

(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 we fithe academic year 2025-26 -Orders issued.

ACADEMIC C SECTION

ACAD C/ACAD C3/20422/2025

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

Dated: 13.10.2025

- 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 we 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 we fithe 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





KANNUR UNIVERSITY DEPARTMENT OF STUDIES IN ENGLISH

Dr Janaki Ammal Campus, Palayad, 670661

SYLLABUS STRUCTURE

FOR

Five Year Integrated Master's Programme (FYIMP) in English Studies

Effective from 2025 Admission



FYIMP PROGRAMME IN ENGLISH STUDIES

(Semester Wise)

SYLLABUS-2025 ADMISSION ONWARDS

Semester	Category	Course Code	Course Title	Marks		Total	Total	Total
				CA	ESA	Marks	Courses	Credits
	DSC A1	KU01DSCENG101	Literary Studies: An Introduction	50	50	100		4
	DSC B1 KU01DSCENG102		Reading Literature: An Introduction	50	50	100		4
I	DSC C1	KU01DSCENG103	Introduction to Literature	50	50	100	6	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
	DSC A2	KU02DSCENG104	Understanding Poetry	50	50	100		4
	DSC A3	KU02DSCENG105	Understanding Fiction	50	50	100		4
	DSC B2	KU02DSCENG106	Indian Writings in English: An Introduction	50	50	100		4
II	DSC C2	KU02DSCENG107	Introduction to Children's Literature	50	50	100	6	4
1	AEC-3		Hindi/ Malayalam	50	50	100		3



