



(Abstract)

Five Year Integrated Master's Programme (FYIMP) in English Studies offered by the Department of Studies in English , Kannur university - Scheme and Syllabus -Approved and Implemented w e f the academic year 2025-26 -Orders issued.

ACADEMIC C SECTION

ACAD C/ACAD C3/20422/2025

Dated: 13.10.2025

- Read:-1. U O No ACAD D/ACAD D5/23315/2023(I) dated 22.02.2025.
 2. Circular No ACAD C/ACAD C3/12564/2023 dated 05.03.2025
 3. E mail dated 12.09.2025 from the Head, School of English and Foreign language, Kannur University
 4. E mail dated 23.09.2025 from the Dean ,Faculty Of Language and Literature, Kannur University
 5.Minutes of Standing Committee on Academic Council held on 29.09.2025
 6.Orders of Vice Chancellor in file No. Acad C/AcadC3/20422/2025 dated 13.10.2025

ORDER

- 1) The proposals to start 12 Five Year Integrated Masters Programmes and 3 Integrated Teacher Education Programmes at the Teaching Departments and Centres of the University were approved, as per the paper read as (1) above,
- 2) Subsequently, directions were given to all Heads of the Departments, concerned to submit the entire Syllabus (all semesters) of FYIMP to be offered by their Department w e f the academic year 2025-26 along with the minutes of the Department Council, vide the paper read (2) above.
- 3) Accordingly, the Head of the Department, Department of Studies in English, Dr.Janaki Ammal Campus, Palayad vide the paper read (3) above, submitted the Scheme and Syllabus of FYIMP in English Studies along with the Minutes of the meeting of the Department Council , for approval and implementation w e f the Academic year-2025 -26 .
- 4)The Scheme and Syllabus, submitted by the Head of the Department , were forwarded to the Dean, Faculty of Language and Literature, for verification and remarks.
- 5) The Dean, Faculty of Language and Literature, after verifying the syllabus of the Five-Year Integrated Master's Programme in English Studies offered by the Department of Studies in English, Kannur University recommended vide paper read (4),to approve the same.
- 6) After considering the matter, the Vice Chancellor has ordered to place the Scheme and Syllabus of FYIMP in English Studies before the Standing Committee of the Academic Council .
- 7)The Standing Committee of the Academic Council vide the paper read (5) above, recommended to approve the Scheme and Syllabus of FYIMP in English Studies , for implementation w e f the Academic year-2025 -26.



- 3)The Vice Chancellor after considering the recommendation of the Standing Committee of the Academic Council and in exercise of the powers of the Academic Council conferred under Section 11(1) Chapter III of the Kannur University Act, 1996 and all other enabling provisions read together

with, approved the Scheme and Syllabus of the Five Year Integrated Master's Programme in English Studies at the Department of Studies in English, Kannur University and accorded sanction to implement the same w.e.f. 2025-26 academic year subject to report to the Academic Council, vide paper read (6) above

8) The approved Scheme and syllabus of FYIMP in English Studies offered by the Department of Studies in English, Kannur University, is attached with this U.O. and uploaded in the website of the University (www.kannuruniv.ac.in)

9) Orders are issued accordingly.

Sd/-

Bindu K P G

DEPUTY REGISTRAR (ACADEMIC)

For REGISTRAR

To: 1. The Controller of Examination (Through PA to CE)
2. The Head Dept. of Studies in English

Copy To: 1.Computer programmer
2.PS to VC/ PA to R
3.DR/AR(Acad), EXCI, EP IV
4.IT Cell (for uploading on the website)
5.JR II Exam
6.SF/DF/FC

Forwarded / By Order


SECTION OFFICER







(Semester Wise)

SYLLABUS–2025 ADMISSION ONWARDS

Semester	Category	Course Code	Course Title	Marks		Total Marks	Total Courses	Total Credits
				CA	ESA			
I	DSC A1	KU01DSCENG101	Literary Studies: An Introduction	50	50	100	6	4
	DSC B1	KU01DSCENG102	Reading Literature: An Introduction	50	50	100		4
	DSC C1	KU01DSCENG103	Introduction to Literature	50	50	100		4
	AEC 1	KU01AECENG101	Practical English Language Skills	50	50	100		3
	AEC 2	KU01AECENG102	English for Business Communication	50	50	100		3
	MDC 1	KU01MDCENG101	Literature and Ecology	50	50	100		3
				300	300	600		21
II	DSC A2	KU02DSCENG104	Understanding Poetry	50	50	100	6	4
	DSC A3	KU02DSCENG105	Understanding Fiction	50	50	100		4
	DSC B2	KU02DSCENG106	Indian Writings in English: An Introduction	50	50	100		4
	DSC C2	KU02DSCENG107	Introduction to Children's Literature	50	50	100		4
	AEC-3		Hindi/ Malayalam	50	50	100		3





STUDENTS EXITING AFTER 3 YEARS AND AWARDED UG DEGREE WITH MAJOR IN ENGLISH STUDIES

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*** For FYIMP, the 40 credits in 5th year can also be obtained with coursework alone or research alone.**

DISCIPLINE-SPECIFIC CORE COURSE

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C03	Understand and apply basic literary theories and critical approaches.
C04	Develop the ability to interpret texts within historical, cultural, and social contexts.

- 1.1 Definition and Scope of Literary Studies
- 1.2 Functions and Importance of Literature
- 1.3 Forms and Genres of Literature: Poetry, Drama, Fiction, Non-Fiction
- 1.4 Canon and Counter-Canon in Literature
- 1.5 Practicum: Create a portfolio representing different genres of literature.

- 2.1 Poetry: Forms (Sonnet, Ode, Elegy, Haiku, Free Verse) Devices (Imagery, Metaphor, Symbolism)
- 2.2 Drama: Tragedy, Comedy, Tragicomedy, Farce, Absurd Theatre
- 2.3 Fiction: Novel, Short Story, Novella, Graphic Narratives
- 2.4 Non-Fiction: Essay, Memoir, Biography, Autobiography
- 2.5 Practicum: Create a portfolio listing major works in each subgenre discussed in this module.

- 3.1 Narrative Techniques: Point of View, Stream of Consciousness, Foreshadowing
- 3.2 Rhetorical and Stylistic Devices: Irony, Satire, Paradox, Hyperbole
- 3.3 Characterisation and Plot Development
- 3.4 Themes and Motifs in Literature
- 3.5 Practicum: Prepare an exhibition poster based on any one narrative technique, rhetorical style, stylistic device, theme, or motif in literature.

4.1 Classical Literary Criticism: Aristotle's Poetics, Plato's Ideas on Art

4.2 Modern Literary Theories: Formalism, Structuralism, Poststructuralism

4.3 Practicum: Create an infographic of major literary theories.

Recommended Reading:

1. Abrams, Meyer Howard. *A Glossary of Literary Terms*. Wadsworth Publishing Company, 2005.
2. Eagleton, Terry. *Literary Theory: An Introduction*. John Wiley and Sons, 2011.
3. Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*. Routledge, 2014.

	Credit
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,	

PART A: Answer any five of the following questions. (5×3=15 Marks)

- PART B: Answer any three of the following questions. (3×5=15 Marks)**

COURSE DESCRIPTION

This course introduces students to the fundamentals of reading, analyzing and interpreting literature across genres. Through the study of poetry, fiction, drama and essays, students will learn how to read the texts critically, understand their cultural and historical contexts and develop interpretive skills.

COURSE OBJECTIVES

By the end of this course, students will

1. Understand the fundamental elements of reading literature.
2. Develop foundational skills in reading, analyzing, and interpreting literary texts.
3. Identify the key characteristics and elements of major literary genres.
4. Examine the thematic concerns raised by the writers.
5. Appreciate the diversity of literary voices across genres.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	Demonstrate an understanding of the basic elements of literature and its genres.
C02	Identify the features of different genres.
C03	Develop a comprehensive knowledge about the various ways of reading texts.
C04	Critically appreciate the texts identifying its key features.
C05	Evaluate the interplay between literary form, content and context.

**Course outcomes based on Revised Bloom's Taxonomy*

- 1.1 What is literature? Definitions and characteristics
- 1.2 Key genres: poetry, fiction, drama, and non-fiction
- 1.3 Tools for literary analysis: close reading, tone and style
- 1.4 Readings of select short story: Guy De Maupassant's "The Necklace"
- 1.5 Practicum: Students are expected to prepare a portfolio highlighting the major features of different genres

- 2.1 Poetic Devices: Metaphor, Imagery, Symbolism, Simile
- 2.2 Poetic forms: Lyric, Sonnet, Ode, Ballad, Elegy
- 2.3 Sound Rhythm: Meter, Rhyme, Alliteration
- 2.4 John Keats: Ode to a Nightingale
- 2.5 Practicum: Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

- 3.1 Elements of storytelling: Point of view, plot structure, and conflict
- 3.2 Characterisation: Protagonist, Antagonist and minor characters
- 3.3 Anton Chekhov: “Strong Impressions”
- 3.4 Jhumpa Lahiri: “A Temporary Matter”
- 3.5 Practicum: Students are expected to attempt a review of any one of the short stories prescribed with special emphasis on its characterization.

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4.1 Key elements: dialogue, stage directions, action

4.2 Genres: Tragedy, comedy, satire

4.3 Act 1 Scene 1 of Shakespeare's *King Lear*

4.4 Act 1 Scene 1 of Girish Karnad's *Nagamandala*

4.5 Practicum: Students are expected to attempt a review of any one of the opening scenes prescribed.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of documentaries on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

ASSESSMENT RUBRICS

Credit

End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

Recommended Readings

1. Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Eleventh Edition, Cengage, 2013.
2. Hudson, W. H. *An Introduction to the Study of Literature*. George G Harrap, 1963.
3. Prasad, B. *A Background to the Study of English Literature*. Revised Edition, Trinity Press, 2018.

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COURSE OUTCOMES

C01	to read and appreciate different genres and writers
C02	understand terms, ideas and concepts in critical theory
C03	familiarize with the nuances of narrative structures and themes
C04	critically analyse the ideological issues embedded in literary works

COURSE CONTENTS

- 1.1 Italo Calvino: Selection from *Adam, One Afternoon*
- 1.2 Ryūnosuke Akutagawa: Selection from *Rashomon and Other Stories*
- 1.3. Danial Mueenuddin: Selection from *In Other Rooms, Other Wonders*
- 1.4. Ella WakatamaAllfrey: Selection from *Africa 39: New Writing from Africa South of the Sahara*
- 1.5 Practicum: Students are expected to read the background of the authors and the texts prescribed in the module

- 2.1. Pablo Neruda: "Tonight I Can Write The Saddest Lines"
- 2.2. Derek Walcott: "A Far Cry from Africa"
- 2.3. Emily Dickinson: "Because I could not stop for Death"
- 2.4. Margaret Atwood: "This is a Photograph of Me"
- 2.5. Practicum: Students are expected to read the poems and discuss the thematic concerns

3.1 Chinua Achebe: *Things Fall Apart*

3.3 Romesh Gunsekera: Reef by

3.3: Practicum: Students are expected to write a review on the authors and their other texts prescribed in the module

4.1 Marjane Satrapi: *Persepolis: The Story of a Childhood*

4.2 MaheshDattani: *Final Solutions*

4.3. Practicum: Reflective reading sessions on the prescribed texts

- Critical thinking, argumentation, and evidence-based discussion skills through structured debates.
- Reading sessions and discussions on works of other writers

Bose, Brinda. *Translating Desire*. Katha, 2002.

Devy, G.N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Orient Longman and Sangam Books, 1992. Print

Devy, G.N. *An Another Tongue: Essays on Indian English Literature*. Macmillan India Ltd. 1995

Kumar, Udaya. *Writing The First Person: Literature, History, and Autobiography in Modern Kerala*. Permanent Black. 2017.

Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. Permanent Black, 2010.

Mukherji, Minakshi. *The Twice Born Fiction*. Heinemann, 1971.

Ricci Ronit, Jan Van der Putten. *Translation in Asia: Theories, Practices, Histories*. Routledge, 2014.

Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India*.
 Colombia UP, 1989.

Credit

End Semester Evaluation	50%
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ABILITY ENHANCEMENT COURSE

(3 Credits)

Course Description

This ability enhancement course aims to enable students to strengthen the practical English language skills of the degree students by enhancing their ability to communicate effectively in academic, professional and personal contexts. The course focuses on enhancing the proficiency of the learners in speaking, listening, reading and writing.



Course Objectives:

1. The course enables the students to enhance the ability to express ideas coherently.
2. It helps the students to improve active listening and comprehension.
3. It facilitates the students to expand vocabulary for better understanding and communication.
4. It facilitates the students to develop the ability to write clearly and effectively for different purposes.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3	0	3	45	0	45	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

Course Learning Outcomes*

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

C01	Utilize effective verbal communication strategies.
C02	Analyse and evaluate information presented in spoken and written forms.
C03	Apply active listening skills to comprehend spoken English in various contexts.
C04	Write coherently and cohesively for different purposes such as email, reports, memo, notice etc.

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE 1: BASICS OF COMMUNICATION

1. An overview of the aspects of communication
2. Types of communication
3. Barriers in communication
4. Essentials of Non-verbal form of communication

MODULE 2: COMMUNICATIVE ENGLISH-SPOKEN AND WRITTEN

1. Difference between the spoken and written English

- ## MODULE 3: COMMUNICATIVE GRAMMAR IN USE

- ## MODULE 4: COMPOSITION

- ## MODULE 5: TEACHER SPECIFIC MODULE

- Students will discuss the key aspects of communication, including verbal and non-verbal cues, active listening, and feedback.
- Students will analyze different types of communication, such as formal, informal, and mass communication.
- Students will identify and discuss common barriers to effective communication, including language, cultural, and physical barriers.
- Students will practice essential non-verbal communication skills, including body language, facial expressions, and tone of voice.

Leech, Geoffrey, and Jan Svartvik. *A Communicative Grammar in English*.

Longman, 1975.

Ronald Carter, and Michael McCarthy. *Cambridge Grammar of English: A Comprehensive Guide*. Cambridge UP, 2006.

Sasikumar, V, and P V Dhamija, *Spoken English: A Self-Learning Guide to Conversation Practice*, Tata McGraw-Hill, 1993.

Quirk, Randolph and et al. *A Comprehensive Grammar of the English Language*.

Longman, 1985.

ASSESSMENT RUBRICS

Credit





MODEL QUESTION PAPER PATTERN

I. Write short answers on any FIVE of the following. (Marks 3x5=15)

1. You are attending a job interview. Write a brief introduction of yourself, highlighting your education and work experience.
2. You are writing a formal email to a client, apologizing for a delay in delivering a project. Write the opening paragraph.
3. You are at a conference and need to ask a question to the speaker. Write your question.
4. You are writing a product review on an e-commerce website. Describe a product you recently purchased.
5. You are making a phone call to a customer service representative to complain about a faulty product. Write your opening sentence.
6. You are writing a thank-you note to a colleague who helped you with a project. Write the note.

II. Write short notes on any THREE of the following in about *one page* each.

(Marks 3x5=15)

7. Write a formal invitation to a business meeting, including the date, time, location, and agenda.
8. You are writing a proposal to a potential client, outlining the services your company offers. Describe your company's services.
9. Write a set of instructions for a new employee on how to use the office copier.
10. You are writing a summary of a news article on a current business topic. Summarize the article.
11. Write a script for a voice message, leaving a message for a colleague who is out of office.

12. You are writing a complaint letter to a hotel manager about a poor experience during your stay. Describe the issue.

III. Write an essay on any TWO of the following in about *four pages* each.

(Marks 2x10=20)

13. Imagine you are a marketing manager for a new product launch. Write a press release announcing the launch.

14. You are a human resources manager, and you need to write a job description for a new position. Write the job description.

15. Imagine you are attending a networking event, and you need to write a follow-up email to a contact you made. Write the email.

16. You are a team leader, and you need to write a report to your manager on a project your team has completed. Write the report.

SEMESTER I

ABILITY ENHANCEMENT COURSE

KU01AECENG102: ENGLISH FOR BUSINESS COMMUNICATION

(3 Credits)

COURSE DESCRIPTION

This course is designed to equip students with the essential skills for effective communication in the business world. It emphasizes the importance of mastering English language skills to enhance business communication, enabling students to express themselves clearly and confidently in various professional contexts. In addition to language proficiency, the course focuses on developing crucial interpersonal skills that are vital for success in the workplace. Students will learn to communicate effectively in both verbal and written formats, ensuring clarity and professionalism in all business interactions. The course also addresses key soft skills, including teamwork, problem-solving, time management, and leadership, all of which are critical in a business setting.

1. Prepare the learners to use the necessary skills for business communication.
2. Impart the tools to master communication techniques in the business world.
3. Demonstrate proficiency in writing essential business documents such as reports, proposals, and presentations with clarity, coherence, and precision.
4. Enable them to use visual aids and communication techniques that enhance the presentation of business ideas.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course Outcomes based on Revised Bloom's Taxonomy*

MODULE 1

- ## MODULE 2

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2.3. E-Mail and Memoranda

2.4. Persuasive Messages

2.5. Writing formal reports

2.6. Writing proposals and informal reports

MODULE 3

3.1. Interview skills

3.2. Group discussion

3.3. Interpersonal skills and group dynamics

3.4. Etiquette and netiquette

MODULE 4

4.1. Interactive sessions

4.2. Group discussion

4.3. Mock interviews

4.4. Role play

4.5. ICT enabled presentations

MODULE 5: TEACHER SPECIFIC MODULE

- **Introduce & Apply Core Concepts (Modules 1 & 2):** Use interactive methods and realworld examples for communication basics and business writing.
- **Practice Key Communication Skills (Module 3):** Facilitate simulated interviews, structured group discussions, and interpersonal skill-building activities.
- **Assess Practical Application (Module 4):** Implement interactive sessions, graded group discussions, mock interviews, and role-play for evaluation.
- **Facilitate, Feedback, & Assess:** Guide learning, provide constructive feedback, and evaluate communication skills through varied methods.

Recommended Reading

Acker, Mike. *Speak with Confidence: Overcome Self-Doubt, Communicate Clearly, and Inspire Your Audience*. John Wiley & Sons, 2022.

Barker, Alen. *Improve Your Communication Skills*. Kogan-Page. 2007

Barrett, Barney and Pete Sharma. *Networking in English: Informal Communication in Business*. Macmillan, 2010.

Bovée, Courtland L. and John V Thill. *Business Communication Essentials*. 5th ed. Pearson Prentice Hall, 2012.

Chan, Mable. *English for Business Communication*. Routledge, 2020.

Giordano, Walter. *English for Business Communication*. EGEA Tools, 2012.

Hitchens, Paul. *The one Page CV*. Pearson. 2013

Holmes, Karen. *What Employers Want: The Employability Skills Handbook*. Trotman Education, 2017

Hunting, Jim. *Interview Preparation: How to Improve your Job Interview Skills and Be Yourself*. Amazon Digital Services LLC. 2019

Ryan, Robin. *60 Seconds and You're Hired!*. Penguin. 2016

Trought, Francis. *Brilliant Employability Skills*. Pearson Education Ltd. 2017

Winter, Sean. *Job Interview Preparation and Communication Skills*. Native Publisher. 2020

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	50%

MODEL QUESTION PAPER PATTERN

Part A: Write short answers on any FIVE of the following. (Marks 3x5=15)

1. Define effective communication and explain why it is crucial in a business environment.
2. Discuss the role of nonverbal communication in business interactions.
3. How does active listening improve communication in the business environment?
4. Identify three common barriers to communication in the workplace.
5. Outline the main components of a formal business email.
6. What are three key tips for delivering an effective business presentation?
7. Write a short note on the importance of etiquette in a business setting.
8. What is a mock interview? Why is it important?
9. Explain the significance of feedback in the communication process.

Part B: Write short notes on any THREE of the following in about *one page* each.

(Marks 3x5=15)

1. Create a brief proposal for a startup initiative.
2. Draft a formal invitation for a business meeting, specifying the date, time, venue, and agenda.
3. Write a short note on verbal and non verbal communication.
4. What are some effective writing techniques, and how can they improve business communication ?
5. What are the main parts of a good memorandum, and how can they be used to communicate clearly in a workplace?
6. What are the advantages and disadvantages of group discussions?

