

**(Abstract)**

M A English Programme in the Department of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad - Revised Scheme (All Semesters) & Syllabus (1st Semester Only) - Approved- Implemented w.e f 2023 admission- Orders Issued

**ACADEMIC C SECTION**

ACAD C/ACAD C3/25535/2023

Dated: 20.12.2023

- Read:-1. U.O.No ACAD C/ ACAD C3/22373/2019 dated 12/09/2023  
2. Circular No dated ACAD C/ ACAD C3/22373/2019 dated 12/09/2023  
3. Email dated 06/12/2023 from the Head, Dept of Studies in English, Dr Janaki Ammal Campus, Palayad  
4. Minutes of the meeting of the Department Council dated 06/11/2023

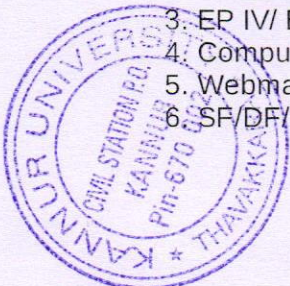
**ORDER**

1. The revised Regulations for Post Graduate Programmes under Choice Based Credit and Semester System in the University Teaching Departments/ Schools were implemented w.e.f 2023 admissions vide paper read 1 above.
2. As per paper read 2 above, Heads of all Teaching Departments were requested to submit the revised Syllabus in accordance with the approved Regulations along with a copy of the Department Council Minutes.
3. As per paper read 3 above, the Head, Dept of Studies in English, Dr Janaki Ammal Campus, Palayad submitted the Scheme (All Semesters) and the Syllabus (1<sup>st</sup> Semester Only) of M.A English Programme to be implemented in the University Teaching Department w.e.f 2023 admissions.
4. Department Council vide the paper read 4 above approved the aforementioned scheme and syllabus of M.A English programme to be implemented in the Dept. of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w.e.f.2023 admission.
5. The Vice Chancellor, after considering the matter in detail and in exercise of the powers of the Academic Council conferred under section 11(1), Chapter III of Kannur University Act 1996, **approved the Scheme (All Semesters) & Syllabus (1<sup>st</sup> Semester Only) of M.A English Programme and accorded sanction to implement the same in the Department of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w.e.f 2023 admissions, subject to report to the Academic Council**
6. The Scheme (All semesters) and Syllabus (1st Semester Only) of M.A English Programme under CBCSS implemented in the Department of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad with effect from 2023 admission, is appended and uploaded in the University website ([www.kannuruniversity.ac.in](http://www.kannuruniversity.ac.in))
7. Orders are issued accordingly.

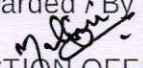
Sd/-  
**Narayanadas K**  
**DEPUTY REGISTRAR (ACAD)**  
For REGISTRAR

To: 1. Head, Department of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad  
2. Convenor, Curriculum Committee

Copy To: 1. PS to VC/ PA to PVC/ PA to R  
2. To Examination Branch (through PA to CE)  
3. EP IV/ EXC I  
4. Computer Programmer  
5. Webmanager (to publish in the website)  
6. SF/DF/FC



Forwarded / By Order

  
SECTION OFFICER

**(Abstract)**

M. A English Programme in the Dept of Studies in English, Dr Janaki Ammal Campus, Palayad of Kannur University - Scheme & Syllabus of II, III & IV Semesters - Approved - Implemented w. e. f 2023 admission - Orders Issued.

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**ACADEMIC C SECTION**

ACAD C/ACAD C3/25535/2023

Dated: 23.05.2024

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Read:-1. U.Os No ACAD C/ACAD C3/22373/2019 dated 12/09/2023, 08/11/2023 & 16/02/2023

2. U.O.of even number dated 20/12/2023

3. Circulars No ACAD C/ACAD C3/22373/2019 dated 01/02/2024 & 12/03/2024

4. Email dated 25/04/2024 from the Head , Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad

5. Minutes of the meeting of the Department Council dated 15/04/2024

**ORDER**

1. The revised Regulations for PG Programmes under, CBCSS in the University Teaching Departments / Schools were implemented w. e. f 2023 admissions vide paper read (1) above.
2. As per paper read (2) above, Revised Scheme (all semesters) & Syllabus (I Semester Only) of M.A English Programme was approved and implemented in the Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w. e. f 2023 admission.
3. As per paper read (3) above, Heads of all Teaching Depts who had not submitted the syllabi in full, were requested to submit the syllabi of the remaining semesters in accordance with the approved Regulations and along with a copy of the Department Council Minutes.
4. As per paper read (4) above, the Head, Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad submitted the Syllabus (II, III & IV Semesters) of M. A English Programme to be implemented in the University Teaching Dept w.e.f 2023 admission.
5. Dept Council vide paper read (5) above, recommended the approval of the aforementioned Syllabus of M A English Programme to be implemented in the Dept. of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w.e.f 2023 admission .
6. The Vice Chancellor, after considering the matter in detail and in exercise of the powers of the Academic Council conferred under Section 11(1), Chapter III of Kannur University Act 1996, **approved the Syllabus (II, III & IV Semesters) of M. A English Programme and accorded**

**sanction to implement the same in the Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w. e. f 2023 admission, subject to report to the Academic Council.**

7. The Syllabus (II<sup>nd</sup>, III<sup>rd</sup> & IV<sup>th</sup> Semesters) of M. A English Programme under CBCSS, implemented in the Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad w. e. f 2023 admission, is appended and uploaded in the University website ([www.kannuruniversity.ac.in](http://www.kannuruniversity.ac.in)).

8. Orders are issued accordingly.

Sd/-

**Narayanadas K**  
**DEPUTY REGISTRAR (ACAD)**  
For REGISTRAR

To: 1. Head, Dept of Studies in English, School of English & Foreign Languages, Dr Janaki Ammal Campus, Palayad  
2. Convenor, Curriculum Committee

Copy To: 1. PS to VC/ PA to R  
2. PA to CE (to circulate among the sections of the Examination Branch concerned)  
3. EP IV/ EX C1  
4. Computer Programmer  
5. Webmanager (to publish in the website)  
6. SF/DF/FC



Forwarded / By Order

*[Handwritten Signature]*  
SECTION OFFICER

*[Handwritten Initials]*

**KANNUR UNIVERSITY**  
**DEPARTMENT OF STUDIES IN ENGLISH**

Dr Janaki Ammal Campus, Palayad, 670661

**SYLLABUS STRUCTURE**

FOR

**M.A. ENGLISH PROGRAMME**

under

**Choice Based Credit Semester System (CBCSS)**

**Effective from 2023 Admission**

**M. A. PROGRAMME IN ENGLISH**  
(Semester Wise)

**SYLLABUS–2023 ADMISSION ONWARDS**

**SEMESTER I**

(Distribution of Credits, Hours and Marks: Total Credits in the Semester: 22)

| Course Code                                       | Course Name  | Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|---|--|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
|   |  | L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| <b>Discipline Specific Core Courses (DSC)</b>     |  |        |     |       |                |     |       |            |     |       |
| MAENG01DSC01                                      | British Poetry: Medieval to Late Victorian                   | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| MAENG01DSC02                                      | British Prose and Drama: Early Renaissance to Late Victorian | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| MAENG01DSC03                                      | Indian Writing in English                                    | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| MAENG01DSC04                                      | Cultural Studies   | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| Total   |  |        |     | 16    |                |     | 360   |            |     | 400   |
| <b>Discipline Specific Elective Courses (DSE)</b> |  |        |     |       |                |     |       |            |     |       |
| <b>2 Electives to be opted</b>                    |  |        |     |       |                |     |       |            |     |       |
| MAENG01DSE01                                      | Children's Literature  | 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |
| MAENG01DSE02                                      | Canadian Literature  | 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |
| MAENG01DSE03                                      | South Asian Literature                                       | 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |
| MAENG01DSE04                                      | Malayalam Literature in Translation                          | 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |
| MAENG01DSE05                                      | Studies on Foucault  | 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |
| <b>Total</b>                                      |  |        |     | 06    |                |     |       |            |     | 200   |
| <b>Semester Total</b>                             |  |        |     | 22    |                |     | 510   |            |     | 600   |

**Semester II**  
**(Distribution of Credits, Hours and Marks: Total Credits in the Semester: 19)**

| Course Code   | Course Name                                 | Credit |     |           | Teaching Hours |     |            | Assessment |     |            |
|---|---|--------|-----|-----------|----------------|-----|------------|------------|-----|------------|
|   |   | L/T    | P/I | Total     | L/T            | P/I | Total      | CE         | ESE | Total      |
| <b>Discipline Specific Core Courses (DSC)</b>                             |   |        |     |           |                |     |            |            |     |            |
| MAENG02DSC05  | British Fiction: Augustan to Late Victorian | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
| MAENG02DSC06  | British Poetry: Modern and Contemporary     | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
| MAENG02DSC07  | Criticism and Literary Theory               | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
|   |   |        |     |           |                |     |            |            |     |            |
| <b>Total</b>  |   |        |     | <b>12</b> |                |     | <b>270</b> |            |     | <b>300</b> |
| <b>Discipline Specific Elective Courses (DSE)</b>                         |   |        |     |           |                |     |            |            |     |            |
| <b>1 Elective to be opted</b>   |   |        |     |           |                |     |            |            |     |            |
| MAENG02DSE06  | Popular Culture Studies                     | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
| MAENG02DSE07  | Modern Indian Theatre                       | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
| MAENG02DSE08  | African Literature                          | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
|   |   |        |     |           |                |     |            |            |     |            |
|   |   |        |     |           |                |     |            |            |     |            |
| <b>Total</b>  |   |        |     | <b>03</b> |                |     | <b>75</b>  |            |     | <b>100</b> |
|   |   |        |     |           |                |     |            |            |     |            |
| <b>Interdisciplinary Elective (IDC)/ Multidisciplinary Elective (MDC)</b> |   |        |     |           |                |     |            |            |     |            |
| <b>1 Elective to be opted (Offered to other departments)</b>              |   |        |     |           |                |     |            |            |     |            |
| MAENG02IDC01  | Comparative Literature                      | 2+2    | 0   | 2         | 60             | 0   | 60         | 100        | 0   | 100        |

*Department of Studies in English, Kannur University*

|   |                                    |     |   |           |    |   |            |     |   |            |
|---|------------------------------------|-----|---|-----------|----|---|------------|-----|---|------------|
| MAENG02IDC02  | Life Writing                       | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02IDC03  | Introduction to Hermeneutics       | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02MDC01  | Film Studies                       | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02MDC02  | Animal Studies                     | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02MDC03  | Religion and Materiality           | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| <b>Total</b>  |                                    |     |   | <b>02</b> |    |   | <b>60</b>  |     |   | <b>100</b> |
| <b>Ability Enhancement Course (AEC)/ Skill Enhancement Course (SEC)</b> |                                    |     |   |           |    |   |            |     |   |            |
| <b>1 Elective to be opted (Offered to other departments)</b>            |                                    |     |   |           |    |   |            |     |   |            |
|   |                                    |     |   |           |    |   |            |     |   |            |
| MAENG02AEC01  | Communicative English              | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02AEC02  | Academic Writing                   | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02AEC03  | English Speaking Skills            | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02AEC04  | English for Business Communication | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02SEC01  | Life Skills                        | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
| MAENG02SEC02  | Public Speaking                    | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0 | 100        |
|   |                                    |     |   |           |    |   |            |     |   |            |
| <b>Total</b>  |                                    |     |   | <b>02</b> |    |   |            |     |   | <b>100</b> |
|   |                                    |     |   |           |    |   |            |     |   |            |
| <b>Semester Total</b>   |                                    |     |   | <b>19</b> |    |   | <b>465</b> |     |   | <b>600</b> |

| <b>IDC/MDC/AEC/SEC</b> |                                      |               |            |              |                       |            |              |                   |            |              |
|------------------------|--------------------------------------|---------------|------------|--------------|-----------------------|------------|--------------|-------------------|------------|--------------|
| <b>Course Code</b>     | <b>Course Name</b>                   | <b>Credit</b> |            |              | <b>Teaching Hours</b> |            |              | <b>Assessment</b> |            |              |
|                        |                                      | <b>L/T</b>    | <b>P/I</b> | <b>Total</b> | <b>L/T</b>            | <b>P/I</b> | <b>Total</b> | <b>CE</b>         | <b>ESE</b> | <b>Total</b> |
| -----                  | To be obtained from other Department | 2+2           | 0          | 2            | 60                    | 0          | 60           | 100               | 0          | 100          |
| -----                  | To be obtained from other Department | 2+2           | 0          | 2            | 60                    | 0          | 60           | 100               | 0          | 100          |
| <b>Total</b>           |                                      |               |            | <b>04</b>    |                       |            |              |                   |            | <b>100</b>   |
|                        |                                      |               |            |              |                       |            |              |                   |            |              |

**Semester III**  
**(Distribution of Credits, Hours and Marks: Total Credits in the Semester: 21)**

| Course Code   | Course Name                                      | Credit |     |           | Teaching Hours |     |            | Assessment |     |            |
|---|--|--------|-----|-----------|----------------|-----|------------|------------|-----|------------|
|   |  | L/T    | P/I | Total     | L/T            | P/I | Total      | CE         | ESE | Total      |
| <b>Discipline Specific Core Courses (DSC)</b>                             |  |        |     |           |                |     |            |            |     |            |
| MAENG03DSC08  | British Prose and Drama: Modern and Contemporary | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
| MAENG03DSC09  | British Fiction: Edwardian to Contemporary       | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
| MAENG03DSC10  | American Literature                              | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
|   |  |        |     |           |                |     |            |            |     |            |
| <b>Total</b>  |  |        |     | <b>12</b> |                |     | <b>270</b> |            |     | <b>300</b> |
| <b>Discipline Specific Elective Courses (DSE)</b>                         |  |        |     |           |                |     |            |            |     |            |
| <b>1 Elective to be opted</b>   |  |        |     |           |                |     |            |            |     |            |
| MAENG03DSE09  | Contemporary Literary Theory                     | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
| MAENG03DSE10  | Posthumanist Literature                          | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
| MAENG03DSE11  | History of English Language                      | 3+2    | 0   | 3         | 75             | 0   | 75         | 40         | 60  | 100        |
|   |  |        |     |           |                |     |            |            |     |            |
| <b>Total</b>  |  |        |     | <b>03</b> |                |     | <b>75</b>  |            |     | <b>100</b> |
| <b>Interdisciplinary Elective (IDC)/ Multidisciplinary Elective (MDC)</b> |  |        |     |           |                |     |            |            |     |            |
| <b>1 Elective to be opted (Offered to other departments)</b>              |  |        |     |           |                |     |            |            |     |            |
|   |  |        |     |           |                |     |            |            |     |            |
| MAENG03IDC04  | Women's Writing                                  | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |
| MAENG03IDC05  | Introduction to Migration and Diaspora           | 4+2    | 0   | 4         | 90             | 0   | 90         | 40         | 60  | 100        |



*Department of Studies in English, Kannur University*

|                       |  |     |   |           |    |   |            |     |    |            |
|-----------------------|--|-----|---|-----------|----|---|------------|-----|----|------------|
| MAENG03IDC06          | Religion and Literature                      | 4+2 | 0 | 4         | 90 | 0 | 90         | 40  | 60 | 100        |
| MAENG03MDC04          | Gender Studies                               | 4+2 | 0 | 4         | 90 | 0 | 90         | 40  | 60 | 100        |
| MAENG03MDC05          | History, Political Philosophy and Literature | 4+2 | 0 | 4         | 90 | 0 | 90         | 40  | 60 | 100        |
| MAENG03MDC06          | Introduction to Visual Culture               | 4+2 | 0 | 4         | 90 | 0 | 90         | 40  | 60 | 100        |
| <b>Total</b>          |  |     |   | <b>04</b> |    |   | <b>60</b>  |     |    | <b>100</b> |
| <b>Minor Project</b>  |  |     |   |           |    |   |            |     |    |            |
|                       |  |     |   |           |    |   |            |     |    |            |
| MAENG03DSC11          | Minor Project                                | 2+2 | 0 | 2         | 60 | 0 | 60         | 100 | 0  | 100        |
| <b>Total</b>          |  |     |   | <b>02</b> |    |   | <b>60</b>  |     |    | <b>100</b> |
| <b>Semester Total</b> |  |     |   | <b>21</b> |    |   | <b>465</b> |     |    | <b>700</b> |

| <b>IDC/MDC/AEC/SEC</b> |                                      |        |     |           |                |     |       |            |     |            |
|------------------------|--------------------------------------|--------|-----|-----------|----------------|-----|-------|------------|-----|------------|
| Course Code            | Course Name                          | Credit |     |           | Teaching Hours |     |       | Assessment |     |            |
|                        |                                      | L/T    | P/I | Total     | L/T            | P/I | Total | CE         | ESE | Total      |
| -----                  | To be obtained from other Department | 4+2    | 0   | 4         | 90             | 0   | 90    | 100        | 0   | 100        |
| <b>Total</b>           |                                      |        |     | <b>04</b> |                |     |       |            |     | <b>100</b> |

**Semester IV  
(Distribution of Credits, Hours and Marks: Total Credits in the Semester: 20)**

| Course Code                                   | Course Name                | Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|---|----------------------------|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
|   |                            | L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| <b>Discipline Specific Core Courses (DSC)</b> |                            |        |     |       |                |     |       |            |     |       |
| MAENG04DSC12                                  | New Literatures in English | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| MAENG04DSC13                                  | Dalit Studies              | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |
| MAENG04DSC14                                  | African American           | 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |

*Department of Studies in English, Kannur University*

|                             |                  |     |   |           |    |   |            |    |    |            |
|-----------------------------|------------------|-----|---|-----------|----|---|------------|----|----|------------|
|                             | Literature       |     |   |           |    |   |            |    |    |            |
| MAENG04DSC15                | European Fiction | 4+2 | 0 | 4         | 90 | 0 | 90         | 40 | 60 | 100        |
| Total                       |                  |     |   | 16        |    |   | 360        |    |    | 400        |
| <b>Dissertation/Project</b> |                  |     |   |           |    |   |            |    |    |            |
|                             |                  |     |   |           |    |   |            |    |    |            |
| MAENG04DSC16                | Dissertation     | 4+2 | 0 | 4         | 90 | 0 | 90         | 40 | 60 | 100        |
| Total                       |                  |     |   | 04        |    |   | 90         |    |    | 100        |
| <b>Semester Total</b>       |                  |     |   | <b>20</b> |    |   | <b>450</b> |    |    | <b>500</b> |