	MDC-2	KU02MDCENG102	Popular Science	50	50	100		3
			Narratives	+				
				300	300	600		22
	DSC A4	KU03DSCENG201	English	50	50	100		4
			Language					
			Studies: An					
			Introduction					
	DSC A5	KU03DSCENG202	Understanding	50	50	100		4
	200120	110000000110000	Drama (up to			100		_
			19 th Century)					
III	DSC A6	KU03DSCENG203	· · · · · · · · · · · · · · · · · · ·	50	50	100	6	4
111	DSC A0	KUUSDSCENG2US	Literary	50	50	100		4
			Criticism: An					
			Introduction					
	DSC A7	KU03DSCENG204	Literature and	50	50	100		4
			Gender					
	MDC 3	KU03MDCKER200	Kerala Studies	50	50	100		3
	VAC 1	KU03VACENG201	English for	50	50	100	1	3
	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		Academic					
			Purposes					
			luiposes	300	300	600		22
	DCC AO	IZHA ADGCENICAA 5	T.'. TDI	_				22
	DSC A8	KU04DSCENG205	Literary Theory	50	50	100		4
			I					
	DSC A9	KU04DSCENG206	Modern British	50	50	100		4
			&					
			Contemporary					
			Poetry					
	DSC A10	KU04DSCENG207	British Prose &	50	50	100	6	4
IV			Drama: 20 th					
			Century					
			Onwards					
	DSC A11	KU04DSCENG208		50	50	100		4
	DSC AII	KUU4DSCENG2U8	European	30	50	100		4
	~~~	***************************************	Fiction	1		100		
	SEC 1	KU04SECENG201	English for	50	50	100		3
			Competitive					
			Examinations					
	VAC 2	KU04VACENG202	Public	50	50	100		3
			Speaking					
				300	300	600		22
	DSC A12	KU05DSCENG301	Basics of	50	50	100		4
	DOCAL	I CODDUCTION	Linguistics			100		•
	DSC A13	KU05DSCENG302	Indian	50	50	100		4
	DSC A13	KUU3DSCENG3U2		30	30	100		4
			Literature in					
			Translation	1				
	DSC A14	KU05DSCENG303	Postcolonial	50	50	100		4
		I	Literatures					
			2100100100					
•	DSC A15	KU05DSCENG304	Children's	50	50	100		4
V	DSC A15	KU05DSCENG304		50	50	100		4
V	DSC A15	KU05DSCENG304  KU05DSEENG301	Children's	50	50	100		4



				300	300	600		23
	INTERNSHIP		INTERNSHIP	50	50	100	1	4
	SEC 3	KU06SECENG303	Content Writing	50	50	100		3
	DSE 5	KU06DSEENG304	South Asian Literature	50	50	100		4
	DSE 4	KU06DSEENG303	Malayalam Literature in Translation	50	50	100		4
VI	DSC A18	KU06DSCENG307	Migration & Diaspora Literature	50	50	100	6	4
	DSC A17 KU06DSCENG306		Modern and Contemporary British Fiction	50	50	100		4
	DSC A16	KU06DSCENG305	Literature and Marginality	50	50	100		4
	SEC 2	KU05SECENG301	English for Professional Communication Skills	50 300	300	600		23
	DSE 3	KU05DSEENG303	Literature and Psychoanalysis					
	DSE 2	KU05DSEENG302	Indian Knowledge System					

## TOTAL CREDITS: 133 STUDENTS EXITING AFTER 3 YEARS AND AWARDED UG DEGREE WITH MAJOR IN ENGLISH STUDIES

	DSC A19	KU07DSCENG401	Literary Theory II	50	50	100		4
	DSC A20	KU07DSCENG402	Cultural Studies	50	50	100		4
	DSC A21	KU07DSCENG403	New Literatures in English	50	50	100		4
	DSC A22	KU07DSCENG404	American Literature	50	50	100		4
	DSE 6	KU07DSEENG401	Media Studies	50	50	100		4
VII	DSE 7	KU07DSEENG402	Disability and Literature				6	4
		KU07DSEENG403	Life Writing	50	50	100		
	DSE 8	KU07DSEENG404	Basics of Digital Humanities	50				



	MOOC/	MOOC/	MOOC/	50			1	
	Online 1	Online 1	Online 1 (4C)	)				
				300	300	600		24
	DSC A23	KU08DSCENG4	Women's Writing	50	50	100	1 DSC or	
	DSE 9	KU08DSEENG4		50	50	100	DSE, 1 MOOC	4
	MOOC/ Online 2	MOOC/ Online 2	MOOC/ Online 2 (4C	50	50	100	or 1 Online	4
	PROJECT		<b>Simile 2</b> (18)	50	50	100	or 1 Project (Total 3 Courses)	12
VIII						1	Coursesy	20
	ADDITIONA COURSES		For Honours with Research 3 Additional	50	50	100	3 DSC or DSE	4
			Courses of 4 credits have to be studied				DSE	
	DSE 10	KU08DSEENG4	O6 Studies on Foucault	60	50	100		4
	DSE 11	KU08DSEENG4	07 Marxism and Literature	50	50	100		4
	DSE 12	KU08DSEENG4	08 Memory Studies	50	50	100		4
ST	UDENT EXIT W	VITH A 4 YEAR DEG			H RES	SEARC	CH WITH M.	AJOR IN
	DSC A24	KU09DSCENG501	Literature and Trauma	50	50	100		4
	DSE13	KU09DSEENG501 KU09DSEENG502	Travel Narratives Dalit Studies	50	50	1 00		4
	DSC A25	MOOC/ Online 2	MOOC/ Online 2 (4C)	50	50	100		4
IX	DSC A26	KU09DSCENG502	Popular Culture Studies	50	50	100	5	4
	DSC A28	KU09DSCENG503	Film Studies	50	50	100		4
	INTERNSHIP		One 4-credit internship in lieu of one DSC and/or one 4 credit MOOC/Blended course in lieu of					4
			one DSC	250	250	500		20
				250	250	500		20



	RESEARCH or 5 DSC	KU10DSCENG504	Research & Dissertation	250	250	500	Research Or Coursework	20
	DSC A28	KU10DSCENG505	Ethics of Literary Research	50	50	100		4
X	DSC A29	KU10DSCENG506	Review of Literature (Practical)	50	50	100	Coursework	4
	DSC A30	KU10DSCENG507	Research Methodology	50	50	100	of 5 DSC in lieu of	4
	DSC A31	KU10DSCENG508	Visual Culture Studies: An Introduction	50	50	100	Research with 20 credits	4
	DSE 14	KU10DSEENG503 KU10DSEENG504	Posthumanist Literature Animal Studies	50	50	100		4
				250	250	500		20

Note:* Internship of 4 credits can be completed as 2 credits internship twice, or 4 credits at a single stretch between semester 3 to 6.



 $^{^{\}star}$  For FYIMP, the 40 credits in  $5^{\text{th}}$ year can also be obtained with coursework alone or research alone.

## **SEMESTER I**

#### **SEMESTER I**

**DISCIPLINE-SPECIFIC CORE COURSE** 

**KU01DSCENG101: LITERARY STUDIES: AN INTRODUCTION** 



(4 Credits)

#### **COURSE DESCRIPTION**

This course introduces students to the fundamental concepts of literary studies, including major literary genres, devices, and critical approaches. Students will engage with a variety of texts to develop analytical and interpretive skills essential for the study of literature.

#### **COURSE OBJECTIVES**

- 1. To introduce students to the foundational principles and scope of literary studies as an academic discipline.
- 2. To familiarize students with the major literary genres—poetry, drama, fiction, and nonfiction—and their defining characteristics.
- 3. To equip students with the ability to identify and interpret literary devices and techniques such as metaphor, symbolism, irony, and narrative perspective.
- 4. To develop close reading and analytical skills that enable students to engage critically with literary texts.
- 5. To introduce students to the evolution of literary forms and traditions from classical to contemporary periods.

	Credit		Teac	ching Hou	ırs	Assessmen		
						t		
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 different literary genres and their characteristics.
C02	Analyze literary texts using key literary devices and techniques.



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

#### **COURSE CONTENTS**

#### **MODULE 1**

- 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.

#### **MODULE 2**

- 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.

#### **MODULE 3**

- 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.

#### **MODULE 4**

- 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.



#### **MODULE 5: TEACHER SPECIFIC MODULE**

- •Reader-Response Theory, Psychoanalytic Criticism, Feminist Criticism
- •Postcolonial and Cultural Studies Approaches to Literature

#### **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.

#### 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 five of the following questions. ( $5\times3=15$ Marks)

- 1. Write a note on the term 'Literary Studies.'
- 2. What are the major literary genres?
- 3. Explain the significance of literary devices in textual analysis.
- 4. What is the difference between prose and poetry?
- 5. Mention two key characteristics of drama.
- 6. What is the function of a narrative perspective in literature?
- 7. Define foreshadowing.
- 8. What is a paradox?

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



- 9. Discuss the role of literature in society.
- 10. Explain the key elements of fiction with examples.
- 11. Compare and contrast Classical and Modern Literary Theories.
- 12. What are the different types of poetry? Provide examples.
- 13. Analyze the significance of symbolism in literature.

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

- 14. Discuss the contributions of Aristotle and Plato to literary criticism.
- 15. Analyze the impact of cultural studies on literary interpretation.
- 16. Explain the evolution of literary forms from the classical to the modern era.
- 17. How do different critical approaches influence the reading of a literary text?

#### **SEMESTER I**

#### **DISCIPLINE SPECIFIC MINOR COURSE**

**KU01DSCENG102: READING LITERATURE: AN INTRODUCTION** 

(4 Credits)



#### **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		Teac	ching Hou	irs	Assessmen		
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



#### **COURSE CONTENTS**

#### **MODULE 1: INTRODUCTION**

- 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

#### **MODULE 2: POETRY**

- 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

#### **MODULE 3: FICTION**

- 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.



#### **MODULE 4: DRAMA**

- 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

<b>End Semester Evaluation</b>	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.



#### MODEL QUESTION PAPER PATTERN

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

- 1. Define an ode.
- 2. Identify and describe the protagonist in Maupassant's "The Necklace".
- 3. Explain the concept of point of view as an essential element of storytelling.
- 4. Discuss the main features of tragedy.
- 5. List and briefly describe the major genres in literature.
- 6. Highlight the differences between an ode and an elegy.
- 7. Define comedy.
- 8. Define imagery.

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

- 9. Distinguish between tragedy and comedy.
- 10. Explain one of the key elements of characterization in fiction with examples.
- 11. Evaluate the protagonist of the short story "Strong Impressions".
- 12. Examine the features of tragedy as presented in the opening scene of King Lear.
- 13. Attempt a short note on lyric and sonnet.

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

- 14. Summarize the main arguments in Jhumpa Lahiri's "A Temporary Matter".
- 15. Analyse the storytelling techniques used in Anton Chekhov's "Strong Impressions".
- 16. Attempt an essay on the different genres in literature with examples.
- 17. Examine the different types of poetic forms using examples.



#### **SEMESTER I**

#### **DISCIPLINE SPECIFIC MINOR COURSE**

## **KU01DSCENG103: INTRODUCTION TO LITERATURE** (4 Credits)

#### **COURSE DESCRIPTION**

This course is designed for the students to derive enjoyment and inspire thinking from reading and learning English language and literature from around the world, both original and translation. Exploring a wide range of literary works from Asia, Africa, The Caribbean and the Global North, the proposed course would open up new vistas for the students. The reader-student will travel through various cultural geographies, engage with contemporary themes and mentalities and learn intricacies of the language.

#### **COURSE OBJECTIVES**



- 1. To introduce students to the literature in English from various regional, cultural, social, and political locations across the globe.
- 2. It introduces them to genres, terms, themes and concepts of literary studies.
- 3. It helps the students to understand the aesthetics and politics of literature.
- 4. To enhance their critical thinking in language and literature.

Credit			Teaching	g Hours		Assessment		
L/T	P/I	Total	L/T P/I Total			CE	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 -

	8
C	to read and appreciate different genres and writers
C	understand terms, ideas and concepts in critical theory
C	familiarize with the nuances of narrative structures and themes
C	04 critically analyse the ideological issues embedded in literary works

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **Module 1: Short Stories**

- 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 Wakatama Allfrey: 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

#### **Module 2: Poetry**

- 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



#### Module 3: Novels

3.1 Chinua Achebe: Things Fall Apart

3.3 Romesh Gunesekera: Reef by

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

#### Module 4: Autobiography, Play

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

#### **MODULE 5: TEACHER SPECIFIC MODULE**

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

#### Suggested Readings (Books, Journals, E-sources Websites/ weblinks)

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.

#### ASSESSMENT RUBRICS

	Credit
<b>End Semester Evaluation</b>	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. Identify two key themes presented in DaniyalMueenuddin's In Other Rooms, Other Wonders.
- 2. Mention the significance of the title *Africa 39: New Writing from Africa South of the Sahara* in relation to Ella WakatamaAllfrey's selection.
- 3. What is the predominant mood conveyed in Pablo Neruda's "Tonight I Can Write The Saddest Lines"?
- 4. How does Emily Dickinson use personification in "Because I could not stop for Death"?
- 5. What is the main concern or question raised by the speaker in Margaret Atwood's "This is a Photograph of Me"?
- 6. Name the two primary settings in Chinua Achebe's *Things Fall Apart*.
- 7. How does Marjane Satrapi use the graphic novel format to convey her childhood experiences in *Persepolis*?
- 8. Identify the central conflict that emerges in the initial scenes of Mahesh Dattani's *Final Solutions*.

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

- 9. Analyze the role of internal conflict in Derek Walcott's "A Far Cry from Africa" as the speaker grapples with his dual heritage.
- 10. Write a short note on how Margaret Atwood's "This is a Photograph of Me" explores themes of identity and memory.
- 11. Discuss the significance of Okonkwo's fear of weakness in shaping his actions and destiny in Chinua Achebe's *Things Fall Apart*.
- 12. How does Romesh Gunesekera utilize sensory details and food imagery to establish atmosphere and character in *Reef*?
- 13. Explain how Mahesh Dattani uses the domestic setting to explore broader communal tensions in *Final Solutions*.

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

- 14. Discuss how Chinua Achebe's *Things Fall Apart* functions as a counter-narrative to colonial literature.
- 15. Critically analyse Marjane Satrapi's Persepolis: The Story of a Childhood.



- 16. Discuss the question of identity and food in Romesh Gunesekera's *Reef*.
- 17. Write an essay on religion, identity and nationalism in Dattani's *Final Solutions*.

#### **SEMESTER I**

#### ABILITY ENHANCEMENT COURSE

**KU01AECENG101: PRACTICAL ENGLISH LANGUAGE SKILLS** 

(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	g 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



- 2. Punctuation
- 3. Word Formation
- 4. Synonyms, Antonyms, Homonyms, Homophones, Polysemy, Eponymy

#### **MODULE 3: COMMUNICATIVE GRAMMAR IN USE**

- 1. Types of Sentences
- 2. Tense
- 3. Verb
- 4. Voice

#### **MODULE 4: COMPOSITION**

- 1. Letter Writing
- 2. Resume, Job Applications
- 3. Email Etiquette
- 4. Report, Memo, Minutes, Notice

#### **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.

#### **Recommended Reading**

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

Quirk, Randolphandetal. A Comprehensive Grammar of the English Language.

Longman, 1985.

#### ASSESSMENT RUBRICS

Credit



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

#### 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.





#### **COURSE OBJECTIVES**

- 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.

Credit			Teac	ching Hou	ırs	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, students will be able to:

CO1	Master the foundational skills needed for effective business communication, enabling them to convey messages clearly and professionally in diverse business scenarios.
CO2	Develop expertise in utilizing the English language for professional business communication, including crafting emails and reports that are clear, precise, and appropriately toned for the intended audience.
CO3	Apply the essential skills and etiquette needed for successfully navigating job interviews and participating in group discussions.
CO4	Develop the ability to create engaging and professional presentations using effective visual aids and communication techniques that captivate audiences and convey business ideas effectively.

^{*}Course Outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### MODULE 1

- 1.1. Introduction to business communication
- 1.2 Aspects/types of business communication
- 1.3. Barriers and strategies for effective business communication

#### **MODULE 2**

- 2.1. Writing for Business Audiences
- 2.2. Improving Writing Techniques



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

#### 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.



#### **SEMESTER I**

#### **MULTIDISCIPLINARY COURSE**

**KU01MDCENG101: LITERATURE AND ECOLOGY** 

(3 Credits)

#### **COURSE DESCRIPTION**

This course introduces the students to the creative and critical engagements in ecological studies related to literature. Students will be introduced to important terms, concepts and 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.

#### **COURSE OBJECTIVES**

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





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	evaluate various literary works dealing with ecological perspectives.	
C02	identify the major theorists on ecological criticism and their writings	
C03	develop a comprehensive knowledge of ecological reading of texts.	
C04	explain the basic philosophy and ideology of the authors prescribed.	
C05	interpret the major critical terms associated with ecological literature.	

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE I: KEY TERMS**

1.1 Key Terms : Ecology, Ecocriticism, Ecofeminism, Deep Ecology, Eco poetics, Green Studies, Global Warming, Human Ecology, Political Ecology, Ecosophy,

Anthropocene

1.2 Practicum : Students are expected to prepare a list of literary works that could be grouped as per the key terms.

#### **MODULE 2: CRITICAL ENGAGEMENTS**

2.1 Rachel Carson : A Fable for Tomorrow. *The Silent Spring* (Chapter One).

2.2 Louise Westling: "Literature and Ecology" (Teaching Ecocriticism and Green

Cultural Studies, edited by Greg Garrard, Palgrave Macmillan, 2012,75-89.)

2.3 Vandana Shiva : "Development, Ecology and Women" (*Staying Alive: Women, Ecology, and Survival in India*, Zed Books Ltd, 1988, 1-13.)

2.4 Patrick D. Murphy: "The Procession of Identity and Ecology in Contemporary Literature".

SubStance, 2012, Vol. 41, No. 1, ISSUE 127: Globing the Earth: The New Eco-logics of Nature (2012), pp. 77-91



2.5 Practicum : Students are expected to produce a comprehensive summary of the essays prescribed

#### **MODULE 3: POETRY**

3.1 A.K. Ramanujan : "Ecology"

3.2 Dylan Thomas : "Fern Hill"

3.3 D.H. Lawrence : "Snake"

3.4 VailoppilliSreedhara Menon : "The Son of Sahyan"

3.5 S. Joseph : "Water"

3.6 Practicum : Students are expected to attempt a review of any one of the poems

#### **MODULE 4: FICTION**

4.1 Vaikom Muhammed Basheer : The Inheritors of the Earth

4.2 Sara Joseph : Budhini

4.3 AmbikasutanMangad : Swarga

4.4 Practicum : Students are expected to attempt a review of any one of the

texts with emphasis on the major thematic concerns.

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Reflective reading sessions on the modules
- Screening of documentaries on eminent environmental writers/activists
- Classroom debates on topics of relevance in connection with the texts prescribed

#### ASSESSMENT RUBRICS

#### Credit

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



#### **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 Macmillian.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 Macmillian. 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 Macmillian. 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.



- 11. Evaluate the environmental crisis Rachel Carson discusses.
- 12. Examine how Ramanujan discusses ecological issues.
- 13. Attempt a short note on the concept of deep ecology.

#### Part C (Answer any 2 questions. Each carries 10 marks) 14.

Summarize the main arguments in Sara Joseph's Budhini.

- 15. Analyse Swarga as a critique of human greed.
- 16. Critically evaluate Vaikom Muhammad Basheer's ecological concerns.
- 17. Examine "Snake" as an ecological poem.

### **SEMESTER II**



#### **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.



5. Explore diverse themes and cultural contexts in poetry.

	Credit			Teaching Hours			Assessmen		
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	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 outcomes based on Revised Bloom's Taxonomy

## **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. Blacwell, 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".



## **SEMESTER II**

## DISCIPLINE SPECIFIC CORE COURSE

## **KU02DSCENG105: UNDERSTANDING FICTION**

(4 Credits)

#### **COURSE DESCRIPTION**

This course introduces students to the basics of reading and understanding fiction as a genre with a focus on the narrative structures and thematic specificities. The students are facilitated to understand the different periods and movements that marks the literary outpours of the given time. It also aims at discerning the larger contexts of writing and reading fiction and thereby contextualizing it in the broader understandings of literature. The students are hence equipped to critically read and evaluate fiction in terms of the biographical, historical, and cultural contexts.

## **COURSE OBJECTIVES**

- 1. The course introduces the students to works of fiction.
- 2. It helps the students to understand the various concepts related to fiction as a genre.
- 3. The students are familiarised with theories related to analysing works of fiction.
- 4. The course helps the students to learn how to interpret literary 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, 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.



## **MODULE 4: LONG FICTION 11**

4.1 K.R. Meera : *Qabar* 

4.2 Sheela Tomy : Valli

4.3 Practicum : Students are expected to read critically any works of fiction in the regional

language and to produce a review of them.

## **MODULE 5: TEACHER SPECIFIC MODULE**

- Reflective reading sessions on the modules
- Reading sessions and discussions on the different movements in regional fiction
- Screening of film version of the novels prescribed
- Classroom debates on topics of relevance in connection with the syllabus

## ASSESSMENT RUBRICS

## Credit

50%
50%

## **Recommended Readings**

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Eleventh Edition, Cengage, 2013.



Booth, Wayne C. Rhetoric and Fiction. University of Chicago Press, 1983

Prasad, B. A Background to the Study of English Literature. Trinity Press, 2018.

Watt, Ian. The Rise of the Novel. University of California Press, 2001.

Lubbock, Percy. Craft of Fiction. Penguin 2017.

## MODEL QUESTION PAPER PATTERN

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

- 1. How do you differentiate between plot and story?
- 2. Explain points of view in narration.
- 3. List three major historical novels.
- 4. Explain Bildungsroman.
- 5. Provide the features of Künstlerroman.
- 6. Mention the difference between a round character and a flat character.
- 7. Explain epistolary novel.
- 8. Explain points of view in fiction.

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

- 9. Discuss the main features of stream of consciousness technique.
- 10. Write a short note on the elements of mystery in "The Purloined Letter".
- 11. Explain the major theme of "The Postmaster".
- 12. Examine the significant concerns the author raises in "The Diamond Necklace".
- 13. Bring out the colonial elements in "Rikki- Tikki- Tavi".

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

- 14. Analyse the elements of seafaring in *Robinson Crusoe*.
- 15. Summarize the main arguments in Animal Farm,



- 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			Assessmen		
						t		
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. RokeyaSakhawatHosain: "Sultana's Dream"
- 3.2. IsmatChughtai: "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
50%



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

## MODEL QUESTION PAPER PATTERN

## Part A: Write short answers on any FIVE of the following

(Marks 3x5=15)

- 1. How did Yassin become a refugee?
- 2. What were the bitter experiences faced by the speaker at school in the poem Background Casually?
- 3. Write a short note on the terms 'mannish' and 'mardana' in "Sultana's Dream"
- 4. What does the free radio symbolise in "The Free Radio"?
- 5. What central themes does S. Joseph address in his letter to Malayalam poetry?
- 6. Discuss the confessional elements in "A Poem for Mother."
- 7. What does the quilt symbolises in Chugtai's "The Quilt"?
- 8. Discuss the title of A Random Access Man

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

(Marks 3x5=15)

- 7. "I did not know that words betray" What do you think Ezekiel is hinting at?
- 8. Critically analyse feminist utopia in "Sultana's Dream."
- 9. Critically evaluate the poem "Background Casually" as a poem that explores cultural and racial identity issues.
- 10. Critically examine the unnamed female character in "The Free Radio."
- 11. Do you think Robin.S.Ngangom is trying to idealize motherhood in "A Poem for Mother"?
- 12. What were Macaulay's views on the education of the Indian populace?
- 13. How does Kandasamy address societal expectations in "A Random Access Man"?

## Part C: Write an essay on any THREE of the following in about four pages each.

(Marks 2x10=20)

- 14. Attempt an eco feminist reading of Sultana's Dream.
- 15. Critically analyze how Rushdie redefine the question of Gender and Class in *The Free Radio*
- 16. Juxtapose the characters of Yassin and Ashok in their temperament in *The Refugee*.
- 17. What are the arguments laid by Macaulay in favour of English Education in India?



18. Critically analyse the question of gender in the short stories prescribed in the syllabus.

#### **SEMESTER 2**

## DISCIPLINE SPECIFIC MINOR COURSE

#### **KU02DSCENG107: INTRODUCTION TO CHILDREN'S LITERATURE**

(4 Credits)

