman, Susan, et al., editors. *A Companion to Digital Humanities*. Blackwell Publishing, 2004.

Siemens, Ray, et al. *Companion to Digital Literary Studies*. Blackwell Publishing, 2008.

Further Reading:

Drucker, Johanna. *SpecLab: Digital Aesthetics and Projects in Speculative Computing*. University of Chicago Press, 2009.

Manovich, Lev. *The Language of New Media*. MIT Press, 2001.

Unsworth, John, et al. *Evaluating Digital Scholarship: A Tenure and Promotion Guide*. Modern Language Association of America, 2015.

Nowvskie, Bethany. *Debates in the Digital Humanities* 2019. University of Minnesota Press, 2019.

Terras, Melissa. *Defining Digital Humanities: A Reader*. Ashgate, 2013.

Hayles, N. Katherine. *My Mother Was a Computer: Digital Subjects and Literary Texts*. University of Chicago Press, 2005.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER	Levels of cognitive learning according to the revised version of Bloom's	Duration	Maximum Marks: 80
----------------------------------	---	----------	----------------------

PATTERN	Taxonomy		
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III
OPEN ELECTIVE COURSE

MAENG03003: ECOLOGY AND LITERATURE (4 Credits)

Course Description:

This course introduces the students to the creative and critical engagements in ecological studies related to literature. Students will be introduced to important terms, concepts and definitions in ecology. The course engages with the theories on ecological criticism in the light of a few literary works. It would enable them to analyse critically the relation between ecology and literature.

Course Objectives:

1. The course introduces the students to literary texts with ecological perspectives.
2. It helps the students to understand the various concepts related to ecology.
3. The students are familiarised with theories related to ecology and environment.
4. The course helps the students to learn how to interpret literary texts with ecological themes.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	evaluate various literary works dealing with ecological perspectives.
CO2	identify the major theorists on ecological criticism and their writings.
CO3	explain the basic philosophy and ideology of the authors prescribed
CO4	interpret the major critical terms associated with ecological literature.

Module I: Key Terms

Ecology, Ecocriticism, Ecofeminism, Deep Ecology, Eco poetics, Green Studies, Global Warming, Human Ecology, Political Ecology, Ecosophy, Anthropocene

Suggested Reading Specific to the Module

1. Campbell, SueEllen. "The Land and Language of Desire: Where Deep Ecology and Post-Structuralism Meet." *Western American Literature* , Vol. 24, No. 3 (FALL 1989), 199-211.

2. Sutton, Mark Q and E.N. Anderson. "Fundamentals of Ecology". *Introduction to Cultural Ecology*. AltaMira P. 2013, 43-68.

Module II: Critical Engagements

- 2.1 Murphy, Patrick D.: "The Procession of Identity and Ecology in Contemporary Literature". *SubStance*, 2012, Vol. 41, No. 1, ISSUE 127: Globing the Earth: The New Eco-logics of Nature (2012), 77-91.
- 2.2 Westling, Louise: "Literature and Ecology". *Teaching Ecocriticism and Green Cultural Studies*, edited by Greg Garrard, Palgrave Macmillan, 2012, 75-89.
- 2.3 Shiva, Vandana : "Development, Ecology and Women". *Staying Alive: Women, Ecology, and Survival in India*, Zed Books Ltd, 1988, 1-13.
- 2.4 Sukumaran, T.P.: "A Preface to Environmental Aesthetics". *Ecocriticism in Malayalam*, edited by G. Madhusoodanan, Cambridge Scholars Publishing, 2022, 2-10.

Suggested Reading Specific to the Module

1. James, Erin. "Teaching the Postcolonial/Ecocritical Dialogue". *Teaching Ecocriticism and Green Cultural Studies*, edited by Greg Garrard, Palgrave Macmillan, 2012, 60-74.
2. Castro, Carlos J. "Sustainable Development: Mainstream and Critical Perspectives". *Organization & Environment*, June 2004, Vol. 17, No. 2 (June 2004), 195-225.

Module III: Poetry

- 3.1 Dylan Thomas: "Fern Hill"
- 3.2 D.H. Lawrence: "Snake"
- 3.3 Charles A. Heath- "The Music of the Trees"
- 3.4 Jayanta Mahapatra: "Indian Summer"
- 3.5 S. Joseph : "Water"
- 3.6 Madhavan Purachery : "Panting"

Suggested Reading Specific to the Module

1. Anand. "Nature, Society, Culture, and History". *Ecocriticism in Malayalam*, edited by G. Madhusoodanan, Cambridge Scholars Publishing, 2022, 11-22
2. Scigaj, Leonard m. "Contemporary Ecological and Environmental Poetry: Différance or Référence?". *Interdisciplinary Studies in Literature and Environment*, Fall 1996, Vol. 3, No. 2 (Fall 1996),

Module IV : Fiction

- 4.1 A.K.Ramanujan: "A Flowering Tree"
- 4.2 Sara Joseph: *Budhini*
- 4.3 Ambikasutan Mangad: *Swarga*

4.4 Sheela Tomy: Valli

Suggested Reading Specific to the Module

1. Marzec, Robert P. "Speaking before the Environment: Modern Fiction and the Ecological". *Modern Fiction Studies*, Fall 2009, Vol. 55, No. 3, 419-442.
2. Devall, Bill and William Devall. "Ecological Consciousness And Ecological Resisting: Guidelines For Comprehension And Research". *Humboldt Journal of Social Relations*, Spring/Summer 1982, Vol. 9, No. 2, Socially Appropriate Technology (Spring/Summer 1982), 177-196.

Further Reading:

- Dakshina Murthy, K. S. "Politics of Environment". *Economic and Political Weekly*, May 3, 1986, Vol. 21, No. 18 (May 3, 1986), 773-775.
- Economides, Louise. *The Ecology of Wonder in Romantic and Postmodern Literature*. Palgrave Macmillan.2016.
- G. Madhusoodanan. (ed). *Ecocriticism in Malayalam*. Cambridge Scholars Publishing, 2022.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin Books, 2016.
- Moore, Bryan L. *Ecology and Literature*. Palgrave Macmillan.2008.
- Murphy, Patrick D. *Ecocritical explorations in literary and cultural studies: Fences, Boundaries, and Fields*. Lexington Books, 2009.
- Niblett, Michael. *World Literature and Ecology*. Palgrave Macmillan.2020.
- Varma, R. Sreejith. *Reading Contemporary Environmental Justice : Narratives from Kerala*. Routledge, 2023.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out	I) remembering, II)understanding	3 hours	(5x4=20 marks)

of 6 (Internal choice only)			
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III
OPEN ELECTIVE COURSE

MAENG03O04: VISUAL STUDIES (4 Credits)

Course Description:

This course delves into the interdisciplinary field of Visual Studies, exploring the multifaceted nature of visual culture and its impact on society. By studying the socio-cultural and historical contexts of images and visual artifacts, students will develop a deeper understanding of the ideology of images. The course will discuss visual rhetoric, semiotics, representation, and aesthetics along with the ethics of visual production and consumption. The course will focus on visual media such as painting, sculpture, installation art, photography etc., excluding film as a text, since Film Studies is developed as a separate course. Through lectures, discussions, and assignments, students will enhance their visual literacy skills and learn to analyse, interpret, and critique visual messages in diverse contexts.

Objectives:

1. Build a clear perception of the terminologies, concepts, and key components of visual culture, and thereby develop a critical vocabulary for visual aesthetics.
2. Analyse and interpret visual texts, and identify the cultural, social, and historical contexts that shape their meanings.
3. Evaluate the ideological dimension of visual representation and production, considering issues such as stereotyping, objectification, and manipulation.
4. Explore the intersection of technology and visual culture, investigating the role of digital media in shaping contemporary visual landscapes.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

C0.1	students will demonstrate a clear understanding of key terminologies and concepts related to visual culture.
C0.2	students will evaluate the ideological dimensions of visual representations, focusing on issues such as stereotyping, objectification, and manipulation.
C0.3	students will develop the skills to critically analyse and interpret various forms of visual texts.
C0.4	students will apply theoretical frameworks from visual culture studies to analyse visual phenomena and articulate their findings and they will engage with

	interdisciplinary approaches, drawing connections between visual culture and fields such as sociology, anthropology, and media studies.
*Course outcomes based on revised Bloom's Taxonomy	

Instruction:

The objective of the initial three modules is to provide students with a thorough comprehension of the grammar and language relevant to visual studies, enabling them to proficiently interpret texts given in Module 4. The instructional approach should cover pivotal terminology, associated concepts, prominent theoreticians, and their scholarly contributions during class sessions. Moreover, class discussions ought to be anchored in the books and essays provided in the suggested reading sessions.

Module I :Introduction to Visual Studies - Key Terms.

- 1.1 Vision, visibility, visual turn, visual culture, ocularcentrism, primary scene.
- 1.2. Semiotics, semiology, Imaginary signifier, sign, icon, index, symbol, denotation, connotation, iconography.
- 1.3 Gaze, representation, mediation, simulacrum, visual pleasure (Laura Mulvey's contributions), visual anthropology, spectatorship, Panopticism.
- 1.4. Discourse analysis, scopic regimes, ideology, visual ethics, visual rhetoric, visual hegemony, archaeology of knowledge.

Suggested Reading Specific to the Module

- 1.1 Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. Sage, 2001.
- 1.2 Elkins, James. *Visual Studies: A Skeptical Introduction*. Taylor & Francis, 2013.
- 1.3 Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 1994.