**SEMESTER I**

**DISCIPLINE SPECIFIC CORE COURSE**

**MAENG01DSC01: BRITISH POETRY: MEDIEVAL TO LATE VICTORIAN**

**(4 Credits)**

**COURSE DESCRIPTION**

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*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.*

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**COURSE OBJECTIVES**

|            |  |
|------------|--|
| <b>CO1</b> | To uncover the radical potential of poetry.  |
| <b>CO2</b> | To lay the foundations of genre based study embedded in historical context.  |
| <b>CO3</b> | To explain how medieval modes of thought give way to the rise of early modernity   |
| <b>CO4</b> | This course will familiarize students with the Early Modern World, earlier called the Renaissance, through poetry.   |
| <b>CO5</b> | To understand how individuals gained centrality in this age and later how optimism inhuman potential was tempered by skepticism and anxiety due to the challenge posed to religious beliefs. |

| <b>Credit</b> |     |       | <b>Teaching Hours</b> |     |       | <b>Assessment</b> |     |       |
|---------------|-----|-------|-----------------------|-----|-------|-------------------|-----|-------|
| L/T           | P/I | Total | L/T                   | P/I | Total | CE                | ESE | Total |
| 4+2           | 0   | 4     | 90                    | 0   | 90    | 40                | 60  | 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 | A foundational level of fluency with the basics of poetry will have been achieved.   |
| CO2 | A basic understanding of strategies of poetic organization will have been laid down.   |
| CO3 | An understanding of what constitutes Medievalism will have been established  |
| CO4 | The foundations of representation and genre will also have been established  |
| CO5 | Students will have acquainted themselves with literary texts and intellectual debates of 16th and 17th century Europe.                                 |
| CO6 | Students will have gained a decent exposure to the portrayal of religious faith skepticism, rise of science, burgeoning imperialism in literary texts. |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

- 1.1 **Introductory Reading:** English Renaissance and Religious Reformation
- 1.2 Geoffrey Chaucer: The General Prologue to The Canterbury Tales [non-detailed study]
- 1.3 William Shakespeare: Sonnet 18, 20
- 1.4 Edmund Spenser: Prothalamion

### Suggested readings specific to the module.

Daniel H Woodward, "Some Themes in Spenser's "Prothalamion"

*ELH*, Vol. 29, No. 1 (Mar., 1962), pp. 34-46 (13 pages)

<https://doi.org/10.2307/2871924>

### Module 2

2.1 History and politics of Caroline Age, Puritan Interregnum and Restoration Literature, Metaphysical School of Poetry

- 2.2 John Donne : The Canonization,
- 2.3. John Milton : Paradise Lost Book IX
- 2.4. John Dryden : Mac Flecknoe,

Suggested readings specific to the module.

Shadwell's MacFlecknoe [Michael W. Alssid](#)

*Studies in English Literature, 1500-1900*, Vol. 7, No. 3, Restoration and Eighteenth Century (Summer, 1967), pp. 387-402 (16 pages)

<https://doi.org/10.2307/449597>

The Heroic Context of Book IX of "Paradise Lost" [Stella P. Revard](#)

*The Journal of English and Germanic Philology*, Vol. 87, No. 3 (Jul., 1988), pp. 329-341 (13 pages)

<https://www.jstor.org/stable/27710027>

### Module 3

3.1 Neo Classical and Transition ages

3.2. Alexander Pope : "Atticus Passage" from (*Epistle to Dr. Arbuthnot*)

3.3 Thomas Gray : Elegy Written in a Country Churchyard

3.4. William Blake : "The Lamb," "The Tyger"

### Suggested readings specific to the module:

Pope: 'Epistle to Dr. Arbuthnot'

[PATRICK SWINDEN](#)

*Critical Survey*, Vol. 6, No. 1/2 (SUMMER 1973), pp. 32-35 (4 pages)

<https://www.jstor.org/stable/41553906>

Gray's Personal Elegy

[Thomas R. Carper](#)

*Studies in English Literature, 1500-1900*, Vol. 17, No. 3, Restoration and Eighteenth Century (Summer, 1977), pp. 451-462 (12 pages)

<https://doi.org/10.2307/450078>

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<https://www.jstor.org/stable/450078>

"The Tyger": Genesis & Evolution in the Poetry of William Blake

[PAUL MINER](#)

*Criticism*, Vol. 4, No. 1 (Winter 1962), pp. 59-73 (15 pages)

<https://www.jstor.org/stable/23091046>

"The Tyger" and Its Maker: Blake's Vision of Art and the Artist

[Fred Kaplan](#)

*Studies in English Literature, 1500-1900*, Vol. 7, No. 4, Nineteenth Century (Autumn, 1967), pp. 617-627 (11 pages)

<https://doi.org/10.2307/449529>

<https://www.jstor.org/stable/449529>

## Module 4

4.1. French Revolution & Romantic revival, Early Victorian, Late Victorian and Decadence Literature

|                        |  |
|------------------------|--|
| 4.2 William Wordsworth | : "I Wandered Lonely as a Cloud"<br>"Strange fits of passion have I known" |
| Samuel Coleridge       | : "Kubla Khan"   |
| P.B. Shelley           | : "Ode to the West Wind"   |
| 4.3. John Keats        | : "Ode to a Grecian Urn"   |
| Alfred Tennyson        | : "Ulysses"  |
| 4.4 Matthew Arnold     | : "Scholar Gypsy"  |
| Robert Browning        | : "Porphyria's Lover"  |

### Suggested readings specific to the module:

"I Wandered Lonely As A Cloud": Can We Know The Dancer From The Dance?

[Kimberly W. Benston](#)

*CEA Critic*, Vol. 42, No. 4 (May, 1980), pp. 10-14 (5 pages)

<https://www.jstor.org/stable/44378144>

Imagination and Life—"The Daffodils"

[G. H. Durrant](#)

*Theoria: A Journal of Social and Political Theory*, No. 19 (31 OCTOBER, 1962), pp. 1-9 (9 pages)

<https://www.jstor.org/stable/41801297>

Coleridge's "Kubla Khan": A New Historicist Study / [Jalal Uddin Khan](#),

*Alif: Journal of Comparative Poetics*, No. 32, The Imaginary and the Documentary: Cultural Studies in Literature, History, and the Arts / (2012) pp. 78-110 (33 pages)

<https://www.jstor.org/stable/41850739>

Shelley: 'Ode to the West Wind'

[Patrick Swinden](#)

*Critical Survey*, Vol. 6, No. 1/2 (SUMMER 1973), pp. 52-58 (7 pages)

<https://www.jstor.org/stable/41553911>

Silence and Celebration: Pastoral Dialogism in Keats's "Ode on a Grecian Urn"

[Thomas H. Schmid](#)

*Keats-Shelley Journal*, Vol. 44 (1995), pp. 66-83 (18 pages)

<https://www.jstor.org/stable/30212993>

"To Strive, To Seek, To Find, And Not To Yield": Ulysses As Siren In Tennyson's Poem

[John G. Peters](#)

*Victorian Review*, Vol. 20, No. 2 (Winter 1994), pp. 134-141 (8 pages)  
<https://www.jstor.org/stable/27794772>

The Three Voices of Poetry in “The Scholar-Gipsy”

[Warren Johnson](#)

*Victorian Poetry*, Vol. 23, No. 4 (Winter, 1985), pp. 379-390 (12 pages)  
<https://www.jstor.org/stable/40003042>

Lacan, Browning, and the Murderous Voyeur: “Porphyria's Lover” and “My Last Duchess”

[Earl G. Ingersoll](#)

*Victorian Poetry*, Vol. 28, No. 2 (Summer, 1990), pp. 151-157 (7 pages)  
<https://www.jstor.org/stable/40002164>

### ASSESSMENT RUBRICS

**Credit: 4**

|   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### Sample Questions to test Outcomes.

1. How does Chaucer’s General Prologue to the Canterbury Tales begin?
2. Define a Sonnet.
3. Enumerate the features of Metaphysical Poetry
4. What is an Epic?

SEMESTER I

DISCIPLINE SPECIFIC CORE COURSE

MAENG01DSC02: BRITISH PROSE AND DRAMA: EARLY RENAISSANCE  
TO LATE VICTORIAN  
(4 Credits)

COURSE DESCRIPTION

*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.*

COURSE OBJECTIVES

1. The course helps the 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+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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 | 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 prescribed 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 Essays

1.2 Francis Bacon : "Of Truth"

1.3 Richard Steele : "The Spectator Club"

1.4 Joseph Addison : "On Ghost and Apparitions"

### Suggested readings specific to the module.

Vickers, Brian, editor. "Introduction." *Oxford Authors' Francis Bacon*. Oxford UP, 1996.

Cowan, Brian. "Mr. Spectator and the Coffeehouse Public Sphere." *Eighteenth-Century Studies*, vol. 37, no. 3, 2004, pp. 345-366. *JSTOR*, <https://www.jstor.org/stable/25098064>.

Bowen, Edwin W. "The Essay in the Eighteenth Century." *The Sewanee Review*, vol. 10, no. 1, 1902, pp. 12-27. *JSTOR*, <https://www.jstor.org/stable/27530462>.

### Module 2

2.1 William Hazlitt : "My First Acquaintance with Poets"

2.2 Charles Lamb : "Old China"

2.3 Oliver Goldsmith : "The Man in Black"

2.4 Samuel Johnson : "The Decay of Friendship"

**Suggested readings specific to the module.**

Patterson, Charles. I. "William Hazlitt as a Critic of Prose Fiction." *PMLA*, vol. 68, no. 5, 1953, pp. 1001-1016. *JSTOR*, <https://www.jstor.org/stable/459999>.

Baker, Harry T. "Lamb and the Periodical Essay." *The North American Review*, vol. 215, no. 792, 1922, pp. 519-528. *JSTOR*, <https://www.jstor.org/stable/25121015>.

McCrea, Brian. "Style or Styles: The Problem of Johnson's Prose." *Style*, vol. 14, no.3, 1980, pp. 201-215. *JSTOR*, <https://www.jstor.org/stable/42945307>.

**Module 3**

3.1 Renaissance drama and its essential characteristics

3.2 Christopher Marlowe: *Doctor Faustus*

3.3 Elizabethan theatre and Shakespeare's contribution

3.4 William Shakespeare: *King Lear*

**Suggested readings specific to the module.**

Nicoll, Allardyce. *A History of English Drama 1660-1900*. Cambridge UP, 1955.

Farnham, Willard. *Twentieth Century Interpretations of Doctor Faustus: A Collection of Critical Essays*. Prentice- Hall, 1969.

Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 1955.

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.

**Module 4**

4.1 Comedy of Humours

4.2 Ben Jonson: *Volpone*

4.3 Comedy of Manners

4.4 William Congreve: *The Way of the World*

**Suggested readings specific to the module.**

Nicoll, Allardyce. *A History of English Drama 1660-1900*. Cambridge UP, 1955.

Kroll, Richard W. F. *Discourse and Power in The Way of the World*. The John Hopkins U P, 1986.

### **Core Compulsory Reading**

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>.

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>.

### **Core Suggested Reading**

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.

Long, William. J. *English Literature: Its History and its Significance for the Life of the English-Speaking World*. The U of Michigan, 1909.

Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890*. Routledge, 2013.

### **ASSESSMENT RUBRICS**

Credit: 4

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation   | 40% |
| Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, |     |

**Sample Questions to test Outcomes.**

1. What are the main features of the Age of Prose? (CO 2)
2. Critically examine the periodical essays based on the prescribed texts. (CO 3)
3. What are the different types of drama? (CO 5)
4. The dilemma of Doctor Faustus mirrors that larger intellectual crisis of the renaissance.  
Discuss. (CO 7)
5. Elaborate the characteristic features of Comedy of Manners as reflected in the works of the  
Restoration playwrights. (CO 6)
6. The rise of the new English middle class acted as a catalyst in making the prose form popular.  
Do you agree? (CO 3)

**SEMESTER I**

**DISCIPLINE SPECIFIC CORE COURSE**

**MAENG01DSC03: INDIAN WRITING IN ENGLISH**

**(4 Credits)**

**COURSE DESCRIPTION**

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*This course aims to introduce the students to the large and diverse body of Indian Writing in English that enable the students to identify the patterns, concerns and issues therein. The course would address the questions of caste, class, gender, community, identity, language etc. The course will familiarize the students with their own literary, intellectual and cultural heritage so as to create in them competence regarding literary and cultural studies and probe the writings that comes under the rubric of Indian Writing in English.*

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**COURSE OBJECTIVES**

1. To introduce students to the large and diverse body of Indian Writing in English from a range of regional, cultural, social, and political locations within India.
2. To inculcate in students an in-depth understanding of some of the major issues involved viz. address questions such as Gender, Disability, Nationalism, Community, Identity, Subjectivity, Diaspora etc.
3. To enhance their skill in critically analysing Indian Writing in English
4. Read Indian Writings in their socio-cultural background.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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 | To critique what constitutes English in Indian Writing in English  |
| CO2 | To question the centrality of British literary canon and critically engage with the themes, concerns and issues in Indian Writing in English |
| CO3 | To analyse the discourses of caste, class, gender, sexuality, nationalist politics, etc., in Indian Writing in English                       |
| CO4 | To recognize and explore the major thematic concerns and stylistic features of Indian English Writing  |
| CO5 | Become familiar with the evolution of and experimentations in the various genres of Indian Writing in English                                |
| CO6 | Become familiar with the contemporary trends in Indian Writing in English  |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1: Essays

- 1.1 Salman Rushdie: "Imaginary Homelands"
- 1.2 Meenakshi Mukherjee: "Divided by a Common Language"
- 1.3 Mulk Raj Anand: "Protest in My Novels" (*Creating Theory: Writers on Writing*)
- 1.4 Gauri Viswanathan: "The Beginning of English Literary Study"

### Suggested readings specific to the module.

AK Ramanujan: "Is there an Indian Way of Thinking?"

Partha Chatterjee: "The Nationalist Resolution of the Women's Question"/

Sunil Khilnani: "Who is an Indian?" in *The Idea of India* [Chapter 4]

### Module 2: Poetry

- 2.1 Toru Dutt : "Our Casuarina Tree"
- 2.2 Nissim Ezekiel : "Background Casually"
- 2.3 Eunicede Souza : "Songs of Innocence"
- 2.4 A. K. Ramanujan : "Anxiety"

2.5 Robin S. Ngangom : “The Strange Affair” & “A Poem for Mother”

2.6 Meena Kandasamy : “Aggression”

**Suggested readings specific to the module.**

Chindhade, Shirish. *Five Indian English Poets: Nissim Ezekiel, AK Ramanujan, Arun Kolatkar, Dilip Chitre and R Parthasarthy*. Atlantic Publishers, 2001.

Bruce King, ‘Introduction’, in *Modern Indian Poetry in English*, New Delhi: OUP, 2nd edn, 2005.

De Souza, Eunice. *Early Indian poetry in English: An Anthology 1829-1947*. Oxford UP, 2010.

**Module 3: Novels and Plays**

3.1 Amitav Ghosh : *The Shadow Lines*

3.2 Rohinton Mistry : *Tales from Firozsha Baag*

3.3 Mahesh Dattani : *Tara*

3.4 Asif Currimbhoy : *Refugee*

**Suggested readings specific to the module.**

Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. Oxford UP, 2009.

Khilnani, Sunil. *The Idea of India*. Penguin, 1998.

Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. Cambridge UP, 1955.

Myles, Anita. *Contemporary Indian English Drama: An Overview*. Sarup, 2010.

Rajan, Rajeswari Sunder. “Writing in English in India”

**Module 4: Short Stories**

4.1 O V Vijayan: “Foetus”

4.2 Rokeya Sakhawat Hosain: “Sultana’s Dream”

4.3 Salman Rushdie: “Free Radio”

4.4 Kushwant Singh: “A Bride for the Sahib”

**Suggested readings specific to the module.**

Dechamma, Sowmya “Women and English Education in Coorg/Kodagu: A Discussion of Alternative Maternities during 1834-1882. *Influence of English on Indian Women Writers: Voices from Regional Languages*, Ed. K Suneetha Rani, Sage, 133-146.

Ghosh, Amitav. *The Diaspora in Indian Culture, Public Culture* 2.1. 1989.

Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. OUP, 1983.

### **Core Compulsory Reading**

Meenakshi Mukherjee “Anxiety of Indianness” in *The Perishable Empire*

Romila Thapar “To Question or not to Question, that is the Question” in *The Public Intellectual in India*.

### **Core Suggested Reading**

Ambedkar, B. R. *Annihilation of Caste*. Bluemoon Books, 2000.

Ansani, Shyam M. *New Dimensions of Indian English Novels*. Doaba House, 1987.

Deshmane, Chetan, ed. *Muses India: Essays on English-Language Writers from Mahometto Rushdie*. McFarland & Co., 2013.

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

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

Edwards, Brent Hayes. “The Uses of Diaspora,” *Social Text* 66, Vol. 19, No. 1, Spring 2001, pp. 45-73

Gokak, V K. *Indian and World Culture*. Sahitya Akademi, 1989.

Iyengar, Srinivas K.R. *Indian Writing in English*. Sterling Publishers Pvt. Ltd. 2009.

Kumar, Sanjay & Binod Mishra, eds. *Indian Writing in English*. Atlantic Publishers & Distributors. 2005.

Jain, Jasbir. *Beyond Postcolonialism: Dreams and Realities of a Nation*. Rawat Publications, 2006.

Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. Atlantic Publishers, 2006.

Kumar, Gajendra and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*. Sarup Book Publishers, 2009.



*Department of Studies in English, Kannur University*

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

Permanent Black, 2010.

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

Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1992.

Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Rao and Raghavan, 1973.

Vishwanathan, G. *Masks of Conquest: Literary Study and British Role in India*.

Colombia UP, 1989.