## **COURSE DESCRIPTION**

This course explores the field of Children's Literature, examining its themes, genres, and forms. Through a study of picture books, poetry, fables, fairy tales, folk tales, and children's fiction, students will critically analyze texts from diverse cultural traditions. The course will also introduce theoretical approaches to studying children's literature and provide opportunities for practical engagement with texts.

## **COURSE OBJECTIVES**

- 1. To understand the significance of children's literature as a field of literary study.
- 2. To analyze picture books, poetry, fables, and fiction through a critical lens.
- 3. To examine the role of storytelling across cultures in shaping young readers' perspectives.
- 4. To identify key themes, styles, and literary techniques used in children's literature.
- 5. To enable students to engage in discussions about the socio-cultural impact of children's texts.

Credit			Teaching Hours			Assessmen		
						t		
L/T	P/I	Total	L/T	P/I	Total	CE	ESE	Total
4	0	4	60	0	60	50	50	100
								1

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	Analyze and interpret children's literature from different genres and traditions.
C02	Apply literary and cultural theories to texts for young readers.
C03	Discuss the influence of children's literature on identity formation and cultural narratives.
C04	Critique the visual and textual elements in picture books and illustrated stories.
C05	Evaluate adaptations and retellings of traditional stories across time and cultures.

^{*}Course outcomes based on Revised Bloom's Taxonomy

## **COURSE CONTENTS**

## **Module 1: Picture Books**

- 1.1 Where the Wild Things Are by Maurice Sendak
- 1.2 The Snail with the Right Heart: A true story by Maria Popova
- 1.3 Ravi's Roar by Tom Percival
- 1.4 Practicum: Analysing picture books

## **Module 2: Poems**

- 2.1"The Centipede's Song" by Roald Dahl
- 2.2 "My Brother Bert" by Ted Hughes
- 2.3 "on paper" by Jacqueline Woodson
- 2.4 Practicum: Analysing poems written for children



## 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 "Anasi 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

<b>End Semester Evaluation</b>	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*. BloomsburyPublishing, 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 Areportray 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 poemare 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.



## **MODULE 5: TEACHER SPECIFIC MODULE**

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

## **Recommended Reading**

Kuhn, Thomas S. *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press, 1969.

Waldrop, M. Mitchell. *Complexity: The Emerging Science at the Edge of Order and Chaos*. Open Road Media, 2019.

Dawkins, Richard. The Selfish Gene: 40th Anniversary edition. Oxford UP, 2016.

Ramachandran, V. S. *The Tell-Tale Brain: A Neuroscientist's Quest for What Makes Us Human*. W. W. Norton and Company, 2011.

Davies, Paul. God And the New Physics. Penguin UK, 2006.

Thomas, Lewis. The Lives of a Cell: Notes of a Biology Watcher. Penguin, 1978.

Hofstadter, Douglas R. *MetamagicalThemas: Questing ForThe Essence Of Mind And Pattern*. Hachette UK, 2008.

Schneider, Eric D., and Dorion Sagan. *Into the Cool: Energy Flow, Thermodynamics, and Life*. University of Chicago Press, 2005.

#### ASSESSMENT RUBRICS

#### Credit

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





## PART A: Answer any five of the following questions. $(5\times3=15 \text{ Marks})$

- 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. ( $3\times5=15$ 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.



## **SEMESTER III**



#### **SEMESTER III**

#### DISCIPLINE SPECIFIC CORE COURSE

## **KU03DSCENG201: ENGLISH LANGUAGE STUDIES: AN INTRODUCTION** (4 Credits)

## **COURSE DESCRIPTION**

This course aims to provide the students a comprehensive and deep idea about the origin, beginning, and evolution of English language from its inception to its global stature. The course would broaden the perceptive understanding of the students about the cultural, political, and sociological factors that had contributed to the enrichment of the language. Students will be better equipped to explore and comprehend the multiple aspects of English literature, and the interconnectedness of civilisation and culture with language.

## **COURSE OBJECTIVES**

- 1. Provide the students with an overview of history of English Language
- 2. Help the students to understand the different periods in the development of English Language
- 3. Impart the interconnectedness of cultural contexts and language.
- 4. To enable students to develop adequate knowledge of the varieties of English.
- 5. Give students a comprehensive idea of the multiple factors that contributed to the growth of English

Cı		<b>Teaching Hours</b>			Assessment			
L/T	P/I	Total	L/T	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	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, Spencer, 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*, Ilinois, 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, <i>Viva-voce</i> , 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?



- 7. Write a note on the Teutonic Branch of Languages?
- 8. What is RP?

## Part B

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

- 9. What is the importance of Coverdale's translation of Bible?
- 10. Briefly comment on the Old English spelling?
- 11. What is the significance of Norman Conquest?
- 12. What are the prominent features of American spelling?
- 13. Write a note on the Celtic influence in English
- 14. Briefly comment on the Scandinavian influence on place names in England.

## Part C

## (Answer any one question. Each question carries 10 marks)

- 15. Discuss the evolution of English in the Indo-European family of languages.
- 16. Elaborate the contribution of literary writers to the growth of Modern English.
- 17. Critically consider English as a global language.



#### **SEMESTER III**

#### DISCIPLINE SPECIFIC CORE COURSE

## KU03DSCENG202: UNDERSTANDINGBRITISH PROSE AND DRAMA

(UPTO 19th CENTURY)

(4 Credits)

## **COURSE DESCRIPTION**

#### **COURSE OBJECTIVES**

This course aims to provide an understanding about the development of the genres of prose and drama covering the periods from the early Renaissance era to the late Victorian era. Through a comprehensive analysis of the texts selected for study, the course intends to provide an overview of the historical, cultural and literary developments pertaining to the period contributing to the enrichment of the British Literature.

1. The course helps

students to develop critical skills in interpreting and analyzing texts of British prose and drama.

- 2. It enhances the ability of the students to engage in thoughtful literary analysis.
- 3. It enables the students to develop research skills by exploring relevant secondary sources.
- 4. It facilitates the students to acquire the ability to critically evaluate sources.
- 5. It aids the students to enhance skills in academic writing and literary criticism.

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	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

<b>End Semester Evaluation</b>	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 *KingLear*.
- 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 forusing 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.

Cr		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



of key concepts in classical literary criticism.
To understand history of literary theory in India, with special focus om prominent theorists and critics like Bhartrhari, Anandavardhana and Kuntaka
Trace the evolution of literary principles from the Classical to the early and mid-twentieth century trends in literary criticism and theory
Explore the meaning, significance, and value of some of the foundational texts of literary criticism and theory.
Use literary theoretical concepts for analysing and appreciating literary texts and read new meanings

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### MODULE 1: CLASSICAL LITERARY THEORY

1.1. Plato: The Republic, Book X

1.2. Aristotle: *The Poetics*1.3. Longinus: *On the Sublime* 

1.4. Practicum: A discussion on the classical texts.

## **MODULE 2: RENAISSANCE TO VICTORIAN LITERARY THEORY**

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.

#### **MODULE 3: MODERN LITERARY THEORY**

- 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.

## **MODULE 4: INDIAN LITERARY THEORY**

- 4.1. Bhartrhari: "On Syntax and Meaning" from Vakyapadiya
- 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



- Students will analyze and compare the views on poetry and art of Plato, Aristotle, and Longinus, and present their findings in a group discussion.
- Students will write a critical essay on the concept of Romanticism in Wordsworth's "Preface to Lyrical Ballads" and its relevance to contemporary literature.
- Students will create a presentation on the influence of literary theory on poetic criticism, referencing T.S. Eliot, I.A. Richards, and W.K. Wimsatt.
- Students will explore the concept of Dhvani in Anandavardhana's work and its significance in Indian literary theory, and present their understanding in a seminar.
- Students will develop a research paper on the intersection of language, meaning, and poetry, drawing from the ideas of Bhartrhari, Kuntaka, and other literary theorists.

## **Recommended Readings**

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.

Halliwell. 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.

#### **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 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 Dhwani 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"



## SEMESTER III DISCIPLINE SPECIFIC CORE COURSE

## **KU03DSCENG204: LITERATURE AND GENDER**

(Credits 4)

#### COURSE DESCRIPTION

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.

#### **COURSE OBJECTIVES**

- 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

## **COURSE OUTCOMES***

#### 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 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



works, supported by textual evidence, that critically examine and respond to gender
related themes.

^{*}Course outcomes based on Revised Bloom's Taxonomy

## **COURSE CONTENTS**

## **MODULE 1**

- 1.1. "Rewriting the Ramayana: Chandrabati and Molla" by Nabaneeta Dev Sen
- 1.2. Selection from "A Flowering Tree and Other Oral Tales from India" by A K Ramanujan
- 1.3. Practicum: Students are expected to discuss the question of gender in the selected texts

#### **MODULE 2**

- 2.1. Selection from Yaraana: Gay Writing from India by Hoshang Merchant
- 2.2. Selection from *Gender, Sex, and the City: Urdu Rekhti Poetry in India 1780-1870* by Ruth Vanitha
- 2.3. Practicum: Students are expected to discuss the authors' background and other works

#### **MODULE 3**

- 3.1. "Poetry Is Not a Luxury" by Audre Lorde
- 3.2. "Thinking About Shakespeare's Sister" (Excerpt from "A Room of One's Own") by Virginia Woolf
- 3.3. Practicum: Students are expected to critically read the essays

## **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 IsmatChughtai*, 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.



# SEMESTER III VALUE ADDED COURSE KU03VACENG201: ENGLISH FOR ACADEMIC PURPOSES

(3 Credits)

#### COURSE DESCRIPTION

This course is designed to equip undergraduate students across various disciplines with essential academic English skills. It focuses on developing their proficiency in reading, writing, listening, and speaking in an academic context. The course enhances students' ability to engage with academic texts, communicate effectively in formal settings, and produce well-structured academic writings

#### **COURSE OBJECTIVES**

- 1. To develop students' ability to comprehend and critically analyze academic texts.
- 2. To enhance academic writing skills, including structuring essays, reports, and research papers.
- 3. To improve listening and speaking skills in academic discussions, presentations, and debates.
- 4. To familiarize students with citation practices and academic integrity.
- 5. To strengthen students' ability to synthesize and present information effectively.

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, students will be able to:

C01	Comprehend and critically analyse academic texts and scholarly articles.
C02	Write structured academic papers with appropriate citations.
C03	Engage in academic discussions and deliver effective presentations.
C04	Demonstrate understanding of academic integrity and ethical writing.
C05	Synthesize and present information clearly and concisely in academic settings.

^{*}Course outcomes based on Revised Bloom's Taxonomy



#### **COURSE CONTENTS**

#### MODULE 1: INTRODUCTION TO ACADEMIC ENGLISH

- 1.1 Understanding the conventions of academic English
- 1.2 Academic vocabulary and style
- 1.3 Note-taking techniques for academic purposes
- 1.4 Practicum: Summary writing and paraphrasing exercises

#### **MODULE 2: ACADEMIC WRITING**

- 2.1 Structure and organisation of academic essays
- 2.2 Writing coherent paragraphs and thesis statements
- 2.3 Avoiding plagiarism and academic dishonesty
- 2.4 Practicum: Writing an academic essay with citations

#### MODULE 3: LISTENING AND SPEAKING IN ACADEMIC CONTEXTS

- 3.1 Effective listening strategies for academic lectures
- 3.2 Presentation skills
- 3.3 Argumentation techniques
- 3.4 Practicum: Group discussions and individual presentations

#### MODULE 4: RESEARCH AND CRITICAL THINKING SKILLS

- 1.1 Identifying credible academic sources
- 1.2 Critical reading and analysis of journal articles
- 1.3 Writing literature reviews
- 1.4 Practicum: Analysing and summarizing research papers

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Writing a research proposal
- Writing a journal article

## **ASSESSMENT RUBRICS**



#### Credit

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

## **Recommended Reading**

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.

## MODEL QUESTION PAPER PATTERN

## 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?

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

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



- 12. Outline the steps involved in conducting a literature review.
- 13. How can critical reading skills improve academic performance?

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

- 14. Write an academic essay on the role of technology in higher education.
- 15. Analyze the given research paper and summarize its key arguments.
- 16. Prepare a speech on an academic topic of your choice.
- 17. Discuss the ethical considerations in academic research and writing.



## **SEMESTER IV**

SEMESTER IV DISCIPLINE SPECIFIC CORE COURSE

**KU04DSCENG205: LITERARY THEORY-I** 



(4 Credits)

#### **COURSE DESCRIPTION**

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.

#### **COURSE OBJECTIVES**

- 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.

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 major critical thinkers and their seminal works
CO2	Explore the significance and implications of major critical theories
	Comprehend the dominant ideologies in theoretical works and apply them for evaluating the literary works as to read the many-sided nature of the texts.
CO4	Develop a critical research mind for transacting information effectively.
CO5	Explore the relations among culture, history and texts.

^{*}Course outcomes based on Revised Bloom's Taxonomy





#### **MODULE 1: LITERARY THEORY AND CRITICISM**

- 1.1. Viktor Shklovsky: "Art as Technique"
- 1.2. Mikhail Bakhtin: "Discourse in the Novel"
- 1.3. Cleanth Brooks: "Language of Paradox"
- 1.4 Practicum

#### **MODULE 2: STRUCTURALISM AND LINGUISTICS**

- 2.1. Jonathan Culler: "The Linguistic Foundation"
- 2.2. Ferdinand de Saussure: "A Course in General Linguistics"
- 2.3. Claude Lévi-Strauss: "The Structural Study of Myth"
- 2.4 Practicum

#### MODULE 3: POST-STRUCTURALISM AND PSYCHOANALYSIS

- 3.1. Roland Barthes: "Death of the Author"
- 3.2. Jacques Lacan: "The Mirror Stage as formative of the function of the I as revealed in psychoanalytic experience" from *Ecrits*
- 3.3. Michel Foucault: "Space, Power and Knowledge"
  - 3.4 Practicum

#### MODULE 4: FEMINIST AND GENDER THEORY

- 4.1. Elaine Showalter: "Towards a Feminist Poetics"
- 4.2. Judith Butler: "Imitation and Gender Insubordination"
- 4.3. Ruth Vanita: "Thinking Beyond Gender in India"
- 4.4 Practicum

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Students will analyze and compare the views on language and literature of Shklovsky, Bakhtin, and Brooks.
- Students will create a presentation on the significance of structuralism in literary theory, referencing Culler, Saussure, and Lévi-Strauss.
- Students will debate the implications of Barthes' "Death of the Author" on literary interpretation and criticism.
- Students will write a critical essay on the intersection of feminism and literary theory, drawing from Showalter, Butler, and Vanita.
- Students will develop a research paper on the relevance of post-structuralist thought (Foucault, Lacan) in contemporary literary studies

#### **Recommended Reading**

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



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

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

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.

Ryan, Michel. Literary Theory: A Practical Introduction. Oxford: Blackwell, 2002.

Waugh, Patricia. Literary Theory & Criticism: An Oxford Guide. Delhi: OUP, 2006.

## 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 ten questions. Each question carries 2 marks)

- 1. Who are the prominent critics of Prague School?
- 2. What is a signifier?
- 3. What is chronotope?
- 4. What is an author?
- 5. What is "difference"?
- 6. What is simulation?
- 7. How do you distinguish between sex and gender?
- 8. What is Chora?
- 9. What is discourse?
- 10. What is female phase?
- 11. List the prominent works of Michel Foucault.
- 12. What is gynocriticism?

#### PART B

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

- 13. Write a brief note on Roman Jakobson's concepts of metaphor and metonymy.
- 14. What is carnival, according to Mikhail Bakhtin?
- 15. Write a note on "readerly texts" and "writerly texts".
- 16. What is semiotics?
- 17. Write a brief note on the logic of late capitalism?



18. Write the prominent features of postcolonial feminism.

## PART C

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

- 19. Critically analyse the concepts of Structuralism.
- 20. Elaborate the key features of postmodernism.
- 21. Briefly discuss the contribution of Elain Showalter towards feminist criticism.

#### **SEMESTER IV**

## **DISCIPLINE SPECIFIC CORE COURSE**

**KU04DSCENG206: MODERN AND CONTEMPORARY BRITISH POETRY** 



(4 Credits)

#### **COURSE DESCRIPTION**

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.

#### **COURSE OBJECTIVES**

- 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.

	Credit		Teac	ching Hou	irs	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 variedgenresof poetryandtheircontexts.
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.



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#### **COURSE CONTENTS**

## **MODULE 1: MODERN POETRY: EARLY PHASE**

1.1 Movements and Concepts: Imagism, Symbolism, Cubism, Dadaism, Surrealism, War Poetry, Anti-War Poetry, Irish Literary Revival, Movement Poetry, Neo-Romanticism, New Apocalyptics, Post Modern British Poetry

: "The Windhover" 1.2 G.M Hopkins 1.3 Wilfred Owen : "StrangeMeeting"

1.4 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

#### **MODULE 2: POETRYPOSTWWI**

2.1 T.SEliot : "The WasteLand"

: "Snake" 2.2 D.H Lawrence

: "SailingtoByzantium" 2.3 W.BYeats 2.4 W.HAuden : "UnknownCitizen"

2.5 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

## **MODULE 3: POETRYPOSTWWII**

3.1 Dylan Thomas · "Fern Hill" 3.2 Philip Larkin : "Church Going" 3,3 Ted Hughes : "Hawk Roosting" 3.4 Seamus Heaney : "Digging"

3.5 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

#### **MODULE 4: POETRYPOST1970S**

: "AMartianSendsaPostcardHome" 4.1 CraigRaine

4.2 PeterPorter : "YourAttentionPlease"

: "Poem" 4.3 Simon Armitage

4.4 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.



^{*}Course outcomes based on revised blooms taxonomy

#### **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'.



- 12. How does the poet recall his past in "Digging"?
- 13. Comment on the element of satire in "Your Attention Please".

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

- 14. Analyse Lawrence's poem "Snake" as a commentary on ecocritical concerns.
- 15. Examine how "Church Going" becomes a critique of religion.
- 16. Critically analyse the metaphors used in "A Martian sends Home a Postcard".
- 17. "Your Attention Please" throws light on the destructive nature of technology and scientific development. Examine.

#### **SEMESTER IV**

#### DISCIPLINE SPECIFIC CORE COURSE

KU04DSCENG207: BRITISH PROSE AND DRAMA: 20th CENTURY ONWARDS

(4 Credits)



#### **COURSEDESCRIPTION**

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.

#### **COURSE OBJECTIVES**

- 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.

Cr		<b>Teaching Hours</b>			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	Develop a comprehensive knowledge of the key arguments employed in the prescribed literary essay texts
C02	Identify the dramatic techniques, themes and characterizations employed by the various dramatists.
C03	Develop a comprehensive knowledge about modern theatre
C04	Enhance their analytical skills in reading selected prose texts
C05	Differentiate the thematic approaches in the prescribed drama texts
C06	Interpret the intertextual references in the prescribed texts
C07	Enhance their critical reading skills of the prescribed texts



*Course outcomes based on Revised Bloom's Taxonomy

#### 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





Bentley, Eric. The Playwright as Thinker: A Study of Drama in Modern Times. Harcourt, 1946.

Esslin, Martin. Theatre of the Absurd. Anchor Books, 1961.

Gale, Maggie B. British Theatre between the Wars, 1918-1939. Cambridge UP, 2000.

Gasiorek, Andrzej. Post-War British Fiction: Realism and After. Edward Arnold, 1995.

Innes, C.D. Modern British Drama: The Twentieth Century. Cambridge UP, 2002.

Lane, David. Contemporary British Drama. Edinburgh UP, 2010.

Styan, J. L. Modern British Drama: The Twentieth Century. Cambridge UP, 1981.

Williams, Raymond. Drama from Ibsen to Brecht. The Hogarth Press, 1968.

#### 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. Identify the main argument raised by Virginia Woolf in her essay "Women and Fiction".
- 2. Summarize the main concerns raised in Bertrand Russell's essay "Man's Peril".
- 3. Explain the term objective correlative.
- 4. Define the concept of martyrdom as discussed in *Murder in the Cathedral*.
- 5. Identify two symbols of violence as depicted in Edward Bond's *Lear*.
- 6. What role does Goldberg play in *The Birthday Party*?



- 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



movements in the development of European Fiction. The students are introduced to the social, cultural, and literary developments pertaining to the specific European countries with the detailed analysis of the selected texts chosen for study

#### **COURSE OBJECTIVES**

- 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		Teac	ching Hou	ırs	As	sessment		
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:

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

^{*}Course outcomes based on Revised Bloom's Taxonomy



## **COURSE CONTENTS**

#### **MODULE 1**

- 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.

#### **MODULE 2**

2.1 Miguel De Cervantes : Don Quixote

2.2 Gustave Flaubert : Madam Bovary

2.3 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

**MODULE 3** 

3.1 Fyodor Dostoevsky : Crime and Punishment

3.2 Nikos Kazantzakis : Zorba, the Greek

3.3 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

**MODULE 4** 

4.1 Gunter Grass : The Tin Drum

4.2 José Saramago : Blindness

4.3 Practicum : The teacher may adopt practical sessions to encourage

creative and critical engagement of students.

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- 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

## ASSESSMENT RUBRICS

### Credit

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



### **Recommended Reading**

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

Boyd, A. F. Aspects of the Russian Novel. London: Chatto & Windus, 1972.

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.



- 10. Comment on the Realism in *Madame Bovary*.
- 11. How does Nietzsche categorise literature?
- 12. Examine the theme of alienation in *Crime and Punishment*.
- 13. Discuss the metaphorical significance of *Blindness*.

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

- 14. "Don Quixote is a satire of chivalric romance." Critically analyse this statement.
- 15. *Blindness* is a novel which manifests features of postapocalyptic dystopia. Critically comment on this statement.
- 16. Critically analyse *The Tin Drum* as a post war narrative.
- 17. Critically analyse the social and religious criticism in *Zorba the Greek*.

# SEMESTER IV SKILL ENHANCEMENT COURSE KU04SECENG201: ENGLISH FOR COMPETITIVE EXAMINATIONS

(3 Credits)

## **COURSE DESCRIPTION**

This course is designed to enable the students to acquire basic knowledge and skill required for appearing for various competitive examinations. The course further imparts them the skills necessary to use English grammar effectively in such tests.

## **COURSE OBJECTIVES**



- 1. Provide the students with an overview of the use of English language.
- 2. Help the students to use English language without errors.
- 3. Enable the learners to succeed in various competitive examinations.
- 4. Impart the tools to master language skills.

	Credit			ching Hou	irs	As	sessment	
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	make proper use of different components of grammar.	
C02	identify the common errors in the use of English language.	
C03	correct the errors in the use of language.	
C04	analyse grammatical usage in context.	