Module: II. The Fundamentals: Vision, Visuality and Visual Culture

- 2.1 Mirzoeff, Nicholas. "What is Visual Culture?" (Chapter 1, *Introduction to Visual Culture*, Routledge, 1999, pp. 1-31.
- 2.2 Kemp, Martin. "Mona Lisa". *Christ to Coke: How Image Becomes Icon*. Oxford University Press, 2012, pp. 140–65.
- 2.3 Berger, John. *Ways of Seeing*. Chapter 1, Penguin Books, 1977, pp.7-33.

Suggested Reading Specific to the Module

- 2.1 Elkins, James. *The Object Stares Back: On the Nature of Seeing*. Harcourt Brace, 1997.
- 2.2. Floch, Jean-Marie. *Visual Identities*. Bloomsbury Publishing, 2001.

2.3 Bodola, R. and Guido Isekenmeier, editors. *Literary Visualities: Visual Descriptions, Readerly Visualisations, Textual Visibilities*. De Gruyter, 2017.

Module : III Theoretical Insights: Ideologies and Representation

3.1. Debord, Guy. "The Commodity as Spectacle" (Chapter 2 of *The Society of the Spectacle*, BPS, 2014, pp. 13-20.

3.2 Sontag, Susan. *The Image-World* (Chapter-6, *On Photography*). Penguin, 1978, pp. 153-80.

3.3 Mitchell, Lisa. "The Visual Turn in Political Anthropology and the Mediation of Political Practice in Contemporary India." *South Asia: Journal of South Asian Studies*, vol.37, no. 3, 2014, 515–540. Web.

Suggested Reading Specific to the Module

3.1 Dikovitskaya, Margaret . *Visual Culture: The Study of the Visual after the Cultural Turn*. Mass, 2005.

3.2 Bishop, Claire. *Installation Art: A Critical History*. Routledge, 2007.

3.3. Dyckhoff, Tom . *The Age of Spectacles : Adventures in Architecture and the 21st Century City*. Random House, 2017.

Module : IV: Visual Studies in Practice

Instruction: Study the given artists and their works with emphasis on prescribed work. Use the essays in the given link for reading following works (one should not limit to these but explore additional perspectives as well.). Students are encouraged to apply the theoretical concepts learned in previous modules to this module, alongside considering various available interpretations of the given works.

1. <https://www.vulture.com/2023/09/three-jews-and-a-painting.html>

2. artsrtristsartwork.com/master-art-criticism-write-thoughtful-engaging-art-reviews/

4.1. Leonardo da Vinci - *Mona Lisa*

Frida Kahlo - *Two Fridas* (1939)

M F Hussain - *Man* (1951)

Amrita Sher - *Gil Bride's Toilet* (1937)

4.2. Andy Warhol Campbell's - *Soup Cans* (1962)

Cindy Sherman – *Untitled Film Stills*

4.3. Banksy - *Flower Thrower* (2003)

Yayoi Kusama - *Infinity Mirror Rooms*

Daku - <http://www.daku156.com/>

4.4. Ai Weiwei - *Sunflower Seeds*

Kara Walker - *The Subtlety*

Marina Abramovic - *The Artist is Present*

Vivan Sundaram - *House* (1994)

Suggested Reading Specific to the Module

4.1 Pauwels, Luc and Dawn Mannay, editors. *The SAGE Handbook of Visual Research Methods*. Sage, 2019.

4.2 Manghani, Sunil. *Image Studies: Theory and Practice*. Routledge, 2013.

4.3 Burgin, Victor, editor. *Thinking Photography*, Macmillan, 2011.

Further reading:

Foucault, Michael. *The Archaeology of Knowledge*. Routledge, 2002.

Guiraud, Pierre. *Semiology*. Routledge, 1975.

Barthes, Roland. "Rhetoric of the Image". *Visual Culture: the Reader*. Edited by Stuart Hall and Jessica Evans, Sage Publications, 1999, pp. 33-40.

Sinha, Gayatri. Edited. *Art and Visual Culture in India 1857-2007*. Marg Publication. 2009.

Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago Press. 1994.

Martell, James and Erik Larsen. *Tattooed Bodies: Theorizing Body Inscription across Disciplines and Cultures*. Springer, 2022.

Mulvey, Laura. "Visual pleasure and narrative cinema." *Visual Culture: the Reader*. Edited by Stuart Hall and Jessica Evans, Sage Publications, 1999, pp. 381 – 89.

Mirzoeff, Nicholas, editor. *The Visual Culture Reader*, 3rd edition. Routledge, 2013.

J, Burgess. and J Green. *YouTube: Online Video and Participatory Culture*. Polity, 2009.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out	I) remembering, II) understanding	3 hours	(5x4=20 marks)

of 6 (Internal choice only)			
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER III
OPEN ELECTIVE COURSE
MAENG03005: FOOD CULTURE STUDIES
CREDITS 4

Course Description:

This course introduces the students to the creative and critical works that throw light upon the concept of Food Culture. The course engages with the creative output arising out of people's practical and conceptual engagements with food and the theoretical approaches that try to place food in socio historical, literary and cultural contexts . It would enable students to approach culinary subjects as interdisciplinary areas feasible for academic involvement.

Course Objectives:

- 1 . To facilitate an interdisciplinary approach to the subject of food as a topic of study
- 2 . To demonstrate the role of art and media in appropriating/representing food practices.
3. To enable interrogation of the “culinary” in its mediated and constructed aspects.
- 4 . To promote interest for further inquiry into food spaces.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	examine the features of food narratives and food culture critiques.
CO2	evaluate the historical venues from which food has evolved into a topic of study.
CO3	analyse the main themes embedded in the foodscapes of the texts.
CO4	recognize the mono/multicultural valuations of food in literary works and identify strategies to engage with them meaningfully.

Module I :Theoretical Approaches

- 1.1 Appadurai, Arjun. “Gastro-Politics in Hindu South Asia.” *American Ethnologist*, vol. 8, no. 3, 1981, pp. 494–511, www.jstor.org/stable/644298.
- 1.2 Barthes, Roland. “Towards a Psychosociology of Contemporary Food Consumption.” *Food and Culture*, edited by Carole Counihan and Penny Van Esterik., Routledge, 2013.

- 1.3 Mead, Margaret. "Why Do We Overeat?". *Food and Culture*, edited by Carole Counihan and Penny Van Esterik, Routledge, 2013.

Suggested Reading Specific to the Module

- 1 . Belasco, Warren. *Food the Key Concepts*. Oxford International Publishers Ltd, 2008.
- 2 . Raja, Ira. "Can the Subaltern Eat? Modernity, Masculinity and Consumption in the Indian Family." *Gender and Masculinities :Histories, Texts and Practices in India and Sri Lanka*, edited by Assa Doron & Alex Broom, Routledge, 2014.
- 3 . Tigner, Amy L., and Allison Carruth. *Literature and Food Studies*,Routledge, 2017.

Module II: Poetry

- 2.1 Toomer, Jean. "Harvest Song ." *Poetry Foundation*, 11 Mar. 2021, www.poetryfoundation.org/poems/53989/harvest-song.
- 2.2 Bishop, Elizabeth. "A Miracle for Breakfast." *Poems: North & South: A Cold Spring*, Editors of Encyclopaedia Britannica, 2011.
- 2.3 Angelou, Maya. "The Health-Food Diner".*The Complete Collected Poems of Maya Angelou*, Random House (NY), 1994.
- 2.4 Blumenthal, Michael C. "Squid." *Morrow Anthology of Younger American Poets*, edited by Smith, Dave and David Bottoms, Quill, 1985.
- 2.5 Oates, Joyce Carol. *Women Whose Lives Are Food, Men Whose Lives Are Money : Poems*, Louisiana State University Press, 1978.
- 2.6 Meyer, Bernadette. "We Eat out Together ." *Poetry Foundation*, 14 May 2024, www.poetryfoundation.org/poems/49730/we-eat-out-together.

Suggested Reading Specific to the Module

- 1 . Fitzpatrick, Joan. "Food and Literature: An Overview". *Routledge International Handbook of Food Studies*, edited by Ken Albala, Routledge, 2013, pp. 122–35.
- 2 . McLean, Alice. "The Intersection of Gender and Food Studies." *Routledge International Handbook of Food Studies*, edited by Ken Alba, Routledge, 2013, pp. 250-65.
- 3 . Parasecoli, Fabio. "Food, Cultural Studies and Popular Culture". *Routledge International Handbook of Food Studies*, edited by Ken Alba, Routledge, 2013, pp. 27.

Module III: Fiction

- 3.1 Hariharan, Gita. "Remains of the Feast."(short fiction).
The Art of Dying and Other Stories, Penguin Books, 1993.

- 3.2 Proust, Marcel. *Swann's Way Remembrance of Things Past, Volume One*. Henry Holt and Company, 1922. *The ProjectGutenberg*.<https://www.gutenberg.org/files/7178/717h/7178-h.htm>
- 3.3 Esquivel, Laura. *Like Water for Chocolate*. Translated by Carol & Thomas Christensen, Doubleday, 1992.
- 3.4 Gunasekara, Romesh. *Reef*, Granta Books, 1994.