### ASSESSMENT RUBRICS

Credit: 4

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation   | 40% |
| Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, |     |

### Sample Questions to test Outcomes.

1. In what sense is a homeland imaginary, according to Salman Rushdie?
2. Summarize Meenakshi Mukherjee's views on Indian novels written in English and Indian novels translated into English.
3. Explain Cornwallis' political philosophy and show how it affected the beginnings of English Literary Study in British India, according to Gauri Viswanathan.
4. How does Nissim Ezekiel defend his right to be considered Indian in "Background Casually?"
5. "Mistry explores a community torn between the old ways and the new in *Tales from Firozshah Baag*." Elucidate.
6. Memory plays a vital role in the novel *The Shadow Lines*. Explain.

## SEMESTER I

### DISCIPLINE SPECIFIC CORE COURSE

#### MAENG01DSC04: CULTURAL STUDIES

(4 Credits)

### COURSE DESCRIPTION

*This course is a foundational exploration into the dynamic and multidisciplinary field of cultural studies. Designed for MA English students, 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+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | List key theorists in Cultural Studies and key moments in its development. |
| <b>C02</b> | Define key concepts in Cultural Studies                                    |
| <b>C03</b> | Identify and explain the main issues and debates in the field              |

|     |   |
|-----|---|
| C04 | Examine key issues discussed by cultural theorists  |
| C05 | Critically analyse a cultural text using the theoretical concepts and methods in Cultural Studies |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 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"

Suggested readings specific to the module.

Raymond Williams "Culture" in *Keywords: A Vocabulary of Culture and Society*. OUP, 1976.

Stuart Hall, Lynne Segal and Peter Osborne, "Stuart Hall: Culture and Power", *Radical Philosophy* 086, Nov/Dec 1997, pp. 24–41

Simon During. "Socialist ends: the British New Left, cultural studies, and the emergence of academic 'theory'" *Postcolonial Studies* Vol. 10, No. 1, 2007, pp. 23-39

hooks, bell. "A Revolution of Values: The Promise of Multicultural Change" Simon During ed. *The Cultural Studies Reader*, Routledge, 1999.

### 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, Community

2.4 Tony Bennett: "Putting Policy into Cultural Studies"

Suggested readings specific to the module.

Foucault, Michael. "Of Other Spaces: Utopias and Heterotopias" (*Des Espace Autres*, 1967)  
Trans. Jay Miskoviec. *Architecture/Mouvement/Continuité*, October 1984.

West-Pavlov, Russel. "Introduction: Entering Space" *Space in Theory: Kristeva, Foucault, Deleuze*. Rodopi, 2009.

Bennett, Tony. "Culture: Theory and Policy" *Media Information Australia*. No53, August 1989.

Sokhi-Bulley, Bal. "Governmentality: Notes on the Thought of Michel Foucault" *Critical Legal Thinking*, July 2021, [criticallegalthinking.com/2014/12/02/governmentality-notes-thought-michel-foucault](http://criticallegalthinking.com/2014/12/02/governmentality-notes-thought-michel-foucault).

### **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"

Suggested readings specific to the module.

Lind, Amy C. "Heteronormativity and Sexuality" in Georgina Waylen, et al. (ed.) *The Oxford Handbook of Gender and Politics*. Oxford UP, 2013.

Bartram, Erin. "What is Revisionist History?" *CONTINGENT*, Jan.2021, [contingentmagazine.org/2019/08/08/mailbag-august-8-2019/](http://contingentmagazine.org/2019/08/08/mailbag-august-8-2019/)

Bourdieu, Pierre. "Introduction." *Distinction: A Social Critique of the Judgement of Taste*. Routledge, 2013.

### **Module 4**

4.1 Key concepts: Nationalism, Imagined Community, Modernity, Nation-State, Postcolonialism

4.2 Partha Chatterjee: "Whose Imagined Community: Nation and its Fragments"

4.3 Key concepts: Third World, universal-modern, Euro-centrism, alternative frames of reference

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

### **Suggested readings specific to the module.**

Breuilly, John. "Introduction: Concepts, Approaches, Theories", in John Breuilly (ed.), *The Oxford Handbook of the History of Nationalism*. Oxford UP, 2013.

Silver, Marc. "If You Shouldn't Call It the Third World, What Should You Call It?" *NPR*, 4 Jan. 2015, [www.npr.org/sections/goatsandsoda/2015/01/04/372684438/if-you-shouldnt-call-it-the-third-world-what-should-you-call-it](http://www.npr.org/sections/goatsandsoda/2015/01/04/372684438/if-you-shouldnt-call-it-the-third-world-what-should-you-call-it).

### Core Compulsory Reading

Barker, Chris. *The Sage Dictionary of Cultural Studies*. Sage Publications, 2004. (Selected concepts)

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

### Core Suggested Readings

Fraser, Nancy. "Contradictions of Capital and Care." *New Left Review*, 1 Aug. 2016, [newleftreview.org/issues/ii100/articles/nancy-fraser-contradictions-of-capital-and-care](http://newleftreview.org/issues/ii100/articles/nancy-fraser-contradictions-of-capital-and-care)

Habermas, Jurgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. John Wiley and Sons, 2015.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006.

Davis, Don. "An Interview with Cornel West", *Iowa Journal of Cultural Studies*. Vol. 12, No. 1, 1993. doi: <https://doi.org/10.17077/2168-569X.1136>

### ASSESSMENT RUBRICS

**Credit : 4**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### Sample Questions to test Outcomes.

1. List out the theoretical moments in cultural studies that Stuart Hall examines in the essay "Cultural Studies and its Theoretical Legacies". (C01)
2. What does Stuart Hall mean by "wrestling with the angels"? (C02)
3. Critically analyse the cultural policy debate. (C03)
4. How does Ruth Vanita problematise the authority of heterosexual monogamy? (C04)

**SEMESTER I**

**DISCIPLINE SPECIFIC ELECTIVE COURSE**

**MAENG01DSE01: CHILDREN'S LITERATURE**

**(3 Credits)**

**COURSE DESCRIPTION**

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*This course offers a journey into the captivating realm of stories designed for young readers. Tailored for Master of Arts students in English, this course delves into the rich tapestry of children's literature, exploring its diverse genres, central concerns, and profound impact on young minds. Through a combination of literary analysis, critical discussions, and creative exploration, students will uncover the significance of children's literature across cultures.*

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**COURSE OBJECTIVES**

1. Explore various genres of children's literature, including fairy tales, folklore, fantasy, adventure, and realistic fiction, among others.
2. Analyse the themes, characters, and narrative structures in selected children's literary works.
3. Investigate the roles of children's literature in shaping imagination, ethical values, and emotional intelligence.
4. Examine the representation of diversity, inclusivity, and social issues in children's books.
5. Discuss the influence of technology and digital media on the contemporary landscape of children's literature.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>C01</b> | List major concerns & debates in the field of Children's Literature Studies                 |
| <b>C02</b> | Compare works based on the unique elements that define each genre                           |
| <b>C03</b> | Analyse the representation of diversity, inclusivity, and social issues in Children's books |

|     |   |
|-----|---|
| C04 | Assess the effectiveness of selected children's literary works in addressing social issues, discussing their potential to inspire social change |
| C05 | Critique misrepresentations, stereotyping, moralizing and other issues in Children's Literature   |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

- 1.1 Peter Hunt: "Introduction: The World of Children's Literature Studies"
- 1.2 Karin Lesnik-Oberstein: "Essentials: What is Children's Literature? What is Childhood?"
- 1.3 Perry Nodelman: "Decoding the images: Illustration and Picture Books"

Suggested readings specific to the module.

Lewis, C. S. "On Three Ways of Writing for Children." *On Writing (and Writers): A Miscellany of Advice and Opinions*. HarperCollins, 2022.

Short, Kathy G. "What Is Trending in Children's Literature and Why It Matters." *Language Arts*, vol. 95, no. 5, May 2018, pp. 287-98.

### Module 2

- 2.1 Picture Books & Comics: *Where the Wild Things Are?* By Maurice Sendak, *Bhimayana: Experiences of Untouchability* by Durgabai Vyam et.al., *Ravi's Roar* by Tom Percival
- 2.2 Poems: "on paper" by Jacqueline Woodson, "Life Doesn't Frighten Me" by Maya Angelou, "The Scientist" by Rabindranath Tagore, "My Brother Bert" by Ted Hughes
- 2.3 Fables, Fairy Tales & Folk Tales: "Ali Baba and the Forty Thieves" (Arabian Nights-Middle-East), "The Boy Who Cried Wolf" (Aesop-Greek), "Cinderella" (Perrault-European), "Anansi and the Bag of Wisdom" (African), "The Monkey and the Crocodile" (Panchatantra-Indian), "The Rolling Rice Ball" (Japanese)

### Suggested readings specific to the module.

Pullinger, Debbie. *From Tongue to Text: A New Reading of Children's Poetry*. Bloomsbury Publishing, 2017.

Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. UP of Kentucky, 2002.

Stephens, John. "Retelling Stories Across Time and Cultures" in ed. M. O Grenby and Andrea

Immel. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2009.

### **Module 3**

3.1 Antonie De Saint-Exupery: *The Little Prince* (Novella)

3.2 Ben Okri: *Every Leaf a Hallelujah* (Novel)

3.3 Rekha Raj: "Beloved Spirits" (Short Story)

Suggested readings specific to the module.

Skalietska, Yeva. *You Don't Know What War Is: The Diary of a Young Girl from Ukraine*. Bloomsbury Publishing, 2022.

Rushdie, Salman. *Haroun and the Sea of Stories*. Penguin UK, 2012.

Frank, Ann. *Diary of a Young Girl*. Penguin Books India, 2001.

Kuroyanagi, Tetsuko. *Totto-Chan: The Little Girl at the Window*. Kodansha USA, 2012.

Rowling, J.K. *Harry Potter and the Philosopher's Stone*. Bloomsbury Children's Books, 2022.

### **Module 4**

4.1 Kancha Ilaiah: *Turning the Pot, Tilling the Land: Dignity of Labour in Our Times* (Non-fiction)

4.2 Sunder Sarukkai: *Philosophy for Children* (Non-fiction)

4.3 Silverberg, Cory. *Sex Is a Funny Word: A Book About Bodies, Feelings, and YOU*. (Non-fiction)

**Suggested readings specific to the module.**

Harari, Yuval Noah. *Unstoppable Us, Volume 1: How Humans Took Over the World*. Random House, 2022.

Hawking, Stephen, and Lucy Hawking. *Unlocking the Universe*. Penguin UK, 2020.

Gombrich, E. H. *A Little History of the World*. Yale UP, 2008.

Seth, Leila. *We, The Children of India*. Penguin UK, 2011.

### **Core Compulsory Reading**

Marcus, Leonard S. *You Can't Say That!: Writers for Young People Talk About Censorship, Free Expression, and the Stories They Have to Tell*. Candlewick Press, 2021.

Nel, Philip et al. (ed.). *Keywords for Children's Literature*. New York University Press, 2021.



### Core Suggested Reading

Barrie, J. M. *Peter Pan: Peter and Wendy and Peter Pan in Kensington Gardens*. Penguin, 2004.

Gaarder, Jostein. *Sophie's World: A Novel About the History of Philosophy*. Weidenfeld and Nicolson, 1995.

Harris, Robie H. *It's Perfectly Normal: Changing Bodies, Growing up, Sex and Sexual Health*. Turtleback Books, 1996.

hooks, bell. *Skin Again*. Hyperion Books for Children, 2004.

Knowles, Murray, and Kirsten Malmkjaer. *Language and Control in Children's Literature*. Routledge, 2002.

Lukens, Rebecca J. *A Critical Handbook of Children's Literature*. Allyn and Bacon, 1999.

Popova, Maria, and Claudia Zoe Bedrick. *A Velocity of Being: Letters to a Young Reader*. 2018. ---*The Snail With the Right Heart: A True Story*. Enchanted Lion Books, 2020.

Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. University of Pennsylvania Press, 1992.

Salisbury, Martin, and Morag Styles. *Children's Picturebooks: The Art of Visual Storytelling*. Hachette UK, 2012.

Sreenivas, Deepa. *Sculpting a Middle Class: History, Masculinity and the Amar Chitra Katha*. Routledge, 2013.

Woodson, Jacqueline. *Brown Girl Dreaming*. Penguin, 2016.

Yousafzai, Malala, and Christina Lamb. *I Am Malala: The Girl Who Stood up for Education and Was Shot by the Taliban*. Hachette UK, 2013.

### ASSESSMENT RUBRICS

**Credit : 3**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

**Sample Questions to test Outcomes.**

1. List three major concerns in the field of Children's Literature Studies. (C01)
2. Compare any two folktales from two regions thematically. (C02)
3. Analyse how Cory Silverberg introduces the idea of diversity through his picture book. (C03)
4. Assess how effectively Ben Okri presents the issue of deforestation in his novel *Every Leaf a Hallelujah*. (C04)
5. Critically analyse and compare how a child is conceptualised in different Children's picture books that you read. (C05).

**SEMESTER I**

**DISCIPLINE SPECIFIC ELECTIVE COURSE**

**MAENG01DSE02: CANADIAN LITERATURE**

**(3 Credits)**

**COURSE DESCRIPTION**

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*This course attempts to offer a comprehensive study of the literary works by Canadian authors from various backgrounds and regions. Exploring the diversity of Canadian landscape, its culture and its linguistic expressions, the course will provide a deeper understanding of Canadian literature, its historical and cultural contexts, and provide an overview of the country's literary history and traditions through a thorough examination of various texts from different genres.*

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**COURSE OBJECTIVES**

1. The course aids the students to analyse the representation of Canadian identity and cultural diversity in literature.
2. It helps the students to enhance their ability to explore the relationship between literature and historical, geographical and social milieu in Canada.
3. It enables the students to develop critical thinking and analytical skills through close reading, discussions and textual analysis.
4. It facilitates the students to acquire the ability to critically evaluate sources.
5. It aids the students to enhance their skills in academic writing and literary criticism.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Examine and interpret the socio-cultural and historical background of Canada |
| <b>C02</b> | Analyse and critique the different voices in Canadian Literature             |
| <b>C03</b> | Critically engage with the indigenous perspectives                           |

|     |   |
|-----|---|
| C04 | Examine the various forms of Canadian Literature like poems, short stories, novels and plays. |
| C05 | Explain the key literary movements and prominent Canadian authors                             |
| C06 | Discuss the thematic concerns in the prescribed texts.  |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1 (Short Story)

- 1.1 Alice Munro: "Boys and Girls"
- 1.2 Sinclair Ross: "The Painted Door"
- 1.3 Thomas King: "Borders"
- 1.4 Margaret Atwood: "Rape Fantasies"

### Suggested readings specific to the module.

Murray, Jennifer. "Not Entirely on His Side": The Assumption of Sexed Subjectivity in

Alice Munro's "Boys and Girls." E-rea [En ligne], vol. 12, no.1,  
2023. <https://journals.openedition.org/erea/4031>.

Solomon, Robert H. "The Prairie Mermaid: Love-Tests of Pioneer Women." *Great Plains Quarterly*, vol. 4, no. 3, 1984, pp. 143-151. *JSTOR*,  
<https://www.jstor.org/stable/23531222>.

Park, Jai Young. "Margaret Atwood's "Rape Fantasies": A Dissimulated Confession of a Rape Survivor." *Studies in English Language & Literature*, vol. 41, no. 1, 2015, pp. 67-84.  
<http://aellk.or.kr/datax/thesis/11134229639782.pdf>

### Module 2 (Poetry)

- 2.1 Irving Layton : 'The Search'
- 2.2 Connie Fife : 'Resistance'
- 2.3 Al Purdy : 'The Cariboo Horses'
- 2.4 Margaret Atwood : 'Departure from the Bush', 'First Neighbours'

### Suggested readings specific to the module.

<https://blackcoffeepoet.com/2013/12/06/remembering-all-women-on-december-6th-resistance-a-poem-by-cree-poet-connie-fife/>

Letessier, Anne-Sophie. "Poetics of Displacement in Margaret Atwood's *The Journals of Susanna Moodie*." *Canadian Studies*, vol. 86, no.1, 2021.

<https://journals.openedition.org/eccs/1916> ; DOI: <https://doi.org/10.4000/eccs.1916>

### **Module 3 (Fiction)**

3.1 Margaret Laurence : *The Stone Angel*

3.2 Margaret Atwood : *The Handmaid's Tale*

#### **Suggested readings specific to the module.**

Xiao, Hong, and Yiwen Gao. "A Study on the Characterization of Hagar Shipley." *Theory and Practice in Language Studies*, vol. 5, no. 2, 2015, pp. 405-412.

Stillman, Peter G., and S. Anne Johnson. "Identity, Complicity, and Resistance in *The Handmaid's Tale*." *Utopian Studies*, vol. 5, no. 2, 1994, pp. 70-86.

<https://www.jstor.org/stable/20719314>

### **Module 4 (Drama)**

4.1 Thomson Highway : *The Rez Sisters*

4.2 George Ryga : *The Ecstasy of Rita Joe*

#### **Suggested readings specific to the module.**

Abd-Aun, Raad Kareem, and Jinan Abd-Zaid Okab. "Self –Representation and Empowerment in Thomson Highway's *The Rez Sisters*." *Journal of Positive School Psychology*, vol. 6, no. 6, 2022, pp. 8463- 8470.

Somacarrera, P. (2014). "From "Sisters" to "Comadres": Translating and Transculturating Thomson Highway's *The Rez Sisters*." *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 4, no. 1, 2014, pp. 1-24.

<https://doi.org/10.33776/candb.v4i1.3014>

### **Core Compulsory Reading**

Goldman, Marlene. "Penning in the bodies: The Construction of Gendered Subjects in Alice Munro's *Boys and Girls*." *Studies in Canadian Literature*, vol. 15, no. 1, 1990, pp. 62-75. <https://journals.lib.unb.ca/index.php/scl/article/view/8112/9169>

*Department of Studies in English, Kannur University*

Abdulaal, Lamiaa Hassan Ibrahim. "It is No Longer Possible to Go Back Home: Crossing Borders and Liminal Space in Thomas King's "Borders." *Cairo Studies in English*, vol. 1, no. 1, 2021, pp.1-15.