^{*}Course outcomes based on Revised Blooms Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

- 1.1 Introduction to Competitive Examinations
- 1.2 Importance of English as global language
- 1.3 English for Communication
- 1.4 Grammar for Communication
- 1.5 Practicum: The teacher may adopt practical methods to teach these components

#### **MODULE 2**

- 2.1 Types of Sentences
- 2.2 Use of Articles
- 2.3 Prepositions
- 2.4 Adjectives
- 2.5 Practicum: The teacher may adopt practical methods to teach these components

## **MODULE 3**

- 3.1 Verb
- 3.2 Tense



- 3.3 Voice
- 3.4 Reporting
- 3.5 Practicum: The teacher may adopt practical methods to teach these components

#### **MODULE 4**

- 1.1 Composition
- 1.2 Degrees of Comparison
- 1.3 Vocabulary
- 1.4 Concord and Common Errors
- 4.5 Practicum: The teacher may adopt practical methods to teach these components

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Reflective reading sessions on the modules
- Reading sessions and discussions on the different components
- Classroom debates on topics of relevance in connection with the syllabus

## **Recommended Reading**

- Geoffrey Leech, Jan Svartvik. *A Communicative Grammar in English*. Longman Singapore Publisher, 1975
- Ronald Carter and Michael McCarthy. *Cambridge grammar of English: A Comprehensive Guide*. Cambridge UP, 2006.
- Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, Jan Svartvik. *A Comprehensive Grammar of the English Language*. Longman, 1985.
- Biber, Stig Johansson, Geoffrey Leech, Susan Conrad, Edward Finegan. *Longman Grammar of Spoken and Written English*. Pearson ESL, 1999.
- Douglas Biber, Susan Conrad, Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Pearson ESL, 2002.
- Meissner, Joern. Manhattan Review Sentence Correction Guide. Manhattan Review, 2011.
- Sharpe, Pamela J. Barron's How to Prepare for the TOEFL. Barron's Educational Series, Inc., 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)

- 9. Explain tense forms.
- 10. How do you define noun?
- 11. Explain the degrees of comparison.
- 12. Enumerate three examples for present tense.
- 13. Explain the uses of reported speech.
- 14. Define prepositions.
- 15. Explain the different tense forms
- 16. Define verb

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

- 9. Distinguish between different types of adverbs.
- 10. Explain the importance of English as a global language.
- 11. Evaluate the advantages of English in Indian context.
- 12. Examine the importance of prepositions.
- 13. Attempt a short note on grammatical importance of verbs.

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

- 14. Summarize the main uses of different tense forms.
- 15. Analyse the present system of competitive examinations.
- 16. Critically evaluate the significance of English as a medium for communication.
- 17. Analyse the concordance and its importance.



## 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.



#### **COURSE OBJECTIVES**

- 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
- 4. Master the craft of public speaking

Cr	Credit			aching	Hours		As	sessment
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, students will be able to:

CO1	Master the craft of speaking in public and understand the various modes of public speaking
CO2	Understand the importance of connecting with the audience during professional communication and presentation
CO3	Enhance the impact of their presentations with the use of visual aids and voice modulation
CO4	Recognize the importance of body language and non-verbal aspects of communication
CO5	Learn to handle questions during and after speaking

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### COURSE CONTENTS

## **MODULE 1: FUNDAMENTALS OF PUBLIC SPEAKING**

- 1.1. Introduction to Public Speaking and its uses
- 1.2. Components of Public Speaking
- 1.3. Skills needed for public speaking
- 1.4. Types of public speeches

## **MODULE 2: TECHNIQUES OF PUBLIC SPEAKING**

- 2.1. Delivery techniques and audience engagement
- 2.2. Effective body language and voice modulations
- 2.3. Use of non-verbal cues in public speaking
- 2.4. Effective use of visual aids



#### **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: Banton 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





#### Credit

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

#### MODEL QUESTION PAPER PATTEN

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

- 1. Who is public speaking?
- 2. List the components of public speaking?
- 3. What are the three components of effective communication?
- 4. What are the personal benefits of public speaking?
- 5. What are the key delivery techniques?
- 6. How can you overcome anxiety while delivering a speech?
- 7. How can you adopt an effective body language?
- 8. How can you make voice modulation?
- 9. Name the important types of visual aids for presentations?

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

- 10. Briefly comment on the needs for public speaking.
- 11. How do you analyse the different types of public speeches?
- 12. Write a note on the elements of public speaking.
- 13. How do you manage the question and interactions during presentations?
- 14. Write a brief note on practical tips for effective public speaking.
- 15. What is an "impromptu. Write a note on its prominent features

#### PART C: (Write any one question. Each question carries 10 marks)

- 19. Evaluate the skills required for public speaking and the methods to develop the same.
- 20. Critically evaluate the different aspects of "Informative Speaking" highlighting its importance.
- 21. Critically evaluate the advantages and disadvantages of public speaking.





## **SEMESTER V**

#### **SEMESTER V**

## **DISCIPLINE SPECIFIC CORE COURSE**

**KU05DSCENG301: BASICS OF LINGUISTICS** 

(4 Credits)

#### **COURSE DESCRIPTION**

The Basics of Linguistics is designed to provide the students a comprehensive and deep understanding about the basic concepts of linguistics. Linguistics, a scientific approach to language, fosters a systematic analysis of language bringing out the immense potentials of language underscoring the individual learner's innate capacity to create and transform infinite number of constructions. Students who do this course will be better equipped to understand the nuances of the diverse aspects of language and develop the creative and critical skills necessary to generate grammatically correct sentences.



### **COURSE OBJECTIVES**

- 1. To gain knowledge of phonology, morphology and semantics, thereby learning the nuances of articulation and how vocabulary and meaning are constructed.
- 2. To learn about words, phrases and syntax the ways in which sentences are constructed.
- 3. To learn how sentences are related to each other and how they can be transformed in various ways.
- 4. To develop the skills necessary to analyse sentence structure.
- 5. To use some of the tools and methods of modern linguistics.

Credit			Tea	aching	Hours		As	sessment
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	be able to have a good concept about the language structure of Modern English
CO2	have competence to pronounce words (phonology)
CO3	Use language with greater independence and linguistic correctness.
CO4	Detect errors in language
CO5	know how to relate words and sentences to their meanings (semantics)

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

## **MODULE 1: INTRODUCTION TO LINGUISTICS**

- 1.1. Linguistics and its branches (Psycho-Linguistics, Ethno-Linguistics, Sociolinguistics, Neurolinguistics)
- 1.2. Approaches to the study of linguistics
- 1.3. Synchronic and diachronic approaches
- 1.4. Descriptive and prescriptive approaches
- 1.5. Practicum

#### **MODULE 2: PHONETICS AND PHONOLOGY**

- 2.1. Classification of speech sounds
- 2.2. Phonemes in English (Vowels: Monophthongs, Diphthongs, Triphthongs, Cardinal Vowels; Consonants)
- 2.3. Phonology, syllable structure, and word accent
- 2.4. International Phonetic Alphabet (IPA) symbols



#### 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.



#### 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 ten questions. Each question carries 2 marks)

- 1. What are the prominent branches of linguistics?
- 2. What is sociolinguistics?
- 3. What is diachronic study of language?
- 4. What is an allomorph?
- 5. What is parole?
- 6. What is a vowel?
- 7. What is a diphthong?
- 8. What is IPA?
- 9. What is a morpheme?
- 10. What is affixation
- 11. What is a compound word?
- 12. What is a syllable?

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

- 13. Write a note on the suffixes in English
- 14. What is competence and performance?
- 15. Write a note on the Cardinal vowels in English.
- 16. What are bound morphemes?
- 17. What is Wh Fronting?
- 18. What are kernel sentences?

#### Part C

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

- 19. Discuss the speech sounds in English.
- 20. Elaborate the differences between traditional grammar and structural grammar.
- 21. Briefly discuss the features of transformational Generative Grammar.



#### **SEMESTER V**

# DISCIPLINE SPECIFIC CORE COURSE

**KU05DSCENG302: INDIAN LITERATURE IN TRANSLATION** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course introduces students to the vast and diverse body of Indian literatures through the lens of English translation. It explores how literary works from various Indian languages traverse linguistic and cultural boundaries, examining the challenges and possibilities inherent in the process of translation. Students will critically analyse translated texts, considering their socio-cultural contexts, literary traditions, and the impact of translation on their reception. The course aims to foster an appreciation for the multilingual and multicultural nature of Indian literatures and develop students' critical skills in analysing translated texts.

107

# **COURSE OBJECTIVES:**



- 1. To introduce students to significant literary works from diverse Indian languages available in English translation.
- 2. To analyze the socio-cultural, historical, and political contexts that shape Indian literatures and its translation.
- 3. To examine the challenges and possibilities of representing regional and cultural specificities in English translation.
- 4. To foster an appreciation for the multilingual and multicultural nature of Indian literary traditions.

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 identify and discuss major Indian literary works in English translation.
CO2	Students will analyze how social, historical, and political factors affect Indian literature and its translation.
CO3	Students will evaluate the challenges of translating regional and cultural nuances into English.
CO4	Students will demonstrate an appreciation for India's diverse literary traditions and the role of translation.

^{*}Course outcomes based on Revised Bloom's Taxonomy

# **COURSE CONTENTS**

# **MODULE 1**

- 1.1. The Multilingual and Multicultural Context of Indian Literature
- 1.2. Relevance of Translation





- 1.3. The Role of Translation in Shaping Indian Literary Traditions
- 1.4. Challenges and Opportunities in Translating Indian Languages
- 1.5. Discussion of the concept of linguistic and cultural transfer
- 1.6. Practicum: The students are expected to discuss relevance of translation in Indian context

#### **MODULE 2**

- 2.1. "Translation as Recovery" by G.N. Devy
- 2.2. Caste in a Casteless Language? English as a Language of 'Dalit' Expression by Rita Kothari
- 2.3. Practicum: Students are expected to discuss the main arguments in the essays

#### **MODULE 3**

- 3.1. Bhakti Poetry in Translation (e.g., Kabir, Mirabai, Andal)
- 3.2. Medieval Sufi Poetry in Translation
- 3.3. Gitanjali Translations by G Sankarakkuruppu and K Jayakumar
- 3.4. Practicum: Students are expected to discuss the challenges of translating the prescribed texts in the module

#### **MODULE 4**

- 4.1. One Part Woman by Perumal Murugan (Author) translated by Aniruddhan Vasudevan
- 4.2. Karukkuby Bama (Author) translated by Lakshmi Holmstrom
- 4.3. Practicum: Students are expected to discuss and identify the regional terms and the relevance of it while translating the texts.

#### 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

#### **Recommended Reading**

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

Cronin, Michael. Translation and Globalization. Routledge, 2003.



Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context.* University of California Press, 1992.

Robinson, Douglas. *Becoming a Translator: An Introduction to the Theory and Practice of Translation*. Routledge, 2012.

Rafael, Vicente L. *Translation Nation: Defining a New American Identity*. Princeton University Press, 2005. (Though focused on the US, provides valuable insight on how translation shapes national identity)

Cheyfitz, Eric. *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan.* University of Pennsylvania Press, 1991.

Appiah, Kwame Anthony. "Thick Translation." *The Translation Studies Reader*. Edited by Lawrence Venuti, Routledge, 2000.

Readings. Boston and New York: Bedford/St.Martin's, 2011.

Villarejo, Amy. Film Studies. London: Routledge, 2007.

#### **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 the significance of translation in the multilingual context of Indian literature.
- 2. Analyze the role of translation in shaping Indian literary traditions.
- 3. What are the challenges of translating Indian languages?
- 4. Discuss the concept of linguistic and cultural transfer in translation.
- 5. How does G.N. Devy's "Translation as Recovery" relate to Indian literature?
- 6. Analyze Rita Kothari's views on Dalit expression in English.





7. Discuss Roman Jakobson's ideas on linguistic aspects of translation.

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

- 8. Compare and contrast the translation styles of Bhakti and Sufi poetry.
- 9. Analyze the translation of Gitanjali by G Sankarakkuruppu and K Jayakumar.
- 10. Discuss the significance of translating works like One Part Woman and Karukku.
- 11. Examine the role of translation in representing marginalized voices.
- 12. How does translation impact the cultural context of Indian literature?

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

- 13. Discuss the theme of cultural representation in Indian literature through translation, referencing specific works.
- 14. Analyze the challenges and opportunities of translating Indian languages, referencing theoretical frameworks.
- 15. Examine the significance of translation in shaping Indian literary traditions, referencing works from the syllabus.
- 16. Discuss the role of translation in promoting diversity and inclusivity in Indian literature.

#### **SEMESTER V**

### DISCIPLINE SPECIFIC CORE COURSE

#### **KU05DSCENG303: POSTCOLONIAL LITERATURES**

(4 Credits)

#### COURSE DESCRIPTION

This course aims to introduce the undergraduate students to the field of postcolonial studies, and examines the impact of colonialism and its reflection in different facets of human life. The course allows the students to explore the themes of colonialism, imperialism, identity crisis, hybridity, resistance, writing back, subversion etc through the select list of essays, short stories, poems, novels and plays. Placing emphasis on the voices from the postcolonial nations, this course will help the students to engage in a critical perspective.

#### **COURSE OBJECTIVES**

By the end of this course, students will

1. Understand the fundamental concepts of postcolonialism.





- 2. Develop foundational skills in reading, analyzing, and interpreting literary texts.
- 3. Identify the key characteristics and elements of postcolonial literature like cultural identity, displacement, resistance etc.
- 4. Examine the thematic concerns raised by the writers.
- 5. Appreciate the diversity of experiences recorded by the postcolonial writers.

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	Demonstrate a basic understanding of the key concepts in postcolonial literature.
C02	Analyse the various texts to identify the issues discussed by the writers.
C03	Develop a comprehensive knowledge about the various ways of reading texts.
C04	Critically appreciate the texts identifying its key features.
C05	Evaluate the role of postcolonial writing in resisting colonial writings and shaping new narratives.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1: INTRODUCTION**

- 1.1 What is colonialism?
- 1.2 What is postcolonialism?
- 1.3 Key terms: Ambivalence, Diaspora, Decolonisation, Ethnicity, Hegemony, hybridity,
- 1.4 Key terms: mimicry, Orientalism, othering, neocolonialism, subaltern
- 1.5 Practicum: Drafting a portfolio outlining the main features of postcolonialism

## **MODULE 2: POETRY**



2.1 Langston Hughes : "The Negro Speaks of Rivers"

2.2 Derek Walcott : "A Far Cry from Africa"

2.3 Leopold Sedar Senghor : "Black Woman"

2.4 Leslie Marmon Silko : "Lullaby"

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: SHORT STORY**

3.1 Patricia Grace : "Journey"

3.2 Ama ata Aidoo : "The Girl Who Can"

3.3 Nadine Gordimer : "Once Upon a Time"

3.4 Jamaica Kincaid : "Girl"

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: FICTION AND DRAMA**

4.1 George Ryga : The Rez Sisters

4.2 Wole Soyinka : The Lion and the Jewel

4.3 Practicum : Students are expected to discuss the thematic concerns in the text.

#### 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 postcolonial literature
- Classroom debates on topics of relevance in connection with the syllabus

#### **Recommended Readings**

Césaire, Aimé. Discourse on Colonialism. Monthly Review Pr, 1972.

Chatterjee, Partha. Nationalist Thought and the Colonial World: A Derivative Discourse

U of Minnesota P, 2011.

Fanon, Frantz. The Wretched of the Earth. Kwela Books, 1961.

Guha, Ranajit. Subaltern Studies: Writings on South Asian History and Society. Oxford



UP, 1982.

Irele, Abiola. The Cambridge Companion to the African Novel. Cambridge U P, 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 characterLakunle 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.



#### **SEMESTER V**

# DISCIPLINE SPECIFIC CORE COURSE

**KU05DSCENG304: CHILDREN'S LITERATURE** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course explores the field of Children's Literature, examining its themes, genres, and forms. Through a study of picture books, poetry, fables, fairy tales, folk tales, and children's fiction, students will critically analyze texts from diverse cultural traditions. The course will also introduce theoretical approaches to studying children's literature and provide opportunities for practical engagement with texts.

#### **COURSE OBJECTIVES**

- 1. To understand the significance of children's literature as a field of literary study.
- 2. To analyze picture books, poetry, fables, and fiction through a critical lens.
- 3. To examine the role of storytelling across cultures in shaping young readers' perspectives.
- 4. To identify key themes, styles, and literary techniques used in children's literature.
- 5. To enable students to engage in discussions about the socio-cultural impact of children's texts.



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	Analyze and interpret children's literature from different genres and traditions.
C02	Apply literary and cultural theories to texts for young readers.
C03	Discuss the influence of children's literature on identity formation and cultural narratives.
C04	Critique the visual and textual elements in picture books and illustrated stories.
C05	Evaluate adaptations and retellings of traditional stories across time and cultures.

#### **COURSE CONTENTS**

# **MODULE 1: PICTURE BOOKS**

- 1.1 Where the Wild Things Are by Maurice Sendak
- 1.2 The Snail with the Right Heart: A true story by Maria Popova
- 1.3 Ravi's Roar by Tom Percival
- 1.4 Bhimayana: Experiences of Untouchability by DurgabaiVyam et. al.
- 1.5 Practicum: Analysing picture books

#### **MODULE 2: POEMS**

- 2.1 "The Centipede's Song" by Roald Dahl
- 2.2 "My Brother Bert" by Ted Hughes
- 2.3 "on paper" by Jacqueline Woodson
- 2.4 "Life Doesn't Frighten Me" by Maya Angelou
- 2.5 Practicum: Analysing poems written for children

#### 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 "Anasi 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 "Kabuliwala" Rabindranath Tagore
- 4.4 Practicum: Analysing children's fiction

#### MODULE 5: TEACHER SPECIFIC MODULE

- "Decoding the Images: Illustration and Picture Books" by Perry Nodelman
- "What are the Elements of a Good Children's Poem?" by Penelope Lively
- "Retelling Stories Across Time and Cultures" by Stephens, John

#### **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.

#### **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 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*.
- 7. What is the theme of the novel *Every Leaf a Hallelujah*?
- 8. What is a fable?

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

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

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

- 14. Discuss how *Picture Books* use illustration and minimal text to convey deep narratives, with examples from the books you have read.
- 15. How do fables and fairy tales reflect the values and cultural beliefs of their societies? Provide examples from at least two different traditions.
- 16. Analyze the representation of marginalized identities in *Bhimayana* and *Beloved Spirits* by Rekha Raj.
- 17. Discuss how the elements of a good children's poem are reflected in the poems studied in this course.



#### **SEMESTER VI**

# DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU05DSEENG301: RELIGION AND LITERATURE** 

(4 Credits)

#### COURSE DESCRIPTION

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.

#### **COURSE OBJECTIVES**

- 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	



ſ	4	0	4	60	0	60	50	50	100
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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 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 outcomes based on revised blooms taxonomy

# **COURSE CONTENTS**

# **MODULE 1**

1.1 Religion : Basic Concepts

1.2 Jonathan Z. Smith: "Religion, Religious"

1.3 Practicum : The teacher may adopt practical sessions to encourage creative

and critical engagement of students.

# **MODULE 2**

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.

#### **MODULE 3**

3.1 Gerard Manley Hopkins: "The Windhover"



3.2 William Blake : "The Tyger"

3.3 Kabir : "My Body and My Mind"

3.4 Mira : "A Cowherding Girl"

3.5 Practicum : The teacher may adopt practical sessions to encourage creative

and critical engagement of students.

#### **MODULE 4**

4.1 JoséSaramago : The Gospel According to Jesus Christ

4.2 Sara Joseph: : The Vigil

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 on Religion
- 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 Reading**

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, <a href="https://www.jstor.org/stable/23340172">https://www.jstor.org/stable/23340172</a>.

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, <a href="https://www.jstor.org/stable/40020336">https://www.jstor.org/stable/40020336</a>.

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 Religon 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, <a href="https://www.jstor.org/stable/2763186">https://www.jstor.org/stable/2763186</a>.

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. 697706. 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, <a href="https://www.jstor.org/stable/25676899">https://www.jstor.org/stable/25676899</a>.
- 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 instress 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."



#### **SEMESTER V**

#### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU05DSEENG302: INDIAN KNOWLEDGE SYSTEM** 

(4 Credits)

# **COURSE DESCRIPTION**

This course aims to introduce the students to the discourse on Indian Knowledge System (IKS). The course familiarizes the students with the basic concepts, philosophical dialogues, schools of thought, and the literary and scientific tradition of India.

# **COURSE OBJECTIVES**

- 1. The course helps the students to develop a basic awareness about Indian Knowledge System (IKS)
- 2. It enhances the ability of the students to understand the philosophical Indian tradition of knowledge production.
- 3. It enables the students to analyse how indigenous knowledge contributes to the IKS.
- 4. It helps the students to examine literary and non-literary text to understand the scope of IKS.
- 5. It facilitates the students to acquire the ability to critically evaluate sources.

Credit	Teaching Hours	Assessment
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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 key concepts in Indian Knowledge System.	
C02	Analyse the different schools of thought in IKS.	
C03	Develop an understanding of the features and relevance of IKS	
C04	Critically engage with the literary and non-literary texts.	
C05	Engage in discussions about the interpretation of IKS.	

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1: INTRODUCTION**

- 1.1 Foundations of Indian Philosophical System
- 1.2 Different Periods of Indian Philosophy
- 1.3 The Vedas and the Upanishads
- 1.4 Philosophy as Darshan
- 1.5 Practicum: Reviewing an article related to IKS.

#### MODULE 2: INDIAN PHILOSOPHICAL ORTHODOX SCHOOLS

- 2.1 Astika Schools
- 2.2 Carvaka System
- 2.3 Jainism
- 2.4 Buddhism
- 2.5 Practicum: Discussion on the main features of Orthodox schools in IKS.

# MODULE 3: INDIAN PHILOSOPHICAL HETERODOX SCHOOLS



- 3.1 Nastika Schools
- 3.2 Nyaya and Vaiseshika
- 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, Viva-voce, Discussion, Debate,	



# Assignment, Portfolio preparation

# MODEL QUESTION PAPER PATTERN

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

- 1. Name the different Astika Indian Philosophy.
- 2. What is the Carvaka system known for?
- 3. Differentiate between astika and nastika schools.
- 4. Define moksha according to Jainism.
- 5. What does Nyaya philosophy emphasize?
- 6. What is the significance of the Upanishads in Indian philosophy?
- 7. What are the main teachings of Sankhya school?