Part C: Write an essay on any THREE of the following in about *four pages* each.
(Marks 2x10=20)

1. Discuss the fundamental principles of business communication, highlighting its various aspects and types.
2. Frame a formal report of a business meeting.
3. What are the key elements of persuasive messages? Provide an example.
4. Discuss the elements that contribute to an effective ICT presentation and how technology can enhance audience engagement.
5. Explain how group discussions can be used in a professional setting to achieve organizational goals.

(3 Credits)

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 definition 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.

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.

Credit	Teaching Hours	Assessment
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Recommended Readings

- 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.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define ecology
2. Explain Anthropocene
3. How do you understand the concept of Anthropocene?
4. Enumerate two modern environmental crises.
5. Provide three measures to end global warming
6. Define ecofeminism
7. Explain political ecology
8. Examine deep ecology

Part B (Answer any 3 questions. Each carries 5 marks)

9. Distinguish between ecology and environment.
10. Explain the relationship between ecology and women.

SEMESTER II

DISCIPLINE SPECIFIC CORE COURSE

KU02DSCENG104: UNDERSTANDING POETRY

(4 Credits)

COURSE DESCRIPTION

This course introduces students to the study of poetry, focusing on its forms, themes and techniques. It encourages students to explore the aesthetic, cultural and emotional dimensions of poetry. The course aims to equip the students with an overall comprehension on the different ages of poetic development and various poets. Through close reading and discussion of diverse poetic works, students will gain an appreciation for the art of poetry and its relevance in understanding human experiences.

COURSE OBJECTIVES

By the end of this course, students will

1. Understand the fundamental elements of poetry.
2. Identify the key poetic forms, structures and devices.
3. Analyse and interpret poetic texts critically.
4. Understand the different ages and its characteristic features.



Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

COURSE OUTCOMES*

C01	Distinguish between the different types of poetic devices.
C02	Identify the features of poetic forms.
C03	Develop a comprehensive knowledge about the history of English poetry.
C04	Critically appreciate the selected poetic texts.
C05	Differentiate the different types of poems.
C06	Appreciate the societal, historical and personal contexts that shape poetic works.
C07	Critically appreciate the prescribed poems.

COURSE CONTENTS

MODULE 1

- 1.1 What is poetry? Definitions and characteristics
- 1.2 Key terms: line, stanza, rhythm, meter, verse
- 1.3 Poetic devices: imagery, metaphor, simile, symbolism, alliteration, assonance
- 1.4 Traditional forms: Sonnet, ballad, ode, elegy
- 1.5 Practicum: Students are expected to prepare a portfolio highlighting the major figures in poetry

MODULE 2

2.1 Age of Chaucer

2.2 Chaucer: “The Nun’s Priest’s Tale”

2.3 Elizabethan Poetry

2.4 William Shakespeare: “Sonnet 18”

2.5 Practicum: Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

MODULE 3

3.1 Metaphysical Poetry

3.2 John Donne: “The Canonization”

3.3 Neoclassical Poetry

3.4 Alexander Pope: “Ode on Solitude”

3.5 Practicum: Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

MODULE 4

4.1 Romantic Poetry

4.2 William Wordsworth: “I Wandered Lonely as a Cloud”

4.3 Victorian Poetry

4.4 Robert Browning: “Porphyria’s Lover”

4.5 Practicum: Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts



- Reading sessions and discussions on works of other writers
- Screening of documentaries on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

ASSESSMENT RUBRICS

Credit

End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

Recommended Readings

1. Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Eleventh Edition, Cengage, 2013.
 2. Carey, John. *A Little History of Poetry*. Yale UP, 2020.
 3. Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
 4. Prasad, B. *A Background to the Study of English Literature*. Revised Edition, Trinity Press, 2018.
- Billy Collins "Introduction to Poetry" <https://www.poetryfoundation.org/poems/46712/introduction-to-poetry>

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define a ballad and its key characteristics.
2. Provide notable examples of neoclassical poems and their authors.

3. List the major poets of the Victorian Age and their significant contributions.
4. Explain simile with an example.
5. Define metaphysical conceit and explain its significance.
6. Mention the difference between a ballad and a sonnet.
7. What is the thematic concern in “Porphyria’s Lover”?
8. What is a sonnet?

Part B (Answer any 3 questions. Each carries 5 marks)

9. Discuss the main features of romantic poetry with suitable examples.
10. Write a short note on the poetic devices used in John Donne’s “The Canonization”.
11. Provide a brief overview of the distinctive features of victorian poetry.
12. Examine the elements of ode in Alexander Pope’s “Ode on Solitude”.
13. Distinguish between alliteration and assonance with examples.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Analyse the elements of romanticism in William Wordsworth’s “I Wandered Lonely as a Cloud”.
15. Summarize the main arguments in Robert Browning’s “Porphyria’s Lover”.
16. Examine the literary and thematic elements in Shakespeare’s Sonnet 18.
17. Attempt an essay on Chaucer’s “The Nun’s Priest’s Tale”.

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

C01	distinguish between the different types of fictional works.
C02	Identify the features of fiction.
C03	appreciate the societal, historical and personal contexts that shape works of fiction.
C04	critically appreciate the selected works of fiction.
C05	critically appreciate the prescribed texts.

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE 1

- 1.1 Introducing fiction as a genre
- 1.2 Elements of fiction : plot, characters, narrator, narrative styles, point of view.
- 1.3 Types/ forms of fiction : Novel of Character, Novel of Sensibility and Sentiment, Gothic novel, Epistolary novel, Stream of Consciousness, Self-Reflexive novel, Bildungsroman, Erziehungsroman, Künstlerroman, Historical novel, Romance novel.
- 1.4 Practicum : Students are expected to critically review a fiction of their choice identifying and emphasizing the aspects noted above.

MODULE 2: SHORT FICTION

- 2.1 Edgar Allan Poe : "The Purloined Letter"
- 2.2 Tagore : "The Postmaster"
- 2.3 Guy de Maupassant : "The Diamond Necklace"
- 2.4 Rudyard Kipling : "Rikki- Tikki- Tavi"
- 2.5 Practicum : Students are expected to critically read the short fiction with an emphasis to its contextual understandings of composition.

MODULE 3: LONG FICTION 1

- 3.1 Daniel Defoe : *Robinson Crusoe*
- 3.2 George Orwell : *Animal Farm*
- 3.3 Practicum : Students are expected to read critically any work of long fiction with emphasis on the biographical, historical, political and social contexts of composition.

16. Critically analyse the criticism of political injustice in *Qabar*.
17. Attempt an essay on the ecological concerns in *Valli*.

SEMESTER II

DISCIPLINE SPECIFIC MINOR COURSE

KU02DSCENG106: INDIAN WRITINGS IN ENGLISH: AN INTRODUCTION

(4 Credits)

COURSE DESCRIPTION

This course provides a comprehensive introduction to the rich and diverse literary landscape of India, focusing on Indian Writing in English (IWE). Through a critical analysis of IWE's regional, cultural, social, and political contexts, students will develop a nuanced understanding of the ways in which literature reflects, shapes, and challenges societal norms. Students will develop a deeper understanding of how IWE reflects and responds to social issues such as gender, disability, nationality, and identity. The course aims to showcase the diversity of Indian literature and its impact on cultural understanding

COURSE OBJECTIVES

1. Introduce students to the wide range of Indian Writing in English.
2. Explore different regional, cultural, social, and political contexts in India.
3. Help students understand important issues in literature.
4. Discuss themes of nationalism, community, identity, subjectivity, and diaspora.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

L/T=Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

COURSE OUTCOMES

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

C01	Understand the historical and political backdrop that has shaped the development of Indian literature in English.
C02	Learn about various genres and texts that reflect India's diversity.
C03	Understand and critically reflect on the cultural, social, and political contexts of these works.
C04	Develop the ability to critically engage with the complex themes and ideas in Indian Writing in English

**Course Outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE 1

- 1.1. Macaulay : Minute on Education (1835)
- 1.2. Dr Babasaheb Ambedkar. "A Childhood Journey to Goregaon Becomes a Nightmare."
Waiting for a Visa.
- 1.3. Nabaneeta Dev Sen: "Lady Sings the Blues: When Women Retell the Ramayana."
- 1.4. Reeta Kothari: "Caste in a Casteless Language"
- 1.5. Practicum: Students are expected to discuss the key arguments of all the essays

MODULE 2

- 2.1. Nissim Ezekiel : "Background, Casually"
- 2.2. S Joseph: "A letter to Malayalam Poetry"
- 2.3. S.Ngangom : "A Poem for Mother"
- 2.4. Meena Kandaswami: "A Random Access Man"
- 2.5. Practicum: Students are expected to prepare critical reading of each poem

MODULE 3

- 3.1. Rokeya Sakhawat Hosain : "Sultana's Dream"
- 3.2. Ismat Chughtai: "Lihalf"
- 3.3. Salman Rushdie : "Free Radio"
- 3.4. Practicum: Students are expected to prepare a note on the background of each others and their others writings

MODULE 4

4.1. Arundhati Roy : *The God of Small Things*

4.2. Asif Curimbhoy : *Refugee*

4.4 Practicum: Students are expected to attempt close reading exercises and thematic interpretation.

MODULE 5: TEACHER SPECIFIC MODULE

- Contextualizing Essays : Facilitate discussions on historical context and key arguments.
- Discussing Fiction : Lead group analyses of narrative techniques and social issues.
- Facilitating Critical Readings : Encourage student-led presentations and diverse interpretations.

Recommended Readings

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Kumar, Uday. *Autobiography: Writing the First Person*. Routledge, 2008.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.

Mukherjee, Alok. *This Gift of English: English Education and the Formation of Alternative Hegemonies in India*. Orient Blackswan, 2009.

Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. Oxford University Press, 1983.

Sreekumar, Sharmila. *Scripting Lives: A Postcolonial Perspective on Autobiography and Ethnography*. Routledge, 2010.

Tharu, Susie, and Lalitha. *Women's Writing in India: 600 B.C. to the Present*. Vol. 1. Penguin Books, 1991.

Tharu, Susie, and Lalitha. *Women's Writing in India: 600 B.C. to the Present*. Vol. 2. Penguin Books, 1993.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%

Module 3: Fables, Fairy tales and Folk tales

- 3.1 “Ali Baba and the Forty Thieves” (Arabian Nights-Middle East)
- 3.2 “The Boy Who Cried Wolf” (Aesop-Greek)
- 3.3 “Anansi and the Bag of Wisdom” (African)
- 3.4 “The Monkey and the Crocodile” (Panchatantra-Indian)
- 3.5 Practicum: Discussion of Fables, Fairy tales, and Folk tales from various parts of the world

Module 4: Children’s fiction

- 4.1 *Every Leaf a Hallelujah* by Ben Okri
- 4.2 “Beloved Spirits” Rekha Raj
- 4.3 Practicum: Analysing children’s fiction

Module 5: Teacher Specific Module

- “Decoding the Images: Illustration and Picture Books” by Perry Nodelman
- “Retelling Stories Across Time and Cultures” by Stephens, John

ASSESSMENT RUBRICS

Credit

End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

Recommended Readings

1. Lewis, C. S. "On Three Ways of Writing for Children." *On Writing (and Writers): A Miscellany of Advice and Opinions*. HarperCollins, 2022.
2. Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. UP of Kentucky, 2002.
3. Skalietska, Yeva. *You Don't Know What War Is: The Diary of a Young Girl from Ukraine*. Bloomsbury Publishing, 2022.
4. hooks, bell. *Skin Again*. Hyperion Books for Children, 2004.
5. Pullinger, Debbie. *From Tongue to Text: A New Reading of Children's Poetry*. Bloomsbury Publishing, 2017.
6. De Saint-Exupéry, Antoine. *The Little Prince*. Strelbytskyy Multimedia Publishing, 2020.

Model Question Paper Pattern

Part A (Answer any 5 questions. Each carries 3 marks)

1. How does Maurice Sendak's *Where the Wild Things Are* portray childhood imagination?
2. Discuss the significance of the illustrations in *Bhimayana: Experiences of Untouchability*.
3. What themes are explored in Maya Angelou's *Life Doesn't Frighten Me*?
4. How does *The Snail with the Right Heart* present a scientific narrative for children?
5. What moral lesson does *The Boy Who Cried Wolf* convey?
6. Explain the role of repetition in *The Monkey and the Crocodile* from *Panchatantra*.

Part B (Answer any 3 questions. Each carries 5 marks)

7. Compare the narrative styles of *Ali Baba and the Forty Thieves* and *Anansi and the Bag of Wisdom*.
8. How does *Kabuliwala* depict the bond between children and adults?
9. Discuss the interplay of text and image in *Every Leaf a Hallelujah* by Ben Okri.
10. How do children's poems like *My Brother Bert* reflect humor and playfulness?
11. Analyze how *Retelling Stories Across Time and Cultures* explains adaptations in children's literature.

Part C (Answer any 2 questions. Each carries 10 marks)

12. Discuss how *Picture Books* use illustration and minimal text to convey deep narratives, with examples from the books you have read.

13. How do fables and fairy tales reflect the values and cultural beliefs of their societies? Provide examples from at least two different traditions.

14. Analyze the representation of marginalized identities in *Bhimayana* and *Beloved Spirits* by Rekha Raj.

15. Discuss how the elements of a good children's poem are reflected in the poems studied in this course.

SEMESTER II

MULTIDISCIPLINARY COURSE

KU02MDCENG102: POPULAR SCIENCE NARRATIVES

(3 Credits)

COURSE DESCRIPTION

This course aims to provide undergraduate students with a deep understanding of how scientific concepts are communicated through narrative structures, enabling them to critically analyse and effectively communicate science in various forms.

COURSE OBJECTIVES

1. To introduce students to the genre of popular science narratives and their role in science communication.
2. To analyze the techniques used to make scientific concepts accessible to a general audience.
3. To examine the impact of popular science writing on public perceptions of scientific advancements.
4. To explore the intersection of storytelling and scientific discourse.
5. To develop critical reading and analytical skills by engaging with key popular science texts.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
3	0	3	45	0	45	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES

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

C01	Develop an understanding of scientific knowledge through literary and narrative structures.
C02	Enhance interdisciplinary knowledge connecting science with humanities and social sciences.
C03	Develop skills in reading, interpreting, and writing about science for diverse audiences.
C04	Appreciate the philosophical and historical underpinnings of scientific discourse.

COURSE CONTENTS

MODULE 1

- 1.1 “Defining Science” (Sunder Sarukkai, *What is Science?*)
- 1.2 “Science and Knowledge” (Sunder Sarukkai, *What is Science?*)
- 1.3 Practicum: Discussion and writing exercise on the concept of “science”.

MODULE 2

- 2.1 “Introduction: A Role for History” (Thomas S. Kuhn, *The Structure of Scientific Revolutions*)
- 2.2 “Two Cultures” (C P Snow, *The Rede Lecture, 1959*)
- 2.3 Practicum: Discussion and writing exercise on the ideas of science, literature, and objective truth.

MODULE 3:

- 3.1 “The Most Precious Thing” (Carl Sagan, *The Demon-Haunted World: Science as a Candle in the Dark*)
- 3.2 “Why are People?” (Richard Dawkins, *The Selfish Gene*)
- 3.3 Practicum: Writing exercise on scientific literacy, critical thinking, and skepticism

MODULE 4:

- 4.1 “What is Information?” (Yuval Noah Harari, *Nexus: A brief history of information networks from Stone Age to AI*)
- 4.2 “On Societies as Organisms” (Lewis Thomas, *The Lives of a Cell: Notes of a Biology Watcher*)
- 4.3 Practicum: Discussion on the techniques of storytelling in popular science narratives.

PART A: Answer any five of the following questions. (5×3=15 Marks)

1. What is the significance of storytelling in science communication?
2. Define the term 'Popular Science Narrative' with an example.
3. Mention any two key features of a good science narrative.
4. What role does metaphor play in explaining scientific concepts?
5. What is the importance of anecdotes in popular science writing?
6. How does popular science differ from academic science writing?
7. How does Thomas Kuhn approach the idea of an objective truth?
8. How does Sarukkai define science?

PART B: Answer any three of the following questions. (3×5=15 Marks)

9. Discuss the impact of popular science narratives on public understanding of science.
10. Compare and contrast two popular science books in terms of their narrative style.
11. Explain how *Nexus* by Yuval Noah Harari contributes to the field of popular science writing.
12. Analyze the effectiveness of *Why are People* by Richard Dawkins as a science narrative.
13. What are the ethical considerations in popular science writing? Discuss with examples.

PART C: Answer any two of the following questions. (2×10=20 Marks)

14. Examine the role of narrative structures in making complex scientific ideas accessible to a general audience.
15. Critically evaluate "What is Information" by Harari as a popular science narrative.
16. Discuss the role of digital media in shaping contemporary popular science narratives.
17. How do popular science narratives influence scientific literacy and policy-making? Provide examples to support your argument.

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

CO1	analyse the historical context of the major periods.
CO2	identify the salient features of the language of different ages.
CO3	comprehend the interrelation of cultural contexts and language
CO4	Enhance their understanding of the modern elements of English Language.
CO5	Equip them illustrate the salient features of the varieties of language

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE 1

- 1.1. The Indo-European family of languages
- 1.2. The Teutonic/Germanic family and Satem and centum languages
- 1.3. Place of English in the Indo-European family
- 1.4. Practicum: Important landmarks in the history and origin of English language

MODULE 2

- 2.1. Old English Period (878 AD–1100 AD)
- 2.2. The Early Inhabitants
- 2.3. The Anglo-Saxon Period
- 2.4. Practicum: Salient features of Old English

MODULE 3

- 3.1. Norman Conquest and the Norman Period
- 3.2. Middle English Period (1066 AD-1500 AD) and its salient features
- 3.3. Varieties of Middle English and evolution of Standard English
- 3.4. Practicum: Influences on Middle English: Scandinavian, Latin, French, and Celtic

MODULE 4

- 4.1. Characteristics of Modern English and RP/Standard English
- 4.2. Contributions of major writers: Shakespeare, Spenser, Milton, and Dr. Johnson
- 4.3. Biblical influences on Modern English

4.4. Practicum: Varieties of English (American, Indian) and English as a global language/lingua franca

4.5. MODULE 5: TEACHER SPECIFIC MODULE

- Students will create a timeline highlighting major linguistic influences on the English language, from Indo-European to Modern English.
- Students will analyze and compare excerpts from Old English, Middle English, and Modern English texts to identify linguistic features and changes.
- Students will research and present on the impact of a specific linguistic influence (e.g., Scandinavian, Latin, French) on the English language.
- Classroom debates will focus on topics such as the significance of Standard English, the role of English as a global language, and the importance of linguistic diversity.
- Students will create a multimedia presentation (e.g., video, podcast, etc.) exploring the evolution of English language and its cultural significance.

Recommended Reading

Baugh, Albert C, and Thomas Cable. *A History of the English Language*. Routledge, 2013.

Kachru, Braj. *The Alchemy of English*, Illinois, 1990.

Mair, Christian. *The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies*. Rodopi, 2003.

Wood, F.T. *An Outline History of the English Language*. USA: Macmillan, 1950.

Wrenn, C.L. *The English Language*. Methuen, 1966.

Yule, G. *The Study of Language*. Cambridge UP, 2006.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, Portfolio preparation	

MODEL QUESTION PATTERN

Part A

(Answer any ten questions. Each question carries 2 marks)

1. Who are the early inhabitants of England?
2. What is the significance of the year 1868?
3. Name the work of King Alfred, the Great and what is its significance?
4. What are prominent factors of influence during the period of Middle English?
5. What are Satem Languages
6. What are Romance languages?

COURSE OUTCOMES*

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

C01	Distinguish between the different types of prose
C02	Identify the features of prose writings
C03	Develop a comprehensive knowledge about the history of English prose
C04	Critically appreciate the selected prose texts
C05	Differentiate the different types of drama
C06	Develop a comprehensive knowledge about the history of English drama
C07	Critically appreciate the prescribed plays.

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE 1

1.1 Definition of essay and its various types

1.2 Francis Bacon : “Of Truth”

1.3 Richard Steele : “The Spectator Club”

1.4 Practicum : Students are expected to submit a critical reading on any of the texts prescribed for study

MODULE 2

2.1 William Hazlitt : “On Manner”

2.2 Charles Lamb : “Dream Children: A Reverie”

2.3 Oliver Goldsmith : “The Man in Black”

2.4 Practicum : Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

MODULE 3

3.1 Christopher Marlowe: *Doctor Faustus*

3.2 William Shakespeare: *King Lear*

3.3 Practicum : Students are expected to attempt a write up of the characteristic features of renaissance drama and Elizabethan plays.