[https://cse.journals.ekb.eg/article\\_204976\\_8cb78eba5f62078874469534efe70ab2.pdf](https://cse.journals.ekb.eg/article_204976_8cb78eba5f62078874469534efe70ab2.pdf)

Workman, Nancy. "Vulnerability in Margaret Atwood's "Rape Fantasies": A Game of Cards about Life." *Studies in Canadian Literature*, vol. 25, no. 2, 2000, pp. 131-144.

<https://journals.lib.unb.ca/index.php/SCL/article/view/12844/13875>.

Hansot, Elisabeth. "Selves, Survival, and Resistance in *The Handmaid's Tale*." *Utopian Studies*, vol. 5, no. 2, 1994, pp. 56-69. <https://www.jstor.org/stable/20719313>

### **Core Suggested Reading**

Moss, John. *From the Heart of the Heartland: The Fiction of Sinclair Ross*. U of Ottawa P, 1992.

Stains, David. *The Cambridge Companion to Alice Munro*. Cambridge UP, 2016.

Turner, Kate, and Bill Freedman. "Nature as a theme in Canadian Literature." *Environmental Reviews*, vol. 13, no. 4, 2005, pp. 169-197. <https://www.jstor.org/stable/envirevi.13.4.16>

Mandel, Eli. "Modern Canadian Poetry." *Twentieth Century Literature*, vol. 16, no. 3, 1970, pp. 175-183. <https://doi.org/10.2307/440816>

<https://blackcoffeepoet.com/2013/12/06/remembering-all-women-on-december-6th-resistance-a-poem-by-cree-poet-connie-fife/>

### **ASSESSMENT RUBRICS**

**Credit : 3**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

**Sample Questions to test Outcomes.**

1. Examine Fife's use of the term resistance in addressing the issues faced by women in 'The Resistance'. (CO 4)
2. How does the poet present the treatment of the past and the present in 'The Cariboo Horses'? (CO 1)
3. How did the white people look at the natives in the reserve in *The Ecstasy of Rita Joe*? (CO 6)
4. Discuss how power functions in *The Handmaid's Tale*. (CO 4)
5. What punishment awaits the handmaids who fail to fulfil the duty assigned to them after three terms of appointment at a Commander's house? (CO 6)
6. Discuss how Margaret Laurence develops the character of Hagar through her memories. (CO 6)

## SEMESTER I

### DISCIPLINE SPECIFIC ELECTIVE COURSE

#### MAENG01DSE03: SOUTH ASIAN LITERATURE

(3 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 is designed to provide focus to the non-canonical writings in the developing South Asian nations where literary conceptualisation of life and reality has been happening in a significant way with postcolonial perspectives on freedom, society, family life, ethnicity, and identity issues.*

#### COURSE OBJECTIVES

1. Students will get 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. Students will examine a diverse selection of literature in English emanating from some of the major South Asian countries: Pakistan, India, Srilanka, Afghanistan, Bhutan, Nepal etc. And analyze how the historical, social and political pressures characterize these literatures and how ethnic contexts influence them.
4. To give necessary exposure to students about the literatures and the various geopolitical issues that are reflected through literary works.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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 knowledge of a wide range of topics related to South Asian Literature critically engage with South Asian literary texts using the ories of important postcolonial critics Such as Edward Said, Homi K. Bhabha, Partha Chatterjee, and others. |
|-----|---|



|     |   |
|-----|---|
| CO2 | Critically analyse diverse forms of culture, anti-colonial resistance; neo-colonialism, the gendering of nations, Imperialism and feminisms, the problems and consequences of decolonization, etc. portrayed in South Asian Literature. |
| CO3 | Demonstrate sufficient critical acumen to analyse South Asian Literature with theoretical props from post-colonial theory.  |
| CO4 | Develop adequate knowledge about post-colonial theories and to demonstrate the ability to apply them in analytical kind of thinking /writing about India and the other South Asian countries.   |
| CO5 | Take up new writing ventures in literary as well as non-literary areas with critical thinking and writing competence supported by postcolonial theory.  |

## COURSE CONTENTS

### Module I: Prose

- 1.1 Introduction to Post-colonialism
- 1.2 Introduction to South Asian Literature
- 1.3 Introduction to Arif Dirlik's Post-colonial Critiques
- 1.4 Arif Dirlik - "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism"

### Module Specific Suggested Reading

*The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*

Arif Dirlik - Text and Notes

### Module II: Poetry

- 2.1 South Asian Poetry: An Introduction
- 2.2 Lakdasa Wikrama Singha - "Folk Poet, Ysinno"
- 2.3. Imtiaz Dharker-"The Right Word"
- 2.4 Arvind Krishna Mehrotra-"Continuities"

### Module Specific Suggested Reading

<https://poemanalysis.com/lakdasa-wikramasingha/folk-poet-ysinno/>

<https://poemanalysis.com/imtiaz-dharker/the-right-word/>

<https://www.poemhunter.com/arvind-krishna-mehrotra/>

### Module III : Fiction

- 3.1 Mohsin Hamid *The Reluctant Fundamentalist*
- 3.2 Romesh Gunsekera *Reef*
- 3.3 Samrat Upadhyay *The City Son*
- 3.4 Bapsi Sidhwa *The Crow Eaters*

### Module Specific Suggested Reading

Mohsin Hamid's *The Reluctant Fundamentalist*: A critique of the grand narrative of globalization

Florian Kläger : Romesh Gunsekera, Reef (1994) : Gunsekera and his work

Khattam Kathmandu: The Question of Place in Samrat Upadhyay's Fiction. Andrew Nelson

**Module IV: Drama**

**4.1 Introduction to Vijay Tendulkar**

**4.2 Themes in Vijay Tendulkar's Plays**

**4.3 Introduction to the play *Silence ! The Court is in Session***

**4.4 Vijay Tendulkar *Silence! The Court is in Session***

**Module Specific Suggested Reading**

Dr. Usha Mandhan, "Social Reality In Vijay Tendulkar's Silence! The Court Is In Session".  
Research Journal of English Language and Literature (RJELAL) A Peer Reviewed (Refereed)  
International Journal Vol.7.Issue 3. 2019 (July-Sept.) <http://www.rjelal.com>

**Core Compulsory Reading:**

Ahmad, Aijaz. "The Politics of Literary Postcoloniality." *In Theory: Classes, Nations, Literatures*. Oxford: OUP, 1995.

Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton Univ. Press, 1993.

Dhawan, R.K, ed. *Postcolonial Discourse: A Study of Contemporary Literature*. New Delhi: Prestige Books, 1999.

**Core Suggested Reading**

Gooneratne, Y. *Diverse Inheritance - A Personal Perspective*.

Adelaide Centre for Research in Literatures in English, 1980.

Hashim, A. "Prologomena to the Study of Pakistani English and Pakistani Literature."

*English in English Post Coloniality*. London: Greenwood Press, 1996.

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

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

New Delhi: Kalika Women, 1989.

**Sample Model Questions**

**Very Short Answer Questions (3 Marks Each )**

1. What does the term Third World signify ?
2. What is the theme of Arvind Krishna Mehrotra's poem " Continuities"

**Paragraph Questions (5 Marks Each )**

3. Explain the relevance of the title "Silence ! The Court is in Session ."
4. What is the problem represented by Romesh Gunasekara in his novel Reef ?

**Essay Questions (10 Marks Each )**

5. Examine the issue of family disintegration in Samrat Upadhyay's novel *The City Son*
6. Attempt a critical evaluation of Vijay Tendulkar's play *Silence !The Court is in Session.*

## SEMESTER I

### DISCIPLINE SPECIFIC ELECTIVE COURSE

#### MAENG01DSE04: MALAYALAM LITERATURE IN TRANSLATION

(3 Credits)

#### COURSE DESCRIPTION

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

#### COURSE OBJECTIVES

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

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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 | critically appreciate varied genres of Malayalam literature.                  |
| C02 | analyse individual literary texts.  |
| C03 | identify the major translation theorists and their writings.                  |
| C04 | explain the basic philosophy and ideology of the authors of translated texts. |
| C05 | Discuss major concepts of translation.  |

|     |  |
|-----|--|
| 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 Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

- 1.1 Walter Benjamin : "The Translator's Task"  
1.2 Aravindakshan : "The Literary Tradition of Kerala"  
1.3 N.P. Mohamed : "Short in Genre, Long in History"  
1.4 Sunny M. Kapikkad : "The Dalit Presence in Malayalam Literature"

### Suggested readings specific to the module.

- 1.1 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>.  
1.2 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>.

### Module 2

- 2.1 G. Sankara Kurup : "The Master Carpenter"  
2.2 Vyloppilli : "The Mother Tigress in the Zoo"  
2.3 Sugatha Kumari : "Colossus"  
2.4 O.N.V. Kurup : "Blue Fish"  
2.5 Vijayalakshmi : "Bhagavatham"  
2.6 S. Joseph : "Group Photo"

### Suggested readings specific to the module.

- 2.1 Sreedharan, G. "Malayalam Poetry— A Kaleidoscopic View." *Indian Literature*, Vol. 18, No. 4, 1975, pp. 12-26. JSTOR, <https://www.jstor.org/stable/24157557>.  
2.2 Panicker, Ayyappa. "Innovation in Malayalam Poetry." *Indian Literature*, Vol. 21, No. 2, 1978, pp. 73-91. JSTOR, <https://www.jstor.org/stable/23329938>.

### **Module 3**

3.1 Basheer : *Pathumma's Goat*

3.2 T.D. Ramakrishnan : *Francis Itty Cora*

#### **Suggested readings specific to the module.**

3.1 Kumar, Krishna S. "Trends In Malayalam Narrative Fiction After Modernism." *Indian*

*Literature*, Vol. 44, No. 6, 2000, pp. 156-161. JSTOR, <https://www.jstor.org/stable/23343368>.

3.2 Anujan, O.M. "Malayalam Fiction and the New Morality." *Indian Literature*, Vol. 21, No. 5, 1978, pp. 21-24. JSTOR, <https://www.jstor.org/stable/24158544>.

### **Module 4**

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

4.2 K.J. Baby : *Nadugadhika*

#### **Suggested readings specific to the module.**

4.1 Sreedharan, G. "The Drama in Malayalam." *Indian Literature*, Vol. 18, No. 1, 1975, pp. 69-74. JSTOR, <https://www.jstor.org/stable/23333841>.

4.2 George, K.M. "Malayalam Drama." *Indian Literature*, Vol. 1, No. 2, 1958, pp. 102-112. JSTOR, <https://www.jstor.org/stable/23329299>.

#### **Core Compulsory Reading**

1. Raja, K. Kunjuni. "Renaissance in Malayalam Writing." *Indian Literature*, Vol. 17, No. 1/2, 1974, pp. 166-171. JSTOR, <https://www.jstor.org/stable/23329869>.

2. 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>.

3. Venuti, Lawrence. *The Translation Studies Reader*. London: Routledge. 2000. (Essays by Friedrich Schleiermacher, Friedrich Nietzsche, Eugene Nida, and Gayatri Chakravorty Spivak).

### Core Suggested Readings

1. Ramakrishnan, E.V. "Translation as Literary Criticism-Text and sub-text in Literary Translation". *Translation Today* vol. 1. no.1, 2004, pp. 36-45.
2. M., Dasan et al. *The Oxford India Anthology of Malayalam Dalit Writing* . Oxford UP. 2012.
3. Tharakan, K. M. *A Brief Survey of Malayalam Literature*. Kottayam: NBS, 1990.
4. Krishna Chaitanya. *A History of Malayalam Literature*. Bangalore: Orient Longman, 1971.

### ASSESSMENT RUBRICS

Credit: 3

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

### Sample Questions to test Outcomes.

1. What are the two distinct streams in Malayalam Literature, according to Aravindakshan?
2. Explain relation between Kerala and Tamil Literature.
3. Analyse the major themes focused by the prose writers in Malayalam?
4. Distinguish the stylistic features of *Pattumma's Goat*.
5. Discuss the use of myth, fantasy and history in *Francis Itty Cora*.
6. Examine the representation of religion in *Behold! He Comes Again*

**SEMESTER I**

**DISCIPLINE SPECIFIC ELECTIVE COURSE**

**MAENG01DSE05: STUDIES ON FOUCAULT**

**(3 Credits)**

**COURSE DESCRIPTION**

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*The course will provide the students with a detailed introduction to key ideas that appear in 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**

1. To trace the configurations of power, morality, government, etc. through a detailed engagement with some of the seminal texts of Michel Foucault
2. To enable students to undertake intensive and rigorous readings of some key texts in Foucault's oeuvre..
3. To review some of the major concepts in Foucauldian scholarship
4. instill a better understanding of crucial issues such as questions of self, individual, truth, and society, sexuality, governmentality and power.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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 | Understand how Foucault's ideas continue to be a major source of inspiration for research projects across a wide range of disciplinary domains |
| C02 | Understand, apply and explore the analytical possibilities in Foucault's across various interdisciplinary fields of study                      |
| C03 | To write clearly about complex issues related to self, power, freedom and resistance.  |
| C04 | To understand the analytical possibilities in Foucault's work, effective for deploying such analytics in their own research.                   |
| C05 | Understand and explore the problem of language, history, genealogy and archaeology   |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module I: Discourse, Language and Power

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

#### *Suggested readings specific to the module:*

Mills, Sara. “Discourse” from *Michel Foucault*  
Schneck, Stephen Frederick. “Michel Foucault on Power/Discourse, Theory and Practice”  
*Human Studies*, Vol. 10, No. 1, 1987, pp. 15-33

### Module II: Body, Truth and Biopower

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

#### *Suggested readings specific to the module:*

Mills, Sara. “Power and institutions” from *Michel Foucault*  
Taylor, Chloe. “Biopower.” *Michel Foucault: Key Concepts*. edited by Dianna Taylor, Acumen Publishing Limited, 2011, pp. 41-54. [https://kupdf.net/download/foucault-key-concepts\\_59bb7d6a08bbc57b27894dd2\\_pdf#](https://kupdf.net/download/foucault-key-concepts_59bb7d6a08bbc57b27894dd2_pdf#)

### **Module III: Sexuality, Subjectivity and Language**

- Michel Foucault, “Morality and the Practice of Self” from *History of Sexuality. Vol. 2*
- Michel Foucault, “Technologies of the Self” from *Ethics Subjectivity, and Truth*, 223-228

#### ***Suggested readings specific to the module:***

Heller, Kevin Jon, “Power, Subjectification and Resistance in Foucault”, *SubStance*, Vol. 25, No. 1, Issue 79, pp. 78-110, 1996.

Taylor, Charles, “Foucault on Freedom and Truth”, *Political Theory*, Vol. 12, No. 2 (May, 1984), pp. 152-183

### **Module IV: Archaeology, Genealogy and History**

- Introduction to the concepts of archaeology, genealogy, episteme, archive and the statement
- Michel Foucault, “Nietzsche, Genealogy, History.”

#### ***Suggested readings specific to the module:***

Clifford, M. *Political Genealogy After Foucault: Savage Identities*. Routledge, 2001.

### **Compulsory Reading**

Oksala, J. *Foucault, Politics, and Violence*. Northwestern UP, 2011.

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

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

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

Feder, Ellen K. "Power/knowledge." *Michel Foucault: Key Concepts*. edited by Dianna Taylor, Acumen Publishing Limited, 2011, pp. 55-68.

[https://kupdf.net/download/foucault-key-concepts\\_59bb7d6a08bbc57b27894dd2\\_pdf#](https://kupdf.net/download/foucault-key-concepts_59bb7d6a08bbc57b27894dd2_pdf#)

### **Suggested Reading**

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

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

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

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

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

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

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

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

\_\_\_\_\_. *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." *Architecture /Mouvement/ Continuité*.

1984, <https://web.mit.edu/allanmc/www/foucault1.pdf>

Hunt, Lynn. "Foucault's Meta-Narrative." *Contemporanea*, vol. 17, no. 2, 2014, pp. 302–08.

*JSTOR*, <http://www.jstor.org/stable/24653773>

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. *Michel Foucault: Power/Truth/Strategy*, Sydney: Feral Publications, (1979).

Phillips, Kendall R. "Divided by Enlightenment: Habermas, Foucault and the Place of *The Rhetoric*." *OSSA Conference Archive*, 2001,

<https://scholar.uwindsor.ca/cgi/viewcontent.cgi?article=1672&context=ossaarchive>

Rabinow, Paul (ed.). *Foucault Reader*. Pantheon Books, 1984.

Smart, Barry. *Michel Foucault*. Routledge, 2002. Ransom, J.S. *Foucault's Discipline: The Politics of Subjectivity*. Duke University Press, 1997.

## ASSESSMENT RUBRICS

**Credit: 3**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test Paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment, etc.</b> | <b>40%</b> |

### **Sample Questions to test Outcomes.**

1. Critically discuss how Foucault's ideas continue to be a major source of inspiration for research projects across a wide range of disciplinary domains
2. Write a note on the interdisciplinarity of Foucauldian ideas.
3. Discuss Foucault's concept of power.
4. Write a note on "technologies of the self".
5. Critically discuss the analytical possibilities of Foucault's ideas.
6. Write a note on the ethics of subjectivity.
7. What is genealogy?
8. Write a note on the practice of morality.