- 8. Explain the philosophy offered by the Mimamsa school.

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

Explain the materialistic view of life in Carvaka philosophy.

- 10. Compare the core ideas of Nyaya and Vaisheshika schools.
- 11. Discuss the different periods of Indian philosophy.
- 12. What is the significance of the concept of darsana in Indian Philosophy?
- 13. Write a note on Jainism.

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

- 14. Bring out the main arguments raised by Rajendran in "Sanskrit and World Literature".
- 15. Analyse Radhakrishnan's philosophical views in "The Spirit in Man".
- 16. Compare the philosophical arguments of Astika school and Nastika School.
- 17. Examine Hamilton's central arguments on Indian Philosophy.



# SEMESTER V DISCIPLINE SPECIFIC ELECTIVE COURSE KU05DSEENG303: LITERATURE AND PSYCHOANALYSIS (4 Credits)

#### **COURSE DESCRIPTION**

This course is an interdisciplinary study of Literature and Psychoanalysis with particular emphasis on the dominant concepts of most prominent theorists of psychology as to facilitate the students' appreciation and understanding of literature. The interconnectedness and interrelation of the two branches of learning can provide deeper insights into both. The global dimension of English literature and psychology mandates the need for the understanding the nuances of the functioning of human mind. This course aims to explore the domains as to enable the learners to see literature in a broader context.

#### **COURSE OBJECTIVES**

- 1. To acquaint the students with major theorists and their concepts in the domain of psychology
- 2. To trace the key concepts of psychology interlinked with literature.
- 3. Enable the students comprehend the interrelationship between the domains of literature and psychology and workings of the human mind.
- 4. Equip them for analysing the concepts of psychoanalysis in literature
- 5. Facilitate the students for intertextual reading of texts, and thereby promote divergent readings.

Credit			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	Comprehend the interface between literature and psychology.
CO2	Understand, apply and explore the some of the most important theoretical essays in the domains
CO3	To critically engage with complex issues in the fields of psychoanalytical criticism and explore the literary texts.
CO4	Equip them for deeper understanding and appreciation of literary texts
CO5	Imbibe in them a sense of interconnectedness among texts and disciplines.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### 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.



- Students will participate in a debate on the relevance of psychoanalytic criticism in contemporary literary studies.
- Students will write a critical essay on the intersection of psychoanalysis and feminist theory in literary analysis.

# **Recommended Reading**

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.

#### **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 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)



- 10. Briefly comment on the three components of human psyche.
- 11. How do you analyse "repression"?
- 12. Write a note on the dream work.
- 13. Write a brief note on the symbolic stage?
- 14. What are the prominent aspects of the psychoanalytical reading of a tragedy?

# PART C: (Write any one question. Each question carries 10 marks)

- 15. Evaluate the contributions of Freud to psychoanalysis?
- 16. Critically evaluate the Lacanian concepts of Language and unconscious
- 17. Critically consider Terry Eagleton's reading of D. H. Lawrence's *The Sons and Lovers* as a psychological novel.

#### SEMESTER V

#### SKILL ENHANCEMENT COURSE

#### **KU05SECENG301: ENGLISH FOR PROFESSIONAL COMMUNICATION SKILLS**

(3 Credits)

#### COURSE DESCRIPTION

This course is designed to equip the students with essential communication skills in English required for professional purposes. Focusing on enhancing the employability criteria through effective training in oral and written communication, presentation skills, and workplace etiquette, this course aims to help the students develop their linguistic and soft skills essential for employability.

#### **COURSE OBJECTIVES**

- 1. The course enables the students to develop effective communication skills in professional environment.
- 2. It helps the students to enhance their ability in soft skills.
- 3. It facilitates the students to draft effective professional emails, letters, memos, resumes etc.
- 4. It facilitates the students to prepare themselves for group discussions, job interviews, and professional presentations.

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	Demonstrate fluency and confidence in professional communication.
C02	Draft well structured and effective mails, business letters, reports etc.
C03	Apply effective listening skills and interpersonal skills.
C04	Perform effectively in job interviews and other professional environments.

^{*}Course outcomes based on Revised Bloom's Taxonomy

# **COURSE CONTENTS**

# MODULE 1: FOUNDATIONS OF PROFESSIONAL COMMUNICATION

- 1.1 Features of communication
- 1.2 Forms of communication
- 1.3 Types of non-verbal communication
- 1.4 Barriers to communication

# **MODULE 2: VOCABULARY**

- 2.1 Synonyms, Antonyms
- 2.2 Eponyms, Homonyms, Homophones
- 2.3 Root words, suffixes, prefixes
- 2.4 One word substitution

# **MODULE 3: SPEAKING SKILLS**

- 3.1 Conversation based on context
- 3.2 Dialogue and self introduction
- 3.3 Group Discussion
- 3.4 Interview

# **MODULE 4: WRITING SKILLS**



- 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

<b>End Semester Evaluation</b>	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.



### MODEL QUESTION PAPER PATTERN

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

- 1. Mention any three features of effective communication.
- 2. Define verbal and non-verbal communication with suitable examples.
- 3. Give two examples each for eponym, homonym and homophone.
- 4. Provide one-word substitutes for "a life story written by oneself", "one who collects stamps", "one who speaks many languages", "one who looks on the bright side"
- 5. Differentiate between a synonym and an antonym using examples.
- 6. Provide root words and form new words using the prefixes 'de-', 'mis-', 'un-' and 're-' and suffixes '-ment', '-ness'.
- 7. What is the difference between a resume and a job application?
- 8. What is the difference between a report and a memo?

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

- 9. Write a cover letter for a public relations specialist position at a public relations agency. Emphasize your communication skills, experience managing media relations, and any successful PR campaigns you have executed.
- 10. Explain the different types of communication with suitable examples.
- 11. How can you enrich vocabulary using root words, prefixes and suffixes?
- 12. Draft a memo intimating the change in company policy regarding remote work.
- 13. Differentiate between oral and written communication with suitable examples.

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

14. Examine how barriers to communication can affect workplace environment.



- 15. Write a detailed job application letter along with a resume applying for the role of a content analyst.
- 16. Draft a sample report highlighting the findings of a survey on MNC employee satisfaction.
- 17. Draft a letter to the editor of a leading newspaper addressing the issue of environmental pollution caused by a nearby factory.

# **SEMESTER VI**



#### . SEMESTER VI

#### DISCIPLINE SPECIFIC CORE COURSE

**KU06DSCENG305: LITERATURE AND MARGINALITY** 

(4 Credits)

#### COURSE DESCRIPTION

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.

#### **COURSE OBJECTIVES**

- 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.





Credit			Teaching Hours			Asssessment		
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	Analyse the literary texts using the concepts of marginality and
	intersectionality.
C02	Identify the themes of marginality in the literary works.
C03	Develop awareness about the issues of marginalization.
C04	Demonstrate an understanding about the socio-cultural and historical contexts discussed in the narratives on marginality.
C05	Critically engage with the issues of identity, power, resistance and representation in literary texts.

^{*}Course outcomes based on Revised Bloom's Taxonomy

### **COURSE CONTENTS**

# **MODULE 1: THEORETICAL ENGAGEMENTS**

1.1 bell hooks : "Marginality as a Site of Resistance"

1.2 Sharmila Rege : "Dalit Women Talk Differently"

1.3 Tobin Siebers : "Disability, Pain, and the Politics of Minority Identity"

1.4 Crenshaw, Kimberle : "Mapping the Margins: Intersectionality, Identity Politics, and

Violence against Women of Color"

1.5 Practicum : Students are expected to submit a critical reading on any one of the

essays prescribed for study



#### **MODULE 2: POEMS**

2.1 Nissim Ezekiel : "The Patriot"

2.2 Maya Angelou : "Phenomenal Woman"

2.3 Wilfred Owen : "Disabled"

2.4 Warsan Shire : "Home"

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: SHORT STORIES**

3.1 Zora Neale Hurston :"Sweat"

3.2IsmatChugthai : "Lihaaf" The Quilt

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: FICTION**

4.1 Baby Kamble : The Prisons We Broke

4.2 Roxane Gay : Hunger

4.3Practicum : 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 in trauma studies

• Screening of documentaries on trauma representation

• 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**

- Amireh, Amal, and Lisa SuhairMajaj., editors. *Going Global: The Transitional Reception of Third World Women Writers*. Routledge, 2000.
- Blidon, Marianne, Stanley D. Brunn., editors. Mapping LGBTQ Spaces and Places. Springer, 2022.
- Brettschneider, Marla., editor: *Jewcy (Jewish Queer Lesbian Feminisms for the Twenty-First Century*. Suny Press, 2024.
- Cheng Thom, Kai. I Hope We Choose Love: A Trans Girl's Notes from the End of the World. Arsenal Pulp Press, 2019.
- Jeffress, Michael S., editor. Disability Representation in Film, TV, and Print Media. Routledge, 2022.
- Machado, Carmen Maria. Her Body and Other Parties. Graywolf Press, 2017.
- Mogk, Marja Evelyn., editor. *Different Bodies: Essays on Disability in Film and Television*. McFarland, 2013.
- Smith, Charles, and Chinenye Ce., editors. Counter Discourse in African Literature. Handel Books, 2014.
- Wong. Alice, editor. Disability Visibility: First-Person Stories from the Twenty-First Century. Vintage, 2020.

#### MODEL QUESTION PAPER PATTERN



# 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



#### **COURSE OUTCOMES***

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

C01	evaluatevariousliterary works in British Fiction.
C02	analyse individual novels.
C03	identify the major authors and their writings in British 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 historical and social contexts of British literary tradition.
C07	interpret the prescribed texts.
C08	compare and contrast the major features of British Fiction as represented through literary works.

^{*}Course outcomes based on revised blooms taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

- 1.1 Movements and concepts: Rise of Modernism—Futurism—Dadaism—Surrealism-Avante-garde—Iconoclasm—Influence of Painting, Sculpture, Music and Architecture—Symbolism—Paleo-modernism and Neo-modernism—Nouveau roman—The Postmodern—Metafiction.
- 1.2 Practicum: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

#### **MODULE 2**

2.1 D.H Lawrence : Sons and Lovers

2.2 Joseph Conrad : Heart of Darkness

2.3 Practicum : The teacher may adopt practical sessions to encourage creative and

critical engagement of students.

#### **MODULE 3**

3.1 William Golding :Lord of the Flies

3.2 James Joyce : A Portrait of the Artist as a Young Man

3.3 Practicum : The teacher may adopt practical sessions to encourage creative and



critical engagement of students.

#### **MODULE 4**

4.1 John Fowles : The French Lieutenant's Woman

4.2 Julian Barnes :Flaubert's Parrot

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

- Reading sessions and discussions on the movements in Fiction
- Screening of documentaries on eminent writers in Fiction
- Classroom debates on topics of relevance in connection with the syllabus

# **Recommended Reading**

Kundera, Milan. The Art of the Novel. New York: Harper Perennial, 1988. Print.

Waugh, Patricia. Metafiction: The Theory and Practice of Self Conscious Fiction. London:

Routledge, 2001. Print.

Hutcheon, Linda. A Poetics of Postmodernism: History, Theory, Fiction. New York:

Routledge, 2004. Print.

Lodge, David. The Novelist at the Crossroads: And Other Essays in Fiction and Criticism.

New York: Routledge ,2004. Print.

Barth, John. Literature of Exhaustion. London: John Hopkins UP., 1984. Print.

Lawrence, Karen and Betsy Seifter. McGraw Hill Guide to English Literature, Vol.II, William

Blake to D. H. Lawrence. London: McGraw Hill, 1985. Print

Trilling, Lionel. The Liberal Imagination: Essays on Literature and Society.

New York: Viking Press, 1950. Print.

Watt, Ian., ed. The Victorian Novel. London: OUP., 1971. Print.

Carter, Ronald and John McRae. The Routledge History of Literature in English:

Britain and Ireland. London: Routledge, 1997. Print.



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.

Waugh, 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.



- 10. Comment on the epiphany in A Portrait of the Artist as a Young Man.
- 11. How do you evaluate the protagonist in *Heart of Darkness*?
- 12. Examine the fragmentary nature of human life in Flaubert's Parrot.
- 13. Discuss the historical allusions in *The French Lieutenant's Woman*.

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

- 14. Critically analyse the postcolonial elements in *Heart of Darkness*.
- 15. The French Lieutenant's Woman is a novel which manifests features of postmodern fiction.

Critically comment on this statement.

- 16. Critically analyse*Lord of the Flies* as a post war narrative.
- 17. Critically analyse the social and religious criticism in A Portrait of the Artist as a Young Man.



#### **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			Teac	ching Hou	irs	As	sessment	
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:





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

4.2Salim Ahamed : *Pathemari* 4.3G. Aravindan : *Vasthuhara* 

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.



Sigona, Nando, et al., editors. *Diasporas Reimagined: Spaces, Practices and Belonging*. Oxford U, 2015.

Singh, Bijender, editor. Critical Essays on Indian Diaspora. Authors Press, 2015.

# MODEL QUESTION PAPER PATTERN

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

- 1. Define diaspora and migration.
- 2. How do you explain the hybrid existence of migrants?
- 3. Explain the challenges of a migrant.
- 4. Explain the symbols used in "Minority".
- 5. Examine the major thematic concern of "The Diaspora".
- 6. Find out the key issue in *Vasthuhara*.
- 7. Explain the title of the film *Pathemari*
- 8. Examine the major thematic concern in *Anthill*.

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

- 9. Attempt a character sketch of Narayanan in *Pathemari*.
- 10. Comment on the narrative style of Pottekkatt.
- 11. How does *Poison Maiden* becomes a realistic presentation of migration?
- 12. Examine the theme of alienation in *Goat Days*.
- 13. Explain the significance of the title of W.H. Auden's poem "The Diaspora." Part C (Answer any

#### 2 questions. Each carries 10 marks)

- 14. Critically analyse the representation of migrant life in *The Circle of Reason*.
- 15. Discuss what Vasthuhara ultimately suggests about the complexities and challenges of migration.
- 16. Critically analyse examples of migration Darwalla cite in "Migrations"?
- 17. Critically analyse the social criticism in *Anthill*.



#### **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		Teac	ching Hou	ırs	AS	Ssessment		
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.





C05	articulate their knowledge of given writers and texts.
C06	examine the history of Malayalam literary tradition.
C07	interpret the prescribed texts.
C08	compare and contrast the major features of different genres in Malayalam literature.

^{*}Course outcomes based on Revised Blooms Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

1.1 Aravindakshan :"The Literary Tradition of Kerala"

1.2 N.P. Mohamed :"Short in Genre, Long in History"

1.3 Sunny M. Kapikkad :"The Dalit Presence in Malayalam Literature"

1.4 Practicum : The teacher may adopt practical sessions to encourage creative

and critical engagement of students.

#### **MODULE 2**

2.1G. SankaraKurup :"The Master Carpenter"

2.2Vyloppilli :"The Mother Tigress in the Zoo"

2.3Sugatha Kumari :"Colossus"
2.4Vijayalakshmi :"Bhagavatham"
2.5S. Joseph :"Group Photo"

2.6Practicum : The teacher may adopt practical sessions to encourage creative and

critical engagement of students.

# **MODULE 3**

3.1Basheer : Pathumma's Goat 3.2T.D. Ramakrishnan : Francis Itty Cora

3.3Practicum : The teacher may adopt practical sessions to encourage creative and

critical engagement of students.

#### **MODULE 4**

4.1 C.J. Thomas :Behold, He Comes Again

4.2 K.J. Baby :Nadugadhika



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, <a href="https://www.jstor.org/stable/23343368">https://www.jstor.org/stable/23343368</a>.
- Anujan, O.M. "Malayalam Fiction and the New Morality." *Indian Literature*, Vol. 21, No. 5, 1978, pp. 21-24. JSTOR, <a href="https://www.jstor.org/stable/24158544">https://www.jstor.org/stable/24158544</a>.
- 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, <a href="https://www.jstor.org/stable/23329299">https://www.jstor.org/stable/23329299</a>.
- Raja, K. Kunjunni. "Renaissance in Malayalam Writing." *Indian Literature*, Vol. 17, No. 1/2, 1974, pp. 166-171. JSTOR, <a href="https://www.jstor.org/stable/23329869">https://www.jstor.org/stable/23329869</a>.
- 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.



#### 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. What are the two distinct streams in Malayalam Literature, according to Aravindakshan?
- 2. What two major images are rendered by Vyloppilli in his poem "The Mother Tigress in the Zoo"?
- 3. What does the eclipse in Sugatha Kumari's poem symbolically denote?
- 4. What does Bhagavatha symbolically signify in Vijayalakshmi's poem?
- 5. How does Basheer employ humour in *Pattumma's Goat*? Give an example.
- 6. What is the historical background of the play *Behold! He Comes Again?*
- 7. Explain the refrain uttered by the pastor in *Behold! He Comes Again*.
- 8. Examine the role of the narrator in *Nadugadhika*.

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

- 9. Evaluate how far the title of the poem "Group Photo" signifies its thematic concerns.
- 10. Examine the cultural and social aspects as depicted in Basheer's *Pattumma's Goat*.
- 11. Critically comment on the title of the play Behold! He Comes Again.
- 12. Write a note on motherhood as treated by Vyloppilli in his poem "The Mother Tigress in the Zoo".
- 13. Write a note on the modern short story writers in Malayalam, as discussed by Mohamed.



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

- 14. Analyse the division of Malayalam Literature into different periods as Aravindakshan discusses in his essay.
- 15. Discuss the observations of Kapikkad on the development of Dalit aesthetics.
- 16. How does Sugatha Kumari use myth and history to foreground the theme of violence and criminality in modern times?
- 17. Critically examine the conflicts depicted in Pattumma's Goat.



**SEMESTER VI** 

#### 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		Teac	ching Hou	irs	As	sessment		
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



CO3	Students will be able to apply postcolonial theoretical frameworks to the critical analysis of South Asian Literature
CO4	Students will be able to engage in original writing across literary and non-literary genres, employing critical analysis and postcolonial theoretical frameworks.

^{*}Course Outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1: PROSE**

- 1.1 Introduction to Post-colonialism
- 1.2 Introduction to South Asian Literature
- 1.3 Introduction to ArifDirlik's Postcolonial Critique
- 1.4 ArifDirlik:"The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism"
- 1.5 Practicum: Students are expected to discuss the relevance of the category of South Asian Literature

#### **MODULE 2: POETRY**

- 2.1 South Asian Poetry: An Introduction
- 2.2 LakdasaWikrama Singha "Folk Poet, Ysinno"
- 2.3. Imtiaz Dharker-"The Right Word"
- 2.4 Arvind Krishna Mehrotra-"Continuities"
- 2.5 Practicum: Students are expected to discuss the thematic concerns in the poems prescribed in the module

#### **MODULE 3: FICTION**

- 3.1 Samrat Upadhyay: The City Son
- 3.2 BapsiSidhwa: *The Crow Eaters*
- 3.3 Practicum: Students are expected to critically discuss the texts in the classroom

# MODULE 4: SHORT STORY

- 4.1 Monica Ali: Dinner with Dr. Asad
- 4.2 ShyamSelvadurai: Pigs Can't Fly
- 4.3 Saadat Hasan Manto : Toba Tek Singh
- 4.4 Practicum: Students are expected to do comparative analysis of the texts prescribed in the module

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Debates on critical essays and poetry readings with comparative studies
- Character and thematic analysis of novels



- Discussion on thematic comparison and contextual research
- Evaluation through class participation, written assignments, oral presentations, group projects, and quizzes

# **Recommended Readings**

Gooneratne, Y. Diverse Inheritance-A Personal Perspective. Adelaide Centre for Researchi n Literatures in English, 1980. Hashim, A. "Prologomena to the Study of Pakistani English and Pakistani Literature." English in English Postcoloniality. London: Greenwood Press, 1996.

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

Sangari, Kumkum and Sudesh Vaid, eds. Recasting Women: Essays in Colonial History.

NewDelhi:KaliforWomen,1989.

#### **ASSESMENT RUBRICS**

Credit

<b>End Semester Evaluation</b>	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. What are the key features of postcolonialism according to ArifDirlik?
- 2. Discuss the significance of South Asian Literature in the postcolonial context.
- 3. Analyze the theme of identity in LakdasaWikrama Singha's "Folk Poet, Ysinno".
- 4. What message does Imtiaz Dharker convey through her poem "The Right Word"?
- 5. Describe the poetic style of Arvind Krishna Mehrotra in "Continuities".



- 6. What is the central theme of *The City Son*?
- 7. Discuss the title significance of BapsiSidhwa's novel "The Crow Eaters".

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

- 8. Compare and contrast the themes of identity in LakdasaWikrama Singha's "Folk Poet, Ysinno" and Imtiaz Dharker's "The Right Word".
- 9. Analyze the role of setting in shaping the narrative of Samrat Upadhyay's "The City Son".
- 10. Discuss the main theme in "Pigs Can't Fly"
- 11. Examine the theme of social satire in BapsiSidhwa's "The Crow Eaters".
- 12. Discuss the narrative technique used in Saadat Hasan Manto's "Toba Tek Singh".

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

- 13. Discuss ArifDirlik's concept of "The Postcolonial Aura" and its relevance to understanding postcolonial literature.
- 14. Analyze the theme of cultural identity "The City Son" by Samrat Upadhyay.
- 15. Compare and contrast the portrayal of social issues in the short stories "Dinner with Dr. Asad" by Monica Ali and "Pigs Can't Fly" by ShyamSelvadurai.
- 16. Examine the significance of Partition in Saadat Hasan Manto's "Toba Tek Singh" and its impact on the characters and narrative.

#### **SEMESTER VI**

# SKILL ENHANCEMENT COURSE



#### **KU06SECENG303: CONTENT WRITING**

(3 Credits)

#### **COURSE DESCRIPTION**

This course introduces students to basic multimedia content writing with a focus on digital storytelling and content creation for websites, social media, and audio-visual platforms. The emphasis is on simple, engaging, and practical content writing skills useful in modern digital media.

#### **COURSE OBJECTIVES**

- 1. To learn the basics of writing for digital platforms.
- 2. To understand how to write clearly and concisely for different audiences.
- 3. To explore basic techniques of storytelling in multimedia formats.
- 4. To create **simple digital content** for blogs, websites, and social media.
- 5. To develop a **mini-portfolio** of written content to showcase their skills.

Credit			<b>Teaching Hours</b>			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, students will be able to:

C01	Identify key differences between print and digital content.	
C02	Write clear and engaging blog posts and website content.	
C03	Understand basic principles of social media writing.	
C04	Create simple scripts for video and podcast content.	
C05	Apply basic digital storytelling techniques to multimedia writing.	



# **COURSE CONTENTS**

#### MODULE 1: BASICS OF MULTIMEDIA CONTENT WRITING

- 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.

#### MODULE 2: WRITING FOR BLOGS AND WEBSITES

- 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.

#### **MODULE 3: SOCIAL MEDIA WRITING**

- 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.

#### MODULE 4: WRITING FOR AUDIO & VIDEO CONTENT

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.

#### **MODULE 5: TEACHER SPECIFIC MODULE**

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

# **Recommended Reading**

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.



# 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 multimedia content writing.
- 2. What is the difference between print and digital writing?
- 3. Explain two key features of a good blog post.
- 4. What is the role of hashtags in social media?
- 5. How should a good podcast introduction be structured?
- 6. Mention two benefits of using multi-media elements in content writing
- 7. Name two features of a good website content.
- 8. What is the purpose of a blog post?

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

- 9. Discuss the importance of writing clearly for websites.