MODULE 4

4.1 Ben Jonson : *Volpone*

4.2 William Congreve : *The Way of the World*

4.3 Practicum : Students are expected to attempt a review of any one of the opening scenes prescribed.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of documentaries on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

ASSESSMENT RUBRICS

Credit

End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

Recommended Readings

- Black, Scott. "Social and the Literary Form in *The Spectator*." *Eighteenth-Century Studies*, vol. 33, no. 1, 1999, pp. 21-42. *JSTOR*, <https://www.jstor.org/stable/30053313>.
- Bradley, A C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Macmillan, 1992.
- Eagleton, Terry. *Shakespeare and Society: Critical Studies in Shakespearean Drama*. Chatto & Windus, 1967.
- Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 1955.
- Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890*. Routledge, 2013.
- Long, William. J. *English Literature: Its History and its Significance for the Life of the English-Speaking World*. The U of Michigan, 1909.
- Morrison, James C. "Philosophy and History in Bacon." *Journal of the History of Ideas*, vol. 38, no. 4, 1977, pp. 585-606. *JSTOR*, <https://www.jstor.org/stable/2708689>.
- Nicoll, Allardyce. *A History of English Drama 1660-1900*. Cambridge UP, 1955.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. What are the main features of the Age of Prose?
2. List some of the features of Renaissance drama.
3. What are the different types of drama?
4. Explain the role of periodical essays.
5. What is comedy of humours?

6. What is comedy of manners?
7. What is a personal essay?
8. Elizabethan theatre

Part B (Answer any 3 questions. Each carries 5 marks)

9. Differentiate between personal and impersonal essays.
10. Discuss Steele's portrayal of the Templar.
11. Discuss the central focus in Charles Lamb's "Dream Children: A Reverie".
12. What is the significance of the Man in Black's interactions with others?
13. Write a note on the dance of the seven deadly sins.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Discuss *Doctor Faustus* as an allegory.
15. Discuss the theme of suffering in *King Lear*.
16. Provide a character analysis of Celia.
17. Examine *The Way of the World* as a Comedy of Manners.

SEMESTER III

DISCIPLINE SPECIFIC CORE COURSE

KU03DSCENG203: LITERARY THEORY AND CRITICISM: AN INTRODUCTION

(4 Credits)

COURSE DESCRIPTION

This course, Literary Theory and Criticism, attempts a survey of Western literary theory and criticism as also some of the fecund concepts in Eastern theory with an emphasis on the most prominent theorists, texts, schools, and ideas since the time of Plato. The emphasis will be on the careful reading of primary theoretical texts with focus on historical and social contexts. The learners will explore the meaning, significance, and value of some of the foundational texts of literary criticism and theory and equip them focusing these literary theoretical concepts to develop their own interpretations of literary texts.

COURSE OBJECTIVES

1. To develop the students' understanding about the principles of Indian as well as Western European philosophy and aesthetic theory.
2. To trace the evolution of the literary principles from the Classical to the Romantic to the Modern periods.
3. To familiarize students with the history of ideas - specifically ideas related to the theory and criticism of literary texts.
4. To provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene.
5. To enable students, apply these theories to analyse and appreciate literary texts across the genres.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

CO1	Demonstrate familiarity with the history of Western literary theory and a basic understanding
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**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1: CLASSICAL LITERARY THEORY

1.2. Aristotle: *The Poetics*

1.4. Practicum: A discussion on the classical texts.

2.1. Philip Sidney: “An Apologie for Poetry”

2.2. William Wordsworth: “Preface to Lyrical Ballads” (1802)

2.3. S T Coleridge: *Biographia Literaria*, Chapters IV, XIII, and XIV

2.4. Matthew Arnold: "A Study of Poetry"

2.5. Practicum: Students are expected to analyse a poem using one of the theories.

3.1. T. S. Eliot: “Tradition and Individual Talent”

3.2. I.A. Richards: "The Command of Metaphor" from *The Philosophy of Rhetoric*

3.3. William K Wimsatt and Monroe Beardsley: “The Intentional Fallacy”

3.4. Practicum: Submit a review of a text using any one of the theories.

4.1. Bhartṛhari: “On Syntax and Meaning” from *Vākyapadīya*

4.2. Anandavardhana: "Dhwani: Structure of Poetic Meaning" from *Dhvanyaloka*

4.3. Kuntaka: “Language of Poetry and Metaphor” from *Vakrokti-Jivita*

4.4 Practicum: A discussion on Indian Aesthetics.

MODULE 5: TEACHER SPECIFIC MODULE

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

Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and company, 1865.

Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.

Daiches, David. *Critical Approaches to Literature*, 2nd ed. Hyderabad: Orient Longman, 2001.

Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002. Print.

Halliwel, S. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: Princeton University Press, 2002.

House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.

Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Richards, I.A. *The Philosophy of Rhetoric*. Publisher: London, OUP, 1981.

Wellek, Rene. *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.

Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford, 1957. Print.

	Credit
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	

PART A

(Answer any ten questions. Each question carries 2 marks)

1. How does Plato define art?
2. What is catharsis?
3. What is tragedy, according to Aristotle?
4. Who will be exiled from Plato's republic and on what grounds?
5. What is hamartia?
6. What are the four qualities of a plot in tragedy?
7. What is Longinus' concept of sublimation?
8. List the qualities contributing to sublimation.?
9. What are the qualities of a hero in a tragedy?
10. What is the importance of metaphor?
11. What is intentional fallacy?
12. What is the function of poetry, according to Coleridge?

PART B

(Answer any four questions. Each question carries 5 marks)

13. Briefly comment on the major features of New Criticism.
14. What are the four kinds of meaning, according to I A Richards?
15. What is Archetypal Criticism?
16. Difference between scientific and emotive language
17. Differentiate between primary imagination and secondary imagination.
18. How does Dhvani contribute to the structure of meaning

PART C

(Write any one question. Each question carries 10 marks)

19. Poetry is not turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality" How does Eliot substantiate this impersonal theory of poetry.
20. Discuss Kuntaka's views on the language of poetry
21. Critically evaluate the major ideas in Matthew Arnold's essay "The Study of Poetry"

(Credits 4)

This course examines the construction and representation of gender within diverse literary texts. Students will critically analyze how gender roles, identities, and power dynamics are portrayed across various genres, including fiction, poetry, and drama. We will explore key feminist and gender theories, alongside discussions of how gender intersects with race, class, sexuality, and cultural contexts, to develop students' analytical and interpretive skills.

1. To introduce students to fundamental concepts in gender studies and feminist literary theory.
2. To analyze how literary texts construct and challenge gendered norms and expectations.
3. To examine the representation of diverse gender identities and experiences across cultural and historical contexts.
4. To explore the intersectional nature of gender and its relationship to other social categories.
5. To develop students' ability to engage in critical analysis and academic discourse about gender and literature.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

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

CO1	Students will be able to do detailed textual analyses to reveal how literary works construct and dismantle conventional gender roles and identities
CO2	Students will be able to articulate how diverse gendered experiences are portrayed within their respective social and cultural contexts
CO3	Students will apply an intersectional approach to literary texts, and explain its significance in relation to gender studies
CO4	Students will develop and articulate informed written interpretations of literary





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MODULE 1

- ## MODULE 2

- ## MODULE 3

- ## MODULE 4

- 4.1. Selection from "The Bloody Chamber" (short story collection) by Angela Carter
- 4.2. "The Handmaid's Tale" (novel excerpts) by Margaret Atwood
- 4.3. Practicum: Students are expected to discuss the thematic concerns of stories in the class

MODULE 5: TEACHER SPECIFIC MODULE

- Diverse literary reinterpretations: Debates on feminist rewritings and subversive retelling
- Comparative analysis: LGBTQ+ literary expressions, gendered poetic forms, and oral storytelling traditions
- Thematic analysis: Feminist literary theory and dystopian narratives
- Assessment through participation, essays, presentations, and textual analyses, evaluating theoretical understanding and critical engagement

Recommended Reading

- Adichie, Chimamanda Ngozi. *Purple Hibiscus*. Algonquin Books, 2003.
- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Books, 1987.
- Atwood, Margaret. *The Handmaid's Tale*. McClelland and Stewart, 1985.
- Baldwin, James. *Giovanni's Room*. Dial Press, 1956.
- Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin Harcourt, 2006.
- Beauvoir, Simone de. *The Second Sex*. Translated by H.M. Parshley, Vintage Books, 1989.
- Bornstein, Kate. *Gender Outlaw: On Men, Women, and the Rest of Us*. Vintage Books, 1994.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Carter, Angela. *The Bloody Chamber and Other Stories*. Penguin Books, 1979.
- Chughtai, Ismat. "Lihaaf" (The Quilt). Translated by M. Asaduddin, *Lifting the Veil: Selected Writings by Ismat Chughtai*, Penguin Books India, 2001, pp. 1-17.
- Cixous, Hélène. "The Laugh of the Medusa." Translated by Keith Cohen and Paula Cohen, *Signs: Journal of Women in Culture and Society*, vol. 1, no. 4, 1976, pp. 875-93.
- Das, Kamala. "An Introduction." *Summer in Calcutta*. Orient Paperbacks, 1965.
- Devi, Mahasweta. "Draupadi." Translated by Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics*, Methuen, 1987, pp. 179-93.
- Doshi, Avni. *Burnt Sugar*. Grove Press, 2020.
- Feinberg, Leslie. *Stone Butch Blues*. Firebrand Books, 1993.
- Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*. Translated by Robert Hurley, Pantheon Books, 1978.
- Gilman, Charlotte Perkins. "The Yellow Wallpaper." *The Yellow Wallpaper and Other Stories*, edited by Robert Shulman, Oxford University Press, 1998, pp. 3-19.
- hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.
- Kincaid, Jamaica. "Girl." *At the Bottom of the River*, Farrar, Straus and Giroux, 1983, pp. 3-6.
- Lorde, Audre. "Poetry Is Not a Luxury." *Sister Outsider: Essays and Speeches*, Crossing Press, 1984, pp. 36-39.
- Machado, Carmen Maria. *Her Body and Other Parties*. Graywolf Press, 2017.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist Review*, no. 30, 1988, pp. 61-88.

Morrison, Toni. "Recitatif." *The Norton Anthology of African American Literature*, edited by Henry Louis Gates, Jr. and Nellie Y. McKay, W.W. Norton & Company, 1997, pp. 2101-18.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. University of California Press, 1990.

Walker, Alice. *The Color Purple*. Harcourt Brace Jovanovich, 1982.

Winterson, Jeanette. *Oranges Are Not the Only Fruit*. Pandora Press, 1985.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment,	

MODEL QUESTION PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Discuss Nabaneeta Dev Sen's views on rewriting the Ramayana in the context of feminist literature.
2. Analyze the significance of oral storytelling traditions in A.K. Ramanujan's "A Flowering Tree and Other Oral Tales from India".
3. What is the theme of desire in Ruth Vanitha's selection from Urdu Rekhti Poetry?
4. Discuss the portrayal of LGBTQ+ experiences in Hoshang Merchant's Yaraana.
5. How does Audre Lorde argue for the importance of poetry in "Poetry Is Not a Luxury"?
6. Analyze Virginia Woolf's concept of Shakespeare's sister in "A Room of One's Own".
7. Discuss the theme of resistance in Margaret Atwood's "The Handmaid's Tale".

Part B (Answer any 3 questions. Each carries 5 marks)

8. Compare and contrast the feminist perspectives in Nabaneeta Dev Sen's "Rewriting the Ramayana" and Virginia Woolf's "A Room of One's Own".
9. Analyze the theme of subversion in Angela Carter's "The Bloody Chamber" and Margaret Atwood's "The Handmaid's Tale".
10. Discuss the significance of LGBTQ+ literary expressions in Hoshang Merchant's Yaraana and Ruth Vanitha's selection from Urdu Rekhti Poetry.
11. Examine the role of oral storytelling traditions in challenging patriarchal norms.
12. How does Audre Lorde's "Poetry Is Not a Luxury" relate to the themes of feminist literature?

Part C (Answer any 2 questions. Each carries 10 marks)

13. Discuss the theme of feminist subversion in literary reinterpretations, referencing works from the syllabus.
14. Analyze the portrayal of women's experiences in dystopian narratives, referencing Margaret Atwood's "The Handmaid's Tale" and other relevant works.
15. Examine the significance of diverse literary expressions in challenging patriarchal norms, referencing works from the syllabus.
16. Discuss the theme of resistance and empowerment in feminist literature, referencing works by Audre Lorde, Virginia Woolf, and other authors from the syllabus.



Bailey, S. (2011). *Academic Writing: A Handbook for International Students*. Routledge.

Swales, J., & Feak, C. (2012). *Academic Writing for Graduate Students*. University of Michigan Press.

Hamp-Lyons, L., & Heasley, B. (2006). *Study Writing: A Course in Written English for Academic Purposes*. Cambridge University Press.

McCarthy, M., & O'Dell, F. (2016). *Academic Vocabulary in Use*. Cambridge University Press.

Part A (Answer any 5 questions. Each question carries 3 marks)

1. Define academic writing and its key characteristics.
2. What are the common features of academic vocabulary?
3. Explain the importance of citation and referencing.
4. List three effective listening strategies for academic lectures.
5. What is the role of a thesis statement in an academic essay?
6. How can one avoid plagiarism in academic writing?
7. What is critical reading?
8. What is a hypothesis?

- Describe the structure of an academic essay with examples.
- Explain the key differences between summarizing and paraphrasing.
- Discuss the importance of public speaking in academic settings.

This course Literary Theory I attempts to explore the key movements of literary theory with particular emphasis from structuralism to feminisms. The study will try to trace the development of theories over time, and how they have shaped the discipline of Literary Studies. The various insights will serve as frameworks that inform the learners' interpretations of literature, art and other media, and own lives. The different theories and criticisms can serve as tools to develop close reading skills and research methodologies.

1. To Identify, trace, and discuss key movements and methodologies within literary theory and how these methodologies emerge from specific historical and cultural contexts and positionalities.
2. To apply these theories as framework or methodology, through which to engage in textual analysis literary texts and other forms of media.
3. To develop and practice close reading skills and use theory to understand life and literatures
4. To be familiar with the ever-evolving discourses of theoretical schools and to further reading and research
5. To develop a critical research mind for effective transaction of information.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

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This course aims to provide an understanding about various stages in the development of British poetry. The course provides the students with an understanding of the poets as well as poetic movements in the modern and contemporary period in British poetry. The students are introduced to the social, cultural, and literary developments pertaining to the specific period with the detailed analysis of the selected poems chosen for study.

1. Provide the students with an over view of the theoretical frame work of British poetry.
2. Help the students to critically analyse the selected individual poems.
3. Enable the students to develop interest in the study of poems in their cultural context.
4. Help the students acquire the ability to identify and interpret thematic concerns in the poems.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

C01	critically appreciate varied genres of poetry and their contexts.
C02	express their ability to analyse individual poems.
C03	identify the major poets and their writings.
C04	explain the basic philosophy and ideology of the poets as well as their poetry.
C05	articulate their knowledge of the given poets.
C06	make a critical analysis of the history of poetic tradition.
C07	provide relevant interpretations of the poems.
C08	compare and contrast the major features of different poets.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the modules
- Reading sessions and discussions on the different movements in British Poetry
- Screening of documentaries on eminent writers in British Poetry
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

Brooks, Cleanth. *Modern Poetry and the Tradition*. Chapel Hill: Univ. of North Carolina Pr, 1979.

Durrell, Lawrence. *A Key to Modern British Poetry*. Norman: U of Oklahoma P, 1970.

Greenblatt, Stephen. *The Norton Anthology of English Literature: Volume F*. New York: W.W.Norton, 2012.

Nicholls, Peter. *Modernisms: A Literary Guide*. Houndmills: MacMillan, 1995.

Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Oxford Univ. Press, 2006.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define blank verse.
2. Briefly explain the term “Broken Images”.
3. Explain *Avante-garde*.
4. Explain cubism.
5. Examine the major features of imagism.
6. Define Dadaism.
7. Define imagism.
8. Explain the symbolism of the pen in “Digging”.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Explain the title “The Burial of the Dead”.
10. Critically examine the theme of death in Yeats’s “Sailing to Byzantium”.
11. Comment on the attitude of the speaker in ‘Fern Hill’.

The course is an in-depth exploration of the major literary works of modern and contemporary British Prose and Drama. Through close reading of the texts and its critical analysis and historical contexts, the course provides a comprehensive understanding of the literary, historical, social and political backgrounds contributing to the enrichment of British literature. The course aims to provide a deeper understanding of the various literary movements and themes relevant to the shaping of British literary tradition.

1. Develop critical skills in interpreting and analyzing texts of British prose and drama.
2. Enhance the ability to engage in thoughtful literary analysis.
3. Develop research skills by exploring relevant secondary sources.
4. Acquire the ability to critically evaluate sources.
5. Enhance skills in academic writing and literary criticism.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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



COURSE CONTENTS

MODULE 1

- 1.1 Virginia Woolf : "Women and Fiction"
1.2 T. S. Eliot : "Hamlet and His Problems"
1.3 Practicum : Provide a review of any two texts prescribed for study

MODULE 2

- 2.1 Bernard Shaw : *Arms and the Man*
2.2 T. S. Eliot : *Murder in the Cathedral*
2.3 Practicum : Students are expected to attempt a review of one act of the above plays

MODULE 3

- 3.1 Samuel Beckett : *Waiting for Godot*
3.2 Harold Pinter : *The Birthday Party*
3.3 Practicum : Students are expected to attempt a write up of the characteristic features of the above plays.

MODULE 4

- 4.1 Edward Bond : *Lear*
4.2 Tom Stoppard : *Rosencrantz and Guildenstern are Dead*
4.3 Practicum : Students are expected to attempt a review of any one of the opening scenes prescribed.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other dramatists
- Screening of plays on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

7. Mention the sources used by Shakespeare in composing Hamlet, according to Eliot.
8. Comment on the ending of *Rosencrantz and Guildenstern are Dead*.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Examine the conflict between spiritual power and temporal power in *Murder in the Cathedral*.
10. How does Bernard Shaw satirize the romanticized view of war in *Arms and the Man*?
11. Discuss the relevance of the essay “Man’s Peril” in modern times.
12. Comment on the observations of the author recorded in “Women and Fiction”.
13. Write a note on the treatment of time in *Waiting for Godot*.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Discuss *Lear* as a political play.
15. Critically examine *Murder in the Cathedral* as a religious drama.
16. Explore how Bernard Shaw critiques the romantic notions of the age in *Arms and the Man*.
17. Examine the impact of Russell’s essay in addressing the dangers of nuclear war.

SEMESTER IV

DISCIPLINE SPECIFIC CORE COURSE

KU04DSCENG208: EUROPEAN FICTION

(4 Credits)

COURSE DESCRIPTION

This course aims to introduce the rich and varied genre of fiction that flourished in the European tradition. The students are provided with an understanding about various literary and philosophical



1. Provide the students with an overview of the theoretical framework of European Fiction.
2. Enable the students in interpreting literary texts from the European tradition.
3. Initiate the students to contemporary research on European Fiction.
4. Help the students to identify and to analyse the thematic concerns in the selected texts.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

COURSE OUTCOMES*

C01	Evaluate various literary works in European Fiction.
C02	analyse individual literary texts.
C03	identify the major authors and their writings in European Fiction
C04	explain the basic philosophy and ideology of the authors prescribed.
C05	articulate their knowledge of given writers and texts.
C06	make a critical analysis of the history of European literary tradition.
C07	interpret the prescribed texts.
C08	compare and contrast the major features of European Fiction as represented through literary works.