Suggested Reading Specific to the Module

1. Counihan, Carole M. *The Anthropology of Food and Body: Gender, Meaning and Power*, Routledge, 1999.
2. Foucault, Michel. "The Subject and Power." *Crit. Inq.*, vol. 8, 1982, pp. 777–795.
3. Nandy, Ashis. "The Changing Popular Culture of Indian Food: Preliminary Notes." *South Asia Research*, vol. 24, no. 1, May 2004, pp. 9–19. *Sage Journals*, <https://doi.org/10.1177/0262728004042760>.

Module IV : Film

- 4.1 Pratim. D. Gupta *Macher Jhol* (2017)
- 4.2 Ashik Abu *Salt and Pepper* (2011)
- 4.3 Ramin Bahrani *Man Push Cart* (2005)
- 4.4 Rithesh Batra *The Lunch Box* (2013)

Suggested Reading Specific to the Module

1. Baron, Cynthia. "Dinner and a movie: analysing food and film." *Food, Culture & Society*, vol. 9, no. 1, spring 2006, pp. 93+. *Gale Academic OneFile*, link.gale.com/apps/doc/A174820166/AONE?u=googlescholar&sid=bookmark-ALONE&xid=3f39cd33. Accessed 14 May 2024.
2. Keller, James R. *Food, Film and Culture: A Genre Study*. McFarland & Co., 2006.
3. Lindenfeld, Laura, and Fabio Parasecoli. "Food and the Senses in Film". *Transcript. Open*, 1 Nov. 2023, <https://www.transcript-open.de/doi/10.14361/9783839464793-010>.

Further Reading:

- Acharya K T . *Indian Food: A Historical Companion*. Oxford University Press, 1989.
- Albala , Ken. *Food: A Cultural Culinary History: Course Guidebook*. The Great Courses, 2013.
- Appadurai, A. "How to make a National Cuisine: Cookbooks in Contemporary India". *Comparative Studies in Society and History*, vol. 30, no. 1, 1988, pp. 3-24. *JSTOR* www.jstor.org/stable/17902.

- Avakian, Arlene Voski, and Barbara Haber, editors. *From Betty Crocker to Feminist Food Studies: Critical Perspectives on Women and Food*. University of Massachusetts Press, 2005. *JSTOR*, <http://www.jstor.org/stable/j.ctt5vk2tn>.
- Chirmulay, Lalita and Peshave, Jyoti. "Food Blogging: A Niche Career." *Atithya: Journal of Hospitality*, vol. 5, no. 1, 2019, pp. 27-30. *Research Gate*, https://www.researchgate.net/publication/362518423_Food_Blogging_A_Niche_Career
- Cook, Robin. "Robin Cook's Chicken Tikka Masala Speech: Extracts from a Speech by the Foreign Secretary to the Social Market Foundation in London." *The Guardian*, Apr. 2001.
- Cox, A.M and Blake, M.K."Information and food blogging as serious leisure", *Aslib Proceedings*, vol. 63, no. 2/3, 2011, pp. 204-220. *Emerald Insight*, <https://doi.org/10.1108/00012531111135664>.
- Buettner, Elizabeth. "Going for an Indian: South Asian Restaurants and the Limits of Multiculturalism in Britain". *Curried Cultures: Indian Food in the Age of Globalisation*, edited by Krishnendu Ray and Tulasi Srinivas, Aleph Book Company, 2017, pp. 143-147.
- Civitello, Linda. *Cuisine and Culture : A History of Food and People*. John Wiley And Sons, 2011.
- Denise, Giganti. *Taste: A Literary History* .Yale University Press, 2005.
- Kristeva, Julia. *Powers of Horror : An Essay on Abjection*. Translated by Leon S. Roudiez , Columbia University Press, 1982.
- Levi Strauss, Claude .“The Culinary Triangle.” *Food and Culture :A Reader*, edited by Carole Counihan and Penny Van Esterik, Routledge, 2013.
- Montanari, Massimo. *Food is Culture*. Translated by Albert Sonnenfeld, Columbia University Press 2004.
- Ray, Krishnendu. "Domesticating Cuisine: Food and Aesthetics on American Television".*Gastronomica: The Journal of Food and Culture*, vol. 7, no. 1, 2007, pp 50-63. *JSTOR*, www.jstor.org/stable/10.1525/gfc.2007.
- Rajput, Swati and Poonam Sharma. "Virtual Gazing, Unhealthy Vlogs and Food Choices : A Behavioural Analysis." *Journal of Nutrition and Human Health*, vol. 5, no. 9, 2021, pp. 1-7.
- The Table Is Laid*, edited by John Thieme and Ira Raja, Oxford University Press, 2007.
- On Eating: A Multilingual Journal Of Food and Eating*, Takshila, <https://www.oneating.in/>.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV: Four Core Courses and One Elective Course

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
IV	MAENG04C13	Translation Studies	20	80	100	4	5
	MAENG04C14	New Media Studies	20	80	100	4	5
	MAENG04C15	Narratives of North Malabar	20	80	100	4	5
	MAENG04C16	Research Project	20	80	100	4	5
	MAENG04E11	Sports Studies	20	80	100	4	5
	MAENG04E12	Graphic Narratives					
	MAENG04E13	Human Rights and Literature					
	MAENG04E14	Survival Literature					
	MAENG04E15	Introduction to Diaspora and Migration Studies					
Total			100	400	500	20	25

SEMESTER IV

CORE COURSE

MAENG04C13: TRANSLATION STUDIES

(4 Credits)

Course Description:

Translation facilitates effective communication and promotes greater acceptance of other cultures in a multicultural world. It promotes the global circulation of literatures, scientific innovations, media and cultural productions. This course will sensitize students to the concepts, processes and problems involved in translation. It will help students to appreciate translated texts as products of socio-cultural, political and historical contexts. Besides, it will facilitate learners to acquire and practise skills necessary for translation.

Course Objectives:

1. To familiarize the students with the theory and practice of Translation Studies as a discipline.
2. To equip students to undertake literary and non-literary translation in a professional fashion.
3. To sensitize students about the nuances and politics of translation practices.
4. To introduce students to the technical and socio-cultural aspects of translation, and the changing publishing scenario.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the course the student will be able to

CO1	sensitively translate literary and non-literary texts including official and technical documents from one language to another; interpret from one language to another; examine what is translated and why, and discern the differences in language systems through the practice of translation.
CO2	understand the processes involved in translation in mass media, especially news reporting, advertising and films, and engage with the demands of subtitling and dubbing.
CO3	compare translations, evaluate and assess translated texts; and edit translated texts.
CO4	identify specific issues involved in translation, and means to overcome them.

Module 1: Introduction

- 1.1. Semantic and Literal translation, Free, Sense-to-sense and Literary translations, Code mixing and switching, transliteration, simultaneous and consecutive interpreting.
- 1.2. Functional and Communicative translation, Technical (legal, medical, scientific) and Public Service Translation, Transcreation, Online translation tools, AI interventions in translation.
- 1.3. Audio-visual translation: subtitling, dubbing, voice-overs, adaptation
- 1.4. Back translation, Rank-bound and Unbounded translation, Machine Translation

Module 2. Issues in Translation

- 2.1. Translation and Gender, Translation and Caste, Translation and Culture, Translation and Technology, Translation and Mass Communication, Semiotics and Translation.
- 2.2. Equivalence, loss and gain in translation, Untranslatability, Polysystem theory in translation, Contemporary Publishing.
- 2.3. Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts (excerpts to be chosen by the faculty).
- 2.4 Comparison and Evaluation of Translated texts (excerpts to be chosen by the faculty)

Module 3: Essays

- 3.1. Jakobson, Roman. "On Linguistic Aspects of Translation" from Venuti, Lawrence. *The Translation Studies Reader*. Third Edition, Routledge, 2012.
- 3.2. Ramakrishnan, E.V. "Translation as Performance: Early Shakespeare Translations into Malayalam in the nineteenth century" from *Locating Indian Literature: Texts, Traditions, Translations*. Orient BlackSwan, 2017.
- 3.3. Bassnett, Susan. "Central Issues" from *Translation Studies*. Revised Edition, 1991.
- 3.4. Baker, Mona. "Linguistic Approaches" and "Literary Translation." *Routledge Encyclopaedia of Translation Studies*. Routledge, 2000.

Module 4. Practice in Translation

- 4.1. Idiomatic Expressions/ Headlines/Taglines
- 4.2. Poetry, Short-story/Novella/Excerpt from a novel
- 4.3. Newspaper Report/Editorial/Review/Feature Article
- 4.4. Songs/Films, Advertisements: Print and Audio-Visual

Further Reading:

- Baker, Mona, *In Other Words: A Coursebook on Translation*. Routledge, 2011. (Useful exercises for practical translation and training)
- Bassnett, Susan. *Translation Studies*. 4th edn. Routledge, 2014.
- Bassnett, Susan and Trivedi, Harish eds. *Postcolonial Translation: Theory and Practice*. Routledge, 1999.
- Chandran, Mini and Suchitra Mathur. *Textual Travels: Theory and Practice of Translation in India*. Routledge, 2015.
- Cintas, Jorge Diaz, ed. —*Audio-Visual Translation: An Overview of its Potential New Trends in Audio Visual Translation*. Multilingual Matters, 2009.
- Conway, Kyle and Susan Bassnett. *Translation in Global News*. Warwick UP, 2006.
- Gile, Daniel. *Basic Concepts for Interpreter and Translator Training*. Amsterdam: John Benjamins, 2009.
- Lefevere, Andre. —*Beyond Interpretation or the Business of (Re)Writing*. *Comparative Literature Studies*. Vol. 24. No.1. (1987) 17-39.
- Milton, John. *Translation Studies and Adaptation Studies*. John Benjamins, 2009.
- Routledge Encyclopaedia of Translation Studies*. Routledge, 2001.
- Routledge Handbook of Translation History*. Routledge, 2022.

Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*.
Routledge, 1996

Trivedi, Harish and Mukherjee, Meenakshi, ed., *Post-Colonial Translation: Theory and Practice*.
Routledge, 1999.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV
CORE COURSE
MAENG04C14: NEW MEDIA STUDIES
(4 Credits)

Course Description:

The course introduces students to the world of new media and digital journalism, exploring its origins, evolution, and diverse manifestations. Students will examine key terms and concepts related to new media, cyber journalism, and digital communication. Representative examples from various forms of new media, including social media platforms, digital news websites, blogs and podcasts, will be studied to understand their impact and significance. The course will also cover New Media Theory and the principles of writing for online newspapers, mobile journalism, and social media communication. Through critical analysis and hands-on exercises, students will develop the necessary skills for producing, adapting, and effectively utilizing new media content.

Course Objectives:

1. Introduce terminology and concepts of new media and digital journalism.
2. Understand the impact of new media platforms across different cultural and historical contexts.
3. Enhance critical analysis skills for new media content, including writing styles and ethical considerations.
4. Apply theoretical concepts to interpret and produce digital content across various new media platforms.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	familiarize themselves with the terminology and concepts defining new media and digital journalism.
CO2	analyze representative examples of new media platforms and appreciate their impact across different cultural and historical contexts.
CO3	develop critical skills for analyzing new media content, including writing styles, communication techniques, and ethical considerations.
CO4	apply key theoretical concepts to interpret new media productions, acquiring practical skills in producing, adapting, and managing digital content across various new media platforms

Module I: Introduction to New Media and Digital Journalism

1.1: Understanding New Media: Definition and Evolution, Characteristics of New Media: Digital, Interactive, Hypertextual, Virtual, Networked, and Simulated. (New Media: A critical Introduction by Martin Lister)

1.2: Types of New Media: Social Media Platforms (e.g., Facebook, Twitter, Instagram), Digital News Websites (e.g., BBC News, CNN, The New York Times), Blogging Platforms (e.g., WordPress, Blogger),

1.3: Content Management Systems (CMS) Podcasting Platforms (e.g., Spotify, Apple Podcasts), Video Streaming Platforms (e.g., YouTube, Vimeo),

1.4: Mobile Journalism (MoJo) Tools and Apps, Cyber Journalism, E-newspapers and Digital Journalism, Internet TV and Internet Radio, Cyberculture

Suggested Reading Specific to the Module

Manovich, Lev. *The Language of New Media*. Cambridge, MIT Press, 2001.

Lister, Martin et al. *New Media: A Critical Introduction*. 2nd ed., Routledge, 2009

Miller, Vincent. *Understanding Digital Culture*. London, Sage Publications, 2011.

Manovich, Lev. *The Language of New Media*. Cambridge, MIT Press, 2001.

Siapera, Eugenia. *Understanding New Media*. London, Sage Publications, 2012

Module II: Impact of New Media: Cultural & Historical perspectives

2.1: New Media in Political Campaigns and Movements

Role of Social Media Platforms (e.g., Twitter, Facebook) in Facilitating Protests and Activism

Giroux, Henry A. "The Iranian Uprisings and the Challenge of the New Media: Rethinking the Politics of Representation." *Fast Capitalism* 5.2. 2009

2.2: Impact on political discourse, voter engagement, and election outcomes

Examination of Case Studies such as the 2008, 2012 and 2016 US Presidential Elections, Brexit and the Black Lives Matter movement.

Singh, Ananya & Jain, Pooja. "Significance of Political Advertisements in Indian Society: A Critical Analysis on 'Swachh Bharat Mission'." *Journal of Management Practices, Humanities and Social Sciences*. 2. 2018: 35-41. 10.33152/jmphss-2.2.2.

Metkar, Ajinkya B & Aakash Aade.” Role of Social Media in Political Management in India.” June 29, 2020. Available at SSRN: <https://ssrn.com/abstract=3637843> or <http://dx.doi.org/10.2139/ssrn.3637843>

2.3: Influence of new media on cultural representation and diversity

How new media platforms have facilitated diverse forms of cultural expression and representation, using historical events such as the #OscarsSoWhite movement and the #BlackLivesMatter protests as examples.

2.4: Impact on minority voices and underrepresented communities

The impact of online platforms on minority voices, indigenous cultures, and underrepresented communities, with case studies on movements such as #MeToo and LGBTQ+ activism.

Lucero, Leanna. “Safe spaces in online places: social media and LGBTQ youth.” *Multicultural Education Review*, 9:2, 2017: 117-128 <http://dx.doi.org/10.1080/2005615X.2017.1313482>

Manikonda, Lydia & Beigi, Ghazaleh & Kambhampati, Subbarao & Liu, Huan. “#metoo Through the Lens of Social Media.” 2018. 10.1007/978-3-319-93372-6_13

Suggested Reading Specific to the Module

Guzzetti, Barbara, and Mellinee Lesley. *Handbook of Research on the Societal Impact of Digital Media*. IGI Global, 2016

Boxer Wachler, Brian. *Influenced: The Impact of Social Media on Our Perception*. Rowman & Littlefield, 2024.

Vasterman, Peter, editor. *From Media Hype to Twitter Storm: News Explosions and Their Impact on Issues, Crises, and Public Opinion*. Amsterdam UP, 2018

Noor Al-Deen, Hana S., and John Allen Hendricks, editors. *Social Media Usage and Impact*. Lexington Books, 2012

Module III: New Media Narratives: Digital Storytelling

3.1: *The Danger of a Single Story* by Chimamanda Ngozi Adichie (TED Talk)

3.2: The Alibi- Episode 1 of *Serial* (Investigative Journalism Podcast) by Sarah Koenig (2014)

3.3: *Won't You Be My Neighbor?* (2018) Documentary – Morgan Neville

3.4: *My Octopus Teacher* (2020 [Netflix Original](#) documentary) by Pippa Ehrlich and James Reed

Module IV: Theorizing New Media & New Media Production

4.1: ‘Network Subjects: or, The Ghost is the Message’ by Nicholas Mirzoeff (From *New Media, Old Media* 335-345)

4.2: ‘Hypertext Avant La Lettre’ by Peter Krapp (From *New Media, Old Media* 359-369)

4.3: 'Network Fever' by Mark Wigley (From *New Media, Old Media* 375-393)

4.4: Klastrup, Lisbeth, and Susana P. Tosca. "Game of Thrones: Transmedial Worlds, Fandom, and Social Gaming." Ryan and Thon 2014: 296–314.

New Media Production and Creative Skills (For Internal Assessment)

Students may be grouped conveniently and advised to create podcasts, vlogs, or short documentaries exploring new media topics like social media trends, digital storytelling, and online communities, emphasizing production skills and ethical considerations.

Suggested Reading Specific to the Module

Chun, Wendy Hui Kyong, and Thomas Keenan. *New Media, Old Media*. New York, NYU Press, 2016.

Gillespie, Tarleton. *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions That Shape Social Media*. Yale University Press, 2018.

Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. Basic Books, 2011.

Van Dijck, José. *The Culture of Connectivity: A Critical History of Social Media*. Oxford University Press, 2013.

Further Reading:

Bolter, Jay David, and Richard Grusin. *Remediation: Understanding New Media*. MIT Press, 1999.

Fuchs, Christian. *Social Media: A Critical Introduction*. Sage, 2014

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York University Press, 2006.

Gitelman, Lisa. *Always Already New: Media, History, and the Data of Culture*. MIT Press, 2006.

EVALUATION

3. ESE shall be based on the four modules prescribed.
4. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

CORE COURSE

MAENG04C15: NARRATIVES OF NORTH MALABAR

(4 Credits)

Course Description:

*"Narratives of North Malabar" looks into the narratives of, and on, the North Malabar region of Kerala. The students will examine a wide range of texts, and historical documents to gain insights into the multifaceted narratives that have shaped the identity of this region. **Historical Overview of North Malabar:** Tracing the roots of North Malabar's cultural heritage and its significance in the broader context of Kerala's history. **Literary Tradition:** Exploring the works of prominent North Malabar writers and intellectuals. **Folklore and Oral Traditions:** Studying the oral traditions, folk songs, myths, and legends prevalent in the region and their role in preserving cultural heritage. **Socio-Political Movements:** Examining the role of North Malabar in various socio-political movements. **Art and Architecture:** Analyzing the distinctive art forms, and cultural practices that reflect the ethos of North Malabar. **Contemporary Perspectives:** Exploring contemporary narratives emerging from the region, including issues of globalization, and cultural revival.*

Course Objectives:

1. To introduce students to the literature and culture of the region.
2. It introduces them to the multidisciplinary aspects of literary studies.
3. It helps the students to understand the aesthetics and politics of regional literature.
4. To enhance their critical thinking to resist cultural homogenization and globalization.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

C01	examine the historical contexts of the formation of various discourses on North Malabar and their impacts on the formation and transmission of narratives.
C02	encourage interdisciplinary inquiry by drawing insights from fields such as anthropology, sociology, literature, history, and cultural studies to know the multifaceted nature of North Malabar narratives.
C03	develop research methodologies suitable for studying narratives, including archival research, oral history collection, and ethnographic

	fieldwork.
C04	address ethical issues related to the study of narratives, such as representation, power dynamics, and the responsibilities of researchers towards the communities whose stories they engage with.