## SEMESTER II

### DISCIPLINE SPECIFIC CORE COURSE

#### MAENG02DSC05: BRITISH FICTION: AUGUSTAN TO LATE VICTORIAN (4 Credits)

#### COURSE DESCRIPTION

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*This course in British Fiction is intended to provide a comprehensive idea of the rise of the new genre called Novel on the horizon of English Literature in the late seventeenth century. The novel needs to be understood by all people alike irrespective of their academic identity as it is a form of writing that has been instrumental in bringing about changes in society and polity. It has an all-inclusive property as a powerful form of transformative discourse beginning right from the period of European Enlightenment. The students will be given enough exposure in reading, understanding, analysing, and interpreting the textual discourse and its socio-political underpinnings.*

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#### COURSE OBJECTIVES

1. To offer an entry point exposure to students about the genre of British Fiction
2. To build up awareness about the major socio-political and economic circumstances of the two centuries of fictional literature
3. To provide a broad perspective about the rise and evolution of the genre of Novel in England.
4. To open up a broad perspective that could help students acquire ideas about the major icons of British Fiction who set strong foundations of free liberal narrative discourses by a synthesis of both reason, judgment, and imagination in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |

## COURSE OUTCOMES

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

|     |   |
|-----|---|
| CO1 | Understand the symbiotic linkages that prevail among society, polity, economy, religion, and morality.                |
| CO2 | Reflect on what they have learned and forge ahead with their deep understanding of society and its dynamics.          |
| CO3 | Demonstrate an intellectually nuanced grasp of how fictions produce strength and emotional resilience in the readers. |
| CO4 | Develop a proper sensibility regarding the social and professional domains of everyday life.                          |

## COURSE CONTENTS

### Module I: Background to Augustan Age and Victorian Age

Enlightenment – Nature Methodized- Emphasis on Reason and Judgment– Rise of the Novel in England- Scientific Spirit- Coffee House Culture- Emergence of Leisure as part of life – Rise of Middle Class –Morality and Sexuality Scrutinized under rational judgment –Reading public- Rise of Print journalism and Periodicals– Thomas Hobbes’ philosophy - Social mobility and emergence of public domains-Industrial Revolution–Rise of urban cities –Decline of Feudalism –Problems of Urbanization –Transition from the Rural to Urban– French Revolution–The Gothic –EmergenceofWomenWriters-VictorianCrisis-VictorianmoralsandthedeclineofChurch influence.

### Module II: Early English Novels

Daniel Defoe  
Jonathan Swift

*Robinson Crusoe*  
*Gulliver’s Travels*

### Module III: Women Novelists

Jane Austen  
Emile Bronte

*Pride and Prejudice*  
*Wuthering Heights*

### Module IV: The Victorian

Charles Dickens  
Thomas Hardy

*A Tale of Two Cities*  
*The Mayor of Casterbridge*

### Recommended Reading

Booth, Wayne C. *Rhetoric of Fiction*. Chicago: Chicago UP.,1981. Print

Brooks, Cleanth, and Robert Penn Warren: *Understanding Fiction*. New York: Prentice Hall,1971. Print.

Forster, E. M. *Aspects of The Novel*. London : Harcourt Brace Jovanovich,1985. Print.  
Barker, Juliet. *The Brontes*. London: Hachette Digital, 2010.Print.

Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005. Print.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale UP., 2000. Print.

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI Learning, 2019. Print.

Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel*. London : Vintage,2015. Print.

Hawthorn, Jeremy. *Studying the Novel*. London: Bloomsbury,2017. Print.

Foucault, Michel. "What is Enlightenment?" *The Foucault Reader*. Ed. Paul Rabinow. 32-50.  
[https://monoskop.org/images/f/f6/Rabinow\\_Paul\\_ed\\_The\\_Foucault\\_Reader\\_1984.pdf](https://monoskop.org/images/f/f6/Rabinow_Paul_ed_The_Foucault_Reader_1984.pdf)

Schmidt, James, ed. *What is Enlightenment: Eighteenth Century Answer and Twentieth Century Questions*. Berkeley : University of California P.,1996. Print.

Allen, Walter. *The English Novel*. London : Penguin, 1958.Print

### ASSESSMENT RUBRICS

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

### **Sample Questions**

#### **Very Short Answer Questions (3 Marks Each)**

1. What is Enlightenment?
2. Why is the Augustan Age so called?
3. Who is Gulliver ?

#### **Paragraph Questions (5 Marks Each)**

1. Attempt a paragraph on the character Mrs. Bennet.
2. Describe the land of Laputans in *Gulliver's Travels*
3. Explain the political background of the novel *A Tale of Two Cities*.

#### **Essay Questions (10 Marks each)**

1. Examine the characteristics of victorian life and society represented in *The Mayor of Casterbridge*.
2. Consider *Wuthering Heights* as novel of gothic romance.



**SEMESTER II**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG02DSC06: British Poetry: Modern and Contemporary**  
**(4 Credits)**

**COURSE DESCRIPTION**

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

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**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 |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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 | critically appreciate varied genres of poetry and their contexts.               |
| C02 | express their ability to analyse individual poems.                              |
| C03 | identify the major poets and their writings.                                    |
| C04 | explain the basic philosophy and ideology of the poets as well as their poetry. |
| C05 | articulate their knowledge of the given poets.                                  |

|     |  |
|-----|--|
| C06 | make a critical analysis of the history of poetic tradition. |
| C07 | provide relevant interpretations of the poems.               |
| C08 | compare and contrast the major features of different poets.  |

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

## **COURSE CONTENTS**

### **Module 1: Modern Poetry: Early Phase Introduction**

Imagism, Symbolism, Cubism, Dadaism, Surrealism, War Poetry, Anti-War Poetry, Irish Literary Revival, Movement Poetry, Neo-Romanticism, New Apocalypics, Post Modern British Poetry

G.M Hopkins : "The Windhover"  
Wilfred Owen : "Strange Meeting"

### **Module 2 : Poetry Post WWI**

T.S Eliot : "The Waste Land"  
D.H Lawrence : "Snake"  
W.B Yeats : "Sailing to Byzantium"  
W.H Auden : "Unknown Citizen"

### **Module 3 : Poetry Post WWII**

Dylan Thomas : "Fern Hill"  
Philip Larkin : "Church Going"  
Ted Hughes : "Hawk Roosting"  
Thom Gunn : "On the Move"  
Seamus Heaney : "Digging"

### **Module 4 : Poetry Post 1970s**

Craig Raine : "A Martian Sends a Postcard Home"  
Peter Porter : "Your Attention Please"  
Simon Armitage : "Poem"

### **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: University of Oklahoma Press, 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.

## ASSESSMENT RUBRICS

Credit: 4

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

### Sample Questions to test Outcomes.

1. What do you understand by the term Inscape?
2. Define the term Instress.
3. Examine “Unknown Citizen” as a critique of modern politics and materialism.
4. Distinguish the stylistic features of British Modern poetry.
5. The use of metaphors in the poem “Digging.”
6. Examine the major influences on Eliot which led him to write “The Waste Land.”

SEMESTER II

DISCIPLINE SPECIFIC CORE COURSE  
MAENG02DSC07: CRITICISM AND LITERARY THEORY  
(4 Credits)

COURSE DESCRIPTION

*Literary Criticism is a survey of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas since the time of Plato. The course begins with a survey of major figures in the development of a critical theory of literature. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to historical and social contexts. This survey will include Bhartrhari, Anandavardhana, Plato, Aristotle, Longinus, Sidney, Wordsworth, Coleridge, I.A Richards, Cleanth Brooks, and Ferdinand de Saussure.*

COURSE OBJECTIVES

1. To develop students' understanding about the principles of Indian as well as Western European philosophy and aesthetic theory.
2. To trace the evolution of these principles from the Classical to the Romantic and 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

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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 | Demonstrate familiarity with the history of literary theory in India, with special focus on prominent theorists and critics like Bhartrhari and Anandavardana                           |
| CO2 | Demonstrate familiarity with the history of Western literary theory and a basic understanding of key concepts in classical literary criticism with special focus on Plato and Aristotle |

|            |  |
|------------|--|
| <b>C03</b> | Trace the evolution of literary principles from the Classical to the Romantic period in England, with special focus on prominent theorists and critics like Wordsworth, Coleridge and Arnold |
| <b>C04</b> | Demonstrate an understanding of the early and mid-twentieth century trends in literary criticism and theory with special focus on I.A Richards, Cleanth Brooks and Ferdinand de Saussure     |
| <b>C05</b> | Explain to others the meaning, significance, and value of some of the foundational texts of literary criticism and theory.   |
| <b>C06</b> | Use literary theoretical concepts to develop their own interpretations of literary texts   |

### MODULE I

|                |   |
|----------------|---|
| Bhartrhari     | : "On Syntax and Meaning" from <i>Vakyapadiya</i>               |
| Anandavardhana | : "Dhwani: Structure of Poetic Meaning" from <i>Dhvanyaloka</i> |
| Kuntaka        | : "Language of Poetry and Metaphor" from <i>Vakrokti-Jivita</i> |

### MODULE II

|           |                                |
|-----------|--------------------------------|
| Plato     | : <i>The Republic</i> , Book X |
| Aristotle | : <i>The Poetics</i>           |
| Longinus  | : <i>On the Sublime</i>        |

### MODULE III

|                    |  |
|--------------------|--|
| William Wordsworth | : "Preface to <i>Lyrical Ballads</i> " (1802).             |
| S T Coleridge      | : <i>Biographia Literaria</i> , Chapters IV, XIII and XIV. |
| Matthew Arnold     | : "A Study of Poetry"                                      |

### MODULE IV

|                       |  |
|-----------------------|--|
| I A Richards          | : "The Command of Metaphor" from <i>The Philosophy of Rhetoric</i> |
| Cleanth Brooks        | : "The Formalist Critics"  |
| Ferdinand de Saussure | : "The Nature of the Linguistic Sign"                              |

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation   | 40% |
| Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, |     |

### **Suggested Reading**

- 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.
- Ford, Boris (ed). *The Pelican Guide to English Literature*, Vols. 4 & 5. London: Pelican, 1980.
- 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.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
- Wellek, Rene. *A History of Modern Criticism: 1750-1950*, Vols. I-IV. London: Jonathan Cape, 1958. Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: OrientLongman, 2002. Print.
- Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957. Print.

**SEMESTER II**  
**DISCIPLINE SPECIFIC ELECTIVE COURSE**  
**MAENG02DSE06: POPULAR CULTURE STUDIES**  
(3 credits)

**COURSE DESCRIPTION**

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*This course will introduce students to the major theoretical and critical works in the domain of popular culture. It will also enable them to engage with the major issues and debates in this field.*

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**COURSE OBJECTIVES**

1. To introduce students to the major theoretical works in the domain of popular culture
2. To introduce students to the major critical works in the domain of popular culture
3. To enable students to engage with the major issues and debates in the field

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Describe the major theories of popular culture            |
| <b>C02</b> | Discuss how meaning is produced in a popular culture text |
| <b>C03</b> | Critically analyse popular culture                        |

## **COURSE CONTENTS**

### **Module 1**

- 1.1 Raymond Williams- “The Analysis of Culture”
- 1.2 Stuart Hall- “Notes on deconstructing the popular”

### **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”

### **Module 3:**

- 3.1 Ashis Nandy- “The Changing Popular Culture of Indian Food”
- 3.2 Deepa Srinivas- “Amar Chitra Katha: The Scope of the Problem”

### **Module 4:**

- 4.1 Jenny Rowena- “The ‘laughter films’ and the Reconfiguration of Masculinities”
- 4.2 Mohamed Shafeeq Karinkurayil- “The Islamic Subject of Home Cinema of Kerala”

### **Recommended Reading**

Jameson, Frederic. *Postmodernism or the Cultural Logic of Late Capitalism*. London: Verso, 1991.

Baudrillard, Jean. *Simulacra and Simulations*. Ann Arbor: University of Michigan Press, 1994.

Ashish Rajadhyaksha-“The Bollywoodization of Indian cinema- cultural nationalism in a global arena” in Kuan-Hsing Chen & Chua BengHuat (Ed.) *The Inter-Asia Cultural Studies Reader*. London: Routledge, 2007.

Ratheesh Radhakrishnan- “Aesthetic Dislocations: A Retake on Malayalam Cinema of the 1970s” *South Asian Popular Culture* 10.1(2012): 91-102.

Fiske, John. *Television Culture: Popular Pleasures and Politics*. New York: Routledge, 1987.

Storey, John. *Cultural Theory and Popular Culture: An introduction*. London: Pearson Longman.

Storey, John. *Cultural Theory and Popular Culture: A Reader*. London: Pearson Education Limited, 2006.



**ASSESSMENT RUBRICS**

**Credit : 3**

|   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate,</b><br><b>Assignment,</b> | <b>40%</b> |

**SEMESTER II**  
**DISCIPLINE SPECIFIC ELECTIVE COURSE**  
**MAENG02DSE07: MODERN INDIAN THEATRE**  
**(3 Credits)**

**COURSE DESCRIPTION**

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*This course is designed to provide the students an understanding about the development of Indian Theatre in the modern period. The course introduces the students to the selected theatre texts from Indian drama. 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 Indian Literature.*

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**COURSE OBJECTIVES**

1. The course helps the students to develop critical skills in interpreting and analyzing texts of Indian Theatre.
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.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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 | distinguish between the different varieties of Indian drama.         |
| C02 | identify the playwrights and plays across the nation.                |
| C03 | develop a comprehensive knowledge about the history of Indian drama. |

|     |  |
|-----|--|
| C04 | critically appreciate the prescribed texts.  |
| C05 | analyse the social and political issues in the works of modern Indian playwrights. |
| C06 | understand the salient features of Indian theatre.                                 |
| C07 | interpret the prescribed plays.  |

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

## **COURSE CONTENTS**

### **MODULE I:**

1. Vijay Tendulkar : *Silence! the court is in session*
2. Mahesh Dattani : *Bravely Fought the Queen*
3. Manjula Padmanabhan : *Lights Out*

### **MODULE II:**

1. K J Baby : *Nadugadhika*
2. Poile Sengupta : *Thus Spake Shoorpanakha , So Said Shakuni*
3. Chandrashekhhar Kambar : *Jokumaraswami*

### **MODULE III:**

1. Mahesh Elkunchwar : *Reflection*
2. C J Thomas : *Crime 27 of 1128*
3. Manav Kaul : *Park*

### **MODULE IV:**

1. Girish Karnad : *The Fire and the Rain*
2. Mahasweta Devi : *Bayen*
3. Badal Sircar : *Evam Indrajith*

### ***Recommended Reading***

- Bhatia, Nandi (ed.), *Modern Indian Theatre*. Oxford University Press: New Delhi, 2009.
- Dalmia, Vasudha. *Poetics, Plays, and Performances: The Politics of Modern Indian Theatre*. Oxford University Press, 2008.
- Dattani, Mahesh, *Collected Plays*. Penguin India: New Delhi, 2000.
- George, K. M. "Malayalam Drama." *Indian Literature*, vol. 1, no. 2, 1958, pp. 102–12. *JSTOR*, <http://www.jstor.org/stable/23329299>. Accessed 5 Nov. 2022.
- Karnad, Girish, *Collected Plays*. Oxford University Press: New Delhi, 2017.
- Lal, Ananda, *The Oxford Companion to Indian Theatre*. Oxford University Press: New Delhi, 2004.

*Department of Studies in English, Kannur University*

Mukherjee, Tutun, Ed. *Staging Resistance: Plays by Women in Translation*, OUP, New Delhi, 2005.

Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.

Padmanabhan, Manjula. *Lights Out!. Body Blows: Women, Violence and Survival*. Calcutta: Seagull Books, 2000.

Patel, M. F., *Studies in Indian Women Writers in English*. Ed. S. C. Sharma, Shweta 2009.

Saha, Sharmistha. *Theatre and National Identity in Colonial India: Formation of a Community Through Cultural Practice*. Springer Nature, 2018.

**ASSESSMENT RUBRICS**

Credit: 3

|  |     |
|--|-----|
| End Semester Evaluation  | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, | 40% |

**Sample Questions to test Outcomes.**

1. What are the main features of the Indian Theatre?
2. Critically examine the social and political implications of *Silence! the court is in session*.
3. What are the different types of drama?
4. Analyse how K.J. Baby represents the layers of exploitation faced by the subaltern people.
5. Discuss the treatment of myth in Karnad's play *The Fire and the Rain*.
6. Critically analyse the political implications of Dattani's plays?

**SEMESTER II**  
**DISCIPLINE SPECIFIC ELECTIVE COURSE**  
**MAENG02DSE08: African Literature**  
**(3 Credits)**

**COURSE DESCRIPTION**

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*Africa and its literature have become very prominently placed in the domain of literatures in English; especially after the ascendance of post-colonial studies and related theoretical formulations across the world. The course is designed to help students focus their attention on this area /discipline and build up ample understanding of the origins, different multi-cultural and multi-lingual strands of the literary discourses and discursive engagements in the country to build up its own self-sustaining identities by shedding all its earlier colonial shackles and preoccupations..*

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**COURSE OBJECTIVES**

1. To familiarize and critically read through African Literatures in English.
2. To contextualize Africa Literatures in the larger rubrics of Post-Colonial Studies and situate African Literatures in the global contexts.
3. To help students to identify, analyze and critically evaluate the literatures from the African continent across genres.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |

**COURSE OUTCOMES**

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

|     |   |
|-----|---|
| CO1 | Gain adequate critical awareness about formations of canons in the studies in English Literature. |
| CO2 | Demonstrate a critical and theoretical understanding of the literatures from Africa.              |
| CO3 | Question, through a detailed study of a number of native African writers and                      |

|     |  |
|-----|--|
|     | their traditions of narrations, the colonial agendas in neglecting the native voices.  |
| CO4 | Question the canon and open new avenues for the inclusion of more writers in their readings and understandings of various non-British literary cultures. |

## **COURSE CONTENTS**

### **Module I**

**1.1.** Introduction to African Literature –Tradition of Oral Literatures –

**1.2** Native Traditions –of African Colonialism – Post Independence Africa

### **Module II**

#### **Poetry**

**2.1** David Diop :“Africa”

**2.2**Derek Walcott :“A Far Cry From Africa”

**2.3**Gabriel Okara :“The Piano and the Drums”

### **Module III**

#### **Prose**

**3.1** Chinua Achebe : “An Image of Africa”

**3.2** Alice Walker : “In Search of Our Mothers’ Gardens”

### **Module IV**

#### **Fiction**

**4.1** Ngugi wa Thiongo : *Petals of Blood*

#### **Drama**

**4.2** Wole Soyinka : *Death and the King’s Horseman*

**Recommended Reading**

Adjeunmobi, Moradewun, and Carli Coetzee (Ed). *Routledge Handbook of African Literature*.  
Routledge. 2019.

Abiola, Irele. *The Cambridge Companion to the African Novel*. Cambridge UP, 2010.

Heywood, Christopher. *A History of South African Literature*. Cambridge UP, 2004.