COURSE CONTENTS

- 1.1 Overview of various philosophical and Artistic Movements: Existentialist novel, hyper novel, realist novel, chivalric romance, psychoanalytic novel, picaresque novel, philosophical fiction, absurdist fiction, magic realism, apocalyptic/postapocalyptic novel, postmodern fiction.
- 1.2 Practicum: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

2.1 Miguel De Cervantes	: <i>Don Quixote</i>
2.2 Gustave Flaubert	: <i>Madam Bovary</i>
2.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

3.1 Fyodor Dostoevsky	: <i>Crime and Punishment</i>
3.2 Nikos Kazantzakis	: <i>Zorba, the Greek</i>
3.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

4.1 Gunter Grass	: <i>The Tin Drum</i>
4.2 José Saramago	: <i>Blindness</i>
4.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

1. Reflective reading sessions on the modules
2. Reading sessions and discussions on the different movements in European Fiction
3. Screening of documentaries on eminent writers in European Fiction
4. Classroom debates on topics of relevance in connection with the syllabus

	Credit
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	

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Bell, Michael. ed. *The Cambridge Companion to European Novelists*. New York: Cambridge

Burgess, Anthony. *The Novel Now: A Guide to Contemporary Fiction*. New York: Norton, 1967.

Cantor, Norman F. ed. *Twentieth-Century Culture Modernism to Deconstruction*. New York:

Flower, J.E. *Literature and the Left in France*. London: The Macmillan Press, 1983.

Forster, E. M. *Aspects of the Novel*. Boston: Mariner Books, 1956.

Lang, 1988.

Lukacs, Georg. *Studies in European Realism*. New York: The Universal Library, 1964.

McFarlane, Malcolm Bradbury and James. eds. *Modernism: A Guide to European Literature 1890-1930*. UK: Penguin Books, 1991.

Reiss, Hans. *The Writer's Task from Nietzsche to Brecht*. London: The Macmillan Press, 1978.

Starkie, Enid. *Flaubert: The Making of the Master*. UK: Penguin Books, 1971.

University Press, 2012.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define picaresque novel.
2. How do you understand a hyper novel?
3. Explain the absurdism.
4. Explain magic realism.
5. Examine the major features of philosophical fiction.
6. Define apocalyptic fiction.
7. Explain the title *Crime and Punishment*.
8. Examine the significance of the drum in *Tin Drum*.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Attempt a character sketch of Sancho Panza.



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SEMESTER IV
VALUE ADDED COURSE
KU04VACENG202: PUBLIC SPEAKING
(3 Credits)

COURSE DESCRIPTION

This course is designed to equip students from diverse disciplines with the essential skills and techniques to excel in delivering public speeches and make professional presentations. The course aims to cultivate practical skills necessary for fostering professionalism and enhancing their ability to convey messages clearly and effectively in the public sphere. This intensive and interactive course aims to foster critical thinking, effective communication, and persuasive speeches. In this course, students will explore the tenets and qualities of effective public speeches and will be equipped to deliver well-structured, coherent, and persuasive speeches. The curriculum addresses the challenges commonly faced by students in the domain and provides practical strategies to overcome them.



1. To enable the students gain a comprehensive understanding of the qualities and expectations of public speeches across different walks of life.
2. Help students determine the best speaking style for different types of speaking occasions
3. Will enable students to recognize and utilize the key “ingredients” of a well-performed speech
4. Master the craft of public speaking

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1: FUNDAMENTALS OF PUBLIC SPEAKING

- ## MODULE 2: TECHNIQUES OF PUBLIC SPEAKING

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MODULE 3: CRAFTING EFFECTIVE PUBLIC SPEECHES

- 3.1. Achieving style through language
- 3.2. Selecting the frame
- 3.3. Dealing with questions
- 3.4. Overcoming anxiety

MODULE 4: METHODS AND APPLICATIONS OF PUBLIC SPEAKING

- 4.1. Methods of public speaking (impromptu, manuscript, memorized, extemporaneous, persuasive, informative, motivational)
- 4.2. Advantages and disadvantages of public speaking
- 4.3. Corporate conversations (meetings and conferences)
- 4.4. Activities to improve public speaking

TEACHER SPECIFIC MODULE

- Students will deliver a short speech on a given topic, incorporating effective delivery techniques and audience engagement strategies.
- Students will create a visual aid project to enhance a public speech, focusing on design principles and effective use.
- Students will participate in a debate on the role of public speaking in leadership and professional development.
- Students will analyze and critique a public speech, identifying strengths and areas for improvement.
- Students will develop and present a public speaking workshop for their peers, focusing on overcoming anxiety and improving delivery skills.

Recommended Reading

- Davidson, Jeff. *The Complete Guide to Public Speaking*. Breathing Space Institute, 2003.
- Goleman, Daniel. *Working with Emotional Intelligence*. London: Bantam Books. 1998.
- Hall, Calvin S. et al. *Theories of Personality*. New Delhi: Wiley. rpt. 2011.
- Holtz, Shel. *Corporate Conversations*. New Delhi: PHI. 2007.
- King, Dale. *Effective Communication Skills: The Nine-Keys Guidebook for Developing the Art of Persuasion through Public Speaking, Social Intelligence, Verbal Dexterity, Charisma, and Eloquence*. Hamatea Publishing Studio, 2020.
- Kumar, Sanjay and Pushp Lata. *Communication Skills*. New Delhi: OUP. 2011.
- Lucas, Stephen E. *The Art of Public Speaking*. McGraw-Hill Book Co., 11th Ed. 2014.
- Nowak, Achim. *Power Speaking: The Art of the Exceptional Public Speaker*. 2004
- Sharma, Sangeeta and Binod Mishra. *Communication Skills for Engineers and Scientists*. New Delhi: PHI Learning. 2009, 6th Reprint 2015.
- Thorpe, Edgar and Showick Thorpe. *Winning at Interviews*. Pearson Education. 2004.
- Turk, Christopher. *Effective Speaking*. South Asia Division: Taylor & Francis. 1985
- Zarefsky, David. *Public Speaking: Strategies for Success*. Allyn & Bacon, Incorporated, 1999

ASSESSMENT RUBRICS

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Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1: INTRODUCTION TO LINGUISTICS

- ## MODULE 2: PHONETICS AND PHONOLOGY

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2.5. Practicum

MODULE 3: ENGLISH MORPHOLOGY

- 3.1. Morpheme, allomorph, and morph
- 3.2. Free and bound morphemes
- 3.3. Word formation processes (compounding, affixation, inflexion, derivation)
- 3.4. Inflexion and derivation in word formation
- 3.5. Practicum

MODULE 4: SYNTAX AND GRAMMAR

- 4.1. Basic concepts in syntax
- 4.2. Traditional grammar, structural grammar
- 4.3. Transformational Generative (TG) grammar
- 4.3. Kernel sentences, transformations, langue, parole, competence, and performance
- 4.4. Practicum

MODULE 5: TEACHER SPECIFIC MODULE

- Students will analyze and compare the approaches to linguistics (synchronic vs. diachronic, descriptive vs. prescriptive) and their applications in real-life scenarios.
- Students will create a phonetic transcription project using IPA symbols, focusing on the pronunciation of English vowels and consonants.
- Students will design and present a lesson plan on teaching English morphology, incorporating concepts like morphemes, compounding, and affixation.
- Students will conduct a case study on the application of Transformational Generative Grammar in understanding sentence structure and meaning.
- Students will participate in a debate on the significance of langue, parole, competence, and performance in understanding language use and acquisition.

Recommended Reading

- Abercrombie, D. *Elements of General Phonetics*. Edinburgh University Press, 1967.
- Aronoff, M., K. Fudeman. *What is Morphology?* Blackwell, 2005.
- Bauer, L. *Introducing Linguistic Morphology*. Edinburgh University Press, 1988.
- Burton-Roberts, N. *Analysing Sentences: An Introduction to English Syntax*. CUP, Catford, J. C. *A Practical Introduction to Phonetics*. Oxford University Press, 1988.
- Chomsky, Noam. *Syntactic Structures*. The Hague, 1957.
- . *Aspects of the Theory of Syntax*. Cambridge: Mass, 1965.
- Fudge, E.C. (ed.). *Phonology*. Harmondsworth: Penguin, 1973.
- Haspelmath, M. *Understanding Morphology*. London: Arnold, 2002.
- Ladefoged, P. 1975. *A Course in Phonetics*. Harcourt Brace Jovanovich, 1975.
- Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 1981.
- Sapir, Edward. *Language*. Harcourt, Brace and World, Inc, 1921.
- Tallerman, M. *Understanding Syntax*. London: Arnold, 2005.
- Yule, George. *The Study of Language*. Cambridge University Press, 2005.

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Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1

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2.1. "Translation as Recovery" by G.N. Devy

- ## MODULE 3

- ## MODULE 4

- ## MODULE 5: TEACHER SPECIFIC MODULE

- Practical translation skills: Analyzing linguistic and cultural transfer in Indian literary context
- Applying theoretical frameworks: Translation examples and practical exercises across diverse literary genres
- Critical discussions: Translation choices in contemporary works and translation workshops
- Assessment through participation, comparative analyses, translation projects, and reflective discussions on the translation process

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Publishing, 1993.

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Part B (Answer any 3 questions. Each carries 5 marks)

- Part C (Answer any 2 questions. Each carries 10 marks)**

- ## SEMESTER V

KU05DSCENG303: POSTCOLONIAL LITERATURES

COURSE DESCRIPTION

COURSE OBJECTIVES

1. Understand the fundamental concepts of postcolonialism.

UP, 1982.

Irele, Abiola. *The Cambridge Companion to the African Novel*. Cambridge UP, 2013.

James, C L. R. *Beyond a Boundary*. Pantheon Books, 1983.

Mueenuddin, Daniyal. *In Other Rooms, Other Wonders*. Bloomsbury Paperbacks, 2014.

Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. Cambridge UP, 2016.

Said, Edward. *Orientalism: Western Conceptions of the Orient*. Penguin, 1991.

Spivak, Gayatri C. "Can the Subaltern Speak?" *Social Theory: the Multicultural and Classic Readings*, 1988.

---. *In Other Worlds: Essays in Cultural Politics*. Routledge, 2014.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define the concept of hegemony.
2. Identify and describe the protagonist's journey in Patricia Grace's "Journey".
3. What is the significance of the bingo in *The Rez Sisters*?
4. List some of the instructions which the mother gives her daughter in "Girl".
5. What is the significance of the character Lakunle in *The Lion and the Jewel*?
6. What is the focus in the poem "Black Woman"?
7. Explain what is meant by ambivalence.

8. Define diaspora.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Explain the notion of decolonization with an example.
10. Examine the significance of storytelling in Silko's "Lullaby".
11. Evaluate the role of the grandmother in "The Girl Who Can".
12. Attempt a short note on the conflict represented in *The Lion and the Jewel*.
13. Discuss how Achebe portrays the impact of colonialism in *The Rez Sisters*.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Summarize the main arguments in Ama ata Aidoo's "The Girl Who Can".
15. Analyse Wole Soyinka's *The Lion and the Jewel* as a postcolonial narrative.
16. Attempt an essay on gender discrimination in *The Rez Sisters*.
17. Examine how the postcolonial poems challenge colonial narratives based on the prescribed poems for study.



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Part A (Answer any 5 questions. Each carries 3 marks)

- Part B (Answer any 3 questions. Each carries 5 marks)**

- Part C (Answer any 2 questions. Each carries 10 marks)**

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DISCIPLINE SPECIFIC ELECTIVE COURSE

(4 Credits)

This course aims to introduce the fundamental aspects of the various discourses in the academic field on religion. The reciprocity between religion and literature remains an area of academic interest and their mutual complimentary nature necessitates a critical analysis. The course provides the students an understanding of the representation of religion in and through various genres of literature.

1. Provide the students with an overview of the theoretical framework of religion.
2. Impart the tools for critically interpreting literary texts dealing with religion.
3. Initiate the students contemporary research on religion and its representations in literature.
4. Help the students to identify and to analyse texts which belong to different disciplines.
5. Familiarise the students with the representations of religion in and through works of literature.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total





COURSE OUTCOMES*

C01	Evaluate various literary works on religion.
C02	analyse individual literary texts.
C03	identify the major theorists on religion and their writings.
C04	explain the basic philosophy and ideology of the authors prescribed.
C05	discuss their knowledge of major theories on religion.
C06	illustrate the correspondence between religion and literature.
C07	interpret the prescribed texts.
C08	compare and contrast the major theories on religion as represented through literary works.

COURSE CONTENTS

1.1 Religion	: Basic Concepts
1.2 Jonathan Z. Smith:	: “Religion, Religions, Religious”
1.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

2.1 Charles Davis:	: “The Present Social Function of Religion”
2.2 Mark C. Taylor	: “Theorizing Religion”
2.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

3.1 Gerard Manley Hopkins: "The Windhover"

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4.1 JoséSaramago	: <i>The Gospel According to Jesus Christ</i>
4.2 Sara Joseph:	: <i>The Vigil</i>
4.3 Practicum	: The teacher may adopt practical sessions to encourage creative and critical Engagement of students.

- Reflective reading sessions on the modules
- Screening of documentaries on eminent writers on Religion
- Classroom debates on topics of relevance in connection with the syllabus

Credit	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

Muckadell, Caroline Schaffalitzky de. "On Essentialism and Real Definitions of Religion." *Journal of the American Academy of Religion*, Vol. 82, No. 2 , 2014, pp. 495-520. JSTOR, <https://www.jstor.org/stable/23340172>.

Neville, Robert Cummings. "Religions, Philosophies, and Philosophy of Religion." *International Journal for Philosophy of Religion*, Vol. 38, No. 1/3, 1995, pp.165-181. JSTOR, <https://www.jstor.org/stable/40020336>.

Ellwood, Charles A. "The Social Function of Religion." *American Journal of Sociology*, Vol. 19, No. 3, 1913, pp. 289- 307. JSTOR, <https://www.jstor.org/stable/2763186>.

- Muckadell, Caroline Schaffalitzky de. "On Essentialism and Real Definitions of Religion." *Journal of the American Academy of Religion*, Vol. 82, No. 2, 2014, pp. 495-520. JSTOR, <https://www.jstor.org/stable/23340172>.
- Mellon Working Group. "Literature and Religion for the Humanities: Seven Theses." *Religion & Literature*, Vol. 46, No. 2/3, 2014, pp. 151-155. JSTOR, <https://www.jstor.org/stable/24488161>.
- Neville, Robert Cummings. "Religions, Philosophies, and Philosophy of Religion." *International Journal for Philosophy of Religion*, Vol. 38, No. 1/3, 1995, pp. 165-181. JSTOR, <https://www.jstor.org/stable/40020336>.
- Ellwood, Charles A. "The Social Function of Religion." *American Journal of Sociology*, Vol. 19, No. 3, 1913, pp. 289-307. JSTOR, <https://www.jstor.org/stable/2763186>.
- Falck, Colin. "The "Identity" of Poetry and Religion." *Religion & Literature*, Vol. 20, No. 2, 1988, pp. 41-56. JSTOR, <https://www.jstor.org/stable/40059379>.
- Hutchison, Percy Adams. "Poetry, Philosophy, and Religion." *PMLA*, Vol. 22, No. 4, 1907, pp. 697-706. JSTOR, <https://www.jstor.org/stable/456869>.
- Middleton, Darren J. N.. "Religion and Literature's Unfinished Story." *Religion & Literature*, Vol. 41, No. 2, 2009, pp. 149-157. JSTOR, <https://www.jstor.org/stable/25676899>.
- Jha, Varsha. "The Mytho-epic Re-imagination." *Indian Literature*, Vol. 60, No. 6, 2016, pp. 183-193. JSTOR, <https://www.jstor.org/stable/44754735>.
- Bayne, Tim. *Philosophy of Religion: A Very Short Introduction*. Oxford UP, 2018.
- Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. A Harvest Book, 1956.
- Taylor, Mark C. *After God*. University of Chicago Press. 2007.
- Durkheim, Emile. *The Elementary Forms of Religious Life*. The Free Press, 1995.
- Davis, Charles. *Religion and the Making of Society*. Cambridge: Cambridge UP, 1994.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Which are the three elements in the substantive definition of religion by Joachim Wach?
2. How does A. M. Fairbairn classify natural religions?
3. What, according to Marcel Gauchet, are the three major transformations of religious system?
4. How does Taylor account for the 1970s reversal to religion?
5. Explain interest in Hopkins' poetic theory.
6. Examine the reason for the conflict between Vali and Sugreeva?
7. Explain the symbolism of the bird windhover.
8. Explain the title of the novel *The Vigil*.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Analyse the mystic elements in the poem “My Body and My Mind.”
10. Bring out the significance of the major symbols used in *The Gospel According to Jesus Christ*.
11. Write a critical note on the symbols used in “The Windhover.”
12. Comment on Social Constructivism as a criticism of logocentrism and essentialism.
13. Compare and contrast the substantive and functional definitions of religion.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Critically examine the scope of the study of religion in the contemporary society.
15. Analyse the development of the categories of Nature religions and ethical religions.
16. Analyse how Charles Davis brings out the social significance of religion in the modern world.
17. Analyse the critique of religion presented in “A Cowherding Girl.”

3.1 Nastika Schools

3.2 Nyaya and Vaisesika

3.3 Sankhya and Yoga

3.4 Mimamsa and Vedanta

3.5 Practicum: Discussion on the main features of Heterodox schools in IKS.

MODULE 4: CRITICAL READINGS

4.1 S Radhakrishnan : “The Spirit in Man”

4.2 C Rajendran : “Sanskrit and World Literature”

4.3 Sue Hamilton : “Reason and Belief: Richness and Diversity in Indian Thought”

4.4 Practicum: Discussion on the seminal texts in IKS.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the modules
- Reading sessions and discussions on the different schools
- Screening of documentaries on eminent writers in Indian Philosophy
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

Bartley, Christopher. *An Introduction to Indian Philosophy*. Continuum International Pub. 2011.

Chatterjee, Satishchandra, and D. Dutta. *An Introduction to Indian Philosophy*. Rupa, 2014.

Gupta, Bina. *An Introduction to Indian Philosophy: Perspectives on Reality, Knowledge and Freedom*. Routledge, 2012.

Hamilton, Sue. *Indian Philosophy: A Very Short Introduction*. Oxford UP, 2001.

Perrett, Roy W, editor. *Indian Philosophy: A Collection of Readings- Logic and Philosophy of Language*. Routledge, 2001.

ASSESSMENT RUBRICS

	Credit
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate,	



MODULE 1: FOUNDATIONS OF PSYCHOANALYTIC CRITICISM

- 1.1. Literature and psychology: advantages of interdisciplinary approach
- 1.2. Psychoanalytic criticism and the structure of the human mind
- 1.3. Dreams, myth, and literature in psychology (Carl Jung, archetypes, collective unconscious)
- 1.4. Structuralist psychoanalysis (Lacan, language, and the unconscious), feminist psychoanalysis, and Freudian revisionism
- 1.5. Practicum

MODULE 2: FREUD'S PSYCHOANALYTIC THEORY

- 2.1. Sigmund Freud: “The Interpretation of Dreams”
2.2. Sigmund Freud: “Creative Writers and Daydreaming”
2.3. Practicum

MODULE 3: POST-FREUDIAN PSYCHOANALYTIC THEORY

- 3.1. Jacques Lacan: “The Mirror Stage”
- 3.2. Gilles Deleuze & Félix Guattari: “The Anti-Oedipus”
- 3.3. Practicum

MODULE 4: APPLICATIONS OF PSYCHOANALYTIC CRITICISM

- 4.1. André Green: “Prologue: The Psycho-analytic Reading of Tragedy”
- 4.2. Terry Eagleton: “Psychoanalysis” from *Literary Theory: An Introduction*
- 4.3. Practicum

MODULE 5: TEACHER SPECIFIC MODULE

- Students will analyze a literary text through the lens of psychoanalytic criticism, applying Freudian or Lacanian concepts.
- Students will create a presentation on the role of archetypes in literature, referencing Carl Jung's theory.

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Barry, Peter. *Beginning Theory*. New Delhi, Viva Books, 2010.

Eagleton, Terry. *Literary Theory: An Introduction*, Oxford: Blackwell Publishing, 2015.

Ellmann, Maud. (Ed.) *Psychoanalytic Criticism*. London: Longman, 1994)

Lodge, David (Ed). *Modern Criticism and Theory: A Reader*. New York: Pearson Longman, 2018.

Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. Chennai, Pearson, 2009

Rice, Philip & Patricia Waugh. *Modern Literary Theory*. Bloomsbury Academic India, 2019

Rivkin, Julia & Michel Ryan. “*Literary Theory: An Anthology*”. Wiley Blackwell, 2004.

Wolheim, Richard. *Freud*. London: Fontana, 1991.