*Course

outcomes based on revised Bloom's Taxonomy

Module I

- 1.1 Zacharia, Scaria. "History, Memory and Memorials in Everyday Life of Kerala." *Tapasam*. vol. III, no. 1 & 2, July-Oct 2007, pp. 217-224
- 1.2 Padmanabhan C. "Peopling Malabar: Worlding Malabar and the Construction of Religion, Caste, and Gender." *Worlding Malabar the Politics of Representation in William Logan's Malabar*. Centre for Research in English Language and Literature C.M.S. College, Kottayam. 2015, pp. 229-269.
<http://hdl.handle.net/10603/176006>

Suggested Reading Specific to the Module

- Ganesh, K.N. "Towards a Methodology for the History of Locality". *Local History: Quest for Theories and Method*. Edited by Shinas A.M. and P.J. Vincent. Sahithya Pravarthaka Co-operative Society Ltd., 2016, pp. 44-54.
- Gundert, Hermann. "The Legend of Payanur." *Payyannur Pattu: Pathavum Pathanavum* (1993). Edited by P. Antony. Centre for Kerala Studies, St. Berchman's College, Changanassery & D.C. Books, 2000, pp. xli-xliii.
- Navath, Dr Vinodan et al. "Colonial Domination, Language Pedagogy, and the Nexus of Nationalist Discourse" A Study of Northern Malabar (1900-1947)." *Malayalam Literary Survey*. vol. 43, no 4. Oct-Dec 2023, pp. 47-57.

Module II

- 2.1. Rajagopalan, E.P. "Theatre in North Malabar." *69th Session Indian History Congress, Souvenir, Kannur University Campus*, 2008, pp. 27-29.
- 2.2. Vadakkiniyil, Dinesan. "Images of Transgression: Teyyam in Malabar." *Social Analysis*, vol. 54, no. 2, Summer 2010, pp. 130-150.

Suggested Reading Specific to the Module

- "Thottam on Pottan" Section I (Translated by K.M. Tharakan) *The Sacred in Popular Hinduism*:
An Empirical Study in Chirakkal, North Malabar, by A.M. Abraham Ayrookuzhiel. Christian Institute for the Study of Religion and Society, 1983, pp. 170-177.
- Manmathan, M.R. "Emancipation as Repentance and Recasting: Swami Ananda Tirtha's 'Harijan' Reform." *Social Orbit*, vol. 2, no. 1, 2016, pp. 85-113.
- Nisha P.R. "The Jumping Devils: A Tale of Circus Bodies."

Module III

- 3.1. Ramakrishnan, E.V. "Travellers on Foot." *The Penguin Book of Indian Poets*. Edited by Jeet Thayil. Penguin Random House India, 2022, pp. 739-740.
- 3.2. Chaligatha, Sukumaran. "Poems." *Muse India: the literary ejournal*. Issue 115, May-June 2024.
<https://museindia.com/Home/ViewContentData?arttype=feature&issid=115&menuid=11108>
- 3.3. Prabhakaran, N. *Theeyoor Chronicles*. Translated by Jayasree Kalathil. Harper Perennial, 2021
- 3.4 Thomas, Vinoy. "The People of Idaveli." *Feeling Kerala: An Anthology of Contemporary Malayalam Stories*. Translated by J Devika, Penguin Random House India, 2023, pp. 242-262.

Suggested Reading Specific to the Module

- Nayanar, Vengayil Kunhiraman. "Dwaraka." (1893) *Vidya Vinodini*. vol. 4, no. 9.
Unpublished translation by V.P. Manoharan.
- Varghese, V.J. "De-scribing Self: Reading Migrant Novels on Malabar Migration."
Thapasam, vol. 17, no. 2, Oct. 2005, pp. 327-354.

Module IV

- 4.1. Kana, Manoj. *Kenjira*. (2019)
- 4.2. Rahman, M.A. *Ara Jeevithangalku Oru Swargam*. (2004)

Suggested Viewing Specific to the Module

- Vineeth Sreenivasan. *Thattathin Marayath*. (2012)
- Pothan, Dileesh. *Thondimuthalum Driksakshiyum*. (2017)
- Balakrishnan Poduval, Ratheesh. *Android Kunjappan. Ver 5.25* (2018)
- Hegde, Senna. *Thinkalazhcha Nishchayam*. (2021)

Further Reading:

- Logan, William, *Malabar Manual*. (1887) Vol.1 & Vol.2 Edited by P.J. Cherian. Kerala Council for Historical Research. Reprint, 2000.
- Rahman, M.A. <https://youtu.be/RK7sWKkx6l8?si=wXS6yswpwequAIp8>

EVALUATION

1. ESE shall be based on the four modules prescribed.

2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

MAENG04C16: RESEARCH PROJECT (Credits 4)

PROJECT: In the fourth semester, each student shall take up a project based on any topic of his/her interest. The project aims at introducing the students with research methodology and to prepare them for writing dissertations. Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. However, the topics shall be approved by the department council. They would have to submit a project report of about 50-60 pages before the end of the semester. The project report should follow the current edition of the MLA Handbook internationally accepted for thesis writing in English. Each student shall be guided in his/her project by a member of the faculty. A board of examiners comprising not less than three members constituted by the head of the department shall evaluate and decide the marks to be awarded to the student for the project.

VIVA: A Viva Voce examination will be conducted at the end of the IVth semester. The Viva Board comprises not less than 3 members with the head of the department as Chairperson.

SEMESTER IV
ELECTIVE COURSE
MAENG04E11: SPORTS STUDIES
CREDITS 4

Course Description:

The course introduces students to the genre of writing on sports , which includes narrations of highly formative experiences and of ethically complex situations. Students will engage with the multi layered aspects of sports -based experiences in the t and with the theoretical perspectives that throw light on them. The course aims to enable students to view sports writing through a critical lens and as an academic pursuit.

Course Objectives:

1. To introduce students to representations of sports in literature and films, as popular culture and as subjective experience.
2. To acquaint them with the historic , socio – cultural , geographic constructs that leverage sports as a mass spectacle.
3. To enable critical engagement with the metaphoric dimensions of games and sports in literary venues.
4. To enable evaluation of sport as a subject of inquiry for further studies.
5. To explore connection between our societies and sports.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	explore the impact sports has on the society and the individual.
CO2	gain a critical perspective of the sports narratives and observe the complex roles of colonialism, race and gender in them.
CO3	engage with the interdisciplinary nature of sports narratives and assess their literary strengths.
CO4	discover sports experiences as performance sites, historically and culturally designed, and sports literature / films as works that encourage fresh perspectives on them.

Module I : Sports and the Nation.

- 1.1 Bandyopadhyay, Kaushik. "Perspectives on Sports History in India." *Sports Studies in India*. Edited by Meena Gopal and Padma Prakash. Oxford University Press, 2021, pp.322-333.
- 1.2 Bourdieu, Pierre. "How can one be a Sports Fan?" *The Cultural Studies Reader*. Ed. Simon During. Routledge, 2001, pp.427 - 440.
- 1.3 Parthasarathy, D. "Globalizing Sportscapes : Football in Mumbai's Socio- spatial dynamics." *Sports Studies in India*. Edited by Meena Gopal and Padma Prakash. Oxford University Press, 2021, pp.36 -50.

Suggested Reading Specific to the Module:

- 1 . Khan, Sabah. "Reimagining Play: Football, Muslim Women and Empowerment." *Sports Studies in India*, Edited by Meena Gopal and Padma Prakash. Oxford University Press, 2021. pp.292 -304.
2. Sen, Rononjoy . *Nation at Play: A history of Sports in India*. Columbia University Press, 2016.
3. Tambe, Ashwini and Shruti Tambe. "Cheerleaders in the Indian Premier League." <https://www.researchgate.net/publication/228495813>.

Module 2 : Sports and the World.

- 2.1 Carozza, Davy A. "The Dynamic Sport of the Globe." *Journal of American Culture*, vol. 4, Issue 3 . pp 104-119, First published: Fall 1981.
- 2.2 Foucault, Michel. "The Subject and Power" *Critical Inquiry* ,vol. 8, 1982, pp. 777–795.
- 2.3 Mc Donald, Mary G. and Susan Birrell. "Reading Sport Critically: A Methodology for Interrogating Power." *Sociology of Sport Journal*, vol.16, no.4, DOI: <https://doi.org/10.1123/ssj.16.4.283>, pp.283 -300.
- 2.4 Nayyar, Pramod K ."Posthuman Sporting Bodies." *The Economic and Political Weekly*. vol. 58, no.44, 4th Nov., 2023.

Suggested Reading Specific to the Module:

1. Bandyopadhyay, Kaushik. *Why Minorities Play or Don't Play Soccer: A Global Exploration*. Routledge,2010.
2. Booth, Douglas. *The Field: Truth and Fiction in Sport History*. Routledge, 2005.
3. Schechner, Richard . *Performance Studies :An Introduction*. Routledge, 2002.
4. Raney, Arthur A. & Bryant, Jennings. *Handbook of Sports and Media*. Lawrence Erlbaum Associates, 2006.