George, Olakunle. *A Companion to African Literatures*. Wiley. 2021.

Krishnan, Madhu. *Contemporary African Literature in English: Global Locations, Postcolonial  
Identifications*. Palgrave Macmillan, 2014.

Hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.

**ASSESSMENT RUBRICS**

Credit: 3

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

**Sample Questions to test Outcomes.**

**Very Short Answer Questions (3 Marks Each )**

- 1.How do you understand the term Oratures ?
- 2.Define Negritude.

**Paragraph Question ( 5 Marks )**

3. Enumerate the features of African poetry.
4. What is the theme of the novel *Petals of Blood* ?

**Essay Question ( 10 Marks Each )**

5. Critically evaluate the ideas advanced by Chinua Achebe in “The Image of Africa”.
6. Examine the dramatic devices used in *Death and the King’s Horseman* .

SEMESTER II

INTERDISCIPLINARY ELECTIVE COURSE  
MAENG02IDC01: COMPARATIVE LITERATURE  
(2 Credits)

COURSE DESCRIPTION

*The course introduces the students to the origin, growth, and scope of Comparative Literature enabling them to study texts mostly drawn from the Indian context, as it is the comparativist method of study that best suits the diversity that characterises Indian Literatures. It addresses some of the key concerns/questions that animate theoretical exchanges among literary scholars today. The course includes discussions on the various schools of CL and the Indian perspectives to CL.*

COURSE OBJECTIVES

1. The course would introduce the students to the origin, growth, and scope of Comparative Literature.
2. Analyse the history and relevance of comparative perspectives in literary studies.
3. Enable the students to effectively apply comparative tools in literary and cultural analysis.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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 | Identify the beginnings and development of Comparative Literature as a discipline in the western and Indian contexts. |
| C02 | Understand the history and relevance of comparative perspectives in literary studies.                                 |
| C03 | Evaluate the circulation of literary texts, ideas, themes, genres in across cultures.                                 |



|     |   |
|-----|---|
| C04 | Effectively apply comparative tools in literary and cultural analysis.  |
| C05 | Locate different texts in their own specific contexts, thereby enabling a better dialogue with literatures elsewhere. |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

- 1.1. Susan Bassnett: "Introduction: What is Comparative Literature Today and How Comparative Literature Came into Being?"
- 1.2. ACLA Reports: Levin Report (1965), Greene Report (1975), Bernheimer Report (1993)

### Module 2

- 2.1. Rene Wellek: "The Crisis of Comparative Literature"
- 2.2. Amiya Dev: "Comparative Literature in India" <https://doi.org/10.7771/1481-4374.1093>

### Module 3

- 3.1. Sisir Kumar Das: "The Mad Lover" in *Indian Literature* Vol. 47, No. 3 (215) (May-June, 2003) (pp -149-178)
- 3.2. Mary Eagleton: "Genre and Gender" in *MGT* (pp. 250-262)

### Module 4

- 4.1. Thiong'o, Wa Ngugi – "The Quest for Relevance"
- 4.2. Dharwadkar Vinay – "English in India and Indian Literatures in English: The Early History, 1579-1834."

### Recommended Reading

- Ahmad, Aijaz. "Indian Literature': Notes towards the definition of a Category." In *Theory: Classes, Nations, Literatures*. New Delhi: Oxford, 1992. 243-285. Print
- Bernheimer, Charles, ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: Johns Hopkins University Press, 1995. Print
- Choudhuri, Indra Nath. *Comparative Indian Literature: Some Perspectives*. New Delhi: Sterling, 1992. Print
- Corstius, Jan Brandt. *Introduction to the Comparative Study of Literature*. New York: Random House, 1968. Print
- Dev, Amiya and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*. Shimla: Indian Institute of Advanced Studies, 1989. Print
- Enani, M. M. *Theories of Comparative Literature*. [http://www.svu.edu.eg/links/ictp/e\\_learning/other%20courses/Dr.%20Ahmed%20Hussein/THEORIES%20OF%20C.%20L.3.pdf](http://www.svu.edu.eg/links/ictp/e_learning/other%20courses/Dr.%20Ahmed%20Hussein/THEORIES%20OF%20C.%20L.3.pdf)

George, K.M., chief editor. *Comparative Indian Literature*. 2 vols. Trichur: Kerala Sahitya Akademi; Madras: Macmillan India, 1984-1985. Print

*Department of Studies in English, Kannur University*

- Goethe, J. W. and Eckermann. "Conversations on World Literature" From *The Princeton Sourcebook of Comparative Literature*. David Damrosch et. al. (eds.). Princeton; Princeton UP, 2009. 17-25. Print
- Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. New Delhi: India Publishers and Distributors, 1989. Print
- Paranjape, Makarand. "Tagore's Idea of World Literature" in *Journal of Contemporary Thought*, No. 34. Winter 2011. 57-72.
- Raveendran, P.P. "Genealogies of Indian Literature". *EPW*. Vol. XLI. NO.25. (June 24-29 2006) 2558-2563
- Remak, Henry. H. H. "Comparative Literature, its Definition and Function". *Comparative Literature: Method and Perspective*. Ed, Stallknecht, Newton P. and Horst Frenz, Carbondale: Southern Illinois University Press, 1961. Print.
- Strich, Fritz. *Goethe and World Literature*. Trans. CAM Sym. London: Kennikat Press, 1949/1972. Print.
- Tagore, R. "Viswa Sahitya", in *Journal of Contemporary Thought*, No. 34. Winter 2011. 213-225. [www.acla.org](http://www.acla.org) [complit.dukejournals.org](http://complit.dukejournals.org)  
[www.academicinfo.net/complit.html](http://www.academicinfo.net/complit.html)

## ASSESSMENT RUBRICS

| <b>Credit</b>  |             |
|--|-------------|
| <b>End Semester Evaluation</b>   | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>100%</b> |

### Sample Questions to test Outcomes.

1. According to Susan Bassnett, translation studies have profound implications for the future of comparative literature. Elucidate
2. Write a note on the Eurocentric approach of comparative literature in its inception.
- 3 Critically discuss French and German school of Comparative Literature
4. Discuss Wellek's views on literary history and criticism.
6. Critically analyse Sisir Kumar's arguments in "The Mad Lover"

**SEMESTER II**  
**INTERDISCIPLINARY COURSE**  
**MAENG02IDC02: LIFE WRITING**  
**(2 Credits)**

**COURSE DESCRIPTION**

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*This course aims to provide an understanding about the development of life writing genres, from memoirs to diaries, covering different periods in English literature. Through a comprehensive analysis of the selected texts for study, the course intends to provide an examination of the social, cultural and literary developments pertaining to the autobiographical narratives.*

---

**COURSE OBJECTIVES**

1. Develop an understanding of the various forms of life writing.
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 life writing texts.
5. Evaluate the cultural influences on personal narratives.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Identify the different types of life writing                             |
| <b>C02</b> | Analyse individual literary texts from a critical perspective            |
| <b>C03</b> | Examine the different approaches adopted by different authors            |
| <b>C04</b> | Evaluate the concerns raised by the authors in their texts               |
| <b>C05</b> | Compare and contrast the different texts                                 |
| <b>C06</b> | Discuss the socio-cultural differences reflected in the prescribed texts |

|            |  |
|------------|--|
| <b>C07</b> | Engage in theoretical readings of the prescribed texts |
|------------|--|

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

## COURSE CONTENTS

### Module 1

1.1 Basics of Life Writing

1.2 Different forms of life writing

### Module 2 (Poems)

2.1 Kamala Das : "My Grandmother's House"

2.2 Maya Angelou : "Still I Rise"

### Module 3 (Short Stories)

3.1 Alice Walker : "Everyday Use"

3.2 Jamaica Kincaid : "Girl"

### Module 4 (Fiction)

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

4.2 Marjane Satrapi : *Persepolis*

### Recommended Readings

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

| <b>Credit</b>  |             |
|--|-------------|
| <b>End Semester Evaluation</b>   | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate,<br/>Assignment</b> | <b>100%</b> |

### Sample Questions to test Outcomes.

1. What are the different forms of life writing? (CO1)
2. Analyse Kamala Das's poem "My Grandmother's House" as an autobiographical narrative. (CO2)
3. Discuss the main arguments in Jamaica Kincaid's "Girl." (CO4)
4. Examine Baby Halder's memoir as a form of self-expression. (CO4)
5. Briefly summarize the main points of Alice Walker's "Everyday Use." (CO3)
6. Compare and contrast the cultural differences in the poems of Kamala Das and Maya Angelou based on the prescribed texts for study (CO5).

**SEMESTER II**  
**INTERDISCIPLINARY COURSE**  
**MAENG02IDC03: INTRODUCTION TO HERMENEUTICS**  
**(2 Credits)**

**COURSE DESCRIPTION**

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*This course is designed to familiarise the students with the basic theoretical aspects of hermeneutics in general. Though the term is more used in relation to religious/biblical interpretation, the development of philosophical/ general hermeneutic practices needs special attention in humanities. Through a comprehensive analysis of key concepts and theories of hermeneutics, the course intends to provide the students an overall knowledge in the process of interpreting specific texts. A basic understanding of philosophical concepts is a prerequisite for doing the course.*

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**COURSE OBJECTIVES**

1. Develop an understanding of the philosophical concepts in interpretation.
2. Enhance the ability to engage in the process of interpreting specific texts.
3. Develop research skills by exploring relevant secondary sources.
4. Acquire the ability to critically evaluate various theories.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |   |
|------------|---|
| <b>C01</b> | identify the ways to interpret specific texts.                              |
| <b>C02</b> | analyse individual texts from a critical perspective.                       |
| <b>C03</b> | examine the different approaches adopted in hermeneutics.                   |
| <b>C04</b> | evaluate the key issues pertaining to interpretative strategies.            |
| <b>C05</b> | compare and contrast the different theoretical standpoints in hermeneutics. |

|     |  |
|-----|--|
| C06 | discuss the socio-cultural influences involved in interpretations.     |
| C07 | interpret various texts based on the concepts discussed in the course. |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

1.1 Key Terms in hermeneutics

1.2 Basic concepts of hermeneutics

### Module 2

2.1 History of hermeneutics

2.2 Theories/types of hermeneutics

### Module 3

3.1 Joseph Dorairaj : "What is Hermeneutics?"

3.2 Friedrich Schleiermacher : "*General Hermeneutics*"

### Module 4 (Fiction)

4.1 Richard E. Palmer : "Postmodern Hermeneutics and the Act of Reading"

4.2 Hans-Georg Gadamer : "*The Discrediting of Prejudice by the Enlightenment*"

### Recommended Readings

Mueller-Vollmer, Kurt. Ed. Introduction. *The Hermeneutic Reader: Texts of the German Tradition from the Enlightenment to the Present*. London: Basil Blackwell, 1986.

Inwood, Michael. "Hermeneutics." *Routledge Encyclopedia of Philosophy*. Version 1.0. London: Routledge, 1998, 161-166.

Gadamer, Hans-Georg. *Truth and Method*. Trans. Joan Stambaugh. 2<sup>nd</sup> ed., New York: Bloomsbury Academic, 2004.

Schökel, Luis Alonso, and Jose Maria Bravo. *A Manual of Hermeneutics*. Trans. Lilitana M. Rosa. England: Sheffield Academic P, 1998.

Dorairaj, A. Joseph. *Interventions: Essays in Philosophy and Literary Theory*. Palayamkottai: Folklore Resources and Research Centre, 2006.

*Department of Studies in English, Kannur University*

Schmidt, Lawrence K. *Understanding Hermeneutics*. London: Acumen Publishing, 2006.

Palmer, Richard E. *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer*. Evanston: Northwestern UP, 1969.

Ormiston, Gayle L. and Alan D. Schrift. Introduction. *The Hermeneutic Tradition: From Ast to Ricoeur*. New York: SUNY, 1990, 1-35.

**ASSESSMENT RUBRICS**

**Credit: 2**

|   |             |
|---|-------------|
| <b>End Semester Evaluation</b>  | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment</b> | <b>100%</b> |

**Sample Questions to test Outcomes.**

1. What are the different types of hermeneutics?
2. Define hermeneutics.
3. Discuss the main arguments foregrounded by Gadamer.
4. Examine Schleiermacher's concept on the nature of hermeneutics.
5. Analyse the various theories of meaning.
6. Compare and contrast the different schools of hermeneutics.



**SEMESTER II**  
**MULTIDISCIPLINARY ELECTIVE COURSE**  
**MAENG02MDC01: FILM STUDIES**  
**(2 CREDITS)**

**COURSE DESCRIPTION**

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*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 art 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 to understand the language and aesthetics of cinema.
4. Screenings and discussions of the selected films would help them to have a better understanding of the aesthetic, socio-cultural and technical concepts.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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 CONTENTS**

### **Module 1**

What is cinema? Film as an art- Film as a medium- Evolution of cinema-Silent Cinema-Lumiere Brothers, Narrative Cinema, Soviet Montage-Battleship Potemkin, Silent Comedy- Chaplin, Italian Neo-realism- Bicycle Thieves, French NewWave- Breathless, Japanese Cinema-Rashomon,

### **Module 2**

Indian Cinema- Themes and trends- Golden Era- Indian New Wave- Directors- Changes in the stardom- Bollywood cinema- Chitrlekha film society and new wave in Malayalam cinema- Contemporary Malayalam Cinema and trends

### **Module 3**

Film as a Narrative art- Script Writing - Story and Screenplay- Cinema- Visual Language- Shots- Camera Movements- Camera Angles- Editing- Mise-en scene

### **Module 4**

Film Appreciation- Techniques of writing Film reviews- Film criticism (Screening)

### **Recommended Reading**

Aufderheide, Patricia. *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.

Ben-Shaul, Nitzan. *Film: The Key Concepts*. Oxford: Berg, 2007.

Benyahia, Sarah Casey, et al. *A Level Film Studies: The Essential Introduction*. New York: Routledge, 2020.

Benshoff, H. *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. London: Routledge, 2015.

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

Butler, Alison : “Feminist Perspectives in Film Studies” *Handbook of Film Studies*. Editor: James Donald & Michael Renov. Sage Publications. 2008.

Buckland, Warren. *Film Studies: An Introduction*. London: John Murray Learning, 2015.

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- Bywater, Tim, Thomas Sobchack, *Introduction to film Criticism: Major Critical Approaches to Narrative Film*, Dorling Kindersley India Pvt Ltd, 2009.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell: Cornell UP, 1978.
- Cohan, Steven and Ina Rae Hark (eds.). *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York, Routledge, 1993.
- Christine Gledhill and Linda Williams, eds., *Reinventing Film Studies*. London: Arnold, 2000.
- 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: Routledge, 1991.
- Grodal, Torben. *Moving Pictures: A New Theory of Film Genres, Feelings and Cognition*. Oxford: Clarendon Press, 1997.
- Heyward, Susan. *Key Concepts in Cinema Studies*. London: Routledge.
- Hill, John and Pamela Church Gibson (eds). *The Oxford Guide to Film Studies*. Oxford: OUP, 1998.
- 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.
- Jill Nelmes, ed., *Introduction to Film Studies*, 5th ed. London and New York: Taylor and Francis, 2011.
- John Hill and Pamela Church Gibson, eds., *The Oxford Guide to Film Studies*. Oxford and New York: Oxford University Press, 1998.
- 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.
- Lee, Grieseson and Haidee Wasson, eds., *Inventing Film Studies*. Durham: Duke UP, 2008.
- Metz, Christian. *Film Language: A Semiotics of the Cinema*. New York: Oxford UP, 1974.
- Miller, Toby and Robert Stam (eds). *A Companion to Film Theory*. Malden, MA and Oxford: Blackwell, 1999.
- 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.

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

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

Rosário, Filipa and Iván Villarrea Álvarez. *New Approaches to Cinematic Space*. New York: Routledge, 2018.

Sikov, Ed. *Film Studies: An Introduction*. New York: Columbia University Press, 2020.

Stam, Robert. *New Vocabularies in Film Semiotics: Structuralism, Poststructuralism and Beyond*. Oxford: Blackwell, 2000.

Thompson, Kristin and David Bordwell. *Film History: An Introduction (2nd edn)*. New York: McGraw-Hill, 2003.

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

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

**ASSESSMENT RUBRICS**

**Credit : 2**

|  |             |
|--|-------------|
| <b>End Semester Evaluation</b>   | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>100%</b> |

SEMESTER II

MULTIDISCIPLINARY ELECTIVE COURSE  
MAENG02MDC02: ANIMAL STUDIES  
(2 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 |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |  |
|------------|--|
| <b>CO1</b> | Develop a close understanding of one of the most exciting interdisciplinary fields to have emerged in recent times                                   |
| <b>CO2</b> | Develop knowledge of the interdisciplinary field of animal ethics and literature   |
| <b>CO3</b> | Refine their aesthetic and ethical sensitivity to literary, philosophical and scientific representations of the problematic of the non-human species |
| <b>CO4</b> | Address the eco-socio-political discourses such as hunting, meat eating and sectarian violence in contemporary India                                 |

## 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

### Module 2

- 2.1. J. M. Coetzee: *The Lives of Animals*
- 2.2. George Orwell: *The Animal Farm*

### 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

### Module 4

- 4.1. James Staples : "Differential Histories of Meat Eating in India" *Sacred Cows and Chicke Manchurian: The Everyday Politics of Eating Meating India*
- 4.2. Donna Haraway: "Teddy Bear Patriarchy: Taxidermy" in the *Garden of Eden*, New York City, 1908-1936", *Social Text*, no 11, Winter 1984-85

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

- Peter Singer, [\*Animal Liberation\*](#), 3rd Edition (Ecco 2002, 1990, 1975).  
Tom Regan, [\*Empty Cages: Facing the Challenge of Animal Rights\*](#), (2004).  
\_\_\_\_\_, *The Case for Animal Rights*(1983).  
Mark Rowlands, [\*Animals Like Us\*](#) (Verso, 2002).  
\_\_\_\_\_, *Animal Rights: All That Matters*.  
Lori Gruen, [\*Ethics and Animals: An Introduction\*](#) (Cambridge University Press, 2011)  
Angus Taylor, [\*Animals and Ethics: An Overview of the Philosophical Debate, 3rd edition\*](#) (Broadview 2009)  
Paul Waldau, *Animal Studies: An Introduction*, OUP, 2013  
Linda Kalof, *The Oxford Book of Animal Studies*, OUP, 2017  
Thomas, Keith. *Man and the Natural World: A History of the Modern Sensibility*. New York: Pantheon Books, 1983.  
Fudge, Erica. *Animal*. London: Reaktion Books, 2002.  
Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Oxon: Routledge, 2010.