Wright, Elizabeth. *Psychoanalytic Criticism: Theory and Practice*. London: Methuen, 1984. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.

Credit	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

PART A: (Answer any ten questions. Each question carries 2 marks)

1. Who is known as the father of psychoanalysis?
2. What is psychoanalytical criticism?
3. What are the three components of human psyche, according to Freud?
4. What is pleasure principle?
5. How do you understand reality principle?
6. What is Oedipus Complex?
7. What is latent dream content?
8. What is “collective unconscious”?
9. What is “The Real” according to Lacan?

PART B: (Answer any four questions. Each question carries 5 marks)

4.1 Revising, editing, proof reading

4.2 Letter writing

4.3 Resume, Job applications

4.4 Reports, memo, notice, minutes

MODULE 5: TEACHER SPECIFIC MODULE

- Practical sessions on attending interviews
- Mock Group discussion
- Practical sessions on drafting professional letters
- Classroom debates on topics of relevance in connection with the syllabus

ASSESSMENT RUBRICS

Credit

End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment	

Recommended Readings

Benson, Laurie K. *eCommunication: Communicating Effectively in a Digital Age*. HRD Press, 2000.

Groves, Eric. *The Constant Contact Guide to E Mail Marketing*. Wiley, 2009.

Malamud, Randy. *Email*. Bloomsbury, 2019.

McBride, P.K. *Communicating with Email and the Internet*. Butterworth- Heinemann, 2006.

Rubin, Danny. *Wait, How Do I Write this Email?* Np, 2016.

Wallwork, Adrian. *Email and Commercial Correspondence: A Guide to Professional English*. Springer, 2014.

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(4 Credits)

This course aims to provide an exploration of the literary representations of marginality and the related issues of marginalization. Focusing on the narratives from the historically marginalized communities, this course attempts to provide an understanding of the socio-cultural and political conditions that result in the construction of marginality. Through the literary narratives, the course also aims to locate how literature of the marginalized act as sites of resistance and resilience, by addressing the intersectional nature of power, gender, identity and representation.

1. The course helps the students to understand the concept of marginalization and how it is represented as literary narratives.
2. It enhances the ability of the students to engage in thoughtful literary analysis.
3. It enables the students to critically analyse the representations of power, oppression, resistance and identity of the marginalized communities.
4. It facilitates the students to understand the intersectional approaches in delineating the marginal voices.
5. It aids the students to develop skills in academic writing and literary criticism.



Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1: THEORETICAL ENGAGEMENTS

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Part A (Answer any 5 questions. Each carries 3 marks)

1. Define intersectionality.
2. List some of the traits that make a woman extraordinary as depicted in “Phenomenal Woman”.
3. What does the wheelchair symbolize in “Disabled”?
4. Explain the significance of the title “Sweat”.
5. How is the quilt used as a metaphor in “Lihaaf”?
6. Who is the patriot in “The Patriot”?
7. What does home symbolize in Warsan Shire’s “Home”?
8. Comment on the significance of the title Roxane Gay’s *Hunger*.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Discuss the main arguments in Sharmila Rege’s essay “Dalit Women Talk Differently”.
10. Examine the theme of betrayal in Hurston’s “sweat”.
11. Discuss how the poet celebrates the marginalised identity in “Phenomenal Woman”.
12. How does “Home” humanize the refugee experience?
13. Write a note on the struggles depicted in Baby Kamble’s *The Prisons We Broke*.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Examine the treatment of marginal identities as discussed in the poems prescribed for study.
15. Discuss how the themes of forced migration centralize the experience of the characters in Shire’s “Home”.
16. Evaluate Roxane Gay’s *Hunger* as a counter narrative.
17. Critically examine *The Prisons We Broke* as a protest literature.

SEMESTER VI

DISCIPLINE SPECIFIC CORE COURSE

KU06DSCENG306: MODERN AND CONTEMPORARY BRITISH FICTION

(4 Credits)

COURSE DESCRIPTION

This course encompasses within itself a wide spectrum of fictional writing in England covering about one hundred and twenty years extending up to the contemporary postmodern times. Students will be getting themselves acquainted to early modern, high modern, late modern and postmodern fictional texts of seminal nature. The course will stand them in good stead in understanding and interpreting the social and political developments during the phases of modernism and post modernism through the perspective of novel.

COURSE OBJECTIVES

1. Provide an overall understanding of the last century and the cataclysmic events that are reflected and represented in the novels produced in the modern period.
2. Enable the students in interpreting literary texts from the British tradition.
3. provide the students a cross-sectional view of characteristic features and under currents of modern and postmodern fiction.
4. Help the students to identify and to analyse the thematic concerns in the selected texts.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation



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Morrison, Jago. Contemporary Fiction. (Chapter 10) . The Cambridge History of

English And American Literature. London: CUP., 2003. Print.

Head, Dominic. The Cambridge Introduction to Modern British Fiction. Cambridge: CUP., 2002. Print.

Schoene, Berthold. The Cosmopolitan Novel. Edinburgh: EUP., 2009. Print. Tew, Philip. The Contemporary British Novel. London: CUP., 2007. Print.

Wagh, Patricia. Revolutions of the World: Intellectual Contexts for the Study of Modern Literature. London : Edward Arnold., 1997. Print.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define symbolism.
2. How do you understand a psychological novel?
3. Explain *Avante-garde*.
4. Explain surrealism.
5. Examine the major features of Dadaism.
6. Define futurism.
7. Explain the title *Lord of the Flies*.
8. Explain epiphany.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Attempt a character sketch of Ralph in *Lord of the Flies*.

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- Critically comment on this statement.

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SEMESTER VI

DISCIPLINE SPECIFIC CORE COURSE

KU06DSCENG307: MIGRATION AND DIASPORA LITERATURE

(4 Credits)

COURSE DESCRIPTION

This course introduces the students to the creative and critical works of studies and diaspora literature. Students will be introduced to important terms, concepts and definition in the field. The course engages with the theories on migration in the light of a few literary works and films. It would enable them to read critically the 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.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	Evaluate various literary works in Migration and Diaspora writings.
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C02	analyse individual literary texts.
C03	identify the major authors and their writings in Migration and Diaspora studies.
C04	explain the basic philosophy and ideology of the authors prescribed.
C05	articulate their knowledge of given writers and texts.
C06	make a critical analysis of the historical importance of cross-cultural movement in connection with the narratives they learn.
C07	interpret the prescribed texts.
C08	compare and contrast the major critical terms associated with diaspora studies.

*Course outcomes based on revised blooms taxonomy

COURSE CONTENTS

MODULE 1: CRITICAL ENGAGEMENTS

- 1.1 Kevin Kenny : “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 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.
- 1.4 Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

MODULE 2: POETRY

- 2.1.W H Auden : “The Diaspora”
- 2.2.GeorgeSeferis : “Our Sun”
- 2.3. Meena Alexander : “Migrant Memories”
- 2.4 Imtiaz Dharker : “Minority”
- 2.5 Keki N Daruwalla : “Migration”
- 2.6. Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

MODULE 3: FICTION

- 3.1. Vinoy Thomas : *Anthill*
3.2 Amitav Ghosh : *The Circle of Reason*
3.3 S.K. Pottekkatt : *Poison Maiden*
3.4 Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

MODULE 4: FILM

- 4.1 Benyamin : *Goat Days*
4.2 Salim Ahamed : *Pathemari*
4.3 G. Aravindan : *Vastuhara*
4.4 Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the modules
- Screening of documentaries on eminent writers in Diaspora Studies
- Classroom debates on topics of relevance in connection with the syllabus

Recommended 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.

SEMESTER VI

DISCIPLINE SPECIFIC ELECTIVE COURSE

KU06DSEENG303: MALAYALAM LITERATURE IN TRANSLATION

(4 Credits)

COURSE DESCRIPTION

This course aims to provide an understanding about the trajectories of the theoretical and practical advancement in the field of translation. Apart from the general principles of translation, the focus is shifted to the process of translation in Malayalam literature. The course provides the students an understanding of the authors, genres and movements of Malayalam literature together with the politics of translation involved in the act of translating Malayalam texts to English language

COURSE OBJECTIVES

1. Provide the students with an over view of the theoretical frame work of translation studies.
2. Impart the tools for critically analysing the translated works in Malayalam literature.
3. Enable the students to develop research skills by exploring relevant textual meanings of texts.
4. Help the students to acquire the ability to identify and interpret relevant materials.

Credit			Teaching Hours			ASsessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	critically appreciate varied genres of Malayalam literature.
C02	analyse individual literary texts.
C03	identify the major features of texts translated to Malayalam.
C04	explain the basic philosophy and ideology of the authors of translated texts.

- 4.3 Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the modules
- Screening of documentaries on eminent writers in Malayalam Literature
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

- Raveendran, P.P. "Decolonization and the Dynamics of Translation: An Essay in Historical Poetics." *Indian Literature*, Vol. 53, No. 4, 2009, pp. 214-225. JSTOR, <https://www.jstor.org/stable/23340172>.
- Casagrande, Joseph B. "The Ends of Translation." *International Journal of American Linguistics*, Vol. 20, No. 4, 1954, pp. 335-340. JSTOR, <https://www.jstor.org/stable/1263248>.
- Sreedharan, G. "Malayalam Poetry— A Kaleidoscopic View." *Indian Literature*, Vol. 18, No. 4, 1975, pp. 12-26. JSTOR, <https://www.jstor.org/stable/24157557>.
- Panicker, Ayyappa. "Innovation in Malayalam Poetry." *Indian Literature*, Vol. 21, No. 2, 1978, pp. 73-91. JSTOR, <https://www.jstor.org/stable/23329938>.
- Kumar, Krishna S. "Trends In Malayalam Narrative Fiction After Modernism." *Indian Literature*, Vol. 44, No. 6, 2000, pp. 156-161. JSTOR, <https://www.jstor.org/stable/23343368>.
- Anujan, O.M. "Malayalam Fiction and the New Morality." *Indian Literature*, Vol. 21, No. 5, 1978, pp. 21-24. JSTOR, <https://www.jstor.org/stable/24158544>.
- Sreedharan, G. "The Drama in Malayalam." *Indian Literature*, Vol. 18, No. 1, 1975, pp. 69-74. JSTOR, <https://www.jstor.org/stable/23333841>.
- George, K.M. "Malayalam Drama." *Indian Literature*, Vol. 1, No. 2, 1958, pp. 102-112. JSTOR, <https://www.jstor.org/stable/23329299>.
- Raja, K. Kunjunni. "Renaissance in Malayalam Writing." *Indian Literature*, Vol. 17, No. 1/2, 1974, pp. 166-171. JSTOR, <https://www.jstor.org/stable/23329869>.
- Casagrande, Joseph B. "The Ends of Translation." *International Journal of American Linguistics*, Vol. 20, No. 4, 1954, pp. 335-340. JSTOR, <https://www.jstor.org/stable/1263248>.
- Venuti, Lawrence. *The Translation Studies Reader*. London: Routledge. 2000. (Essays by Friedrich Schleiermacher, Friedrich Nietzsche, Eugene Nida, and Gayatri Chakravorty Spivak).
- Ramakrishnan, E.V. "Translation as Literary Criticism-Text and sub-text in Literary Translation". *Translation Today* vol. 1. no.1, 2004, pp. 36-45.
- M., Dasan et al. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford UP. 2012.
- Tharakan, K. M. *A Brief Survey of Malayalam Literature*. Kottayam: NBS, 1990.
- Krishna Chaitanya. *A History of Malayalam Literature*. Bangalore: Orient Longman, 1971.

DISCIPLINE SPECIFIC ELECTIVE COURSE

KU06DSEENG304: SOUTH ASIAN LITERATURE

(4 Credits)

COURSE DESCRIPTION

This course offers a broad view of the literary writings in South Asian nations which have been under colonial rule until about the late 1940s. It also provides a critical introduction to South Asian literature in English, examining key theoretical concepts and diverse literary works from countries like India, Pakistan, and Sri Lanka. The course would explore how literature voices diverse experiences and perspectives within the South Asian diaspora.

COURSE OBJECTIVES

1. To provide students with a critical introduction to the field of South Asian Literature in English
2. To familiarize the students with the theoretical terms and key concepts in the field.
3. To critically examine a range of South Asian literary works in English, exploring the influence of historical, social, political, and ethnic factors
4. To develop students' awareness of the literary portrayal of geopolitical concerns in South Asian writing.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

COURSE OUTCOMES*

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

CO1	Students will develop expertise in South Asian literature and utilize postcolonial critical approaches to analyze literary texts
CO2	Students will develop the ability to critically analyze how South Asian literature portrays key postcolonial themes, including diverse cultural expressions, anti-colonial resistance, the effects of neo-colonialism, the role of gender in nationbuilding, the legacies of imperialism, feminist perspectives, and the complexities of decolonization

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- 1.1 What is Multimedia Content Writing
- 1.2 Differences between Print Writing and Digital Writing
- 1.3 Practicum: Write a short blog post on a familiar topic.

- 2.1 How to Structure a Blog Post
- 2.2 Writing Simple and Clear Website Content
- 2.3 Practicum: Create an “About Us” page for a mock website.

3.1 Basics of Writing for Social Media

3.2 How to Write Captions and Hashtags Effectively

3.3 Practicum: Write a short Instagram post promoting a new brand.

4.1 Introduction to Podcast and Video Scripts 4.2

Writing Simple YouTube Video Title & Descriptions

4.3 Practicum: Draft a 30-second podcast introduction.

- The difference between Active and Passive voice in your content
- Using real words in your content.

Handley, Ann. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. HarperBusiness, 2014.

Handley, Ann, and C. C. Chapman. *Content Rules: How to Create Killer Blogs, Podcasts, Videos, Ebooks, Webinars (and More) That Engage Customers and Ignite Your Business*. John Wiley and Sons, 2010.

Zarella, Dan. *The Social Media Marketing Book*. O'Reilly Media, 2010.





COURSE CONTENTS

- 1.1. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Sciences’, *Writing and Difference*.
- 1.2. Slavoj Žižek, “Che Vuoi” from *The Sublime Object of Ideology* 1989
- 1.3. Michel Foucault, “Nietzsche, Genealogy, History”
- 1.4. Practicum

- 2.1. Karl Marx, “The Fetishism of Commodities and the Secret Thereof”, *Capital*
- 2.2. Alain Badiou ”Philosophy and Desire”, *Infinite Thought*
- 2.3. Rita Felski, “Images of the Intellectual: From Philosophy to Cultural Studies” (2014).
- 2.4. Practicum

- 3.1. Deleuze, Gilles and Felix Guattari “The Rhizome,” from *A Thousand Plateaus*.
- 3.2. Terry Eagleton: “The Politics of Amnesia” in *After Theory*. Basic Books, 2003.(1-22)
- 3.3. Aamir Mufti, “Secularism and Minority: Elements of a Critique”
- 3.4. Practicum

- 4.1. Judith Butler, "Gender: The Circular Ruins of a Contemporary Debate" from *Bodies That Matter*
- 4.2. Julia Kristeva, "The Semiotic Chora Ordering the Drives"
- 4.3. Chandra Talpade Mohanty, ""Under Western Eyes" Revisited: Feminist Solidarity through Anticapitalist Struggles" (2003)
- 4.4. Practicum

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of relevant documentaries on theory like the movie *The Unexamined Life*
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

- Allen, Amy. "Foucault and the Politics of Truth" (2002)
- Anderson, Perry. "The Ends of Theory" (2004)
- Belsey, Catherine. *Critical Practice*, Routledge, 2002.
- Benhabib, Seyla. "The Debate over Women and Moral Theory Revisited" (1995)
- Bertens, Hans. *Literary Theory*, The Basics series, 2001.
- Colebrook, Claire. "Deleuze and the Meaning of Life" (2010)
- Culler, Jonathan. "Derrida and the Humanities" (2001)
- Eagleton, Terry. *Literary Theory: An Introduction*, University of Minnesota Press, 2008. Graff, Gerald. *Professing Literature*, Altieri, 1988.
- Hallward, Peter. "Badiou's Subject" (2001)
- Harvey, David. "The Fetish of the Commodity" (2010)
- Hawkes, Terence. *Structuralism and Semiotics*, Colier, 1980.
- Hoy, David Couzens. (ed.) *Foucault: A Critical Reader*, Oxford: Blackwell, (1986).
- Kendall, G. and Wickham, G. *Using Foucault's Methods*, London: Sage, (1999).
- Laclau, Ernesto. "The Death and Resurrection of the Theory of Ideology" (1997)
- Lodge, David (ed.). *Modern Criticism and Theory: A Reader*, Pearson Longman, 2003.
- Narayan, Uma. "Contesting Cultures: Westernization and the Cultural Survival of 'Other' Women" (1997)
- Norris, Christopher. *Deconstruction: Theory and Practice*, Routledge, 2002.
- Payne, Michael & John Schad (eds): *Life After Theory*, Blackwell, 2010.
- Rita Felski. *The Uses of Literature*, 2008.
- Ryan, Kiernan. *New Historicism and Cultural Materialism: A Reader*, St. Martin Press, 1996.
- Williams, Raymond. *Marxism and Literature*, OUP, 1977.

ASSESSMENT RUBRICS

Credit



This course is a foundational exploration into the dynamic and multidisciplinary field of cultural studies. This course serves as a gateway to understanding the complex interplay between culture, power, and identity. By critically examining various cultural practices, representations, and discourses, students will gain valuable insights into how culture shapes and is shaped by historical, social, political, and economic contexts.

COURSE OBJECTIVES

1. Introduce students to the key concepts, theories, and methodologies of cultural studies as an academic discipline.
2. Analyse the relationships between culture, power, and identity to foster a deeper understanding of cultural dynamics.
3. Explore the intersections of culture with other fields, including gender studies, postcolonial studies, policy studies, and spatial literary studies.
4. Encourage critical thinking and analysis of cultural phenomena, encouraging students to question dominant ideologies and assumptions.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

CO1	List key theorist in Cultural Studies and key moments in its development
CO2	Define key concepts in Cultural Studies
CO3	Identify and explain the main issues and debates in the field
CO4	Examine key issues discussed by cultural theorists
CO5	Critically analyse a cultural text using the theoretical concepts and methods in Cultural Studies

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

- ## MODULE 2

- ## MODULE 3

- ## MODULE 4

- 171

4.4 Thejaswini Niranjana: “Alternative Frames: Questions for Comparative Research in the Third World”

4.5 Practicum

MODULE 5: TEACHER SPECIFIC MODULE

- Discussion of some of the major concepts introduced by Stuart Hall
- Discussion of some of the major cultural concerns addressed by Slavoj Zizek

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

Recommended Reading

Barker, Chris. *The Sage Dictionary of Cultural Studies*. Sage Publications, 2004.

Longhurst, Brian, et al. *Introducing Cultural Studies*. Routledge, 2016.

During, Simon. *The Cultural Studies Reader*. Psychology Press, 1999.

Hebdige, Dick. *Subculture: The meaning of style*. Routledge, 2013.

Hall, Stuart. “Cultural Studies: Two Paradigms.” *Media Culture & Society*, vol. 2, no. 1, Jan. 1980, pp. 57–72.

Williams, Raymond. “Culture is Ordinary” in *Resources of Hope: Culture, Democracy, Socialism*, London: Verso, 1989. Pp. 3-14.

Foucault, M. “Authorship: What Is an Author?” *Screen*, vol. 20, no. 1, Mar. 1979, pp. 13–34.

1. Define the concept of "Discourse" in Cultural Studies.
2. What does Stuart Hall mean by "Theoretical Legacies"?
3. Explain the term "Governmentality" as discussed by Michel Foucault.
4. How does Cornel West define "The New Cultural Politics of Difference"?
5. What is the significance of the term "Public Sphere" in Nancy Fraser's work?
6. Differentiate between "Nation-State" and "Imagined Community" as discussed by Partha Chatterjee.

7. Discuss the role of "Positionality" in cultural studies.
8. Explain the key arguments in Tony Bennett's "Putting Policy into Cultural Studies."
9. How does Ruth Vanitha challenge normative heterosexuality in "Thinking Beyond Gender in India"?
10. Discuss the relationship between "Power/Knowledge" in Foucault's work.
11. What are the critiques of Eurocentrism as discussed by Thejaswini Niranjana?

