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

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SEMESTER III

CORE COURSE

MAENG03C09: LINGUISTICS

(4 Credits)

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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

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COURSE OUTCOMES

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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 Schutze. *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 everydays.

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)

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, Siegfred. "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,* Reakton 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 Ambedka*r (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 *Kumbalanghi 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 ande-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)

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.
C05	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. T*he 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. T*he 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.

Nowviskie, 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 Text*s. 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)

OPEN ELECTIVE COURSE

MAENG03O03: 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 Mahaptra: "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 Référance?". *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, visuality, visual turn, visual culture, occularcentrism, 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 Boudrillard, 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.
3.3Mitchell, 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. artssrtistsartwork.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)

Mira Felicia Malhotra - *Ascension*

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)

OPEN ELECTIVE COURSE

MAENG03O05: 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/7178/71
  7h/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 Sonnenfield, 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

Seme ster	Course Code	Title	Inte rnal	Exter nal	Tota l	Cre dits	Hou rs
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 MAENG04E12 MAENG04E13 MAENG04E14 MAENG04E15	**Sports Studies** **Graphic Narratives Human Rights and Literature** **Survival Literature Introduction to Diaspora and Migration Studies**	20	80	100	4	5
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, Lawarence. *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 Basnett. *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)

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, Hypertexual, 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)

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."

www.academia.edu/13844622/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=1110 8
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.

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)

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. Beaty, 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:
Beaty, 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)

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)

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*. Penguisrandomhouse. 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.
Beyamin. *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)

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): *Vasthuhara*
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)