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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 2**

| <b>End Semester Evaluation</b>  | <b>0%</b>   |
|---|-------------|
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>100%</b> |

**Sample Questions to test Outcomes.**

1. Discuss Mathew Calarco's argument on the anthropocentrism of the Continental philosophical tradition.
2. Explain Elizabeth Costello's ideology concerning animals.
3. What is Animalism?
4. How does Nisha explicate the question of intimacy and bonding between the animal and the animal trainer beyond the stereotypical representations?
5. Discuss how Jason Hribal critique the historiography of animal-studies.

**SEMESTER II**  
**MULTIDISCIPLINARY ELECTIVE COURSE**  
**MAENG02MDC03: RELIGION AND MATERIALITY**  
**(2 Credits)**

**COURSE DESCRIPTION**

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*This is an introductory course which focuses on the interaction between religion and materiality. In this course we will discuss key concepts in religion as material culture. Under the rubric of materiality, the course will also look at the interactions of religion with media, senses, popular culture and politics.*

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**COURSE OBJECTIVES**

1. To introduce students to the interaction between religion and materiality
2. To discuss key concepts in the study of religion as material culture
3. To discuss the interactions of religion with media, senses, popular culture and politics

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Creatively use key concepts in constructing arguments                   |
| <b>C02</b> | Identify the domains of interaction between religion and material world |
| <b>C03</b> | Discuss how religion shapes and is shaped by the material world         |

\*Course Outcomes based on Revised Bloom's Taxonomy



## **COURSE CONTENTS**

### **Module 1: Keywords**

- 1.1 “Religion”- Sarah M. Pike
- 1.2 “Medium” – Birgit Meyer
- 1.3 “Image”- David Morgan
- 1.4 “Practice”- Pamela E. Klassen

### **Module 2**

- 2.1 “Religion, Media and Culture: The shape of the field”- David Morgan

### **Module 3:**

- 3.1 “The Evidence of the Senses and the Materiality of Religion” – Webb Keane

### **Module 4:**

- 4.1 “South Asian Ways of Seeing, Muslim Ways of Knowing: The Indian Muslim Niche Market in Posters”- Sandria Freitag

### **Recommended Reading :**

Mahmood, Saba. “Religious Freedom, the Minority Question and Geopolitics in the Middle-East”*Comparative Studies in Society and History*. 2012, 54(2), 418-446.

Morgan, David. *Key Words in Religion, Media and Culture*. New York: Routledge, 2008.

- *The Sacred Gaze: Religious Visual Culture in Theory and Practice*. London: University of California Press, 2005.

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Copeman, Jacob & Aya Ikegame (Eds.). *The Guru in South Asia: New Interdisciplinary Perspectives*. New York: Routledge, 2012.

Meyer, Birgit; David Morgan et. al. (eds) *Keywords in Material Religion*. Material Religion (2011), Vol-7, Issue-1.

Takurta, Tapati Guha. *In the Name of Goddess: The Durga Pujas of Contemporary Kolkata*. Delhi: Primus Books, 2015.

Jain, Khajri. *Gods in the Bazaar: The Economies of Indian Calendar Art*. London: Duke University Press, 2007.

Narayanan, Vasudha (ed). *The Wiley Blackwell Companion to Religion and Materiality*. NJ: Wiley Blackwell, 2020.

Pinney, Christopher. *Photos of Gods: The Printed Image and Political Struggle in India*. London: Reaktion Books, 2004.

Asad, Talal. "Reading a Modern Classic: W.C. Smith's "The Meaning and End of Religion"

Mohan, Sanal. "Creation of Social Space through Prayers among Dalits in Kerala"

Bhugubanda, Uma Maheswari. "Embodied Engagements: Filmmaking and Viewing Practices and the Habitus of Telugu Cinema"

Meyer, Birgit. "From Imagined Communities to Aesthetic Formations: Religious Mediations, Sensational Forms and Styles of Binding"

Hirschkind, Charles. "Media, Mediation and Religion"

Jain, Khajri. "New Visual Technologies in the Bazaar: Reterritorialization of the Sacred in Popular Print Culture"

## ASSESSMENT RUBRICS

**Credit: 2**

|   |             |
|---|-------------|
| <b>End Semester Evaluation</b>  | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>100%</b> |

**SEMESTER II**  
**ABILITY ENHANCEMENT COURSE**  
**MAENG02AEC01: Communicative English**  
**(2 Credits)**

**COURSE DESCRIPTION**

---

*This course is designed to enable the students to acquire the essential skills required to effectively communicate in English across various social and professional contexts. This comprehensive and interactive course aims to enhance all aspects of English language proficiency.*

---

**COURSE OBJECTIVES**

1. Develop proficient speaking skills.
2. Develop an understanding of the cultural differences in communication to navigate diverse cultural contexts.
3. Enhance the ability to engage in thoughtful literary analysis.
4. Acquire the skills to write clear, coherent and well-structured texts.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Develop the ability to communicate fluently in different settings.   |
| <b>C02</b> | Enhance their ability to engage actively in dialogue exchanges.  |
| <b>C03</b> | Develop proficiency in presenting their individual skills.   |
| <b>C04</b> | Develop the ability to actively contribute to and lead group discussions.  |
| <b>C05</b> | Acquire the skills to produce well-structured and coherent written pieces like letters, applications, resume, etc. |
| <b>C06</b> | Enhance their ability to draft effective emails, reports, memo, minutes, notices, etc.                             |

|            |   |
|------------|---|
| <b>C07</b> | Enhance their critical thinking skills. |
|------------|---|

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

## COURSE CONTENTS

### Module 1

- 1.1 Conversational English – Speaking at various places and on different occasions
- 1.2 Dialogues and Self-introduction

### Module 2

- 2.1 Interview Skills and Etiquette
- 2.4 Group Discussion Skills

### Module 3

- 3.1 Letter Writing
- 3.2 Resume, Job Applications

### Module 4

- 4.1 Email Etiquette
- 4.2 Report, Memo, Minutes, Notice

### Recommended Reading

1. Sasikumar V, and P V Dhamija. *Spoken English: A Self- Learning Guide to Conversation Practice*. Tata McGraw-Hill, 1995.
2. Sanchez, Francis. *Interactive Classroom Strategies and Structures for Success: Focus on English Learners*. Self publication.
3. Murphy, Raymond. *Grammar in Use: Reference and Practice for Intermediate Students of English*. CUP, 1998.

**ASSESSMENT RUBRICS**

| <b>Credit</b>  |             |
|--|-------------|
| <b>End Semester Evaluation</b>   | <b>0%</b>   |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment</b> | <b>100%</b> |

**Sample Questions to test Outcomes.**

1. Write a note on the different aspects of conversational English. (CO1)
2. Draft an application letter towards the post of an accountant highlighting the required skills (CO5)
3. How will you distinguish between an official email and a personal email? (CO6)
4. Create a memo to inform your colleagues about an upcoming training session on IPR. (CO7)
5. Imagine you part of new employee orientation session where everyone is required to introduce themselves. How will you introduce yourself highlighting your skills? (CO3)

**SEMESTER II**  
**ABILITY ENHANCEMENT COURSE**  
**MAENG02AEC02: Academic Writing**  
**(2 Credits)**

**COURSE DESCRIPTION\**

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*The Academic Writing course for Master's degree is designed to equip students from diverse disciplines with the essential skills and techniques to excel in their academic writing endeavours. This intensive and interactive course aims to foster critical thinking, effective communication, and polished writing in both research and coursework contexts. In this course, students will explore the principles of scholarly writing and learn to craft well-structured, coherent, and persuasive academic papers. The curriculum addresses the challenges commonly faced by graduate students and provides practical strategies to overcome them.*

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**COURSE OBJECTIVES**

1. Students will gain a comprehensive understanding of the conventions, genres, and expectations of academic writing across different disciplines.
2. They will be introduced to various types of academic texts, including research papers, essays, literature reviews, and case studies.
3. Students will learn effective techniques for conducting literature reviews, evaluating sources, and integrating research seamlessly into their writing.
4. Proper citation and referencing practices will also be covered in-depth. The course will delve into ethical concerns related to academic writing, including plagiarism, intellectual property rights, and responsible use of sources.

**(2 Credits)**

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:

|            |  |
|------------|--|
| <b>C01</b> | Define the key characteristics of academic writing and its importance in scholarly communication. Identify the conventions and genres of academic writing specific to various disciplines. Recognize the elements of a well-structured academic paper, including introduction, body, and conclusion. |
| <b>C02</b> | Summarize and explain complex academic texts, demonstrating understanding of the main ideas and supporting arguments. Interpret and analyse academic writing prompts, identifying the specific requirements and expectations.  |
| <b>C03</b> | Evaluate and synthesize research materials to support original arguments in academic writing. Conduct a literature review and integrate relevant sources effectively into academic papers using appropriate citation and referencing styles.   |
| <b>C04</b> | Analyse the organization and structure of academic papers, identifying strengths and weaknesses in coherence and logical flow.<br>Evaluate the credibility and reliability of sources to ensure the quality of evidence presented in academic writing.   |
| <b>C05</b> | Produce well-structured academic papers that adhere to rigorous scholarly standards, showcasing effective writing style and language.  |

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

## COURSE CONTENTS

### Module 1 Grammar

1.1 Verb

1.2 Tenses

### Module 2 Composition

2.1 Paragraph Writing

2.4 Essay Writing

### Module 3: How to Read at University

3.1 Reading to Understand

3.3 Reading for Research

## **Module 4: How to Write at University**

4.1 Writing Notes

4.4 Writing an Academic Article

### **Core Suggested Readings**

Kallestinova D, Elena. “How to Write Your First Research Paper.” *Yale J Biol Med.*, vol. 84, no. 3, Sept. 2011, pp. 181–90.

Horkoff, Tara. *Writing for Success – 1st Canadian Edition*. BCcampus, 2015.

<https://opentextbc.ca/writingforsuccess/>

Seyler, Dorothy. *Read, Reason, Write*. McGraw-Hill Education, 2011.

Morley, John. *Academic Phrasebank: A Compendium of Commonly Used Phrasal Elements in Academic English*. The University of Manchester, 2023.

*Purdue OWL® - Purdue University*. owl.purdue.edu.

Adler, Mortimer J., and Charles Van Doren. *How to Read a Book: The Classic Guide to Intelligent Reading*. Simon and Schuster, 2014.

### **ASSESSMENT RUBRICS**

|   | <b>Credit</b> |
|---|---------------|
| <b>End Semester Evaluation</b>  | <b>0%</b>     |
| <b>Continuous Evaluation</b>  | <b>100%</b>   |
| <b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> |               |



**SEMESTER II**  
**ABILITY ENHANCEMENT COURSE**  
**MAENG02AEC03: ENGLISH SPEAKING SKILLS**  
**Credit (2)**

**COURSE DESCRIPTION**

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*This course is designed as an ability enhancement course for students from non- English disciplines who have problems in spoken communication at various levels. English spoken skills are needed all over the world in many kinds of jobs where communication, public relations, inter-departmental co-ordination, and liaison do matter in ways more than one . This course will help the students in equipping themselves with enhanced employability and competence in building up inter-personal relationships in their professional life. In the globalised world where international travel and social mobility have become very essential for building up better careers this course would go a long way in enriching and empowering the students with upgraded communication skills and the required niceties of English communication.*

---

**COURSE OBJECTIVES:**

1. The course aims at enhancement of speaking competence through interactive learning.
2. Learners will be familiarised with grammatical items essential to spoken /written language.
3. Learners will be trained to use English with fair level of confidence & without committing errors.
4. The Course is offered as an Open Course for students from all academic disciplines, to earn four credits.
5. The syllabus of spoken English would aim at enriching both primary and secondary skills like Speaking, Listening, Reading and Writing.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 100   |

## **COURSE OUTCOMES**

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

|            |  |
|------------|--|
| <b>C01</b> | Demonstrate an adequate level of competence in spoken communication to put across their ideas in a comprehensible way.structured academic paper, including introduction, body, and conclusion. |
| <b>C02</b> | Face any career related interview board with confidence and self-reliance  |
| <b>C03</b> | Demonstrate ample level of confidence in presenting papers and their ideas in an intelligible way at seminars and conferences.   |
| <b>C04</b> | Effectively and efficaciously present their ideas at any group discussion at the entry level of any career.  |
| <b>C05</b> | Take up managerial or secretarial positions where spoken communication is English is essential.  |

## **COURSE CONTENTS**

### **Module I**

#### **1.1 Listening**

Listening to texts read out in English as primary exercise for better comprehension

#### **1.2 Pronunciation**

Introduction to English phonetic Symbols consonants & Vowels

### **Module II**

#### **2.1 Basic Grammar**

Use of Tense. Nouns. Gender. Use Singular and Plural. Verbs and Auxiliary Verbs. Pronouns. Modals. Kinds of Sentence. Prefixes and Suffixes. Synonyms and Antonyms.

#### **2.2Practice Exercise**

Use of different grammatical constructions in context  
Making statements, questions, order & suggestions – denying –rejecting-disagreeing-possibility-ability, permission, obligations etc.

### **Module III**

3.1 Dialoguesand Telephonic Conversation

3.2 Making Welcome Speech and Proposing Vote of Thanks

### **Module IV**

4.1 Facing Interviews and Making Self-Introduction

4.2 Compering

### Suggested Reading

Murphy, Raymond and Roann Altman. *Grammar in Use : Reference and Practice for Intermediate Students of English*. CUP, 1998.

Sanchez, Francisca. *Interactive Classroom Strategies and Structures for Success : Focus on English Learners*. Francisca Sanchez, 2010.

Sasikumar, V and P.V. Dhamija. *Spoken English : A Self-Learning Guide to Conversation Practice*. Tata McGraw Hill, 1995.

|  |             |
|--|-------------|
|  |             |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>100%</b> |

### Sample Questions to test Outcomes.

#### Very Short Answer Questions (3 Marks Each )

1. What is an auxiliary verb?
2. Define Noun.

#### Paragraph Question ( 5 Marks )

3. Enumerate the features of good Telephonic conversation .
4. What is good compering and what are its aspects ?

#### Essay Question ( 10 Marks Each )

5. Discuss Tenses and their uses.
6. Prepare a Dialogue between two persons on any subject of your choice, between two persons travelling in a train.

**EMESTER II**  
**ABILITY ENHANCEMENT COURSE**  
**MAENG02AEC04: ENGLISH FOR BUSINESS COMMUNICATION**  
**(2 Credits)**

### COURSE DESCRIPTION

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*This course is intended for candidates who aspire to get into business organisations in various posts, executive as well as managerial. Business organisations, whether small, medium or big do need professionals and staff who could handle a huge quantum of internal as well as external communication channels especially in the written medium. In contemporary times, precision and exactitude in communication by the use of right English with right tones and nuances are inevitable for facilitating business liaisons, co-ordination, execution, and management. The course will offer the candidates ample exposure in this domain which will be of great utilitarian value in their future career.*

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### COURSE OBJECTIVES

1. The course aims to offer the students an overall view and its significance in the contemporary corporate world.
2. To give practice and enhance skills in the area of business communication at advanced level.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 100   |

### COURSE OUTCOMES

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

|     |   |
|-----|---|
| CO1 | Demonstrate an awareness of the importance of written expression in modern business communication.                                  |
| CO2 | Develop the competence and employability of the learners who would like to pursue their career in the industry or corporate sector. |
| CO3 | Handle various types of business communication.   |
| CO4 | Improve their writing techniques considerably.  |
| CO5 | Craft persuasive letters and messages.  |
| CO6 | Prepare proposals and reports-both formal and informal.   |

## COURSE CONTENTS

### Module I

- 1.1 Introduction to business communication.
- 1.2 Types of Business Communication

### Module II

- 2.1 Writing for Business Audiences
- 2.2 Improving Writing Techniques

### Module III

- 3.1 E-Mail and Memoranda
- 3.2 Persuasive Messages

### Module IV

- 4.1 Writing formal reports
- 4.2 Writing proposals and informal reports

### Suggested Reading:

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

Bové, 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.

|  |             |
|--|-------------|
|  |             |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>100%</b> |

**Very Short Answer Questions (3 Marks Each )**

- 1.What is an E-mail?
- 2.Define Memorandum.

**Paragraph Question ( 5 Marks )**

3. Enumerate the features of good business communication .
- 4.Explain formal and informal reports ?

**Essay Question ( 10 Marks Each )**

- 5.Discuss the different types of Business Communication.
- 6.Prepare a proposal for setting up a new business unit in a city of your choice.

**SEMESTER II**  
**SKILL ENHANCEMENT COURSE**  
**MAENG02SEC01: LIFE SKILLS**  
**(Credits 2)**

**COURSE DESCRIPTION**

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*The course will cover the essential rubrics of the skills needed for a young graduate / postgraduate to build for oneself a career and socio-cultural space for growing and branching out into the diverse domains of life. The modules are designed on a par with global career demands and the students get amply trained through classroom situations and also get exposed to the standards of competencies they have to acquire as they move out of campuses with degrees.*

---

**COURSE OBJECTIVES**

1. To address the issues of behavioural and attitudinal changes for which students have to build their internal resilience.
2. To enable students to translate their acquired knowledge into socially and economically productive resources.
3. To instill in students sense of responsible behavioural ethics that would contribute to furtherance of gender equality and sexual maturity.
4. To empower students to learn to take risks and face the unexpected challenges and situations in life and become efficient trouble shooters.
5. To help students attain emotional and imaginative intelligence so that they could fend for themselves and sustain their lives with perseverance, hard work and frugality.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 100   |

**COURSE OUTCOMES**

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

|     |   |
|-----|---|
| CO1 | Develop enhanced productivity and the ability to think out of the box.  |
| CO2 | Demonstrate increased self-awareness and socio-economic responsibilities in nation building as well as societal progress. |
| CO3 | Approach professional and family life in a balanced way without toppling the systemic order of things.                    |
| CO4 | Learn to knowledge basic and practical awareness of the challenges and realities of life.                                 |
| CO5 | Locate their own pathways of life and progress.   |

## COURSE CONTENTS

### Module 1

- 1.1 Decision Making Skills
- 1.2. Time Management Skills
- 1.3. Interpersonal Communication

### Module 2

- 2.1 Leadership Skills
- 2.2 . Skills to overcome depression caused by failure / setback.
- 2.3 Emotional Intelligence

### Module 3

- 3.1 Self Management
- 3.2. Analytical Skill
- 3.3 . Skills of Positive Thinking

### Module 4

- 4.1 Skills of Co-operation
- 4.2 . Psychosocial Dynamics
- 4.3 . Crisis Management

Covey, Stephen R., A. Roger Merrill & Rebecca R. Merrill. *First Things First*. Simon and Schuster, 2003.