12. Critically analyze a cultural text using the theoretical concepts discussed in the course.
13. Examine the intersections between Cultural Studies and Postcolonial Studies.
14. Compare and contrast the views of Stuart Hall and Cornel West on cultural politics.
15. Discuss how cultural studies engage with nationalism and modernity through Partha Chatterjee's and Thejaswini Niranjana's perspectives.

DISCIPLINE SPECIFIC CORE COURSE

(4 Credits)

COURSE DESCRIPTION



1. Investigate key concepts and theories in postcolonial contexts.
2. Enhance the ability to engage in critical literary analysis.
3. Provide historical and cultural contexts of colonialism, imperialism and globalization.
4. Identify the power dynamics related to the issues of race, gender, class, and social structure within the literary texts.
5. Compare and contrast texts from different regions and cultural contexts.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1

- 

1.3 Chandra T. Mohanty : “Under Western Eyes: Feminist Scholarship and Colonial Discourse”

1.4 Practicum : Prepare critical readings on the above texts.

MODULE 2

2.1 Leopold Senghor : “New York”

2.2 Derek Walcott : “The Sea is History”

2.3 Oodgeroo Noonucal : “All One Race”

2.4 Gabriel Okara : “The Mystic Drum”

2.5 Practicum : Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

MODULE 3

3.1 Toni Morrison : *The Bluest Eye*

3.2 Jokha Alharthi: *Celestial Bodies*

3.3 Practicum : Students are expected to attempt a review of any one of the short stories prescribed with special emphasis on its characterization.

MODULE 4

4.1 George Ryga : *The Ecstasy of Rita Joe*

4.2 Sharon Pollock : *Blood Relations*

4.3 Practicum : Students are expected to attempt a review the opening scenes of one of the plays prescribed.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Writing practices on the prescribed texts in new literatures in English
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. 3rd ed., Routledge, 2013.

---. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.

King, Bruce. *New National and Postcolonial Literatures: An Introduction*. Clarendon Press, 1996.

Lazarus, Neil, editor. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge UP, 2004.

Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., Routledge, 2015.

McLeod, John. *Beginning Postcolonialism*. 2nd ed., Manchester UP, 2010.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann, 1971.

Narasimhaiah, C. D., editor. *An Anthology of Commonwealth Poetry*. Macmillan, 1990.

Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson Longman, 2008.

Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. Arnold, 1996.

Williams, Patrick, and Laura Chrisman, editors. *Colonial Discourse and Post-Colonial Theory: A Reader*. Harvester Wheatsheaf, 1993.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define the concept of comprador bourgeoisie.
2. What does the sea symbolize in “The Sea is History”?
3. Summarise the central theme in “All One Race”.
4. List some of the images used by the poet in “New York” and explain its relevance.
5. How is the reserve depicted in *The Rez Sisters*?
6. What social issues does *Celestial Bodies* deal with?



7. What is the mystery in Sharon Pollock's *Blood Relations*?
8. What is the central theme in Toni Morrison's *The Bluest Eye*?

Part B (Answer any 3 questions. Each carries 5 marks)

9. Explain the notion of decolonization raised by Ngugi in his essay.
10. Examine how "New York" depicts both admiration and critique of western modernisation.
11. Evaluate the role of memory in "The Sea is History".
12. Attempt a short note on the dreams of the sisters in *The Rez Sisters*.
13. Discuss how Jokha Alharthi depicts the institution of marriage in *Celestial Bodies*.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Summarize the main arguments in Thiongo's "Decolonizing the Mind".
15. Analyse George Ryga's *The Ecstasy of Rita Joe* as a postcolonial narrative.
16. Attempt an essay on racism in *The Bluest Eye*.
17. Examine how Alharthi portrays the power dynamics in *Celestial Bodies*.

SEMESTER VII
DISCIPLINE SPECIFIC CORE COURSE
KU07DSCENG404: AMERICAN LITERATURE
(4 Credits)

COURSE DESCRIPTION

This course aims to introduce one of the most important branches of English literature which do not fall under the British tradition. The students are provided with an opportunity to understand various stages in the development of American Literature. The students are introduced to the social, cultural, and literary developments pertaining to the specific periods in American



COURSE OBJECTIVES

1. Provide the students with an overview of the theoretical frame work of American literature.
2. Enable the students in interpreting literary texts dealing with the American tradition.
3. Initiate the students to contemporary research on American literature.
4. Help the students to identify and to analyse the thematic concerns in the selected texts.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

CO1	make a critical analysis of the history of American Literature
CO2	evaluate various literary works in American Literature.
CO3	identify the major authors and their writings in American Literature.
CO4	explain the basic philosophy and ideology of the authors prescribed
CO5	compare and contrast the major features of American Literature as represented through literary works.

**Course outcomes based on Revised Bloom's Taxonomy*

COURSE CONTENTS

MODULE I: HISTORICAL CONTEXT

- 1.1 Historical Background
- 1.2 Early Puritan Settlement - American Dream Transcendentalism – Emerson’s concept of selfreliance and David Thoreau’s idea of Civil Disobedience
- 1.3 Harlem Renaissance
- 1.4 Expansion of American Imperialism
- 1.5 Practicum: Students are expected to prepare a historical account of major events in the history of America

- 2.1 Edgar Allan Poe: “The Raven”
- 2.2 Ralph Waldo Emerson: “Brahma”
- 2.3 Walt Whitman: “O Captain, My Captain”
- 2.4 Sylvia Plath: “The Applicant”
- 2.5 Langston Hughes: “A Dream Deferred”
- 2.6 e.e. cummings: “Buffalo Bill’s”
- 2.7 Practicum: Students are expected to identify and analyze the various types of poetry these poems represent

3.1 Nathaniel Hawthorne: *The Scarlet Letter*

3.2 Ernest Hemingway: *The Old Man and the Sea*

3.3 Practicum: Students are expected to enlist the various historical and cultural movements that are associated with major works in American fiction

4.1 Eugene O'Neill: *The Emperor Jones*

4.2 Tennessee Williams: *The Glass Menagerie*

4.3 Practicum: Students are expected to enlist and analyse the various theatrical tools used in American plays.

- Debates on the concept of the American Dream through essays and poetry, including Transcendentalist and Harlem Renaissance perspectives
- Exploring the human condition in novels like *The Scarlet Letter* and *The Old Man and the Sea*, and memoirs/narratives that reflect diverse American experiences
- Responding to diverse voices in American literature through written work, presentations, and group projects that showcase critical thinking and creativity

Gray, Richard. *A History of American Literature*. UK: Wiley-Blackwell, 2012.

Berke, Amy et.al. *Writing the Nation: A Concise Introduction to American Literature 1865 to Present*. Georgia: University of North Georgia Press, 2015.

Parrish, Timothy, ed. *The Cambridge Companion to American Novelists*. New York: Cambridge U P, 2013.

Bercovitch, Sacvan, ed. *The Cambridge History of American literature*. New York: Cambridge U P, 2004.

(Norton Anthology of American Literature can be used as a reference book.)

Credit

End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

PART A (Answer any ten questions. Each question carries 2 marks)

1. What is New England?
2. What is the May Flower episode?
3. What is the refrain in “Raven”?
4. What is the theme of Whitman’s poem “O Captain, My Captain”?
5. What are the conspicuous features of Sylvia Plath’s poems?
6. What is the letter “A” stands for in *The Scarlet Letter*
7. What is the significance of the name Pearl in *The Scarlet Letter*
8. What is central theme of Emerson’s “Brahma”?
9. What is the focal theme of Hemmingway’s *Old Man and the Sea*?

(Answer any four questions. Each question carries 5 marks)

10. Briefly comment on the major features of Harlem Renaissance.
11. Comment on the Gothic elements in the poem “Raven.”
12. Write a note on Transcendentalism.
13. Comment on the supernatural elements in “Raven”
14. Write a brief note on the concept of self-reliance in Emerson’s works.

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(Write any one question. Each question carries 10 marks)

16. How does Nathaniel Hawthorne critique the Puritan society of America in *The Scarlet Letter*?
17. Critically evaluate the major themes of Sylvia Plath's "The Applicant?"
18. Comment on the techniques explored in Tennessee Williams' *Glass Menagerie*.

COURSE DESCRIPTION

This course attempts to converge the domain of literature and media. Media has gained traction in the contemporary context of globalised modernity. Transnational and Multinational capitalism facilitates the flow of media and ideas. The interconnectedness and interrelation of literature and media have assumed complex dimensions. It has become imperative to understand and explore the nuances of media lest we are lost in the simulacra. This course aims to explore the domains as to equip the learners for the transitions in the world as also to enhance the employability skills.

1. To make the students aware of the aspects of communication and mass media
2. To expose the student to the world of media professionals
3. To introduce the students to the necessary skills for creating public media messages
4. To help student become proficient in oral and written communication skills
5. To explore the potentials of media in democracy and mass mediated society.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1: FUNDAMENTALS OF MASS COMMUNICATION

- ## MODULE 2: MEDIA EFFECTS AND LANGUAGE

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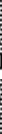














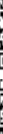




























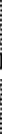














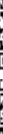


























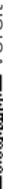




















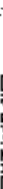
























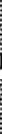














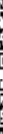




























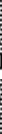














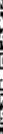
































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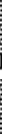




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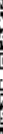
































MODULE 3

- ## MODULE 4

- ## MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the modules
- Reading sessions and discussions on the different categories of disability
- Screening of documentaries on eminent writers in Indian Disability Studies
- Classroom debates on topics of relevance in connection with the syllabus

Davis, Lennard J. *The Disability Studies Reader*. Routledge, 2017.

Hall, Alice. *Disability and Literature*. Routledge, 2016.

Pearman, Tory Vandeventer. *Women and Disability in Medieval Literature*. Palgrave, 2010.

Hall, Alice. ed. *The Routledge Companion to Literature and Disability*. Routledge, 2020.

Wong, Alice. ed. *Disability Visibility: First-Person Stories from the Twenty-first Century* Vintage, 2020.

ASSESSMENT RUBRICS





Part A (Answer any 5 questions. Each carries 3 marks)

- Part B (Answer any 3 questions. Each carries 5 marks) 9.**

10. Comment on crip-gothic.

- Part C (Answer any 2 questions. Each carries 10 marks)**

14. Discuss how Stuart Murray conceptualise ambiguities involved in social inclusion.
15. How does Sami Schalk discuss the representation of women in disability discourses.
16. Critically analyse the representation of disability in life narratives.
17. Attempt a critical analysis of the representation of disability and queerness in Horace Walpole's

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- | Credit | | | Teaching Hours | | | Assessment | | |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T | P/I | Total | L/T | P/I | Total | CE | ESE | Total |
| 4 | 0 | 4 | 60 | 0 | 60 | 50 | 50 | 100 |

COURSE OUTCOMES

C01	Students will articulate how Indian life narratives reflect the interplay between personal agency and the diverse socio-cultural matrices that shape individual experiences across the subcontinent.
C02	Students will evaluate the impact of linguistic diversity and regional literary traditions on the construction of autobiographical memory and the articulation of subjectivity in Indian life writing
C03	Students will appraise the representation of social and cultural markers, such as caste, gender, and religious identity, in shaping the narrative self within the context of Indian life writing.
C04	Students will demonstrate the ability to analyze the rhetorical strategies and stylistic innovations employed by Indian life writers in the presentation of self, and discuss the genre's dynamic evolution.
C05	Students will apply relevant critical theories to interpret the complex relationship between individual experience and the multi-layered socio-cultural landscapes depicted in Indian life narratives.

COURSE CONTENTS

- ## MODULE 2

- ## MODULE 3

- ## MODULE 4

- ## MODULE 5: TEACHER SPECIFIC MODULE

- Debates on theoretical essays and comparative poetry reading
- Character and theme analysis of memoirs and marginalized life narratives
- Critical thinking and creative responses to diverse voices
- Assessment through participation, written work, presentations, group projects, and quizzes

Recommended Reading

Couser, G. Thomas. *Vulnerable Subjects: Ethics and Life Writing*. Cornell UP, 2004.

De Man, Paul. "Autobiography as De-facement." *The Rhetoric of Romanticism*. Columbia UP, 1984. 67-81.

3. How do Sidonie Smith and Julia Watson approach the interpretation of life narratives in "Reading Autobiography"?
4. Analyze the significance of autobiography in understanding modern Kerala's literary and historical context as discussed by Udaya Kumar.
5. What message does B.R. Ambedkar convey through his narrative "Waiting for a Visa"?
6. Discuss the theme of identity in YashicaDutt's memoir "Coming Out as Dalit".
7. Describe the role of family and culture in shaping Mrinalini Sarabhai's life as portrayed in Mallika Sarabhai's biography.

Part B (Answer any 3 questions. Each carries 5 marks)

8. Compare and contrast the experiences of marginalization in B.R. Ambedkar's "Waiting for a Visa" and YashicaDutt's "Coming Out as Dalit".
9. Analyze the theme of identity and self-discovery in Revathi A's memoir "The Truth About Me".
10. Discuss the portrayal of the entertainment industry in Naseeruddin Shah's memoir "And Then One Day".
11. Examine the theme of resilience and survival in Nalini Jemeela's "Romantic Encounters of a Sex Worker".
12. Discuss the significance of memoirs in understanding marginalized experiences and identities.

Part C (Answer any 2 questions. Each carries 10 marks)

13. Discuss the concept of autobiography and its significance in understanding the self and identity, drawing from the works of Sidonie Smith and Julia Watson.
14. Analyze the theme of marginalization and resistance in the memoirs "Coming Out as Dalit" by YashicaDutt and "The Truth About Me" by Revathi A.
15. Compare and contrast the life narratives of Mrinalini Sarabhai and Naseeruddin Shah, highlighting their experiences and contributions to their respective fields.
16. Examine the role of memoirs in challenging social norms and stereotypes, drawing from the works of Nalini Jemeela and YashicaDutt.

-  university OrderReference: ADAT3 (204C2AD025)/20426/2025/ADPFWAR INFRAGISERAPINAZASPEM02503330EN025g2-099PM - Page 198

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-  university OrderReference: ADAT3 (204C2AD025)/ADEFWvRfjBjERAg5t5RArPwAZASdFM0Z5b033-3oEM0P5g2-099PM - Page 198

- 3.1. Introduction to DH Tools and Research Methodologies
- 3.2. Voyant Tools
- 3.3. Google Ngrams
- 3.4. Story Maps and Social Media Analytics
- 3.5. Practicum

- 4.1. Web Archiving
- 4.2. Web Development (Word Press, Basics of HTML and CSS)
- 4.3. Digital Cutures
- 4.4. Participatory Cultures
- 4.5. Practicum

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Classroom debates on topics of relevance in connection with the syllabus

Brügger, Niels. "Web Archiving and Digital History" (2015) Burdick, Annie et.al., 2012. *Digital Humanities*, Cambridge: The MIT Press.

_____. 2012. *A Short Guide to the Digital Humanities*.

Gold, Matthew K. Ed. 2012. *Debates in the Digital Humanities*.

_____. "The Digital Humanities Moment" (2012)

McDonough, Jerome et al. "Born Digital: Understanding and Preserving Digital Artifacts" (2010) Moretti, Franco. 2005. *Graphs, Maps, Trees*.

Schreibman, Susan, Ray Siemens, John Unsworth. 2004. *A Companion to Digital Humanities*. Oxford: Blackwell.

Sinclair, Stéfan and Geoffrey Rockwell: "Digital Humanities as Method" (2015)

ASSESSMENT RUBRICS	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

Part A (Answer any 5 questions. Each carries 3 marks)

1. Define digital humanities and its scope.
2. What is the significance of digital editions in humanities research?
3. Describe the concept of metadata in digital libraries and archives.
4. What is a digital footprint, and how is it analyzed?
5. Introduce Voyant tools and their application in DH research.
6. What is Google Ngrams, and how is it used in DH research?
7. Describe the basics of HTML and CSS in web development.
8. What is participatory culture, and how does it relate to digital humanities?

Part B (Answer any 3 questions. Each carries 5 marks)

9. Discuss the importance of digital humanities in contemporary research and its constituents.
10. Describe the techniques for extracting and analyzing digital data in humanities research.
11. Analyze the role of story maps in DH research and its applications.
12. Discuss the challenges and opportunities of web archiving in preserving digital cultures.
13. Examine the significance of social media analytics in DH research.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Discuss the nature, concept, and scope of digital humanities, and its implications for humanities research.
15. Analyze the role of digital libraries and archives in preserving cultural heritage, and the challenges involved.
16. Design a digital humanities project using WordPress, Voyant tools, and social media analytics, and discuss its significance and potential outcomes.





3.1 IsmatChughtai: "Lihaaf" (The Quilt)

3.3 Jamaica Kincaid: "Girl"

3.4 Gail Godwin: "A Sorrowful Woman"

3.5 Practicum: Students are expected to discuss the thematic concerns in the short stories

4.1. Jean Rhys: *Wide Sargasso Sea* (1966)

4.2. Anita Desai: *Fire on the Mountain*

4.3 Practicum: Students are expected to critically discuss the texts in the module

--Intersectional feminist perspectives: Debates on foundational theoretical essays and contextual analysis of regional gender studies

--Comparative analysis of diverse narrative forms: Poetry readings, short stories, and autobiographical pieces

--In-depth discussions on postcolonial feminist novels and thematic analysis

--Assessment through participation, essays, presentations, and textual analyses, evaluating theoretical understanding and critical engagement

Hooks, Bell. *Feminist Theory from Margin to Center*. London: Pluto Press, 2000.

Tharu, Susi & K. Lalitha. *Women Writing in India: 600 B C to the Present*. New York: The Feminist Press at CUNY, 1993.

Sharmila Rege. "The Rise and Fall of Hindu Women. Who was Responsible for it".

Against the *Madness of Manu*: BR Ambedkar's Writing on Brahminical Patriarchy.

Virginia Woolf, *A Room of One's Own*. New York: Harcourt, 1957.

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. pp.3–18

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Das, Kamala. "An Introduction." *Summer in Calcutta*. Orient Paperbacks, 1965.

Das, Kamala. "The Women's Courtyard." *Padmavati the Harlot and Other Stories*. Sterling Publishers, 1992.

4. Discuss the portrayal of women's lives in Sharmila Sreekumar's *Scripting Lives*.
5. How does Meena Kandasamy's poetry challenge societal norms?
6. Analyze the theme of resistance in Maya Angelou's "Still I Rise".
7. Discuss the significance of the quilt as a symbol in Ismat Chughtai's "Lihaaf".

Part B (Answer any 3 questions. Each carries 5 marks)

8. Compare and contrast the feminist perspectives in Sojourner Truth's "Ain't I a Woman?" and Maya Angelou's "Still I Rise".
9. Analyze the theme of patriarchy in Ismat Chughtai's "Lihaaf" and K.R. Meera's "The Cloth of God".
10. Discuss the portrayal of mother-daughter relationships in Jamaica Kincaid's "Girl" and Gail Godwin's "A Sorrowful Woman".
11. Examine the theme of identity in Agha Shahid Ali's "The Country Without a Post Office".
12. How does Meena Kandasamy's poetry subvert traditional notions of femininity?

Part C (Answer any 2 questions. Each carries 10 marks)

13. Discuss the theme of intersectionality in the context of feminist literature, referencing Kimberlé Crenshaw's "Mapping the Margins" and other literary works.
14. Analyze the portrayal of women's experiences in *A Fire on the Mountain*.
15. Examine the significance of feminist narratives in challenging patriarchal norms, referencing literary works from the syllabus.
16. Discuss the theme of resistance and empowerment in feminist literature, referencing works by Maya Angelou, Meena Kandasamy, and other authors from the syllabus.



Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

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

MODULE I: THEORETICAL APPROACHES

- ## MODULE II: POETRY

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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 Chekhov, Anton. "Gooseberries". *The Complete Stories of Anton Chekhov*, translated by Constance Garnett, Dover Publications, 2006.
- 3.3 Practicum: Students are expected to critically analyse these texts

MODULE IV: FILM

4. 1. Chantal Akerman: *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975)
4. 2. Gabriel Axel: *Babette's Feast* (1987)
4. 3 Marco Ferreri: *La Grande Bouffe(The Great Feast)* (1973)
4. 4. Ryan Murphy: *Eat Pray Love* (2010)
- 4.5 Practicum: Students are expected to write a review of these films.