- 10. How does writing for Instagram differ from writing for Facebook?
- 11. Write a short social media caption for a bookstore.
- 12. Discuss the common mistakes to avoid in blog writing.
- 13. Compare writing for a podcast and writing for a blog.

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

- 14. Write a blog post (150 words) on a topic of your choice.
- 15. Draft a **short script** for a 30-second YouTube video.
- 16. Write an "About us" page for a small bakery.
- 17. Write a script for a 1- minute audio ad promoting a local bookshop.







# **SEMESTER VII**

# **SEMESTER VII**

DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU07DSCENG401: LITERARY THEORY II** (4 Credits)



#### **COURSE DESCRIPTION**

This course provides an extensive overview of advanced literary theory, focusing on seminal texts and critical essays from influential thinkers in the fields of modern and postmodern criticism. Through a structured approach to the works of Jacques Derrida, Roland Barthes, Michel Foucault, Rita Felski, Karl Marx, Alain Badiou, Jacques Lacan, Gilles Deleuze, Felix Guattari, Terry Eagleton, Aamir Mufti, Judith Butler, Julia Kristeva, and Chandra Talpade Mohanty, students will develop a nuanced understanding of the theoretical frameworks that shape contemporary literary analysis. The course is divided into four modules, each addressing key themes and concepts within literary theory, including structuralism, semiotics, deconstruction, psychoanalysis, feminism, and cultural studies. Students will engage with primary texts, participate in critical discussions, and apply theoretical perspectives to the interpretation of literature and culture.

#### **COURSE OBJECTIVES**

- To familiarize students with the foundational texts and key concepts of modern and postmodern literary theory.
- To develop critical thinking skills through the analysis of complex theoretical arguments and their application to literary and cultural texts.
- To enhance students' ability to articulate and defend their interpretations using appropriate theoretical frameworks.
- To explore the intersections between literature, philosophy, and cultural studies, emphasizing interdisciplinary approaches.
- To foster an appreciation for the diversity of perspectives within contemporary literary theory, including feminist, Marxist, and psychoanalytic approaches.

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	Demonstrate a thorough understanding of key theoretical concepts and their historical development within literary theory.
CO2	Critically analyze and interpret texts using various theoretical frameworks, including but not limited to structuralism, deconstruction, psychoanalysis, and feminism.



C03	Effectively communicate their analyses and interpretations in written and oral formats, employing appropriate theoretical terminology.
C04	Engage in thoughtful and informed discussions about the relevance and application of literary theory to contemporary cultural issues.
CO5	Produce original research or analytical essays that reflect their ability to integrate multiple theoretical perspectives and contribute to scholarly discourse in literary studies.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE I**

- 1.1. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Sciences', *Writing and Difference*.
- 1.2. Slavoj Zizek, "Che Voui" from The Sublime Object of Ideology 1989
- 1.3. Michel Fouault, "Nietzsche, Geneology, History"
- 1.4. Practicum

#### **MODULE II**

- 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

#### **MODULE III**

- 3.1. Deleuze, Gilles and Felix Guttari "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

#### MODULE IV

- 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



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 Judith Butler critique the notion of gender in "Gender: The Circular Ruins of a Contemporary Debate"?
- 2. Describe the concept of the "semiotic chora" in Julia Kristeva's work.
- 3. What is the main argument of Chandra Talpade Mohanty's "Under Western Eyes" Revisited?
- 4. How do Deleuze and Guattari describe the rhizome in their work?
- 5. What is Terry Eagleton's critique of contemporary theory in "The Politics of Amnesia"?
- 6. Describe Aamir Mufti's critique of secularism and minority in his work.
- 7. What is the concept of commodity fetishism, according to Karl Marx?
- 8. How does Alain Badiou relate philosophy and desire in his work?

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

- 9. Analyze the relationship between power and identity in Judith Butler's work on gender.
- 10. Discuss the implications of Julia Kristeva's concept of the semiotic chora for understanding subjectivity.
- 11. How does Chandra Talpade Mohanty argue for feminist solidarity through anticapitalist struggles?
- 12. Describe the key features of Deleuze and Guattari's concept of the rhizome and its implications for understanding complex systems.
- 13. Discuss Terry Eagleton's critique of the role of theory in contemporary intellectual life.

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

14. Critically anlayze the concepts of philosophy and desire in Alain Badiou.



- 15. Discuss the implications of Jacques Derrida's concept of "structure, sign, and play" for understanding the human sciences.
- 16. Analyze the relationship between ideology and subjectivity in the works of Slavoj Zizek and Karl Marx.

# **SEMESTER VII**

# DISCIPLINE SPECIFIC CORE COURSE

**KU07DSCENG402: CULTURAL STUDIES** 

(4 Credits)

# **COURSE DESCRIPTION**



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





#### **MODULE 1**

- 1.1 Key terms: Culture, Centre for Contemporary Cultural Studies, New Left, Post-Marxism, Representation, Discourse, Positionality, Organic Intellectual
- 1.2 Stuart Hall: "Cultural Studies and its Theoretical Legacies"
- 1.3 Key terms: Difference, Genealogy, Identity, Decolonization, Civil Rights Movement,

Appropriation, Postmodernism, Natal Alienation

- 1.4 Cornel West: "The New Cultural Politics of Difference"
- 1.5 Practicum

#### **MODULE 2**

- 2.1 Key terms: Space, Place, Liberty, Rationality, Oppression, Discipline, Power/Knowledge
- 2.2 Michel Foucault: "Space, Power, Knowledge"
- 2.3 Key terms: Cultural criticism, Governmentality, Policy, Ideology
- 2.4 Tony Bennett: "Putting Policy into Cultural Studies"
- 2.5 Practicum

#### **MODULE 3**

- 3.1 Key terms: Gender, Sexuality, Normative heterosexuality, heterosexual monogamy, polygamy, polyandry
- 3.2 Ruth Vanitha: "Thinking Beyond Gender in India"
- 3.3 Key terms: Public, Public Sphere, Liberal Democracy, Socialist Democracy, Distinction, Revisionist Historiography, Civil Society
- 3.4 Nancy Fraser: "Rethinking Public Sphere: A Contribution to the Critique of Actually Existing Democracy"
- 3.5 Practicum

# **MODULE 4**

- 4.1 Key concepts: Nationalism, Imagined Community, Modernity, Nation-State
- 4.2 Partha Chatterjee: "Whose Imagined Community: Nation and its Fragments"
- 4.3 Key concepts: Third World, universal-modern, Eurocentrism



- 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%
<b>Continuous Evaluation</b>	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.



# MODEL QUESTION PAPER PATTERN

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

- 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.

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

- 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?

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

- 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.



# **SEMESTER VII**

# DISCIPLINE SPECIFIC CORE COURSE

# **KU07DSCENG403: NEW LITERATURES IN ENGLISH**

(4 Credits)

# **COURSE DESCRIPTION**



This course aims to provide a comprehensive exploration of literary works written in English from regions historically shaped by colonialism, imperialism and cultural nuances. The course will enable the students to form a critical perspective on the postcolonial experiences. It will also foster discussions on issues of racism, identity politics, power, and representation.

#### **COURSE OBJECTIVES**

- 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.

Credit			<b>Teaching Hours</b>			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	Explain the major arguments raised by the various authors in the prescribed texts
C02	Critically engage with the postcolonial perspectives in the prescribed texts
C03	Critique the notions of racism, gender and class discrimination
C04	Examine the questions of cultural, social and national identities of the postcolonial subjects
C05	Evaluate the issues discussed in the prescribed literary texts from various perspectives
C06	Compare and contrast the different texts based on its socio-cultural differences
C07	Analyse the thematic concerns in the prescribed texts.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

1.1 Bill Ashcroft etal. : "Rethinking the Postcolonial: Postcolonialism in the twenty

first Century" (From Empire Writes Back)

1.2 Ngugi WaThiongo' :"Decolonizing the Mind" (Chapter 01 - The Language of

African Literature)



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 JokhaAlharthi: 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

<b>End Semester Evaluation</b>	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 JokhaAlharthi 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



Literature with the detailed analysis of the selected texts chosen for study. The course will develop a broader perspective among the learners and enjoy the various literatures.

#### **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:

Cours	e Learning Outcomes. It the end of the course, students will be usic 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



#### **MODULE II: Poetry**

- 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

#### MODULE III: NOVELS

- 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

#### MODULE IV: DRAMA

- 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.

#### MODULE 5: TEACHER SPECIFIC MODULE

- 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

#### **Recommended Reading**

- 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.



Kalaidjian, Walter. *The Cambridge Companion to American Modernism*. New York: Cambridge U P, 2006.

Miller, Joshua L. *The Cambridge Companion to the American Modernist Novel*. New York: Cambridge U P, 2015.

Shucard, Alan et al. Modern American Poetry 1865-1950.

Harcourt, Brace & World,1962. Richardson, Mark. *The Cambridge Companion to American Poets*. New York: Cambridge U P, 2015.

Ashton, Jennifer, ed. *The Cambridge Companion to American Poetry since 1945*. New York: Cambridge U P, 2013.

Duvall, John N, ed *The Cambridge Companion to American Fiction after 1945*. New York: Cambridge U P, 2011.

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

#### ASSESSMENT RUBRICS

#### Credit

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

#### MODEL OUESTION PAPER PATTERN

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*?

#### PART B

(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.



15. Briefly comment on American dream of success

#### PART C

(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. 18. Comment on the techniques explored in Tennessee Williams' *Glass Menagerie*.

## SEMESTER VII DISCIPLINE SPECIFIC ELECTIVE COURSE KU07DSEENG401: MEDIA STUDIES (4 Credits)

#### **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.



#### **COURSE OBJECTIVES**

- 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.

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	understand the functions and dysfunctions of Mass Media.
CO2	Explore the importance of language in Mass Communication and Media
CO3	Acquaint themselves with the role of media in democracy.
CO4	acquire knowledge about the dynamics of Mass Communication and Mass Media in the globalised contemporaneity.
CO5	Enhance the skills for employability

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### MODULE 1: FUNDAMENTALS OF MASS COMMUNICATION

- 1.1. Definitions and characteristic features of Mass Communication
- 1.2. Types of communication
- 1.3. Functions and dysfunctions of Mass Media
- 1.4. Types of Media (Print, Radio, TV, Film, Internet-enabled media)
- 1.5. Practicum

#### **MODULE 2: MEDIA EFFECTS AND LANGUAGE**

- 2.1. The role of language in communication
- Theories of Media Effects
- 2.3. Narcosis, Catharsis, Reinforcement
- 2.4. Magic Bullet Theory, Two Step/Multi-Step



2.2.

#### 2.5. Practicum

#### **MODULE 3: EVOLUTION OF MASS MEDIA**

- 3.1. Evolution of Printing
- 3.2. Evolution of Radio Broadcasting
- 3.3. Evolution of Telecasting
- 3.4. Evolution of digital media, Journalism, Reporting, and News sources
- 3.5. Practicum

#### **MODULE 4: MASS COMMUNICATION AND SOCIETY**

- 4.1 Mass Communication and Culture
- 4.2 The role of media in democracy
- 4.3 Mass Communication in a networked society
- 4.4 Practicum

#### TEACHER SPECIFIC MODULE

- Students will create a multimedia presentation (e.g., video, podcast) on the evolution of a specific mass medium (print, radio, TV, digital).
- Students will analyze and compare the portrayal of a social issue in different media types (e.g., print, online news, TV).
- Students will conduct a case study on the impact of media on a specific cultural or social phenomenon.
- Classroom debates will focus on topics such as media responsibility, fake news, and the role
  of media in democracy.

#### **Recommended Reading**

Crystal, David. English as a Global Language, Cambridge, 1997. C

S, Rayudu. Communication, Himalaya Publishing House, Mumbai

J, Vivian. The Media of Mass Communication, Prentice Hall, 2011.

Joshi, Uma. *Textbook of Mass Communication and Media*, Anmol Publications, New Delhi Kumar, Keval J. *Mass Communication in India*, Jaico Publishing House, 2010, Mumbai.

McQuail, Denis. Mass Communication Theory, Sage Publications, New Delhi

P.N., Malhan. Communication Media: Yesterday, Today and Tomorrow. Publication Division, Delhi.

#### ASSESSMENT RUBRICS

#### 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. List the different types of mass media.
- 2. What is meant by convergence?
- 3. What is Vlogging?
- 4. What is metadata?
- 5. Define Narcosis?
- 6. What is meant by "Catharsis" in media practices?
- 7. What do you understand by "news beat"?
- 8. List the prominent components of news?
- 9. What is "feature"?
- 10. What is the significance of "Caption". Give an example?
- 11. Who is called the special correspondent?
- 12. What do you mean by "news as information"?

#### PART B

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

- 13. Write a brief note on the requisites of effective communication.
- 14. Briefly explain the term "new media".
- 15. The internet has significantly transformed the media. Comment.
- 16. What is the role of photography in media practices?
- 17. Write a brief note on "Magic Bullet Theory"
- 18. How do you distinguish between in-depth news stories and feature stories?

#### PART C

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

- 19. Evaluate the role of media in democracy?
- 20. Discuss the growth of television in India.
- 21. Technology has impacted media beyond imagination. Discuss



#### **SEMESTER VI**

#### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU07DSEENG402: DISABILITY AND LITERATURE** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course introduces the students to the creative and critical engagements of Disability Studies. Students will be introduced to various concepts and theoretical frameworks in Disability Studies. The course engages with the theories on different types of disabilities in the light of a few critical engagements in the field. It would enable them to read critically the migration and diasporic narratives.



#### **COURSE OBJECTIVES**

- 1. Provide the students with an overview of the theoretical framework of Disability Studies.
- 2. Enable the students in interpreting various narratives of the domain.
- 3. Initiate the students to contemporary research on disability.
- 4. Help the students to identify and to analyse the thematic concerns in the literary texts analysed in the selected critical works.

	Credit		Teac	ching Hou	ırs	Assessment			
İ	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 dealing with the theme of disability.	
C02	identify the major authors and their writings on disability.	
C03	explain the basic philosophy and ideology of disability discourses.	
C04	articulate their knowledge of given writers and texts.	
C05	make a critical analysis of the development of theories of disability.	

^{*}Course outcomes based on Revised Blooms Taxonomy

#### **COURSE CONTENTS**

#### MODULE 1

1.1 Mitchell and Sharon Snyder: "Narrative Prosthesis"

1.2 David Bolt : "Aesthetic Blindness: Symbolism, Realism, and Reality"

1.3 Practicum : The teacher may adopt practical sessions to encourage creative and

critical engagement of students.

#### **MODULE 2**

2.1 Margaret Price : "Defining Mental Disability"

2.2 G. Thomas Couser : "Disability, Life Narrative, and Representation"

2.3 Practicum : The teacher may adopt practical sessions to encourage creative and



critical engagement of students.

#### **MODULE 3**

3.1 Ann M. Fox : "Disability, drama, and the problem of intersectional invisibility"

3.2 Jason S. Farr : "Crip gothic: affiliations of disability and queerness in Horace

Walpole's *The Castle of Otranto*"

3.3 Practicum : The teacher may adopt practical sessions to encourage creative and

critical engagement of students.

#### **MODULE 4**

4.1 Stuart Murray : "The Ambiguities of Inclusion: Disability in Contemporary

Literature

4.2 Sami Schalk : Disability and Women's Writing

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

- 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

#### **Recommended Readings**

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

Barker, Clare and Stuart Murray. eds. Cambridge Companion to Literature and Disability.

Cambridge University Press, 1988.

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

#### Credit

<b>End Semester Evaluation</b>	50%
Continuous Evaluation	50%



## Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, Portfolio preparation

#### MODEL QUESTION PAPER PATTERN

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

- 1. Define disability.
- 2. What do you mean by Prosthesis?
- 3. Explain the term Crip novel.
- 4. Explain cultural diability.
- 5. Examine the major features of mental disability.
- 6. Define aesthetic blindness.
- 7. Explain queerness as a disability
- 8. How disability is represented in life narratives?

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

Attempt a short analysis of the concept of Narrative Prosthesis.

- 10. Comment on crip-gothic.
- 11. How does Margaret Price theorise mental disability?
- 12. Examine intersectionality in disability studies.
- 13. Discuss the metaphorical significance of *Blindness* in literature of disability.

#### 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 *The Castle of Otranto*.



#### **SEMESTER VII**

### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU07DSEENG403: LIFE WRITING** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course delves into the rich and varied landscape of Indian life writing, exploring how personal narratives articulate experiences within the diverse regional, linguistic, and cultural contexts of India. We will examine autobiographies, memoirs, diaries, and other forms, focusing on how individuals negotiate identity through the prisms of regional specificities, language, and cultural traditions. Students will engage with critical theories to analyze the construction of self within these texts, considering the impact of factors such as caste, gender, and religious expression. We will also explore the unique literary and cultural characteristics of Indian life writing as a genre, paying particular attention to its fluidity and how it reflects the multi-layered identities of the Indian subcontinent.





- 1. To discern how authors employ personal narratives to navigate and articulate their sense of self within the multifaceted regional and linguistic tapestries of India.
- 2. To unpack the role of vernacular expressions and regional literary traditions in shaping the construction of individual memory and identity in Indian life writing.
- 1. To explore how social hierarchies and cultural practices, encompassing caste, gender, and religious pluralism, are reflected in the author's portrayal of their own lived experience.
- 2. To critically assess the narrative strategies and literary devices used by Indian life writers to convey the complexities of the 'self,' and to examine the genre's adaptability.
- 3. To foster students' capacity to apply critical lenses that illuminate the dynamic interaction between individual subjectivity and the diverse socio-cultural terrains of India.

	Credit		Teac	ching Hou	irs	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:

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 outcomes based on Revised Bloom's Taxonomy





#### MODULE 1

- 1.1. Selection from "The Cracked Mirror: An Indian Debate on Experience and Theory" (co-authored with Sundar Sarukkai)
- 1.2. Selection from Susie Tharu and Kumkum Sangari, "Women Writing in India: 600 B.C. to the Present" (Volumes I)
- 1.3. Selection from Sidonie Smith and Julia Watson, "Reading Autobiography: A Guide for Interpreting Life Narratives" (2001)
- 1.4 Selection from Udaya Kumar's Writing the First Person: Literature, History and Autobiography in Modern Kerala
- 1.5 Practicum: Students are expected to discuss the main arguments of the essays

#### **MODULE 2**

- 2.1 "Waiting for a Visa" by B.R. Ambedkar
- 2.2 "Coming Out as Dalit: A Memoir" by YashicaDutt (2019)
- 2.3 Practicum: Students are expected to write a note on the prescribed text in the module

#### **MODULE 3**

- 3.1 "Mrinalini Sarabhai: The Voice of the Heart" by Mallika Sarabhai (2014)
- 3.2 "And Then One Day: A Memoir" by Naseeruddin Shah (2014)
- 3.3 Practicum: Students are expected to discuss these figures in the light of their contributions to the respective field.

#### **MODULE 4**

- 4.1 Truth About Me: A Hijra Life Storyby Revathi A
- 4.2 Romantic Encounters of a Sex Worker by Nalini Jemeela
- 4.3 Practicum: Students are expected to attempt a critical reading of the texts prescribed in the module

#### **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.



Eakin, Paul John. How Our Lives Become Stories: Making Selves. Cornell UP, 1999.

Guru, Gopal. "How Egalitarian Are the Social Sciences in India?" *Economic and Political Weekly*, vol. 37, no. 50, 2002, pp. 5002-09.

Hart, Francis R. "Notes for a Theory of Autobiography." *New Literary History*, vol. 9, no. 3, 1978, pp. 485-511.

Lejeune, Philippe. "The AutobiographicalPact." *On Autobiography*, edited by Paul John Eakin, U of Minnesota P, 1989, pp. 3-30.

Lionnet, Françoise. Autobiographical Voices: Race, Gender, Self-Portraiture. Cornell UP, 1989.

Olney, James, editor. Autobiography: Essays Theoretical and Critical. Princeton UP, 1980.

Sidonie, Smith. *Women, Autobiography, Theory: A Reader*, edited by Sidonie Smith and Julia Watson, The U of Wisconsin P, 1998.

Smith, Sidonie, and Julia Watson. Reading Autobiography. U of Minnesota P, 2010.

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography and Related Forms.* U of Hawai'I P, 1995.

#### ASSESSMENT RUBRICS

#### Credit

50%
50%

#### MODEL QUESTION PAPER PATTERN

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

- 1. Discuss the concept of experience and theory in the context of Indian debates as presented in "The Cracked Mirror".
- 2. What insights do Susie Tharu and Kumkum Sangari offer on women's writing in India in their book "Women Writing in India"?



- 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.



#### **SEMESTER VII**

#### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU07DSEENG404: BASICS OF DIGITAL HUMANITIES** 

(4 Credits)

#### COURSE DESCRIPTION

The Basics of Digital Humanities course offers a comprehensive exploration of the dynamic field that merges digital technology with traditional humanities. It covers the fundamental concepts, scope, and significance of digital humanities (DH), providing students with an understanding of the nature and importance of DH in contemporary society. The course also delves into digital data collections and the tools and methodologies used in digital humanities research. By the end of the course, students will be equipped with practical skills in web development, web archiving, and the use of various digital tools for humanities research.

#### **COURSE OBJECTIVES**

By the end of this course, students will be able:

- To define and understand the core concepts of digital humanities.
  - To explore the scope, nature, and importance of digital humanities in a globalized context.



- To familiarize students with the methods and tools used in digital humanities research and data analysis.
- To provide practical training in web development and web archiving techniques pertinent to digital humanities.
- To analyze the role of digital cultures and participatory cultures facilitated by social media platforms.

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:

	Define and explain the concept and scope of digital humanities.
C01	
CO2	Develop skills in handling and analyzing big data and metadata within the context of digital libraries and archives.
C03	Gain understanding of DH research tools such as Voyant Tools, Google Ngrams, and Story Maps.
C04	Acquire the ability to create and manage web content using WordPress, HTML, and CSS.
CO5	Critically examine the impact of digital and participatory cultures on social media platforms.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

- 1.1. Introduction to Digital Humanities
- 1.2. Defining digital humanities
- 1.3. Nature, Concept and Scope of DH
- 1.4. Need and importance of Digital Humanities and its constituents
- 1.5. Practicum

#### **MODULE 2**

- 2.1. Digital Data and Information Collections
- 2.2. Digital Editions Big Data
- 2.3. Metadata Digital Libraries and Archives and Cyber-infrastructure
- 2.4. Digital Footprint Techniques for extracting and analysing digital data
- 2.5. Practicum