Module III: Sports and Literature

Poetry:

- 3.1 Duffy, Carol Ann . ” The Shirt” Poem hunter <https://www.poemhunter.com/carol-ann-duffy/poems>.
- 3.2 William Carlos Williams. “The Crowd at the Ball Game.” *The Collected Poems of William Carlos Williams*. vol 1,1909-1939 , New Directions Publishing Corporation.
- 3.3 Housman , A. E . “To an Athlete Dying Young” in *A Shropshire Lad* . Ginger Classics,2022.
- 3.4 Merrill, Christopher . “A Boy Juggling A Soccer Ball.” *Christopher Merrill Poems .Poemist* <https://www.poemist.com/christopher-merrill/poems>.
- 3.5 Moore, Marianne. “ Baseball and Writing.” *Complete Poems of Marianne Moore* . Penguin Classics, 1994

Fiction:

- 3.6 Ellison , Ralph. ”The Battle Royal” from *The Invisible Man*. Random House, First Edition 1952.
- 3.7 Harris, Mark. *Bang the Drum Slowly* . University of Nebraska Press, 1984.
- 3.8 Malamud, Bernard. *The Natural*. The Vintage Press, 2002.

Suggested Reading Specific to the Module:

1. Birrell, Susan. “Feminist Theories for Sport.” *Handbook of Sports Studies*. Edited by J. Coakley & E. Dunning , pp.62-77. <https://dx.doi.org/10.4135/9781848608382>.
2. Chapin, Henry B. *Sports in Literature*. David McKay Company Inc, 1976.
3. McDonald, Jacob Lyle. “Idol of the Whole Body of Young Men : Football, Heroes and the Performance of Social Status.” *Sports , Narrative and Nation in the Fiction of F. Scott Fitzgerald*. Routledge, 2008, pp 84 -119.
4. Jarvie, Grant. *Sport, Culture and Society : An Introduction*. Routledge, 2006.

Module IV : Sports and Cinema.

- 4.1 Chadha, Gurinder. Bend it like Beckham (2002)
- 4.2 Anna Stone. Beyond the Boundary: ICC Women’s T20 World Cup Australia 2020.
- 4.3 Fabri Zoltan. Two Halves in Hell (1961)
- 4.4 Prajesh Sen. Captain: Story of an Unsung Hero. (2018)

Suggested Reading Specific to the Module:

1. Bonzel, Katharina. *National Pastimes: Cinema, Sports and Nation*. University of Nebraska Press,2020.
2. Chaudhuri, Supriya. “Other Histories: Modernity, Literature and Football in India.” *Fields of Play: Sports, Literature and Culture* .Ed. by Poonam Trivedi and Supriya Chaudhari. Orient Black Swan, 2015.
- 3 . Crosson, Sean. “Reading the Sports Film.” *Sport and Film* .Ed. by Sean Crosson.

Routledge, pp.11 – 29.<https://www.researchgate.net/publication/281030701> Reading the Sports Film.

- 4 .Nayyar, Pramod K .”Sports, Celebrity and the Sports Biopic.” *Sports Studies in India*. Edited by Meena Gopal and Padma Prakash. Oxford University Press,2021.pp. 322 – 333.

Recommended Reading:

Anand, Viswanathan. *Mind Master: Winning Lessons from a Champion's Life*. Hachette,2019.
Bandyopadhyay , Kaushik. *Sports, Culture and Nation: Perspectives from Indian Football and South Asian Cricket*. Sage, 2015.

Bial, Henry. *The Performance Studies : A Reader* . Routledge, 2007.

De, Dr. Rahul. “Sports Cultures.” *Literature and Sports History: A Review of Recent Contributions*. Ed. by Paul Dimeo. <https://www.researchgate.net/publication/41529607>
Literature and Sports History: A Review of Recent Contributions.

Grafton, Chris & Jones, Ian. *Research Methods for Sports Studies*. Routledge, 2010.

Guha , Ramachandra. *A Corner of a Foreign Field: The Indian History of a British Sport*. Macmillan,2002.

Majumdar, Boria and J A Mangan, *Sport in South Asian Society: Past and Present*. Routledge,2005. DOI: <https://doi.org/10.4324/9781315879185>.

Majumdar, Boria. *Eleven Gods and a Billion Indians: The On and Off the Field Story of Cricket in India and Beyond*. Simon & Schuster, 2018.

Miller, David. *The Official History of the Olympic Games and the IOC: Athens to Beijing 1894-2008*. Mainstream Publishing, 2012.

Mohan, Amrita. “Women’s Football in Kerala: Some reflections from the Ground.” <https://alablog.in/issues/64/womens-football-kerala>.

Muhammad, Irshad. “ Local Clubs and Sports Cultures in Kerala: Community at the Centre.” *Sports Studies in India*. Edited by Meena Gopal and Padma Prakash. Oxford University Press, 2021, pp.196 – 204.

Poulton, Emma & Martin Roderick. Eds. *Sport in Films*. Routledge, 2009.

Rowe, David. *Sport, Culture and the Media: The Unruly Trinity*. Open University Press, 1999.

Tadie, Alexis, et al Eds. *Sports, Literature, Society: Cultural Historical Studies*. Routledge,2014.

Tendulkar, Sachin. *Playing It My Way: My Autobiography*. Hodder & Stoughton,2014.

Wenner, Lawrence A. *The Oxford Handbook of Sport and Society* . Oxford University Press, 2023.

EVALUATION

3. ESE shall be based on the four modules prescribed.
4. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

ELECTIVE COURSE

MAENG04E12: GRAPHIC NARRATIVES (4 Credits)

Course Description:

Graphic narratives or Graphic Novels, and Comics have become a vital part of contemporary culture. Their range of expression contains a tremendous variety of forms, genres and modes – from high to low, from serial entertainment for children to complex works of art. This has led to a growing interest in comics as a field of scholarly analysis, as Comics Studies has established itself as a major branch of criticism. This course combines a systematic survey of theories and concepts developed in the field alongside an overview of the most important contexts and themes and a wealth of close readings of seminal works and authors. This course will prove to be beneficial to many, ranging from researchers and instructors to students and anyone else with a general interest in this fascinating medium.

Course Objectives:

1. To have a sound working knowledge of the history and contemporary directions of the emerging genre of graphic narratives;
2. To apply advanced theoretical, aesthetic and analytic skills to interpret critical and creative texts;
3. To tackle new problems in the production of graphic narratives with confidence and openness to contemporary artistic directions;
4. To establish an understanding of the wider public significance of their knowledge and skills with graphic narratives.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	To develop students' core competencies for academic, personal, creative, and professional pursuits
CO2	To analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions.
CO3	Elucidate the interplay between images and language in graphic novels.
CO4	Research and write effective analyses of works of the human intellect and imagination.

Module I: Graphic Narratives: Terms and Concepts

- 1.1 Comics, underground comics, alternative comics, cartoon, sequential art, lay out, figures, text, panel, frame, gutter, bleed, foreground, midground, background, graphic weight, faces, hands/feet, captions, speech balloons, thought balloons, closure, encapsulation, penciller, inker, colourist, external dialogue, internal dialogue, splash, spread, special effects, lettering etc.
- 1.2 History of Graphic Narratives
- 1.3 Indian Graphic Narratives
- 1.4 The Social and Cultural contexts of Graphic Narratives

Suggested Reading Specific to the Module

1. Beatty, Bart. *Comics Versus Art*. University of Toronto Press, 2012.
2. Berninger, M., Ecke, J., & Haberkorn, G. (Eds.) *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*. Jefferson: McFarland & Company, Incorporated Publishers. 2010.
3. Cohn, N. *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. Bloomsbury. 2013.
4. Daniels, Les. *Marvel: Five Fabulous Decades of the World's Greatest Comics*. Harry N. Abrams, 1991.
5. Eisner, W. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press. 2000.
6. Eisner, W. *Graphic Storytelling and Visual Narrative: Principles and Practices from the Legendary Cartoonist*. Norton, W. W. & Company. 2008.
7. McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 1994.

Module II: What is Graphic Narrative?

- 1.1 The Impact of Graphic Story Telling: Amar Chitra Katha
- 1.2 The American and Japanese Superhero Tradition in Graphic Narratives
- 1.3 The History of Indian Graphic Novel
- 1.4 The Graphic Novel and Aesthetics

Suggested Reading Specific to the Module

1. Sreenivas, Deepa. *Sculpting the Middle Class: History, Masculinity and the Amar Chitra Katha*. Routledge. 2010. (Chapter 2)
2. Witek, Joseph. *Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar*. University Press of Mississippi, 1989.
3. Nayar, K. Pramod. *The Indian Graphic Novel: Nation, History and Critique*. Routledge. 2016.
4. Harvey, R. C. *The Art of the Comic Book: An Aesthetic History*. University Press of Mississippi, 1996.

Module III: Identity Representation in Graphic Narratives

- 3.1 Race, Ethnicity, and Diversity in Graphic Narratives
- 3.2 Gender and Sexuality in Graphic Narratives
- 3.3 Disability Representation in Graphic Narratives

3.4 Cultural Contexts and Stereotypes in Graphic Narratives

Suggested Reading Specific to the Module

3.1 Rhodes, Sonya A., Editor. *Tell Me Who You Are: Sharing Our Stories of Race, Culture, & Identity. Illustrated by various artists*, Charles Bridge, 2019.

3.2 Berlatsky, Noah, Editor. *Queer: A Graphic History. Illustrated by Julia Scheele*, Icon Books, 2016.

3.3 Rhodes, Sonya A., Editor. *Tell Me Who You Are: Sharing Our Stories of Race, Culture, & Identity. Illustrated by various artists*. Charles Bridge, 2019.