MODULE 5: TEACHER SPECIFIC MODULE

- Explores food as a lens for cultural and social analysis across various media
- Analyzes food's role in different contexts, including poetry, fiction, and film
- Assessment includes participation, analytical essays, creative responses, and presentations
- Emphasizes applying theoretical concepts and critical engagement with diverse food representations

Recommended Readings

- 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.
- Arunkumar. *Feast on a Leaf: The Onam Sadhya Cookbook*. Bloomsbury India, 2024.
- 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.Mand 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.



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SEMESTER VIII

DISCIPLINE SPECIFIC ELECTIVE COURSE

KU08DSEENG406: STUDIES ON FOUCAULT

(4 Credits)

COURSE DESCRIPTION

The course will provide the students with a detailed introduction to key analytical potentials reconstructed from Foucault's seminal works. It will also introduce them to a variety of approaches to the central ideas of Foucault—power, freedom, subject-formation, truth, discourse, etc.—as they are deployed in state-of-the-art Foucault-inspired scholarship. Using some of the canonical and contemporary texts that explore and explain Foucauldian analytics, the course will also encourage students to apply Foucault's threshold concepts in life and research. This course will also explain how Foucault's work speaks to broad themes in contemporary debates about truth, subjectivity, power, freedom and truth.

COURSE OBJECTIVES

The course aims to trace, through a detailed engagement with some of the seminal texts of Michel Foucault, how the present configurations of power, morality, government, etc. emerged from past struggles, political strategies, and accidental events. The course will ensure that students undertake intensive and rigorous readings of some key texts in Foucault's oeuvre. In reviewing some of the major concepts in Foucauldian scholarship, the course aims to instil a better understanding of crucial issues such as questions of self, individual, truth, and society, sexuality, governmentality and power.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

COURSE OUTCOMES*

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

C01	Understand how Foucault's ideas continue to be a major source of inspiration for research projects across a wide range of disciplinary domains
C02	Understand, apply and explore the analytical possibilities in Foucault's across various interdisciplinary fields of study
C03	to write clearly about complex issues related to self, power, freedom and resistance.
C04	To understand the analytical possibilities in Foucault's work , effective for deploying such analytics in their own research.
C05	Understand and explore the problem of language, history, genealogy and archaeology

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE I: DISCOURSE, LANGUAGE AND POWER

- 1.1. Introduction to Foucault—discourse/discursive formations, enunciative modalities, panopticon, exclusionary procedures the microphysics of power, disciplinary power, biopower
- 1.2. Michel Foucault, “Discourse on Language” appended to *The Archaeology of Knowledge*.
- 1.3. Practicum

MODULE II: BODY, TRUTH AND BIOPOWER -2

- 2.1. Michel Foucault, “Docile Bodies,” pp-135-141 from *Discipline and Punish*.
- 2.2. Michel Foucault, “The Birth of Governmentality” from *Ethics Subjectivity, and Truth*
- 2.3. Practicum

MODULE III: SEXUALITY, ETHICS AND SUBJECTIVITY

- 3.1. Michel Foucault, "Morality and the Practice of Self" from *History of Sexuality. Vol. 2*
- 3.2. Michel Foucault, "Technologies of the Self" from *Ethics Subjectivity, and Truth*, 223228
- 3.3. Practicum

MODULE IV: ARCHAEOLOGY, GENEALOGY AND HISTORY

- 4.1. Introduction to the concepts of archaeology, genealogy, episteme, archive and the statement
- 4.2. Michel Foucault, "Nietzsche, Genealogy, History."
- 4.3. Practicum

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of relevant documentaries like *Worse Than War*
- Classroom debates on topics of relevance in connection with the syllabus

Recommended Reading

Oksala, J. *Foucault, Politics, and Violence*. Northwestern University Press, 2011.

Besley, Tina (A. C.). "Chapter 5: Foucault, Truth-Telling and Technologies of the Self: Confessional Practices of the Self and Schools." *Counterpoints*, vol. 292, 2007, pp. 55–69. *JSTOR*, <http://www.jstor.org/stable/42979092>.

Miller, Seumas. "Foucault on Discourse and Power." *Theoria: A Journal of Social and Political Theory*, no. 76, 1990, pp. 115–25. *JSTOR*, <http://www.jstor.org/stable/41801502>.

Taleb-Khyar, Mohamed B. "Literature in Michel Foucault's Writings." *Interdisciplinary Literary Studies*, vol. 1, no. 2, 2000, pp. 185–96. *JSTOR*, <http://www.jstor.org/stable/41209051>.

Feder, Ellen K. "Power/knowledge." *Michel Foucault: Key Concepts*. edited by Dianna Taylor, Acumen Publishing Limited, 2011, pp. 55-68. https://kupdf.net/download/foucault-keyconcepts_59bb7d6a08bbc57b27894dd2_pdf#

Couzens Hoy, D. (ed.) *Foucault: A Critical Reader*, Oxford: Blackwell, (1986).

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*, [1961] (1967).

_____. *The Birth of the Clinic: An Archaeology of Medical Perception*, 1963] (1973).

_____. *The Order of Things: An Archaeology of the Human Sciences*, [1966] (1973).

_____. *The Archaeology of Knowledge*, [1969] (1972).

_____. *Discipline and Punish: The Birth of the Prison*, [1975] (1977).

_____. *The History of Sexuality, Vol. I An Introduction*, [1976] (1978).

_____. *The History of Sexuality, Vol. II: The Use of Pleasure*, [1984] (1985).

1. What is discourse, according to Michel Foucault, and how does it shape our understanding of reality?
2. Describe the concept of panopticon and its significance in Foucault's theory of disciplinary power.
3. What are exclusionary procedures, and how do they function in discourse, according to Foucault?
4. How does Foucault describe the relationship between power and the body in "Docile Bodies"?
5. What is governmentality, and how does it relate to biopower, according to Foucault?
6. Describe the concept of technologies of the self, as discussed by Foucault.
7. What is the significance of genealogy in Foucault's work, and how does it differ from traditional notions of history?
8. Define the concept of episteme and its role in shaping discourse.

Part B (Answer any 3 questions. Each carries 5 marks)

9. Analyze the concept of disciplinary power in Foucault's work, using examples from "Docile Bodies".
10. Discuss the relationship between truth and power in Foucault's theory of discourse.
11. Examine the ways in which Foucault's concept of governmentality shapes our understanding of modern power structures.
12. Describe the role of morality and self-practice in Foucault's work on ethics and subjectivity.
13. Discuss the significance of Nietzsche's influence on Foucault's concept of genealogy.

Part C (Answer any 2 questions. Each carries 10 marks)

14. Discuss Foucault's concept of discourse and its relationship to power, using examples from his work. How does discourse shape our understanding of reality, and what are the implications of this for our understanding of power and knowledge?
15. Analyse the concept of biopower in Foucault's work, using examples from "The Birth of Governmentality" and "Docile Bodies". How does biopower shape our understanding of the relationship between power and the body?
16. Examine the role of archaeology and genealogy in Foucault's work, using examples from "The Archaeology of Knowledge" and "Nietzsche, Genealogy, History". How do these concepts shape our understanding of history and knowledge?

SEMESTER VIII

DISCIPLINE SPECIFIC ELECTIVE COURSE

KU08DSEENG407: MARXISM AND LITERATURE

(4 Credits)

COURSE DESCRIPTION

This course introduces students to the foundational and advanced concepts of Marxist literary theory. It explores how literature functions within the socio-economic structures of class struggle, ideology, hegemony, and cultural production. The course critically examines key theoretical developments in Marxist criticism, focusing on thinkers such as Karl Marx, Friedrich Engels, Georg Lukács, Antonio Gramsci, Louis Althusser, Pierre Macherey, Raymond Williams, and Fredric Jameson.

COURSE OBJECTIVES

1. Understand and articulate the fundamental principles of Marxist literary criticism.
2. Analyze the role of ideology, class struggle, and economic structures in literary production.
3. Explore the contributions of major Marxist theorists to literary criticism.
4. Evaluate the evolution of Marxist thought in relation to literature and culture.
5. Apply Marxist theoretical concepts to literary and cultural texts.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

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MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions, each carries 3 marks)

1. Define historical materialism in the context of Marxist literary criticism.
2. Explain the concept of "Base and Superstructure."
3. What is realism according to Georg Lukács?
4. Briefly outline Antonio Gramsci's concept of hegemony.
5. Discuss the importance of ideology in Althusser's theory.
6. How does Marxism view literature as a form of class struggle?
7. What does Raymond Williams mean by residual, dominant and emergent cultures?
8. Define the concept of "ideological state apparatus".

Part B (Answer any 3 questions, each carries 5 marks)

9. Discuss the impact of capitalism on literary production with an example.
10. Compare and contrast Marxist and Formalist approaches to literature.
11. Explain Fredric Jameson's concept of "The Political Unconscious."
12. How does Marxist feminism critique literary representation?
13. Analyze a novel of your choice using the Marxist critical framework.

Part C (Answer any 2 questions, each carries 10 marks)

14. Critically analyze Lukács' *The Historical Novel* and its implications for Marxist criticism.
15. Discuss the role of ideology in literature with reference to Althusser and Gramsci.
16. Examine the influence of Marxist criticism in contemporary cultural studies.
17. Compare the approaches of Raymond Williams and Fredric Jameson in Marxist literary theory.



COURSE CONTENTS

- 1.1 Pierre Nora : “Between Memory and History: Les Lieux de Memoire”
- 1.2 Jan Assman : “Communicative and Collective Memory”
- 1.3 Maurice Halbwachs : “The Reconstruction of the Past”
- 1.4 Andrea Huyssen : Introduction from *Present Pasts: Urban Palimpsests and the Politics of Memory*
- 1.5 Practicum : Prepare a review of any two theoretical essays

- 2.1 Kamala Das : “My Grandmother’s House”
- 2.2 Derek Walcott : “Ruins of a Great House”
- 2.3 Margaret Atwood : “This is a Photograph of Me”
- 2.4 Rainer Maria Rilke : “*Childhood*”
- 2.5 Practicum : Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

- 3.1 Thomas King : “Borders”
- 3.2 Jorge Luis Borges : “Funes the Memorious”
- 3.3 Toni Cade Bambara : “The Lesson”

3.4 Viet Thanh Nguyen : “Black-Eyed Women”

3.5 Practicum : Students are expected to attempt a review of any one of the short stories prescribed with special emphasis on its characterization.

MODULE 4: MEMOIR

4.1 Chimamanda Ngozi Adichie: *We Should All Be Feminists*

4.2 Maxine Hong Kingston : *No Name Woman*

4.3 Maya Angelou : *I Know Why the Caged Bird Sings*

4.4 Baby Halder : *A Life Less Ordinary: A Memoir*

4.5 Practicum : Students are expected to attempt a review of any one of the opening scenes prescribed.

MODULE 5: TEACHER SPECIFIC MODULE

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of documentaries on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	50%

Recommended Reading

Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge UP, 2011.

Connerton, Paul. *How Societies Remember*. Cambridge UP, 1989.



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COURSE CONTENTS

1.1 Key terms	: Trauma, Resistance, Healing, Survival, PTSD
1.2 Cathy Caruth	: “Introduction” from <i>Unclaimed Experience: Trauma, Narrative, History</i>
1.3 Judith Herman	: “Introduction” from <i>Trauma and Recovery: The Aftermath of Violence</i>
1.4 Gopal Guru	: “Theorizing Humiliation” from <i>Humiliation: Claims and Context</i>
1.5 Practicum	: Students are expected to submit a critical reading on any one of the essays prescribed for study

2.1 Audre Lorde	: “A Litany for Survival”
2.2 NamdeoDhasal	: “Mandakini Patil: A Young Prostitute”
2.3 Ocean Vuong	: “Aubade with Burning City”
2.4 Maya Angelou	: “Still I Rise”
2.5 Practicum	: Students are expected to attempt a review of any one of the poems prescribed with special emphasis on its structural features

3.1 Saadat Hasan Manto	: “Toba Tek Singh”
3.2 Luigi Pirandello	: “War”
3.3 Bharati Mukherjee	: “The Management of Grief”
3.4 Cynthia Ozick	: “The Shawl”
3.5 Practicum	: Students are expected to attempt a review of any one of the short stories prescribed with special emphasis on its characterization.

4.1 Art Spiegelman	: <i>Maus</i>
4.2 Charlotte Perkins Gilman	: <i>The Yellow Wallpaper</i>
4.3 Toni Morrison	: <i>The Bluest Eye</i>
4.4 Manjula Padmanabhan	: <i>Harvest</i>
4.5 Practicum	: Students are expected to attempt a review of any one of the texts.

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of documentaries on eminent writers in English literature
- Classroom debates on topics of relevance in connection with the syllabus

Balaev, Michelle. *The Nature of Trauma in American Novels*. Northwestern UP, 2012.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins UP, 1996.

Craps, Stef. *Postcolonial Witnessing: Trauma Out of Bounds*. Palgrave Macmillan, 2013.

Felman, Shoshana, and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. Routledge, 1992.

Hartman, Geoffrey H. *The Longest Shadow: In the Aftermath of the Holocaust*. Indiana UP, 1996.

Henke, Suzette A. *Shattered Subjects: Trauma and Testimony in Women's Life-Writing*. St. Martin's Press, 1998.

Kaplan, E. Ann. *Trauma Culture: The Politics of Terror and Loss in Media and Literature*. Rutgers UP, 2005.

LaCapra, Dominick. *Writing History, Writing Trauma*. Johns Hopkins UP, 2001.

Luckhurst, Roger. *The Trauma Question*. Routledge, 2008.

Pederson, Joshua. *The Ethics of Affect: Lines of Life in a Trauma Memoir*. Northwestern UP, 2021.

Trautman, Michael. *Traumatic Realism: The Demands of Holocaust Representation*. U of Minnesota P, 2000.

Schwab, Gabriele. *Haunting Legacies: Violent Histories and Transgenerational Trauma*. Columbia UP, 2010.

Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge UP, 1996.

Vickroy, Laurie. *Trauma and Survival in Contemporary Fiction*. University of Virginia Press, 2002.

Whitehead, Anne. *Trauma Fiction*. Edinburgh UP, 2004.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment, Portfolio preparation	

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. How does Gopal Guru define humiliation in his essay?
2. Mention the significance of the no-man's land in "Toba Tek Singh".
3. What is the symbolical significance of yellow wallpaper in Gilman's story?
4. Identify any one example of survival imagery in "A Litany for Survival".
5. What is *Maus* classified as a historical testimony?
6. What is the significance of the city in "Aubade with Burning City"?
7. Define PTSD.
8. How does Cathy Caruth define trauma?

Part B (Answer any 3 questions. Each carries 5 marks)

9. Write a note on the role of visual in *Maus*.
10. Discuss how Cynthia Ozick's "Shawl" highlight trauma through the symbol of motherhood.
11. Discuss how Padmanabhan's *Harvest* represent the commodification of human lives".
12. Examine how Morrison maps the effects of racism in *The Bluest Eye*?
13. Write a note on the traumatic elements in *The Yellow Wallpaper*.

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Fiske, John. *Understanding Popular Culture*. Routledge, 2010.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Sage, 1997.

McRobbie, Angela. *Postmodernism and Popular Culture*. Routledge, 1994.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Routledge, 2018.

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Oxford University Press, 1983.

Credit	
End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

Part A (Answer any 5 questions. Each carries 3 marks)

1. What does Raymond Williams mean by "The Analysis of Culture"?
2. Define popular culture according to Stuart Hall's perspective.
3. How does Lana F. Rakow critique patriarchy in popular culture?
4. Explain the significance of caste in Cynthia Stephen's analysis of Indian popular culture.
5. What does AshisNandy say about the changing popular culture of Indian food?
6. How does Deepa Srinivas critique *Amar Chitra Katha* in her essay?
7. Which are the two India's that Vir Das mentions in his speech?
8. Define hegemony.

Part B (Answer any 3 questions. Each carries 5 marks)



9. Compare and contrast Stuart Hall's and Raymond Williams' approaches to cultural analysis.
10. Discuss the influence of gender representation in popular culture using Rakow's analysis.
11. How do folk narratives shape popular culture according to Deepa Srinivas?
12. Analyze the role of masculinity in *laughter films* as discussed by Jenny Rowena.
13. What insights does Mohamed Shafeeq Karinkurayil provide on the Islamic subject in Kerala's home cinema?

Part C (Answer any 2 questions. Each carries 10 marks)

14. Discuss the relationship between caste and popular culture with reference to Cynthia Stephen's work.
15. Examine the role of food in shaping cultural identity based on Ashis Nandy's essay.
16. Critically analyze the role of cinema in constructing and challenging social norms.
17. How does popular culture function as a site of resistance and hegemony? Provide examples from different media.



(4 Credits)

1. The course introduces the students to the basic concepts and techniques in film studies.
2. It would enable them to make sense of the film they watch and express their view or write about it in academic style.
3. They would be able understand the language and aesthetics of cinema.
4. Screenings and discussions of the selected films would make help them to have a better understanding of the aesthetic, socio-cultural and technical concepts.

Lecture/Tutorials, P/I=Practical/Internship, CE=Continuous Evaluation, ESE=End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

- 1.1. Evolution of cinema: from silent films (Lumiere Brothers) to narrative cinema and Soviet Cinema (Battleship Potemkin, Eisenstein's Montage Theory)
- 1.2. Silent cinema's key figures and styles: Chaplin and Buster Keaton's comedic genius
- 1.3. Post-WWII cinematic movements: Italian Neo-realism (Bicycle Thieves) and French New Wave (Breathless)
- 1.4. Film as an art form and medium, exploring its creative and technical aspects
- 1.5. Practicum : Students are expected to watch the films mentioned in the module and discuss it in the class

- 2.1. Indian Cinema's themes and trends, including the Golden Era and Parallel Cinema (Satyajit Ray's PatherPanchali, Aravindan's Kummatti)
- 2.2. Evolution of stardom in Indian cinema, from classic icons to contemporary stars
- 2.3. Bollywood cinema's impact and influence on Indian film industry
- 2.4. Malayalam cinema's unique trends, including the Chitrallekha film society's role in the new wave movement and contemporary developments
- 2.5. Practicum: Students are expected to write an essay on these major historical events

- 3.1. Global cinema trends: Iranian cinema (Majid Majidi's *Children of Heaven*), Japanese cinema (Akira Kurosawa's *Dreams*), and Czechoslovak New Wave (Jiří Menzel's *Closely Watched Trains*)
- 3.2. Documentary filmmaking: Realism vs. Subjectivity, exemplified in Bert Haanstra's *Glass* and Agnès Varda's *The Gleaners & I*
- 3.3. Animation evolution: From traditional techniques to digital cinema, highlighted in Hayao Miyazaki's *Spirited Away*
- 3.4. Diverse cinematic styles and movements shaping the art form worldwide
- 3.5. Practicum: Students are expected to discuss the major trends, movements and techniques with reference to the content of the module

- 4.1 Film appreciation: Understanding and analyzing cinematic elements
- 4.2 Techniques of writing film reviews: Critiquing and evaluating films effectively
- 4.3 Film criticism: Analyzing and interpreting films to uncover deeper meanings
- 4.4 Screening and discussion: Applying critical thinking to film viewing experiences
- 4.5 Practicum: Students are expected to write a film review

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Mulvey, Laura , "Visual Pleasure and Narrative Cinema" *Screen*, Volume 16, Issue 3, Autumn



6. Discuss the role of film criticism in understanding cinematic elements.
7. What is the significance of montage theory in Soviet Cinema?

Part B (Answer any 3 questions. Each carries 5 marks)

8. Compare and contrast the cinematic styles of Akira Kurosawa and Majid Majidi.
9. Analyze the theme of realism in documentary filmmaking, referencing Bert Haanstra's *Glass*.
10. Discuss the evolution of animation techniques, highlighting Hayao Miyazaki's *Spirited Away*.
11. Examine the impact of the French New Wave movement on world cinema, referencing *Breathless*.
12. Describe the unique trends in Malayalam cinema, including the role of the Chitrakatha film society.

Part C (Answer any 2 questions. Each carries 10 marks)

13. Discuss the evolution of cinema from silent films to narrative cinema, highlighting key figures and movements.
14. Analyze the theme of social realism in Indian Parallel Cinema, referencing Satyajit Ray's *Pathar Panchali* and Aravindan's *Kummatti*.
15. Compare and contrast the cinematic styles of Italian Neo-realism and French New Wave, highlighting their impact on world cinema.
16. Discuss the significance of film appreciation and criticism in understanding cinematic elements, referencing specific films and filmmakers.