#### **MODULE 3**

- 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

#### **MODULE 4**

- 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

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- 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

#### **Recommended Reading**

Brügger, Niels. "Web Archiving and Digital History" (2015) Burdick, Annie et.al., 2012. Digital	al
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 Humanitie	2S.
Oxford: Blackwell. Sinclair,	
Stéfan and Geoffrey Rockwell: "Digital Humanities as Method" (2015)	

#### ASSESSMENT RUBRICS

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



#### MODEL QUESTION PATTERN

#### 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.



### **SEMESTER VIII**



#### SEMESTER VIII

#### DISCIPLINE SPECIFIC CORE COURSE

**KU08DSCENG405: WOMEN'S WRITING** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course delves into the rich tapestry of women's writing in English, offering a critical lens through which to understand their diverse perspectives. We will explore how women authors have navigated and redefined literary conventions, often challenging dominant narratives. Furthermore, this course will examine the ways in which their works reflect and engage with broader socio-political issues.

#### **COURSE OBJECTIVES**

- 1. To explore the diverse range of literary works produced by women writers across different time periods, genres, and cultures.
- 2. To critically analyze the themes, techniques, and representations of gender in women's literature.
- 3. To explore the intersectionality of gender with other social categories such as race, class, sexuality, and nationality in women's literary works.
- 4. To analyze the role of women writers in challenging and reshaping literary traditions, conventions, and stereotypes.



Credit			Teac	ching Hou	ırs	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:

C01	The student will list the major developments in Women's Writing.
C02	Describe major issues discussed in women studies.
C03	Critically analyse a text through the perspective of gender & intersectionality.
C04	Engage in scholarly discussions about gender

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1: ESSAYS**

- 1.1. "Ain't I a Woman?" by Sojourner Truth (1851)
- 1.2 Selection from Sharmila Sreekumar, *Scripting Lives: Narratives of 'Dominant Women' in Kerala*.
- 1.3 "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color" by Kimberlé Crenshaw (1991)
- 1.4 Practicum: Students are expected to discuss the main arguments in the essays

#### **MODULE 2: POETRY**

2.1 Imtiaz Dharker: "Purdah", "Minority"

2.2 Meena Kandasamy: Selection from "The Orders Were to Rape You"

2.3. Agha Shahid Ali: "The Country Without a Post Office"

2.4 Maya Angelou: "Still I Rise"



2.5 Practicum: Students are expected to introduce the authors and

their other works

#### **MODULE 3: SHORT STORY**

3.1 IsmatChughtai: "Lihaaf" (The Quilt)

3 2. K.R. Meera: "The Cloth of God"

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

#### **MODULE 4: NOVELS**

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

#### **MODULE 5: TEACHER SPECIFIC 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

#### **Recommended Reading**

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

Tharu, Susi &K.Lalitha. Women Writing in India:600 B Ctothe Present. NewYork: The Feminist Pressat 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.

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

Kumkum Sangari and SudeshVaid,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.



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.

Dharker, Imtiaz. Postcards from God. Bloodaxe Books, 1994.

Gilman, Charlotte Perkins. "The Yellow Wallpaper." *The Yellow Wallpaper and Other Stories*, edited by Robert Shulman, Oxford University Press, 1998, pp. 3-19.

Kincaid, Jamaica. "Girl." At the Bottom of the River, Farrar, Straus and Giroux, 1983, pp. 3-6.

Lorde, Audre. "Power." The Black Unicorn, W.W. Norton & Company, 1978.

Mastoor, Khadija. "The Women's Courtyard." Translated by Daisy Rockwell, *The Women's Courtyard: and other stories*, Penguin Random House India, 2018.

#### ASSESSMENT RUBRICS

Credit: 4

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 the significance of Sojourner Truth's "Ain't I a Woman?" in the context of feminist history.
- 2. Analyze the concept of intersectionality in Kimberlé Crenshaw's "Mapping the Margins".
- 3. What is the theme of identity in Imtiaz Dharker's poem "Minority"?



- 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 IsmatChughtai'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 IsmatChughtai'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.



# SEMESTER VIII DISCIPLINE SPECIFIC ELECTIVE COURSE KU08DSEENG405: FOOD CULTURE STUDIES

(4 Credits)

#### **COURSE DESCRIPTION**

This course provides students with an introduction to seminal creative and critical works that illuminate the multifaceted concept of food culture. Through an engagement with artistic expressions arising from diverse practical and conceptual interactions with food, alongside relevant theoretical frameworks, the course aims to situate culinary phenomena within broader socio-historical, literary, and cultural analyses. Ultimately, it seeks to equip students with the capacity to approach food studies as legitimate and productive areas for interdisciplinary academic inquiry.

#### **COURSE OBJECTIVES**

1. To cultivate an interdisciplinary methodology for the scholarly investigation of food as a

CO1	Determine the characteristic elements of food narratives and critical assessments of food culture.
CO2	Examine the historical settings and intellectual movements that led to the academic study of food.

discrete subject of academic inquiry.





- CO3To elucidate the function ral activité produpation adultino in s'hand par la transfer de la constant de la c
- ©.O4To foster critical deterangation months and limitative distributed and so disally him distributed on texts and identify phenomenon approaches for their meaningful interaction.
- 4. To stimulate intellectual curiosity and instigate further scholarly inquiry within the domain of food studies.

Credit			Teac	ching Hou	irs	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:

*Course Outcomes based on Revised Bloom's Taxonomy

#### MODULE I: THEORETICAL APPROACHES

- 1.1 Appadurai, Arjun. "Gastro-Politics in Hindu South Asia". *American Ethnologist*, vol.
  - 8, no. 3, 1981, pp. 494–511, www.jstor.org/stable/644298.
- 1.2 Bourdieu, P. Distinction A Social Critique of the Judgment of Taste.

Routledge & Kegan Paul, London, 1984

- 1.3 Douglas, M. *Deciphering a Meal*. In Implicit Meanings. Routledge & Paul, pp. 249-275, 1975.
- 1.4 Practicum: The students are expected to critically analyze the essays

#### **MODULE II: POETRY**

- 2 .1 Toomer, Jean. "Harvest Song" .*Poetry Foundation*, www.poetryfoundation.org/poems/53989/harvest-song, 2021.
- 2. 2 Harjo, Joy. "Perhaps the World Ends Here". *The Woman Who Fell From the Sky*, ww.poetryfoundation.org/poems/49622/perhaps-the-world-ends-here, 1994.
- 2.3 Angelou, Maya. "The Health-Food Diner". *The Complete Collected Poems of Maya Angelou*, Random House (NY), 1994.
- 2.4 Joseph, Zilka. "The Rice Fields". *Poetry*, <a href="https://www.poetryfoundation.org/poetrymagazine/poems/90301/the-rice-fields">https://www.poetryfoundation.org/poetrymagazine/poems/90301/the-rice-fields</a>., 2016.
- 2 .5 Oates, Joyce Carol. "Women Whose Lives Are Food, Men Whose Lives Are Money". *Poems*, Louisiana State University Press, 1978.
- 2 .6 John, Nithya Mariam. "Fridge". *Kitchen poems*, <a href="https://usawa.in/matchbox/karia-co-otherpoems/">https://usawa.in/matchbox/karia-co-otherpoems/</a>, 2025.
- 2.7 Practicum: Students are expected to introduce the authors and their others works



#### 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 SadhyaCookbook. 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.



George, Lathika. *The Suriani Kitchen: Recipes and Recollections from the Syrian Christians of Kerala*. Penguin Random House, 2017.

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez, Columbia University Press, 1982.

Levi Strauss, Claude ."The Culinary Triangle." *Food and Culture : A Reader*, edited by Carole Counihan and Penny Van Esterik, Routledge, 2013.

Montanari, Massimo. *Food is Culture*. Translated by AlbertSonnenfield, Columbia University Press 2004.

Ray, Krishnendu. "Domesticating Cuisine: Food and Aesthetics on American Television". *Gastronomica: The Journal of Food and Culture*, vol. 7, no. 1, 2007, pp 50-63. *JSTOR*, www.jstor.org/stable/10.1525/gfc.2007.

Rajput, Swati and Poonam Sharma. "Virtual Gazing, Unhealthy Vlogs and Food Choices: A Behavioural Analysis." *Journal of Nutrition and Human Health*, vol. 5, no. 9, 2021, pp. 1-7.

Sassoon, Essie, Bala Menon and Kenny Salem. *Spice & Kosher: Exotic Cuisine of the Cochin Jews*, Tamarind Tree Books, 2013.

#### ASSESMENT RUBRICS

Credit

<b>End Semester Evaluation</b>	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. How does Arjun Appadurai's concept of "gastro-politics" relate to Hindu South Asian culture?
- 2. What role does food play in shaping social identity according to Pierre Bourdieu's "Distinction"?
- 3. Analyze the use of imagery in Jean Toomer's "Harvest Song".
- 4. Discuss the theme of food and identity in Maya Angelou's "The Health-Food Diner".
- 5. How does Zilka Joseph's "The Rice Fields" portray the relationship between food and labor?
- 6. What commentary does Joyce Carol Oates' "Women Whose Lives Are Food, Men Whose Lives Are Money" offer on gender roles?
- 7. Describe the significance of food in Anton Chekhov's "Gooseberries".



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

- 8. Compare and contrast the portrayal of food in Maya Angelou's "The Health-Food Diner" and Zilka Joseph's "The Rice Fields".
- 9. Analyze the role of food in the narratives
- 10. Discuss the symbolism of food in Chantal Akerman's film "Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles".
- 11. How does Gabriel Axel's "Babette's Feast" explore the relationship between food and community?
- 12. Examine the theme of excess and consumption in Marco Ferreri's "La Grande Bouffe".

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

- 13. Discuss the concept of "gastro-politics" in Arjun Appadurai's work and its relevance to understanding food culture in Hindu South Asia.
- 14. Analyze the portrayal of food and identity in the poems "Harvest Song" by Jean Toomer and "Women Whose Lives Are Food, Men Whose Lives Are Money" by Joyce Carol Oates.
- 15. Discuss the themes of food, culture, and identity in and Ryan Murphy's film "Eat Pray Love".
- 16. Examine the representation of food and consumption in the films "Babette's Feast" and "La Grande Bouffe", highlighting their social commentary.



#### 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	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 how Foucault's ideas continue to be a major source of inspiration for research projects across a wide range of disciplinary domains
CO2	Understand, apply and explore the analytical possibilities in Foucault's across various interdisciplinary fileds 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.
CO5	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*, <a href="http://www.jstor.org/stable/41801502">http://www.jstor.org/stable/41801502</a>.

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. <a href="https://kupdf.net/download/foucault-keyconcepts">https://kupdf.net/download/foucault-keyconcepts</a> 59bb7d6a08bbc57b27894dd2 pdf#

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

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

(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).

Department of Studies in English, Kannur University	
The History of Sexuality, Vol. III: The Care of the Self, [1984] (1986).	
Power/Knowledge: Selected Interviews and Other Writings 1972–1977, (1980).	
Ethics: Subjectivity, and Truth,(1994).	
Foucault's Two Lectures (1994).	
History of Madness (1979).	
"Of Other Spaces: Utopias and Heterotopias." <i>Architecture /Mouvement/ Continuité</i> . 1984, <a href="https://web.mit.edu/allanmc/www/foucault1.pdf">https://web.mit.edu/allanmc/www/foucault1.pdf</a>	
Hunt, Lynn. "Foucault's Meta-Narrative." <i>Contemporanea</i> , vol. 17, no. 2, 2014, pp. 302–08. <i>JSTOR</i> , <a href="http://www.jstor.org/stable/24653773">http://www.jstor.org/stable/24653773</a>	
Kendall, G. and Wickham, G. Using Foucault's Methods, London: Sage, (1999).	
Macdonnell, D. Theories of Discourse, Blackwell: Oxford, (1986).	
Mills, Sara. Discourse, 1997.	
Morris, M. and Patton, P. <i>Michel Foucault: Power/Truth/Strategy</i> , Sydney: Feral Publications, (1979).	
Phillips, Kendall R. "Divided by Enlightenment: Habermas, Foucault and the Place of <i>The</i>	
Rhetoric." <i>OSSA Conference Archive</i> , 2001, <a href="https://scholar.uwindsor.ca/cgi/viewcontent.cgi?article=1672&amp;context=ossaarchive">https://scholar.uwindsor.ca/cgi/viewcontent.cgi?article=1672&amp;context=ossaarchive</a> Rabinow, Paul (ed.). <i>Foucault Reader</i> . Pantheon Books, 1984.	

#### ASSESSMENT RUBRICS

of Subjectivity. Duke University Press, 1997.

#### Credit

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

Smart, Barry. Michel Foucault. Routledge, 2002. Ransom, J.S. Foucault's Discipline: The Politics

#### MODEL QUESTION PAPER PATTERN

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



- 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



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	Explain core Marxist literary concepts such as ideology, hegemony, historical materialism, and dialectics.
C02	Analyze how economic conditions shape literary forms and meanings.
C03	Critically engage with key Marxist literary theorists and their contributions.
C04	Apply Marxist methodologies to interpret literary texts.
C05	Evaluate the relevance of Marxist criticism in contemporary literary and cultural studies.

#### **COURSE CONTENTS**

#### MODULE 1: FOUNDATIONS OF MARXIST LITERARY THEORY

- 1.1 Historical Materialism and Dialectical Materialism
- 1.2 Base and Superstructure
- 1.3 Literature as Ideology: Reflection vs. Mediation
- 1.4 Class Struggle in Literary Production
- 1.5 Practicum: Application of materialist analysis to literary texts

#### **MODULE 2: MARXIST APPROACHES TO LITERARY REALISM**

- 2.1 Georg Lukács: Theory of Realism and the Historical Novel
- 2.2 The Bourgeois Novel vs. Proletarian Literature
- 2.3 Class Consciousness and Narrative Structure
- 2.4 Socialist Realism
- 2.5 Practicum: Comparative analysis of realist and non-realist narratives

#### **MODULE 3: IDEOLOGY AND THE LITERARY TEXT**

- 3.1 Antonio Gramsci: Hegemony, Consent, and Cultural Production
- 3.2 Louis Althusser: Ideological State Apparatuses and Interpellation



- 3.3 Pierre Macherey: The Concept of Absence and Gaps in Literature
- 3.4 Terry Eagleton: The Role of Literary Form in Ideology
- 3.5 Practicum: Ideological critique of contemporary cultural texts

#### MODULE 4: THEORIES OF LITERARY PRODUCTION AND RECEPTION

- 4.1 Raymond Williams: Literature as a Material Practice
- 4.2 Fredric Jameson: The Political Unconscious and Historicism
- 4.3 Marxism and Postmodernism
- 4.4 The Role of Mass Media and Global Capitalism in Literary Production
- 4.5 Practicum: Marxist critique of mass-market literature and digital culture

#### **MODULE 5: TEACHER SPECIFIC MODULE**

- Discussion of major concepts in cultural studies
- Discussion of major cultural texts

## **Recommended Reading**

Lukács, György. The Historical Novel. Boston: Beacon Press, 1963.

Gramsci, Antonio. Selections From the Prison Notebooks of Antonio Gramsci. 2014.

Althusser, L. "Ideology and Ideological State Apparatuses." Routledge eBooks, 2024, pp. 299–340. https://doi.org/10.4324/9781003572923-18.

Williams, Raymond. Marxism and Literature. Oxford [Eng.]: Oxford UP, 1977.

Jameson, Fredric. The Political Unconscious: Narrative as a Socially Symbolic Act. Cornell UP, 2015.

Eagleton, Terry. Marxism and Literary Criticism. Routledge, 2013.

Macherey, Pierre. Theory of Literary Production. Routledge, 2006.

Benjamin, Walter. The Work of Art in the Age of Mechanical Reproduction. 2023.

Brecht, Bertolt. Brecht on Theatre. Bloomsbury Publishing, 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 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.



#### SEMESTER VIII

#### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU08DSEENG408: MEMORY STUDIES** 

(4 Credits)

## **COURSE DESCRIPTION**

This course aims to introduce the students to the interdisciplinary discourse of memory studies through literary representations across genres. It examines how memory functions at various levels of activity- personal, collective, historical, and cultural domains.

#### **COURSE OBJECTIVES**

- 1. The course helps the students to develop a basic awareness about the theories in Memory Studies.
- 2. It enhances the ability of the students to analyse the role of memory in constructing identities.
- 3. It enables the students to analyse how memory is constructed, represented and portrayed in literature.
- 4. It helps the students to examine the role of memory in trauma narratives.
- 5. It facilitates the students to acquire the ability to critically evaluate sources.

Credit			<b>Teaching Hours</b>			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 the key concepts and theoretical arguments in memory studies.



C02	Analyse the representation of memory in literary texts.
C03	Develop an understanding of the historical, political and socio-cultural factors leading to the construction of personal, collective and cultural memory.
C04	Critically engage with the roles played by memory in shaping social, cultural, and historical identities.
C05	Engage in discussions about the processes of identity formation.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

#### MODULE 1: THEORETICAL ENGAGEMENTS

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

## **MODULE 2: POETRY**

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

## **MODULE 3: SHORT STORY**

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

## **Recommended Reading**

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

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



- Erll, Astrid, and Ansgar Nunning, editors. *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Walter de Gruyter, 2008.
- Halbwachs, Maurice. *On Collective Memory*. Edited and trans. by Lewis A. Coser, U of Chicago P, 1992.
- Huyssen, Andreas. Present Pasts: Urban Palimpsests and the Politics of Memory. Stanford UP, 2003.
- LaCapra, Dominick. Writing History, Writing Trauma. Johns Hopkins UP, 2001.
- Nora, Pierre. *Realms of Memory: Rethinking the French Past*. Edited by Lawrence D. Kritzman, translated by Arthur Goldhammer, Columbia UP, 1996-1998. 3 vols.
- Radstone, Susannah, and Bill Schwarz, ed. *Memory: Histories, Theories, Debates*. Fordham UP, 2010.
- Ricoeur, Paul. *Memory, History, Forgetting*. Trans. by Kathleen Blamey and David Pellauer, U of Chicago P, 2004.
- Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford UP, 2009.

#### MODEL QUESTION PAPER PATTERN

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

- 1. What does Pierre Nora mean by Les Lieux de Memoire?
- 2. Define collective memory.
- 3. What is the symbolical significance of the border in "Borders"?
- 4. Who is the narrator in "Funes the Memorious"?
- 5. What message does Bambara convey through "The Lesson?
- 6. What is the map mentioned in "The Map"?
- 7. What is the central theme in Rilke's "Childhood"?
- 8. How does Kamala Das portray her memory in "My Grandmother's House"?

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

- 9. Discuss the theme of personal trauma and silence in "My Grandmother's House".
- 10. Examine the central theme in "The Lesson".
- 11. Discuss how Baby Halder fights against her marginalisation.



- 12. What is the significance of the ruins as depicted in "The Ruins of the Great House"?
- 13. Write a note on the connection between memory and identity in Maya Angelou's narrative *I Know Why the Caged Bird Sings*.

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

- 14. Discuss how Adichie and Bambara address the issues of marginalization in "The Lesson" and *We Should All Be Feminists*.
- 15. Discuss the depiction of nostalgia of childhood in Atwood and Rilke's poems.
- 16. Evaluate Baby Halder's memoir as a testimony of resilience and will power.
- 17. Examine how memories are interconnected in "Black Eyed Women" and No Name Woman.



## **SEMESTER IX**



#### **SEMESTER IX**

#### DISCIPLINE SPECIFIC CORE COURSE

**KU09DSCENG501: LITERATURE AND TRAUMA** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course aims to introduce the students to the interdisciplinary discourse of trauma studies through literary representations across genres. Emphasizing the diverse experiences of trauma, especially the historically oppressed groups and minorities, this course will engage critically with the issues of race, class, caste, gender, sexuality, diaspora and disability from an intersectional lens.

#### **COURSE OBJECTIVES**

- The course helps the students to develop a basic awareness about trauma as a psychological and social reflection.
- It enhances the ability of the students to examine trauma narratives from different backgrounds.
- It enables the students to analyse how literature becomes a tool to articulate the experiences of trauma, resistance and survival.
- It helps the students to examine the literary theories related to trauma, memory and resistance in a critical way.
- It facilitates the students to acquire the ability to critically evaluate sources.

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 the key concepts and theoretical arguments in trauma studies.
C02	Analyse the representation of trauma in literary texts.
C03	Develop an understanding of the historical, political and socio-cultural factors behind the trauma experienced by the various marginalized communities.
C04	Critically engage with the various perspectives on trauma and the modes of resistance.
C05	Engage in discussions about the processes of trauma recovery

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### COURSE CONTENTS

#### MODULE 1: THEORISING TRAUMA AND RESISTANCE

1.1 Key terms : Trauma, Resistance, Healing, Survival, PTSD

1.2 Cathy Caruth : "Introduction" from *Unclaimed Experience: Trauma, Narrative, History* 

1.3 Judith Herman : "Introduction" from Trauma and Recovery: The Aftermath of Violence

1.4 Gopal Guru : "Theorizing Humiliation" from *Humiliation: Claims and Context* 

1.5 Practicum : Students are expected to submit a critical reading on any one of the essays

prescribed for study

#### **MODULE 2: POETRY**

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

## **MODULE 3: SHORT STORY**

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.



#### **MODULE 4: FICTION**

4.1 Art Speigelman : Maus

4.2 Charlotte Perkins Gilman : The Yellow Wallpaper

4.3 Toni Morrison : *The Bluest Eye* 

4.4 Manjula Padmanabhan : Harvest

4.5 Practicum : Students are expected to attempt a review of any one of the texts.

#### **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

## **Recommended Reading**

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.

Rothberg, 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*.



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

- 14. Discuss *Harvest* as a dystopian narrative with trauma being commodified.
- 15. Discuss how Maus explore the animal imagery to depict historical trauma.
- 16. Analyse "Aubade with Burning City" as a narrative of violence and survival.
- 17. Examine the gender roles depicted in "The Shawl" and *The Yellow Wallpaper*.



#### **SEMESTER IX**

#### DISCIPLINE SPECIFIC CORE COURSE

#### **KU09DSCENG502: POPULAR CULTURE STUDIES**

(4 Credits)

#### **COURSE DESCRIPTION**

This *course* explores the theoretical frameworks and critical approaches to the study of popular culture. It examines the ways in which popular culture reflects, reinforces, and challenges social, political, and economic structures. Through an engagement with key texts, students will analyze cultural artifacts such as literature, film, food, and media to understand their role in shaping contemporary identities and ideologies.

#### **COURSE OBJECTIVES**

- 1. Understand foundational theories and concepts in popular culture studies.
- 2. Critically analyze the intersections of gender, caste, class, and identity in popular culture.
- 3. Examine how popular culture constructs and negotiates meaning within different historical and social contexts.
- 4. Apply interdisciplinary approaches to the study of texts, films, and cultural practices.
- 5. Develop independent research skills to explore contemporary issues in popular culture.

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	Explain key theories and debates in the field of popular culture studies.
C02	Apply theoretical perspectives to analyze texts and cultural phenomena.



C03	Evaluate the impact of popular culture on social and political structures.
C04	Develop critical insights into media, film, literature, and everyday practices as cultural texts.
C05	Conduct independent research on popular culture using interdisciplinary methodologies.

#### **COURSE CONTENTS**

#### **MODULE 1**

- 1.1 Raymond Williams- "The Analysis of Culture"
- 1.2 Stuart Hall- "Notes on deconstructing the popular"
- 1.3 Practicum: Write an essay discussing the major theories of popular culture.

#### **MODULE 2**

- 2.1 Lana F. Rakow- "Feminist Approaches to Popular Culture: Giving Patriarchy its Due"
- 2.2 Cynthia Stephen-"Popular Culture and Caste: The Three Indias"
- 2.3 Practicum: Write an essay on the patriarchal and casteist discourses in popular culture.

## **MODULE 3**

- 3.1 AshisNandy- "The Changing Popular Culture of Indian Food"
- 3.2 Deepa Srinivas- "Amar Chitra Katha: The Scope of the Problem"
- 3.3 Practicum: Write an essay on the food culture of a region or community.

#### **MODULE 4**

- 4.1 Jenny Rowena- "The 'laughter films' and the Reconfiguration of Masculinities"