3.4 Snyder, Sharon, and David Mitchell. "Representations of Disability and the Body in Graphic Novels." **The Cambridge Companion to the Graphic Novel**, Cambridge University Press, 2017.

3.4 Beinecke, Colin. "Disabling Superheroes: Representations of Disability in Marvel and DC Comics." **Journal of Popular Culture**, vol. 50, no. 6, 2017, pp. 1245-1262.

Module IV: Core Reading on Graphic Novels

4.1 *The Complete Maus* (Art Spiegelman, 2004)

4.2 *George Orwell's 1984: The Graphic Novel* (2021)

4.3 *Amar Chithra Katha: Brave Women of India* (only Rani of Jhansi, Anant Pai 2009)

4.4 *Captain America Volume 3: Loose Nuke* (Rick Remender, Carlos Pacheco, et al. 2014)

Suggested Films on Graphic Narratives

1. *Road to Perdition* (2002) directed by Sean Mendes.
2. *Oblivion* (2013) directed by Joseph Kosinski
3. *V for Vendetta* (2006) directed by James McTeigue
4. *Edge of Tomorrow* (2014) directed by Doug Liman
5. *300* (2006) Directed by Zack Snyder
6. *Sin City* (2005) Directed by Frank Miller, Robert Rodriguez, Quentin Tarantino
7. *Ghost in the Shell* (1995) Directed by Mamoru Oshii

Further Reading:

Beatty, Bart. *Comics Versus Art*. University of Toronto Press, 2012.

Brown, Jeffrey A. *Black Superheroes, Milestone Comics, and Their Fans*. University Press of Mississippi, 2001.

Chute, Hillary L. *Why Comics? From Underground to Everywhere*. Harper, 2017.

Eisner, Will. *Comics and Sequential Art*. Poorhouse Press, 1985.

---. *Graphic Storytelling and Visual Narrative*. Poorhouse Press, 1996.

Estren, Mark James. *A History of Underground Comics*. Ronin Publishing, 1993.

Gardner, Jared. *Projections: Comics and the History of Twenty-First-Century Storytelling*. Stanford University Press, 2012.

Hatfield, Charles. *Alternative Comics: An Emerging Literature*. University Press of Mississippi, 2005.

Heer, Jeet, and Kent Worcester. *A Comics Studies Reader*. University Press of Mississippi, 2009.

Horn, Maurice. *Women in the Comics*. Chelsea House Publishers, 1977.
 Inge, M. Thomas. *Comics As Culture*. University Press of Mississippi, 1990.
 McCloud, Scott. *Understanding Comics*. HarperCollins Publishers, Inc., 1994.
 Reidelbach, Maria. *Completely Mad: A History of the Comic Book and Magazine*. Little, Brown and Company, 1991.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

ELECTIVE COURSE

MAENG04E13: HUMAN RIGHTS AND LITERATURE (4 Credits)

Course Description:

This course is designed to create an awareness among learners regarding human rights and the ways in which human right violations happen. The course introduces literary representations on human rights issues from various countries across the globe. The learner will be able to gain valuable insights on human rights through the pleasure of reading literary texts.

Course Objectives:

1. To introduce students the key debates and issues in human rights.
2. To consider the relationship between human rights and literature.
3. To study the human rights issues as represented in literature.
4. To appreciate the importance of human rights through the lens of theory.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	The learners will be made familiar with the basic issues related to human rights and the importance of studying them.
CO2	The learner will be able to look into the human rights violation from different cultures in different forms.
CO3	The learner will be able to critically evaluate how human rights is represented in literature.
CO4	The learner will be able to reflect upon human rights violations and it's intersections with caste, gender, class and race.

Course Structure:

Module 1:

- 1.1 Human Rights: Meaning and Definitions
- 1.2 Origin and Growth of Human Rights

1.3 Classification of Human Rights

1.4 Multi-Dimensional aspects of Human Rights

Suggested Reading Specific to the Module:

Baradat, Sergio and Swaronjali Ghosh. *Teaching of Human Rights*. Dominant Publishers and Distributors, 2009.

Meena, P.K. *Human Rights Theory and Practice*. Murali Lal and Sons, 2008.

Vishwanathan. V.N. *Human Rights: Twenty First Century Challenges*. Kalpaz Publications, 2008.

Module II:

2.1 Holloway, David. "Poetry and The Limits of Human Rights." *The Routledge Companion to Literature and Human Rights*, edited by McClennen, Sophia A and Alexandra Schultheis Moore, Routledge, 2016, pp. 471-479.

2.2 Minich, Julie Avril. "Who is Human? Disability, Literature and Human Rights." *The Routledge Companion to Literature and Human Rights*, edited by McClennen, Sophia A and Alexandra Schultheis Moore, Routledge, 2016, pp. 46-52.

2.3 Mutua, Makau. "Is the Age of Human Rights Over?." *The Routledge Companion to Literature and Human Rights*, edited by McClennen, Sophia A and Alexandra Schultheis Moore, Routledge, 2016, pp. 450-458.

2.4 Goldberg, Elizabeth Swanson. "Gendering Human Rights and their Violation: A Reading of Chris Cleave's *Little Bee*." *The Routledge Companion to Literature and Human Rights*, edited by McClennen, Sophia A and Alexandra Schultheis Moore, Routledge, 2016, pp. 60-68.

Suggested Reading Specific to the Module:

Edwards, Alice. *Violence Against Women Under International Human Rights*. Cambridge U P, 2013.

Stonebridge, Lyndsey. *Writing and Righting*. Oxford U P, 2021.

Ward, Ian. *Literature and Human Rights*. De Gruyter, 2015.

Module III:

3.1 Paulo Coelho: "In the Prison of Repose"

3.2 Nadine Gordimer: "Amnesty"

3.3 Rohinton Mistry: "The Scream"

3.4 Xiaolu Guo: "An Internet Baby"

All the Stories are from the book *Freedom: Short Stories Celebrating the Universal Declaration of Human Rights*. Amnesty International, 2009.

Suggested Reading Specific to the Module:

Goldberg, Elizabeth Swanson and Alexandra Schulthies Moore, editors. *Theoretical Perspectives on Human Rights and Literature*. Routledge,2012.
 Parikh, Crystal.,editor. *Human Rights and Literature*. Cambridge U P,2019.
 Sen, Amartya, *The Idea of Justice*. Penguin Books, 2009

Module IV:

- 4.1 Edwidge Danticat: *The Farming of Bones*
- 4.2 Dave Eggers: *What Is the What?*
- 4.3 Achmat Dangor: *Bitter Fruit*
- 4.4 Vyvyane Loh: *Breaking the Tongue*

Suggested Reading Specific to the Module:

Banda, Fareda. *African Migration, Human Rights and Literature*.Hart,2020.
 Knop, Karen., editor. *Gender and Human Rights*. Oxford U P, 2003.
 Nayar, Pramod K. *Human Rights and Literature*. Palgrave Macmillan,2016.

Further Reading:

Beiz, Charles R. *The Idea of Human Rights*. Oxford U P,2009.
 Clapham, Andrew. *Human Rights: A Very Short Introduction*. Oxford U P,2007.
 Nash, Kate. *The Cultural Politics of Human Rights*. Cambridge U P,2009.
 Robertson, David. *A Dictionary of Human Rights*.Routledge,2004.
 Griffin, James. *On Human Rights*. Oxford U P,2008.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
---	---	----------	-------------------

PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

ELECTIVE COURSE

MAENG04E14: SURVIVAL LITERATURE

(4 Credits)

Course Description:

The literary portrayal of survival encompasses a spectrum of narratives, including imaginative tales and factual accounts drawn from experiences such as biographies, autobiographies, memoirs, parables, allegories, and testimonies. Literary texts effectively explore the omnipresence and significance of survival in human life. While the biological explanation of survival is compelling, it fails to fully address the multidimensionality of survival within the conscious lives of individuals. In human society, survival intertwines with complex inquiries spanning history, politics, psychology, theology, religion, society, culture, and ethics. The pervasive nature of survival underscores its enduring relevance throughout our lives, as we all are, in many respects, compelled to navigate survival, particularly in the aftermath of natural disasters like pandemics, earthquakes, tsunamis, or man-made tragedies such as wars and genocides including the Holocaust. The innate human drive to survive extends beyond earthly existence, manifesting as a longing for an imagined afterlife, exemplified by the desire for post-death resurrection.

Course Objectives:

1. To give students a grounding in the theory of literature behind the methods used to survive the tests of time;
2. To deepen their understanding of rates and survival analysis;
3. To convince the biological tool of survival and the multidimensionality of survival as an issue in conscious lives of human beings;
4. To make them capable of interpreting and exploring relationships from the points of view of different people of survival.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	understand the significance and function of concepts of apocalypse, catastrophe, collapse, crisis and survival across a range of political, social and cultural contexts
CO2	understand key analytical approaches that engage with themes of environmental futures, catastrophe and survival

CO3	be able to critically evaluate policy and public responses to anticipated and alternative environmental futures
CO4	demonstrate research skills of applying theoretical frameworks and analytical tools to investigate relevant case studies.