COURSE CONTENTS

- 1.1.Basics of Travel Writing as a genre
- 1.2.Definition, History, and Development of Travel Writing
- 1.3.Travel Writing through the Ages : An Overview
- 1.4.Close Reading of Chapters 1,2,and 3 from *Travel Writing* by Thomson

2.1. Travel Writing in the Era of European Colonialism

2.2. Colonial Encounters - Travel Writings of Colonial masters—Travel Writings by Colonial Subjects

2. 3.Women Travellers of Colonial India

2.4. Excerpts from the following texts can be chosen by students with teachers' guidance for close reading and critical analysis :

The Indian Eye on English Life - (1893) : B.M. Malabar

Pandita Ramabai's American Encounters : The Peoples of the United States - (1889) : Tr. and Ed.
Meera Kosambi

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1. Concepts of Transculturation
2. Counter -travel and Reverse-travel
3. Counter-flows to colonialism - Descendants of colonised subjects
4. Texts for reading of select guided excerpts :

In an Antique Land (1992) - Amitav Ghosh

- Students are expected to prepare a portfolio highlighting the major features of travel narratives and their historical evolution.
- Students are expected to attempt a review of a few interesting excerpts from the two recommended texts .
- Students are expected to attempt a review of a narrative excerpt from colonial era with special emphasis on its points of view and perspectives
- Screening of relevant documentaries/films on travel
- Classroom debates on topics of relevance in connection with the syllabus
- Students are expected to attempt a critical analysis of excerpts from postcolonial travel narratives prescribed above.

Bassnett, Susan. 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young.

Blanton, Casey. *Travel Writing: the Self and the World*. New York: Twayne Publishers. Prentice Hall International, 1997.

Darlymple, William. *Nine Lives in Search of the Sacred in India*.



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- Part C: (Answer any 2 questions. Each carries 10 marks)**

14. Analyze the close reading of chapters 1, 2, and 3 from *Travel Writing* by Thomson, and discuss its significance in understanding the genre.
15. Discuss the relationship between travel literature and postcolonialism, using examples from colonial and postcolonial travel writings.
16. Examine the different types of travel writing (narrative, eco, spiritual, pleasure) and their significance in understanding cultural and social contexts.

SEMESTER IX

DISCIPLINE SPECIFIC ELECTIVE COURSE

KU09DSEENG502: DALIT STUDIES

(4 Credits)

COURSE DESCRIPTION

This course explores the historical, social, and political dimensions of Dalit identity and resistance in India. Through literary texts, autobiographies, poetry, and theoretical perspectives, students will examine the lived experiences of Dalits, the impact of caste oppression, and the role of Dalit literature in fostering social change. The course aims to develop a critical understanding of caste as a socio-political structure and its intersection with other forms of marginalization.

COURSE OBJECTIVES

1. To introduce students to the key concepts and historical developments in Dalit Studies.
2. To analyse the intersections of caste, gender, and identity in Dalit literature and thought.
3. To critically engage with the works of major Dalit writers and activists.
4. To explore the role of Dalit autobiographies and cultural expressions in shaping social movements.
5. To examine the contemporary relevance of Dalit resistance in the digital and literary spheres.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	Understand the historical and social foundations of Dalit Studies.
C02	Analyze key Dalit literary texts, poetry, and autobiographies.
C03	Critically evaluate the intersections of caste, gender, and identity in Dalit discourses.
C04	Assess the role of Dalit autobiographies in documenting lived experiences of caste oppression.



COURSE CONTENTS

- 1.1 Ambedkar : Speech at Mahad Satyagraha
- 1.2 Gopal Guru : Dalit Woman Talk Differently
- 1.3 K Satyanarayana : Experience and Dalit Theory
- 1.4 Practicum: Examine the major concerns in the essays discussed.

- 2.1 S Joseph : “Identity Card” & “My Sister’s Bible”
- 2.2 Jyoti Lanjewar : Caves
- 2.3 Hira Bansode : “Yasodhara”
- 2.4 Arun Kamble : “Which Language Should I Speak?”
- 2.5 Practicum: Examine the common themes in Dalit poetry.

3.1 P Sivakami : The Grip of Change

3.2 GoguShyamala : “Father May be an Elephant and Mother Only a Small Basket, but...”

3.3 Practicum: Examine Dalit women’s issues in contemporary India.

4.1 Bama : *Karukku*

4.2 SharankumarLimble : *The Outcaste*

4.3 Practicum: Examine how Dalit autobiographies discuss the experience of caste.

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Freedom: An Introduction to Dalit Writing. New Delhi: Navayana Publishing, 2013.

	Credit
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	

1. What were the main objectives of Ambedkar's Mahad Satyagraha?
2. How does Gopal Guru argue that Dalit women's voices are distinct?
3. What are the major themes in S. Joseph's poem "Identity Card."
4. What is the significance of caste in Dalit autobiographies?
5. What is the central argument in K Satyanarayana's "Experience and Dalit Theory."
6. How does Arun Kamble address the question of language in Dalit identity?
7. What is the major theme of P. Sivakami's novel *The Grip of Change*?

8. What is the significance of the title of Gogu Shyamala's short story "Father May Be an Elephant and Mother a Small Basket, But..."?

Part B (Answer any 3 questions. Each question carries 5 marks)

9. Analyse the portrayal of Dalit women's experiences in P. Sivakami's *The Grip of Change*.
10. What are the major themes in Bama's *Karukku*?
11. Discuss the role of poetry in Dalit resistance.
12. How does Gogu Shyamala's short story challenge caste hierarchies?
13. Explain the impact of Dalit autobiographies in shaping social awareness.

Part C (Answer any 2 questions. Each question carries 10 marks)

14. Critically analyse Ambedkar's speech at Mahad Satyagraha in the context of caste struggle.
15. Compare and contrast the narratives of caste oppression in *The Outcaste* and *Karukku*.
16. Examine the representation of Dalit identity in contemporary literature and digital media.
17. Discuss how Dalit literature serves as a tool for social transformation.



SEMESTER X

DISCIPLINE SPECIFIC CORE COURSE

KU10DSCENG505: ETHICS OF LITERARY RESEARCH

(4 Credits)

COURSE DESCRIPTION

This course aims to provide an understanding about the various ethical concerns involved in undertaking a research. The course provides the students with an understanding of the philosophical and practical issues that go into the making of successful research. The students are introduced to the theoretical and practical issues in realising a research work. Questions related to ethical practices in the publication of the research are also included in the course.

COURSE OBJECTIVES

1. To focus on the basics of philosophy of science and ethics, research integrity and publication ethics.
2. To hold hands-on-sessions are designed to identify research misconduct and predatory publications.
3. To provide an overview of the recent developments in publishing.
4. To provide specialized knowledge in areas of indexing and citation databases, open access publications, research metrics (citations, h-index, Impact Factor, etc.).
5. To introduce plagiarism detection software and similar tools.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	critically analyse the philosophical/ethical concerns in research.
C02	identify the major mistakes committed during research.
C03	explain the research misconduct and predatory publications.

C04	articulate their knowledge of specific defects in the publication.
C05	make a critical analysis of the plagiarism detection software and similar tools.
C06	provide a comprehensive overview of the recent developments in publishing



MODULE 1: ETHICS AND PHILOSOPHY

- ## MODULE 2 : PUBLICATION ETHICS

- ## MODULE 3: OPEN ACCESS PUBLISHING

- Scholarly Publication System”, from *The Future of Scholarly Publishing: Open Access and the Economics of Digitisation* Ed. Peter Weingart and Niels Taubert, Berlin: African Minds, 2017.

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4.1 Peter Weingart :“Trust, Quality A

- ## MODULE 5: TEACHER SPECIFIC MODULE

- ## ASSESSMENT RUBRICS

Recommended Reading

Weingart , Peter & Niels Taubert Ed. *The Future of Scholarly Publishing: Open Access and the Economics of Digitisation* Berlin: African Minds, 2017.



Part A (Answer any 5 questions. Each carries 3 marks)

- Part B (Answer any 3 questions. Each carries 5 marks)**

- Part C (Answer any 2 questions. Each carries 10 marks)**

14. Analyse the areas of research where ethical misconduct can corrupt genuine research.
15. Examine how effectively journal finder tools can be used in a research.
16. Critically analyse the malpractices involved in the publication of research.
17. Analyse the ethical principles a researcher should follow in his research and publication.

SEMESTER X

DISCIPLINE SPECIFIC CORE COURSE

KU10DSCENG507: RESEARCH METHODOLOGY

(4 Credits)

COURSE DESCRIPTION

This course provides an in-depth exploration of research methodologies in English Literature and Cultural Studies. It aims to equip students with the necessary skills to undertake scholarly research, critically engage with texts, and develop an understanding of interdisciplinary approaches. The course incorporates theoretical frameworks, methodological pluralism, and practical research exercises.

COURSE OBJECTIVES

1. To understand the fundamental concepts of research methodology in literary and cultural studies.
2. To develop research questions and frame theoretical and methodological approaches.
3. To critically engage with primary and secondary sources to construct arguments.
4. To conduct interdisciplinary research by integrating multiple methodologies.
5. To enhance academic writing and presentation skills for research dissemination.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	Demonstrate knowledge of different research methodologies in literary and cultural studies.
C02	Develop well-structured research questions and identify relevant methodologies.
C03	Engage critically with literary texts and cultural artifacts using interdisciplinary approaches.



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- Discussion of major concepts in research methodology
- Discussion of major concepts in literary theory

Credit

End Semester Evaluation	50%
Continuous Evaluation Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, Portfolio preparation	50%

Mauer, Barry and John Venecek. *Strategies for Conducting Literary Research*. University of Central Florida, 2020.

Johnson, Richard. *The Practice of Cultural Studies*. SAGE, 2004.

MLA Handbook. 9th ed. Modern Languages Association, 2022.

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each question carries 3 marks)

1. Define research methodology and its importance in literary studies.
2. Explain the concept of research as a conversation.
3. What are the key differences between qualitative and quantitative research?
4. How does cultural studies approach research differently from literary studies?
5. Discuss the significance of a literature review in academic research.
6. Explain the relationship between theory and methodology in research.
7. Define hypothesis.
8. What does interdisciplinarity in research mean?

Part B (Answer any 3 questions. Each question carries 5 marks)

9. How do you formulate a strong research question?

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- ## SEMESTER X

DISCIPLINE SPECIFIC CORE COURSE

KU10DSCENG508: VISUAL CULTURE STUDIES: AN INTRODUCTION

(4 Credits)

COURSE DESCRIPTION

This course introduces students to the interdisciplinary field of Visual Culture Studies, examining how visual texts—including images, media, advertisements, cinema, and digital culture—construct meaning and influence socio-political realities. Through critical readings and practicum-based engagements, students will explore key concepts such as spectatorship, gaze, power, consumption, and global visual flows.

COURSE OBJECTIVES

1. To understand the relationship between images, power, and politics.
2. To analyze how meaning is constructed through visual texts and cultural narratives.
3. To engage critically with theories of spectatorship, gaze, and visual technologies.
4. To examine the role of visual culture in global consumerism and digital media.
5. To develop skills in writing and analyzing visual culture texts from diverse perspectives.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

COURSE OUTCOMES*

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

C01	Identify and explain key theoretical frameworks in Visual Culture Studies.
C02	Apply critical analysis to various visual texts using established theoretical perspectives.
C03	Evaluate the role of power, gaze, and spectatorship in media and popular culture.
C04	Assess the impact of global visual flows on cultural production and reception.
C05	Demonstrate advanced academic writing skills in analyzing and interpreting visual culture.

MODULE 1

- ## MODULE 2

- ## MODULE 3

- ## MODULE 4

- 4.1 Reading the World as a Text
- 4.2 Writing about Visual Culture Text
- 4.3 Practicum: The students write an essay on any visual culture text they choose based on the concepts they learned in the course.

- Struken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford UP, USA, 2017.
- Silverman, Jonathan and Dean Rader. *The World is a Text: Writing About Visual and Popular Culture: Updated Compact Edition*. Broadview Press, 2018.

Arnheim, Rudolf. *Art And Visual Perception: A Psychology of the Creative Eye*. Univ of California Press, 2004.

14. Critically analyze how visual culture reinforces or challenges social hierarchies.
15. Discuss the relationship between consumer culture and visual culture? Provide examples to illustrate your answer.
16. Discuss the evolution of visual reproduction technologies and their impact on meaningmaking in media.
17. Apply the concept of "reading the world as a text" to a contemporary visual culture example (e.g., a social media campaign, film, or advertisement).

SEMESTER X

DISCIPLINE SPECIFIC ELECTIVE CORE COURSE

KU10DSEENG503: POSTHUMANIST LITERATURE (4 Credits)

- 1.1. Cary Wolf: ‘Introduction’, in *What is Posthumanism?*(pp. 12-35).
- 1.2. Donna Haraway: “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s” pp. 3-14.
- 1.3. Practicum

- 2.1. William Gibson :*Neuromancer*
- 2.2. Kazuo Ishiguro :*Never Let Me Go*
- 2.3. Thomas Mann: *Bashan and I*
- 2.4. Practicum

- 3.1. *Blade Runner*
- 3.2. *Don't Look Up*
- 3.3. *Her*
- 3.4 Practicum

4.1 Franz Kafka *Metamorphosis*

4.2 Hanif Kureishi *The Body*

4.3 Ted Chiang: *The Great Silence*

4.4 Practicum

- Reflective reading sessions on the prescribed texts
- Reading sessions and discussions on works of other writers
- Screening of relevant documentaries and films
- Classroom debates on topics of relevance in connection with the syllabus

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke U, 2007.



4. Describe an ethical dilemmas faced by one of the characters in Kazuo Ishiguro's *Never Let Me Go*.
5. What is the role of the dog in Thomas Mann's *Bashan and I*?
6. Identify the central message conveyed in the film *Blade Runner*.
7. How does the film *Don't Look Up* present the contemporary society?
8. What is the message of the film *Don't Look Up*.

Part B: (Answer any 3 questions. Each carries 5 marks)

9. Compare and contrast the themes of identity and transformation in Kafka's *Metamorphosis* and Kureishi's *The Body*.
10. How does Ted Chiang's *The Great Silence* explore the relationship between humans and nonhuman entities?
11. Discuss the depiction of posthumanist themes in the film *Her*.
12. Evaluate the use of speculative fiction to address posthumanist issues in *Neuromancer* and *Never Let Me Go*.
13. Examine the role of technology in shaping human relationships as depicted in the texts and films from the syllabus.

Part C: (Answer any 2 questions. Each carries 10 marks)

14. Critically analyze the impact of posthumanist ideas on our understanding of identity and humanity, drawing examples from the syllabus.
15. Explore the concept of the non-human other in the selected texts and discuss its implications for interspecies interaction and collaboration.
16. How do the themes and narratives in the prescribed films enhance our perception of posthumanism and its relevance to contemporary society?

SEMESTER X

DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU10DSEENG504: ANIMAL STUDIES
(4 Credits)**

COURSE DESCRIPTION

Animals and animality have become key critical categories in contemporary systems of knowledge. The course would focus on animal rights, human and animal relationships and representation of animals, encouraging students to critically understand anthropocentrism in our thinking and knowledge production. Animals are ubiquitous in literature, art and cinema and the course would enable the students to probe the limits of our capacity to represent and understand nonhuman beings in everyday lives, histories and cultures.

1. To generally examine the anthropocentrism of our systems of knowledge.
2. To explore animal and animality in philosophy, literature, history, science and law.
3. To examine general theories of human ethics and their consequences for non-human species.

Lecture/Tutorials, P/I=Practical/Internship, CE =Continuous Evaluation, ESE =End Semester Evaluation

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

**Course outcomes based on Revised Bloom's Taxonomy*

MODULE 1

- ## MODULE 2

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2.3. Practicum: Students are expected to discuss the thematic concerns and characters in the texts

MODULE 3

3.1. Nisha P R: "Ban and Benevolence: Circus Animals and Indian State", *Indian Economic and Social History Review*, 54, No 2, 2017

3.2 Jason Hribal: "Animals are Part of the Working Class: A Challenge to Labour History", *Labour History*, 44, No 4, 2003

3.3. Practicum: Students are expected to critically discuss the arguments in the essays

MODULE 4

4.1. James Staples : "Differential Histories of Meat Eating in India" *Sacred Cows and Chicken Manchurian: The Everyday Politics of Eating Meating India*

4.2. Donna Haraway: "Teddy Bear Patriarchy: Taxidermy" in the *Garden of Eden*, New York City, 1908-1936", *Social Text*, no 11, Winter 1984-85

4.3. Practicum: Students are expected to write the summary of the essays

MODULE 5: TEACHER SPECIFIC MODULE

- Critical analysis of texts through debates, discussions, and textual analysis
- Comparative literary analysis of authors like Coetzee and Orwell
- Contextual research on cultural and scientific representations of animals
- Assessment through participation, essays, presentations, and textual analysis, evaluating theoretical understanding and critical engagement

Recommended Reading

Peter Singer, *Animal Liberation*, 3rd Edition (Ecco 2002, 1990, 1975).

Tom Regan, *Empty Cages: Facing the Challenge of Animal Rights*, (2004).

_____, *The Case for Animal Rights* (1983).

Mark Rowlands, *Animals Like Us* (Verso, 2002).

_____, *Animal Rights: All That Matters*.

Lori Gruen, *Ethics and Animals: An Introduction* (Cambridge University Press, 2011)

Angus Taylor, *Animals and Ethics: An Overview of the Philosophical Debate*, 3rd edition (Broadview 2009)

Paul Waldau, *Animal Studies: An Introduction*, OUP, 2013

Linda Kalof, *The Oxford Book of Animal Studies*, OUP, 2017

Thomas, Keith. *Man and the Natural World: A History of the Modern Sensibility*. New York: Pantheon Books, 1983.

Fudge, Erica. *Animal*. London: Reaktion Books, 2002.

Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Oxon: Routledge, 2010.

Rangarajan, Mahesh. *India's Wildlife History*. New Delhi: Permanent Black, 2001. Lippit,

Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis:

University of Minneapolis Press, 2000.

Waldau, Paul. *Animal Studies: An Introduction*. N.p.: n.p., n.d.

ASSESSMENT RUBRICS

Credit	
End Semester Evaluation	50%
Continuous Evaluation	50%
Test paper, Seminar, <i>Viva-voce</i> , Discussion, Debate, Assignment,	

MODEL QUESTION PAPER PATTERN

Part A (Answer any 5 questions. Each carries 3 marks)

1. Discuss Mathew Calarco's views on the question of the animal in Zoographies.
2. What are Martha Nussbaum's arguments for justice for non-human animals?
3. Analyse the theme of animal rights in J.M. Coetzee's *The Lives of Animals*.
4. What is the significance of George Orwell's *Animal Farm* in the context of animal-human relationships?
5. Discuss Nisha P R's arguments on the treatment of circus animals in India.
6. How does Jason Hribal challenge traditional labour history in his work?
7. What are James Staples' views on the cultural significance of meat eating in India?

Part B (Answer any 3 questions. Each carries 5 marks)

8. Compare and contrast the views of Mathew Calarco and Martha Nussbaum on animal rights and justice.
9. Analyse the theme of power dynamics in George Orwell's *Animal Farm*.
10. Discuss the significance of Donna Haraway's concept of "Teddy Bear Patriarchy" in understanding human-animal relationships.

11. Examine the historical context of animal labour as discussed in Jason Hribal's work.
12. How does J.M. Coetzee's *The Lives of Animals* challenge human-centric views of animals?

Part C (Answer any 2 questions. Each carries 10 marks)

13. Discuss the philosophical debates surrounding animal rights and justice, referencing Mathew Calarco and Martha Nussbaum's works.
14. Analyse the representation of animals in literary works, comparing J.M. Coetzee's *The Lives of Animals* and George Orwell's *Animal Farm*.
15. Examine the cultural and historical contexts of animal-human relationships, referencing James Staples' work on meat eating in India and Donna Haraway's concept of "Teddy Bear Patriarchy".
16. Discuss the significance of labour and exploitation in understanding animal-human relationships, referencing Jason Hribal and Nisha P R's works.