- 4.2 Mohamed ShafeeqKarinkurayil- "The Islamic Subject of Home Cinema of Kerala"
- 4.3 Practicum: Write an analysis of any popular films of your choice.

## **MODULE 5: TEACHER SPECIFIC MODULE**

Discussion of major concepts in popular culture studies



- Discussion of major popular culture texts
- Discussion of popular films

#### **Recommended Reading**

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.

## ASSESSMENT RUBRICS

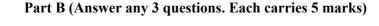
#### Credit

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. 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.





- 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 ShafeeqKarinkurayil 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 AshisNandy'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.



#### **SEMESTER IX**

#### DISCIPLINE SPECIFIC CORE COURSE

# **KU09DSCENG503: FILM STUDIES**(4 Credits)

#### COURSE DESCRIPTION

This is an introductory course on basic tools and concepts of film analysis. It will introduce the students to the history of global cinema and genres, enabling the students to view/read film as a visual and aural at form, as entertainment and communication medium and a significant social and cultural institution. Through reading, screenings and discussions the students will develop basic understanding of film as a site of meaning making, and learn to analyse cinematic modes of signification.

#### **COURSE OBJECTIVES:**

- 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.

	Credit			ching Hou	ırs	As	sessment	
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	List major turns in the history of Cinema
CO2	Critically analyse films of various genres
CO3	Define various terms used in Filmmaking
CO4	Discuss film as a site of meaning making

^{*}Course outcomes based on Revised Bloom's Taxonomy



#### **COURSE CONTENTS**

## **MODULE 1**

- 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

#### **MODULE 2**

- 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 Chitralekha 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

## **MODULE 3**

- 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

#### **MODULE 4**

- 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

#### MODULE 5: TEACHER SPECIFIC MODULE



- Practical film analysis and appreciation through debates, screenings, and discussion
- Analysis of Indian cinema trends and notable directors
- Hands-on learning: shot composition, editing techniques, and film review writing
- Assessment through participation, practical assignments, and written film reviews

## **Recommended Reading**

Aufderheide, Paterica. Documentary Film: A Very Short Introduction. Oxford: OUP, 2007.

Bahadur, Satish, Film Appreciation Study Material Series, Pune: NFAI, 1976.

Barbas, Samantha. *Movie Crazy: Fans, Stars, and the Cult of Celebrity*. New York and Basingstoke: Palgrave Macmillan, 2001.

Bazin, Andre. What is Cinema? Vol I and II, Trans. Hugh Grey. Berkeley: University of California. 1971.

Bordwell, David & Kristin, Thompson, *Film Art: An Introduction*, USA: Addison Wesley publishing Company. 1979.

Cubitt, Sean. The Cinema Effect. Cambridge: MIT Press, 2004.

David Bordwell. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge: Harvard U.P., 1989.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. New York: McGraw-Hill, any edition.

Donal, James and Michael Renov. *The Sage Handbook of Film Studies*. London: Sage publications, 2008.

Eisenstein, Sergei. Film Form: Essays in Film Theory. ed and trans, Jay Leyda, New York: 1949.

Gerstner, David A and Janet Staiger eds. Authorship and Film. New York and London: Routledge, 2003.

Geoffrey Nowell-Smith, ed., *The Oxford History of World Cinema*. Oxford and New York: Oxford University Press, 1996.

Gledhill, Christine (ed.). Stardom: Industry of Desire. London and New York: Rougledge, 1991.

Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds). The Film Studies Reader. London: Arnold, 2000.

James, David E. And Rick Berg (eds.). The Hidden Foundation: Cinema and the Question of Class. Minneapolis: University of Minnesota Press, 1996.

Kupsc, Jarek. The History of Cinema for Beginners. Orient Longman.

Lapsley, Robert and Michael Westlake (eds.). Film Theory: An Introduction (2nd ed.). Manchester: Manchester U.P., 2006. .

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



1975, Pages 6–18, https://doi.org/10.1093/screen/16.3.6

Nelmes, Jill. Introduction to Film Studies. London & New York: Routledge, 2012.

Nowell-Smith, Geoffrey (ed). The Oxford History of World Cinema. Oxford: OUP, 1996.

Pam Cook, ed., The Cinema Book, 3rd ed. London: British Film Institute, 2007.

Ray, Satyajit. Our Films, Their Films. Hyderabad: Orient Blackswan, 2009.

Thornham, Sue ed. Feminist Film Theory: A Reader. Edinbrough: Edinbrough U.P., 1999.

Turner, Graeme. Film as Social Practice (3rd ed.) London: Routledge, 1988.

Timothy Corrigan, Patricia White, and Meta Mazaj, eds., *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston: Bedford/St.Martin's, 2011.

Villarejo, Amy. Film Studies. London: Routledge, 2007.

#### 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 the significance of Lumiere Brothers in the evolution of cinema.
- 2. Analyze the comedic style of Charlie Chaplin in silent cinema.
- 3. What are the key features of Italian Neo-realism as seen in Bicycle Thieves?
- 4. Describe the impact of Bollywood cinema on the Indian film industry.
- 5. Who is Satyajit Ray and what is his contribution to Indian Parallel Cinema?



- 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 Chitralekha 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 PatherPanchali and Arayindan'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.



#### **SEMESTER IX**

#### DISCIPLINE SPECIFIC ELECTIVE COURSE

**KU09DSEENG501: TRAVEL NARRATIVES** 

(4 Credits)

#### **COURSE DESCRIPTION**

This course introduces students to the genre, types and features of travel writing across the world and its transformations in the colonial, postcolonial, and global phases of history. Close perusal of travel fiction and prose writings will enhance the competencies of students to read the texts critically, understand their cultural and historical contexts and, much more than anything else, develop career and creative skills in travel writing in a historically and culturally nuanced way.

#### **COURSE OBJECTIVES**

By the end of this course, students will

- 1. Understand the fundamental elements of reading travel literature.
- 2. Develop foundational skills in reading, analyzing, and interpreting travel iterature.
- 3. Identify the key characteristics and elements of the genre of travel fiction and also foment creative skills to do travel writing and travel features which are now a major part of both print and digital media
- 4. Be able to direct their skills of description and narration towards developing vlogs and blogs.
- 4. Be sufficiently exposed to the diverse of methods of framing narratives with points of view.

Cr	Credit			aching	Hours		As	sessment
L/T	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	Demonstrate an understanding of the basic elements of the genre of travel narration and its
	various types.
CO2	Identify their own skills of description, explication, and making the surroundings unique by their
<b>繆</b>	presentation skills which are needed for tourism industry.



C03	Enhance self-potential to build up a career in print / digital media industry and also identify professional niche in tourism / culture industry.
C04	Add life and vigour to visual and photographic images by narrative skills which form a substantial foundation of new media.
CO5	Bring out creative blogs, vlogs, photo features and contribute towards the enrichment of the tourism potential of the country.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### COURSE CONTENTS

#### **MODULE 1: INTRODUCTION**

- 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

#### **MODULE 2: COLONIAL PHASE**

- 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:

In Darkest Africa - (1890): Henry Morton Stanley

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

Diaries on His Travel from Calcutta to India - (1870)

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

## **MODULE 3: TYPES OF TRAVEL WRITING**



- 1. Travel Narrative and / as History
- 2. Eco Travel Writing
- 3. Spiritual Travel Writing
- 4. Pleasure Travel Writing

#### MODULE 4: TRAVEL LITERATURE AND POSTCOLONIALISM

- 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:

From Heaven Lake: Travels through Sinkiang and Tibet (1983) - Vikram Seth

In an Antique Land (1992) - Amitav Ghosh

## **MODULE 5: TEACHER SPECIFIC MODULE**

- 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.

## **Recommended Reading**

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

Bhattacharji, Shobhana ed. Travel Writing in India. Sahitya Akademi, 2008.

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.



Ghose, Indira. Women Travellers in Colonial India: The Power of the Female Gaze. O U Press, 1998.

Greenblatt, Stephen, ed. New World Encounters. University of California Press, 1993.

Hannigan, Tim. The Travel Writing Tribe. Hurst and Company, 2021.

Hulme, Peter, and Tim Youngs, eds. *The Cambridge Companion to Travel Writing*. Cambridge University Press, 2002.

Mills, Sara. Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism. Routledge, 1991.

Naipaul, V.S. An Area of Darkness.

Youngs, Tim. The Cambridge Introduction to Travel Writing. Cambridge: C U Press, 2013.

#### **ASSESSMENT RUBRICS**

## Credit

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

## MODEL QUESTION PATTERN

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

- 1. Define travel writing as a genre and its key characteristics.
- 2. Describe the development of travel writing through the ages.
- 3. Analyze the colonial encounters in travel writings of colonial masters.
- 4. What is the significance of women travellers in colonial India?
- 5. Distinguish between travel narrative and history.
- 6. Describe the key features of eco travel writing.
- 7. What is spiritual travel writing, and how does it differ from pleasure travel writing?



8. Define transculturation and its relevance to travel literature.

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

- 9. Discuss the role of travel writing in the era of European colonialism.
- 10. Analyze the travel writings of colonial subjects and their significance.
- 11. Examine the concept of counter-travel and reverse-travel in postcolonial contexts.
- 12. Discuss the representation of colonial India in travel writings of women travellers.
- 13. Describe the concept of counter-flows to colonialism and its relevance to travel literature.

## 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			Tea	aching	Hours		As	sessment
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.



Engage with contemporary debates and digital expressions of Dalit identity and resistance.

^{*}Course outcomes based on Revised Bloom's Taxonomy

#### **COURSE CONTENTS**

## **MODULE 1:Essays**

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.

## **MODULE 2: Poetry**

: "Identity Card" & "My Sister's Bible" 2.1 S Joseph

2.2 Jyoti Lanjewar : Caves

: "Yasodhara" 2.3 Hira Bansode

: "Which Language Should I Speak?" 2.4 Arun Kamble

2.5 Practicum: Examine the common themes in Dalit poetry.

## **MODULE 3: Fiction**

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.

## **MODULE 4: Autobiography**

4.1 Bama : Karukku

4.2 SharankumarLimbale · The Outcaste

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

## **MODULE 5: Teacher Specific Module**





- 5. Discussion of contemporary Dalit experience expressed in digital media.
- 6. Discussion of major Malayalam Dalit writers and their works

## **Recommended Reading**

Ambedkar, B. R. Annihilation of Caste. New Delhi: Bluemoon Books, 2000. Print.

Bayly, Susan, Caste, Society and Politics in India from the Eighteenth Century to the Modern Age, Cambridge: Cambridge University Press, 1999.

Rawat, Ramnarayan S & K Satyanarayana (eds) *Dalit Studies*. London: Duke University Press, 2016.

Satyanarayana, K & Susie Tharu. "Dalit Writing: An Introduction" in *The Exercise of* 

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

#### 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 question carries 3 marks)

- 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**



#### **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.).
- 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

^{*}Course outcomes based on revised blooms taxonomy

#### COURSE CONTENTS

#### MODULE 1: ETHICS AND PHILOSOPHY

- 1.1 Introduction to philosophy: definition, nature and scope, concept;
- 1.2 Ethics: definition, moral philosophy, nature of moral judgments and reactions
- 1.3 Intellectual honesty and research integrity
- 1.4 Sundar Sarukkai :"Ethics of Theorizing" (from The Cracked Mirror, 2011)
- 1.5 Practicum : The teacher may adopt practical sessions to encourage creative and critical engagement of students.

#### **MODULE 2: PUBLICATION ETHICS**

- 2.1 Definition, introduction and importance
- 2.2 Best practices/ standard setting initiatives and guidelines: COPE, WAME, etc
- 2.3 Debbie Epstein, Jane Kenway, Rebecca Boden: "The Business of Publishing." 2005.
- 2.4 Practicum: The teacher may adopt practical sessions to encourage creative and critical engagement of students.

#### **MODULE 3: OPEN ACCESS PUBLISHING**

- 1.1 Open access publications and initiatives
- 1.2 Software tool to identify predatory publications developed by SPPU
- 3.3 Journal finder/journal suggestion tools viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc.
- 3.4 Konstanze Rosenbaum: "Different from Discipline to Discipline Diversity in the

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.

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



### **MODULE 4: PUBLICATION MISCONDUCT**

4.1 Peter Weingart : "Trust, Quality Assurance and Open Access: Predatory Journals and

the Future of the Scholarly Publication System", from The Future of

ScholarlyPublishing: Open Access and the Economics of

Digitisation, Ed. Peter WeingartandNielsTaubert, Berlin: African

Minds, 2017.

4.2 "Academic Dishonesty : What Is It and Why Do Students Engage in It"? from Academic

Dishonesty: An Educator's Guide, by Jr. Bernard E. Whitley Jr & Patricia Keith-Spiegel, Lawrence Erlbaum Associates, Publishers:

London, 2001.

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
- Reading sessions and discussions on the different tools of plagiarism
- 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 Reading**

Sarukkai, Sundar, Gopal Guru. The Cracked Mirror, 2011.

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



Whitley, Jr. Bernard E. & Patricia Keith-Spiegel, *Academic Dishonesty: An Educator's Guide*, by Lawrence Erlbaum Associates, Publishers: London, 2001.

## MODEL QUESTION PAPER PATTERN

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

- 1. Define ethics.
- 2. Briefly explain the term "predatory journal".
- 3. Explain academic dishonesty.
- 4. Explain major plagiarism softwares.
- 5. Examine the importance of journal finder tools in research.
- 6. Explain open access publication.
- 7. Explain the concept of moral judgement.
- 8. Explain COPE

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

- 9. Explain the levels of research where plagiarism needs to be addressed.
- 10. Critically examine the ethical concerns in publishing a research paper.
- 11. Comment on the attitude a researcher needs to uphold while writing the thesis.
- 12. How can a researcher make effective use of plagiarism softwares?
- 13. Comment on the concept of moral judgement.

## 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.



## 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	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.



C04	Apply theoretical frameworks in analyzing primary and secondary sources.
1	Develop research proposals, conduct independent research, and present findings effectively.

^{*}Course outcomes based on revised blooms taxonomy

## **COURSE CONTENTS**

### MODULE 1: INTRODUCTION TO RESEARCH

- 1.1 Research as inquiry and scholarship as conversation
- 1.2 Research goals, theory, methodologies, methods, and evidence
- 1.3 Practicum: Developing Research Questions and Hypotheses

## **MODULE 2: LITERARY RESEARCH METHODS**

- 2.1 Identifying a problem and considering audience
- 2.2 Reading Literary Works: Interpretation and Critique
- 2.3 Practicum: Conducting a Literature Review

## MODULE 3: CULTURAL STUDIES APPROACHES TO RESEARCH

- 3.1 Cultural Studies and the Study of Culture
- 3.2 Multiplying Methods: From Pluralism to Combination
- 3.3 Practicum: Case Study Analysis in Cultural Studies

## MODULE 4: RESEARCH PROCESS AND SELF-REFLECTION

- 4.1 Method and the Researching Self
- 4.2 The Research Process: moments and strategies
- 4.5 Practicum: Writing a Research Proposal

# **MODULE 5: TEACHER SPECIFIC MODULE**

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



• Discussion of major concepts in cultural theory

#### ASSESSMENT RUBRICS

## Credit

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

## **Recommended Readings**

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?



- 10. Discuss the role of textual analysis in literary research.
- 11. Compare and contrast different approaches in cultural studies research.
- 12. Explain the importance of research ethics in humanities scholarship.
- 13. What are the challenges in conducting interdisciplinary research?

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

- 14. Discuss the various research methodologies used in literary studies with examples.
- 15. Critically evaluate the role of discourse analysis in cultural research.
- 16. Explain the stages involved in conducting a research project from inception to conclusion.
- 17. Develop a research proposal on a topic of your choice related to literary or cultural studies.

### 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			Tea	<b>Teaching Hours</b>			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:

Identify and explain key theoretical frameworks in Visual Culture Studies.
Apply critical analysis to various visual texts using established theoretical perspectives.
Evaluate the role of power, gaze, and spectatorship in media and popular culture.
Assess the impact of global visual flows on cultural production and reception.
Demonstrate advanced academic writing skills in analyzing and interpreting visual culture.



*Course outcomes based on revised blooms taxonomy

#### **COURSE CONTENTS**

#### **MODULE 1**

- 1.1 The relation between images, power & politics
- 1.2 On how viewers make meaning
- 1.3 Practicum: The students create a theme-based portfolio of contemporary visual culture.

## **MODULE 2**

- 2.1 Spectatorship, Gaze and Power
- 2.2 Visual Technologies and Reproduction
- 2.3 Practicum: The students make a presentation on the relationship between power, spectatorship, and gaze based on a video that went viral on social media.

#### **MODULE 3**

- 3.1 The Images and Spaces of Consumption
- 3.2 The Global Flow of Visual Culture
- 3.3 Practicum: Group Discussion on visual culture and digital media.

#### **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.

# **MODULE 5: Teacher Specific Module**

- 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.

# **Recommended Reading**

Arnheim, Rudolf. *Art And Visual Perception: A Psychology of the Creative Eye*. Univ of California Press, 2004.



Berger, John. Ways of Seeing. Penguin UK, 2008.

Mirzoeff, Nicholas. An Introduction to Visual Culture. Psychology Press, 1999.

### 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 question carries 3 marks)

- 1. What is meant by the term "encoding/decoding" in visual culture studies?
- 2. How does ideology function in visual representation according to Sturken and Cartwright?
- 3. Explain the concept of interpellation in relation to visual texts.
- 4. What is the role of myth in the production of meaning in visual culture?
- 5. Define and differentiate between denotation and connotation in images.
- 6. What are the key elements of "the gaze"?
- 7. What is representation and why is it central to the study of visual culture?
- 8. What is understood by "hegemony" and how does it operate through images?

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

- 9. Explain the concept of spectatorship and its significance in visual culture.
- 10. Discuss the relationship between images, power, and politics.
- 11. How do viewers make meaning from visual texts? Use examples from media or advertising.
- 12. Discuss the role of visual technologies in shaping the way we perceive reality.
- 13. What are the implications of global visual flows on contemporary media culture?



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

- 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)



### **COURSE DESCRIPTION**

This course explores literature that challenges traditional human-centered approaches, instead emphasizing the interconnectedness of humans with nature, objects, animals, and machines. It aims to foster a deeper understanding of the complex relationships within our world and examine contemporary debates on themes such as subjectivity, power, freedom, and truth.

### **COURSE OBJECTIVES**

- 1. To introduce students to posthumanist studies
- 2. To explore the world of non-human others and their proper place in the cosmic scheme
- 3. To provide a basic understanding of the innovative field of Posthumanist studies
- 4. To enable students to reexamine and re-evaluate the foundations of humanisms and provide a clear picture.

Credit			Teaching Hours			Assessment		
L/T	P/I	Total	L/T	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	Expand and enhance their vision and bring an ethical sense in considering nature, things, objects, machine and other entities of the world.
CO2	Engage creatively with a wider range of aspects in literature on the question of posthumanism
C03	Think outside of the interests of our own species to bring a differential understanding of the things that are different to human mind.
C04	Recognize the importance of the non-human other and the social life of things.
CO5	Understand and explore the problem of interspecies interaction and collaboration

^{*}Course outcomes based on Revised Bloom's Taxonomy



## **COURSE CONTENTS**

### **MODULE I: ESSAYS**

- 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

## **MODULE II: FICTION**

- 2.1. William Gibson: Neuromancer
- 2.2. Kazuo Ishiguro :Never Let Me Go
- 2.3. Thomas Mann: Bashan and I
- 2.4. Practicum

### **MODULE III: FILMS**

- 3.1. Blade Runner
- 3.2. Don't Look Up
- 3.3. *Her*
- 3.4 Practicum

## MODULE IV: SHORT FICTION

- 4.1 Franz Kafka Metamorphosis
- 4.2 Hanif Kureishi*The Body*
- 4.3 Ted Chiang: The Great Silence
- 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 and films
- Classroom debates on topics of relevance in connection with the syllabus

# **Recommended Reading**

Barad, Karen. Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Duke U, 2007.



Bell, David: "Cyberpunk and the Anticipation of the Digital Age"

Bennett, Jane. Vibrant Matter: A Political Ecology of Things Durham. Duke University, 2010.

Braidotti, Rosi. The Posthuman. Polity, 2013.

Ferrando, Francesca. Philosophical Posthumanism. Bloomsbury Academic, 2019

Hale, David: "Science Fiction and the Limits of Human Understanding: A Study of Ted Chiang's Stories." *Science Fiction Studies*, 2016.

Haraway, Donna. When Species Meet. Mineapolis. U of Minnesota., 2007.

Hayles, Katherine. How We Became Posthuman. Virtual Bodies In Cybernetics, Literature and Informatics. U of Chicago, 1999.

Hayles, Katherine. "The Condition of Virtuality" (1999) from "The Robot in the Garden: Telerobotics and Telepistemology in the Age of the Internet" (Book Chapter)

Kolbert, Elizabeth. The Sixth Extinction: An Unnatural History McEwan,

Ian Machines Like Me by.

Sammon, Paul M. The Making of Blade Runner

Stanley, Corngold. "The Commentators' Despair: The Interpretation of Kafka's *Metamorphosis*. *Northwestern University Press*, 1999.

Wamberg, Elizabeth. "Bioethics and the Human Condition in Contemporary Literature"

White, John J. "The Animal and the Self: Identity&Companionship in Thomas Mann's *Bashan* and *I*"

## 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. Identify the main themes presented in Cary Wolf's 'Introduction' to What is Posthumanism?
- 2. What is the significance of Donna Haraway's "A Manifesto for Cyborgs" in the context of posthumanism.
- 3. Describe the portrayal of artificial intelligence in *Neuromancer* by William Gibson.



- 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.



### **COURSE OBJECTIVES**

- 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.

	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	Develop a close understanding of one of the most exciting interdisciplinary fields to have emerged in recent times
CO2	Develop knowledge of the interdisciplinary field of animal ethics and literature
CO3	Refine their aesthetic and ethical sensitivity to literary, philosophical and scientific representations of the problematic of the non-human species
CO4	Address the eco-socio-political discourses such as hunting, meat eating and sectarian violence in contemporary India

^{*}Course outcomes based on Revised Bloom's Taxonomy

## **COURSE CONTENTS**

## **MODULE 1**

- 1.1. Mathew Calarco: "The Question of the Animal" in Zoographies: The Question of
- the Animal from Heidegger to Derrida, Columbia University Press, 2008
- 1.2.Martha Nussbaum: "Beyond Compassion and Humanity: Justice for Non Human Animals" in *Frontiers of Justice: Disability, Nationality, Species Membership*, Harvard University Press, 200608).pdf
- 1.3. Practicum: Students are expected to discuss the arguments in the texts

## **MODULE 2**

- 2.1. J. M. Coetzee: The Lives of Animals
- 2.2. George Orwell: The Animal Farm



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 ChickenManchurian: 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, <i>Animals and Ethics: An Overview of the Philosophical Debate</i> , 3rdedition(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.