Module I: Survival Literature: Introduction

- 1.1 The Definition of Survival
- 1.2 The History and Reception of Survival Stories
- 1.3 Survival after the End of the Anthropocene
- 1.4 Minority and Ethnic Survival

Suggested Reading Specific to the Module

1. Freiburg, Rudolf and Gerd Bayer. *The Ethics of Survival in Contemporary Literature and Culture*. Ed. Palgrave. 2021.

Module II: Poetry on Survival

- 2.1 *A Plagued Journey*: Maya Angelou
- 2.2 *Secret of Happiness*: Navdeep Babbar
- 2.3 *Life is Fine*: Langston Hughes
- 2.4 *Mushrooms*: Sylvia Plath
- 2.5 *Out of the Cradle Endlessly Rocking*: Walt Whitman
- 2.6 *A Litany for Survival*: Audre Lorde

Suggested Reading Specific to the Module

1. Rampersad, Arnold. *The Collected Poems of Langston Hughes*. Penguinrandomhouse. 2018.
2. Angelou, Maya. *Maya Angelou: The Complete Poetry*. Virago. 2015.
3. Middleton, Thomas Raysor. *English Romantic Poets*. Creative Media Partners, LLC. 2023.

Module III: Survival: Essays and Autobiographies

- 3.1 *Stories of Dis-ease: Ethics and Survival in Dementia Narratives*: Sibylle Baumbach
- 3.2 *With all the Force of Literalness: Ruth Klüger's Survivor Testimonies in Erwin Leiser's We Were Ten Brothers and Thomas Mitscherlich's Journeys into Life*: Brad Prager
- 3.3 *Lost in the Jungle: A Harrowing True Story of Adventure and Survival*: Yossi Ghinsberg
- 3.4 *438 Days: An Extraordinary True Story of Survival at Sea*: Jonathan Franklin

Suggested Reading Specific to the Module

1. Freiburg, Rudolf and Gerd Bayer. *The Ethics of Survival in Contemporary Literature and Culture*. Ed. Palgrave. 2021.

2. Ghinsberg, Yossi. *Lost in the Jungle: A Harrowing True Story of Adventure and Survival*. Skyhorse Publishing. 2009.
3. Franklin, Jonathan. *438 Days: An Extraordinary True Story of Survival at Sea*. Pan Macmillan. 2016.

Module IV: Survival: Films and Fiction

- 4.1 *3000 Nights* (2015): Mai Masri
- 4.2 *The Revenant* (2015): Alejandro G. Iñárritu
- 4.3. *The Beekeeper of Aleppo* (2019): Christy Lefteri
- 4.4 *The Goat Days* (2012): Benyamin (Tr. by Joseph Koyippally)

Further Reading:

- Angelou, Maya. *Maya Angelou: The Complete Poetry*. Virago. 2015.
- Franklin, Jonathan. *438 Days: An Extraordinary True Story of Survival at Sea*. Pan Macmillan. 2016.
- Freiburg, Rudolf and Gerd Bayer. *The Ethics of Survival in Contemporary Literature and Culture*. Ed. Palgrave. 2021.
- Ghinsberg, Yossi. *Lost in the Jungle: A Harrowing True Story of Adventure and Survival*. Skyhorse Publishing. 2009.
- Benyamin. *Goat Days*. Penguin Books Limited.2012.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of	VI) creating.	3 hours	(3x8=24 marks)

5 (Internal choice only)			
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV)analysing, V) evaluating,	3 hours	(3x12=36 marks)

SEMESTER IV

ELECTIVE COURSE

MAENG04E15:INTRODUCTION TO DIASPORA AND MIGRATION STUDIES (4 Credits)

Course Description:

This course introduces the students to the creative and critical works of Migration Studies and Diaspora Literature. Students will be introduced to important terms, concepts and definitions in the field. The course engages with the theories on migration in the light of select literary works and films. It would enable them to read and engage critically with migration and diasporic narratives.

Course Objectives:

1. The course introduces students to the various theoretical aspects of literature related to migration and diaspora
2. It familiarises the students with the different concepts and terms associated with the discourse on migration and diaspora.
3. The course helps the students to understand the various literary techniques used by the authors to delineate the multifaceted identities of the migrants.
4. It improves the critical thinking of the students and familiarises them with the ways for interpreting texts.

COURSE OUTCOMES

Course Learning Outcomes:

At the end of the Course, the Student will be able to

CO1	understand the main features of the migrant and diasporic narratives.
CO2	evaluate the historical importance of cross-cultural movement in connection with the narratives they learn.
CO3	analyze the major themes in the writings of the diaspora.
CO4	interpret the major critical terms associated with diaspora

Module I: Critical Engagements

- 1.1 Kenny, Kevin: "What is diaspora". *Diaspora: A Very Short Introduction* (Chapter 1). Oxford UP, 2013.
- 1.2 Robin Cohen: "Diasporas and the Nation-State: From Victims to Challengers". *International Affairs*, Vol. 72, No. 3, Ethnicity and International Relations (Jul., 1996), 507-520.

- 1.3 Ien Ang: "Together-in-Difference: Beyond Diaspora, Into Hybridity". *Asian Studies Review*, 2003, 27(2): 141-154.
- 1.4 Ananya Jahanara Kabir - "Diasporas, Literature and Literary Studies". *Diasporas: Concepts, intersections, identities*, edited by Kim Knott and Seán McLoughlin, Zed Books Ltd, 2010, 145-150.

Suggested Readings Specific to the Module

1. Werbner, Pnina. "Migration and Transnational Studies: Between Simultaneity and Rupture". *A Companion to Diaspora and Transnationalism*, edited by Ato Quayson and Girish Daswani, Wiley Blackwell, 2013, 106-124.
2. Van Hear, Nicholas. "Migration". *Diasporas: Concepts, intersections, identities*, edited by Kim Knott and Seán McLoughlin, Zed Books Ltd, 2010, 34-38.

Module II: Poetry

- 2.1 W H Auden: "The Diaspora"
- 2.2 George Seferis: "Our Sun"
- 2.3 Sondra L Hausner- "Network"
- 2.4 Keki N Daruwalla: "Migration"
- 2.5 Meena Alexander : "Migrant Memories"
- 2.6 Imtiaz Dharker : "Minority"

Suggested Readings Specific to the Module

1. Stock, Femke. "Home and Memory". *Diasporas: Concepts, intersections, identities*, edited by Kim Knott and Seán McLoughlin, Zed Books Ltd, 2010, 24-28.
2. Kumar, Ajay. "The Empirical Eye of the Modernist: Studying Some Modern Indian Poetry in English", *Contemporary Indian English Poetry and Drama: Changing Canons and Responses*, edited by Arnab Kumar Sinha, Sajalkumar Bhattacharya, Cambridge Scholars Publishing, 2019, 21-30.

Module III : Fiction

- 3.1 Vinoy Thomas: *Anthill*
- 3.2 S.K. Pottekkatt: *Poison Maiden*
- 3.3 Amitav Ghosh: *The Circle of Reason*
- 3.4 Deepak Unnikrishnan: *Temporary People*

Suggested Readings Specific to the Module

1. McLoughlin, Seán. "Religion, Religions, and Diaspora". *A Companion to Diaspora and Transnationalism*, edited by Ato Quayson and Girish Daswani, Wiley Blackwell, 2013, 106-124.
2. Joshi, Rita. "Nations and Alienations: Diaspora in recent Indian fiction". *India International Centre Quarterly, Summer 2004, Vol. 31, No. 1*, 83-93.

Module IV: Film

4.1 Benyamin: *Goat Days*

4.2 Govindan Aravindan (Dir): *Vastuhara*

4.3 P.T. Kunju Muhammad (Dir): *Paradesi*

4.4 Lijo Pellissery (Dir) : *Churuli*

Suggested Readings Specific to the Module

1. Abebe, Alpha. "Performing diaspora". *Routledge Handbook of Diaspora Studies*, edited by Robin Cohen and Carolin Fischer, Routledge, 2019,55-62.
2. Seethi, K.M. "Migration, Cultural Remittance, and the Social Landscape of Kerala". *Asian Journal of Middle Eastern and Islamic Studies*, 16(4):1-17.

Further Reading:

Baubock, Rainer, and Thomas Faist, editors. *Diaspora and Transnationalism: Concepts, Theories and Methods*. Amsterdam UP, 2010.

Cohen, Robin and Fischer, Carolin. (Eds.) *Routledge Handbook of Diaspora Studies*, Routledge, 2019.

Giri, Dipak, editor. *Immigration and Estrangement in Indian Diaspora Literature: A Critical Study*. AABS Publishing House, 2019.

Hauge, Dawn, and Lisa Vihos, editors. *From Everywhere a Little: A Migration Anthology*. Water's Edge P, 2019.

Knott, Kim and McLoughlin. *Diasporas: Concepts, Intersections, Identities*. Zed Books Ltd, 2010.

Narnolia, Nitesh, and Mausam, editors. *Identity, Diaspora and Literature: Theorising New Diasporic Consciousness*. Authors P, 2018.

Quayson, Ato and Girish Daswani. Editors. *A Companion to Diaspora and Transnationalism*, Wiley Blackwell, 2013.

Sharma, Kavitha, et al., editors. *Theorizing and Critiquing: The Indian Diaspora*. Creative Books, 2004.

Sigona, Nando, et al., editors. *Diasporas Reimagined: Spaces, Practices and Belonging*. Oxford U, 2015.

Singh, Bijender, editor. *Critical Essays on Indian Diaspora*. Authors Press, 2015.

EVALUATION

1. ESE shall be based on the four modules prescribed.
2. CE marks will be based on the assignments/seminars/presentations done.

QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 hours	(3x12=36 marks)