Covey, Stephen R., *The 7 Habits of Highly Effective People*. Simon & Schuster, 2020.

Covey, Stephen R., *The 8th Habit : From Effectiveness to Greatness*. Simon & Schuster, 2004.

Goldman, Daniel. *Social Intelligence: The New Science of Human Relationships*. Bantam Books, 2006.



**Core Suggested Readings - Books, Journals, E- Resources , Websites / Weblinks.**

Goldman, Daniel. *Emotional Intelligence*. Bantam Books, 1995.

Peale, Norman Vincent. *The Power of Positive Thinking* . Prentice Hall, 1952.

**ASSESSMENT RUBRICS**

|   | <b>Credit</b> |
|---|---------------|
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>100%</b>   |

**Very Short Answer Questions (3 Marks Each )**

- 1.What is Time Management?
- 2.Define Interpersonal Skills.

**Paragraph Question ( 5 Marks )**

- 3.Explain Emotional Intelligence.
- 4.Attempt a paragraph on Crisis Management ?

**Essay Question ( 10 Marks Each )**

- 5.Discuss the relevance of psychosocial dynamics in the corporate world.
- 6.Elaborate the relevance of positive thinking when a person works with an organisation .

SEMESTER II

SKILL ENHANCEMENT COURSE

MAENG02SEC02: PUBLIC SPEAKING

(2 Credits)

COURSE DESCRIPTION

*This course is designed to enable the students to deliver 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.*

COURSE OBJECTIVES

1. Help students determine the best speaking style for different types of speaking occasions
2. Will enable students to recognize and utilize the key “ingredients” of a well-performed speech
3. Master the craft of public speaking

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 2+2    | 0   | 2     | 60             | 0   | 60    | 100        | 0   | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Master the craft of speaking in public and understand the various uses of public speaking                     |
| <b>C02</b> | Understand the importance of connecting with the audience during professional communication and presentations |
| <b>C03</b> | Enhance the impact of their presentations with the use of visual aids   |

|            |   |
|------------|---|
| <b>C04</b> | Recognize the importance of the instrument: body language and non-verbal aspects of communication |
| <b>CO5</b> | Learn to handle questions during and after speaking events.                                       |

## **COURSE CONTENTS**

### **Module I: The Craft**

1. Introduction to the Course
2. Uses of Public Speaking
3. The Instrument: Use of Non-verbal Cues in Public Speaking
4. Dealing with Questions

### **Module II: The Connection**

1. Achieving Style through Language
2. Selecting the Frame
3. Using Visual Aids
4. Corporate Conversations: Meetings and Conferences

### **Recommended Reading**

Davidson, Jeff. *The Complete Guide to Public Speaking*. Breathing Space Institute, 2003.

Goleman, Daniel. *Working with Emotional Intelligence*. London: Bantam Books. 1998.

Hall, Calvin S. et al. *Theories of Personality*. New Delhi: Wiley. rpt. 2011.

Holtz, Shel. *Corporate Conversations*. New Delhi: PHI. 2007.

King, Dale. *Effective Communication Skills: The Nine-Keys Guidebook for Developing the Art of Persuasion through Public Speaking, Social Intelligence, Verbal Dexterity, Charisma, and Eloquence*. Hamatea Publishing Studio, 2020.

Kumar, Sanjay and Pushp Lata. *Communication Skills*. New Delhi: OUP. 2011.

Lucas, Stephen E. *The Art of Public Speaking*. McGraw-Hill Book Co. International Edition, 11th Ed. 2014.

Nowak, Achim. *Power Speaking: the Art of the Exceptional Public Speaker*. 2004

*Department of Studies in English, Kannur University*

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

|  |             |
|--|-------------|
| <b>Continuous Evaluation</b>   | <b>100%</b> |
| <b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> |             |

| <b>IDC/MDC/AEC/SEC</b> |                                       |               |            |              |                       |            |              |                   |            |              |
|------------------------|---------------------------------------|---------------|------------|--------------|-----------------------|------------|--------------|-------------------|------------|--------------|
| <b>Course Code</b>     | <b>Course Name</b>                    | <b>Credit</b> |            |              | <b>Teaching Hours</b> |            |              | <b>Assessment</b> |            |              |
|                        |                                       | <b>L/T</b>    | <b>P/I</b> | <b>Total</b> | <b>L/T</b>            | <b>P/I</b> | <b>Total</b> | <b>CE</b>         | <b>ESE</b> | <b>Total</b> |
| -----                  | To be obtained from other Departments | 2+2           | 0          | 2            | 60                    | 0          | 60           | 100               | 0          | 100          |
| -----                  | To be obtained from other Departments | 2+2           | 0          | 2            | 60                    | 0          | 60           | 100               | 0          | 100          |
| <b>Total</b>           |                                       |               |            | <b>02</b>    |                       |            |              |                   |            | <b>100</b>   |
|                        |                                       |               |            |              |                       |            |              |                   |            |              |

**SEMESTER III**

**DISCIPLINE SPECIFIC CORE COURSE**

**MAENG03DSC08: BRITISH PROSE AND DRAMA: MODERN AND CONTEMPORARY**

**(4 Credits)**

**COURSE DESCRIPTION**

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*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.*

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**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.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Develop a comprehensive knowledge of the key arguments employed in the prescribed literary essay texts |
| <b>C02</b> | Identify the dramatic techniques, themes and characterizations employed by the various dramatists.     |
| <b>C03</b> | Develop a comprehensive knowledge about modern theatre   |
| <b>C04</b> | Enhance their analytical skills in reading selected prose texts  |
| <b>C05</b> | 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 G K Chesterton : "Fiction as Food"
- 1.2 Virginia Woolf : "Women and Fiction"
- 1.3 Bertrand Russell : "Man's Peril"
- 1.4 T S Eliot : "Hamlet and His Problems"

### **Module 2**

- 2.1 Bernard Shaw : *Arms and the Man*
- 2.2 T.S. Eliot : *Murder in the Cathedral*

### **Module 3**

- 3.1 Samuel Beckett : *Waiting for Godot*
- 3.2 Harold Pinter : *The Birthday Party*

### **Module 4**

- 4.1 Edward Bond : *Lear*
- 4.2 Tom Stoppard : *Rosencrantz and Guildenstern are Dead*

### **Recommended Reading**

- Williams, Raymond. *Drama from Ibsen to Brecht*. The Hogarth Press, 1968.  
Esslin, Martin. *Theatre of the Absurd*. Anchor Books, 1961.  
Innes, C. D. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.

## ASSESSMENT RUBRICS

**Credit : 4**

|   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### Sample Questions to test Outcomes.

1. Why does Eliot consider *Hamlet* an artistic failure? (CO4)
2. Discuss the significance of the title *Waiting for Godot*. (CO6)
3. Critically evaluate the major plays belonging to the genre of absurd drama with reference to the texts prescribed for your study. (CO7)
4. What are the main arguments presented by G K Chesterton in “Fiction as Food?” (CO1)
5. Discuss the theme of martyrdom in *Murder in the Cathedral*. (CO2)
6. How does Harold Pinter communicate the theme of violence in *The Birthday Party*? (CO6)

**SEMESTER III**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG03DSC09: BRITISH FICTION: EDWARDIAN TO CONTEMPORARY**  
**(4 Credits)**

**COURSE DESCRIPTION**

---

*This is the continuation of the earlier course in British Fiction which covers only up to the Victorian Period. The 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 novels.*

---

**COURSE OBJECTIVES**

1. To 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. To provide the students with a cross-sectional view of their characteristic features and under currents through the world of select masterpiece novels.
3. To foster analytic thinking about fictional texts and their socio-cultural implications.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 100   |



## COURSE OUTCOMES

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

|     |   |
|-----|---|
| CO1 | Perceive and interpret contemporary realities in a variety of different ways and with multiple perspectives.  |
| CO2 | Take up assignments in thinking and writing about socio-political happenings with rigorous critical acumen and competence.                                    |
| CO3 | Demonstrate a new sensibility and intellectual verve with interdisciplinary tenor and timbre.   |
| CO4 | Competently carry further their interpretive and analytical skills towards interdisciplinary research in the area of fiction, society, politics, and culture. |
| CO5 | Appreciate innovative and experimental tendencies in writing styles and modes.  |

## COURSE CONTENTS

### Module I

**1.1** Transitional age – Intense questioning of the social and political—World War I -Rise of Modernism—Futurism—Dadaism—Surrealism-*Avante-garde*—Iconoclasm—Breakup of divisions between high brow and popular literature—Influence of Painting, Sculpture, Music and Architecture—Symbolism—Paleo-modernism&Neo-modernism—Psychological novel-Nouveau roman—

**1.2** Sigmund Freud & Psychoanalysis—Carl Jung—Interpretation of Dreams—Russian Revolution—World War II and Nazism—Pogroms—Communism—Capitalism—Existentialism—**Influence of philosophers and their ideas:** Nietzsche—Kierkegaard Schopenhauer-Kant-Sartre-Camus—Science&Technology—Alienation-The Postmodern—Time&History thematised—Metafiction.

### Module II

**2.1** D.H Lawrence : *Sons and Lovers*

**2.2** Joseph Conrad : *Heart of Darkness*

### Module III

**3.1** Virginia Woolf : *Mrs. Dalloway*

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

**Module IV**

4.1 John Fowles : *The French Lieutenant's Woman*

4.2 Julian Barnes : *Flaubert's Parrot*

**Recommended Reading**

Wolf, Virginia. "Modern Fiction." *The Common Reader*. New York : Harcourt, 1984. Print.

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. McGrawHill Guide to English Literature, Vol.II, William  
Blake to D. H.Lawrence. London : McGrawHill, 1985. Print

Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*.  
NewYork:VikingPress, 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 : 4

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### **Sample Questions to test Outcomes**

#### **Very Short Answer Questions (3 Marks Each )**

- 1.How do you understand the term Modernism?
- 2.Define Futurism.

#### **Paragraph Question (5 Marks)**

3. Enumerate the features of Psychological Novel
4. What is a Flaneur Novel?

#### **Essay Question (10 Marks Each)**

5. Critically evaluate the portrayal of Walter Morel in *Sons and Lovers* .
6. Examine the novel *The French Lieutenant's Woman* as a postmodern text.

**SEMESTER III**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG03DSC10: 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.*

---

**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+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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 | evaluate various literary works in American Literature.               |
| C02 | analyse individual literary texts.                                    |
| C03 | identify the major authors and their writings in American Literature. |
| C04 | explain the basic philosophy and ideology of the authors prescribed.  |
| C05 | articulate their knowledge of given writers and texts.                |
| C06 | make a critical analysis of the history of American Literature.       |

|     |   |
|-----|---|
| C07 | interpret the prescribed texts.   |
| C08 | 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 1 Background

Early Puritan Settlement to World War II: Multiple Contexts of American Literature  
Literary and Cultural Movements  
Realistic Tragedy and 20<sup>th</sup> Century American Drama  
American Literature since 1945

### Module 2 Poetry

Edgar Allen Poe : "Raven"  
Emerson : "Brahma"  
Walt Whitman : "Passage to India"  
Sylvia Plath : "The Applicant"  
Langston Hughes : "A Dream Deferred"  
E. E. Cummings : "Buffalo Bill's"

### Module 3 Drama

Arthur Miller : *Death of a Salesman*  
Eugene O'Neil : *Emperor Jones*

### Module 4

Melville : "Bartleby the Scrivener"  
Hemingway : *The Old Man and the Sea*  
Ralf Ellison : *Invisible Man*  
Kurt Vonnegut Jr : "2BR02B"

### 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.

*Department of Studies in English, Kannur University*

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: 4

|  |     |
|--|-----|
| End Semester Evaluation  | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, | 40% |

Sample Questions to test Outcomes.

1. Discuss the major features of Harlem Renaissance.
2. What is Beat Generation?
3. Critically examine the contributions of New Formalists to American Literature.
4. Comment on the Gothic elements in the poem “Raven.”
5. How does the playwright critique American dream in *Death of a Sales Man*?
6. Evaluate the *The Old Man and the Sea* as an allegory of human existence.

**SEMESTER III  
DISCIPLINE SPECIFIC ELECTIVE COURSE**

**MAENG03DSE09: CONTEMPORARY LITERARY THEORY**

**(3 Credits)**

**COURSE DESCRIPTION**

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*This course is a survey of Western literary theory with an emphasis on the most prominent theorists, texts, schools, and ideas in the 20<sup>th</sup> century. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to historical and social contexts. This survey should provide a basic frame of reference from which to understand and assess the contemporary theoretical and critical scene.*

---

**COURSE OBJECTIVES**

1. To presents an overview of major trends in literary criticism and literary theory in the 20<sup>th</sup> century
2. To trace the key topics in the domain of contemporary literary theory
3. To introduce students to some of the key theoretical trends in 21<sup>st</sup> century.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Understand a wide range of twentieth and twenty-first century essays on theory and culture      |
| <b>CO2</b> | Understand, apply and explore the some of the most important theoretical essays                 |
| <b>C03</b> | To critically engage with complex issues in the field of criticism, theory and cultural studies |

|     |  |
|-----|--|
| C04 | To understand, explore and engage with the latest works in the field of feminism and minority studies                |
| CO5 | Understand and explore the problems of identity, subjectivity and related issues in postcolonial theory and practice |

### MODULE I: Discourse and Power

- Michel Foucault, “Space, Power and Knowledge”, from Simon During’s *The Cultural Studies Reader*
- Edward Said, “Introduction” to *Orientalism*

### MODULE II: History and Psychoanalysis

- Walter Benjamin, “Theses on the Concept of History” (Theses III, VI, VII, VIII, IX, XIV)
- Jacques Lacan, “The Mirror Stage as formative of the function of the I as revealed in psychoanalytic experience” from *Ecrits*.

### MODULE III: Minority and Alterity

- Dipesh Chakrabarty, “Provincializing Europe” from *Provincializing Europe*
- Arjun Appadurai, “Fear of Small Numbers” from *Fear of Small Numbers*, pp-50-59

### MODULE IV: Feminisms

- Sara Ahmed, “On Being Directed” from *Living a Feminist Life* (1-10)
- Sharmila Rege, “Dalit Feminist Standpoint” from *Gender and Caste*, Ed. Anupama Rao

### Recommended Reading

Anderson, Walter Truett. *The Truth about Truth* Belsey, Catherine. *Critical Practice*, London: Routledge, 2006. Print.

Bertens, Hans. *Literary Theory* [The Basics Series], New York: Routledge Taylor & Francis Group, 2014. Print.

Butler and Joan Scott. “Rape and Sexual Violence,” Justice J.S. Verma Committee Report, January 23, 2013.

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



- Graff, Gerald. *Professing Literature*, London : University of Chicago Press, 2007. Print.
- Hawkes, Terence. *Structuralism and Semiotics*, London : Routledge, 2005. Print.
- Habib, M.A.R., *A History of Literary Criticism: From Plato to the Present*, UK: Blackwell Publishing, 2005.
- Lodge, David (Ed). *Modern Criticism and Theory: A Reader*, New York: PearsonLongman, 2018. Print.
- Norris, Christopher. *Deconstruction: Theory and Practice*, London: Routledge, 2006. Print.
- Payne, Michael & John Schad (eds): *Life After Theory*, London : Bloomsbury Publishing PLC, 2010. Print.
- Revathi, A. *A Life in Trans Activism*, [as told to Nandini Murali], New Delhi: Zubaan Publisher 2016.
- Ryan, Kiernan. *New Historicism and Cultural Materialism: A Reader*, London : Arnold, 1999. Print.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford Univ. Press, 2009. Print.

### **ASSESSMENT RUBRICS**

**Credit: 3**

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

### SEMESTER III

#### DISCIPLINE SPECIFIC ELECTIVE COURSE MAENG03DSE10: POSTHUMANIST LITERATURE (Credits 3)

#### COURSE DESCRIPTION

*This course is designed to introduce students to the new body of literature that rethinks the dominant humanist (anthropocentric) approaches influencing different areas of social, political, contemporary cultural and theoretical discourses. It aims to bring about an understanding of a world apart from human supremacy with a focus on nature, inanimate objects, animals, machines and other nonhuman things that cohabit our being and existence in the world we live in.*

#### COURSE OBJECTIVES

1. To introduce students to
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 of the various ways in which the posthuman constellations have evolved over the decades.

#### COURSE OUTCOMES

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

|            |   |
|------------|---|
| <b>C01</b> | Expand and enhance their vision and bring an ethical sense in considering nature, things, objects, machine and other entities of the world. |
| <b>C02</b> | Engage creatively with a wider range of aspects in literature on the question of posthumanism   |
| <b>C03</b> | Think outside of the interests of our own species to bring a differential understanding of the things that are different to human mind.     |
| <b>C04</b> | Recognize the importance of the non-human other and the social life of things   |

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |

## **COURSE CONTENTS**

### **Module I: Essays**

Wolf, Cary : ‘Introduction’, in *What is Posthumanism?*(pp. 12-35).

Haraway, Donna : “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s” pp. 3-14.

### **Module II: Fiction**

William Gibson : *Neuromancer*

Kazuo Ishiguro : *Never Let Me Go*

### **Module III: Films**

*Blade Runner*

*Don't Look Up*

### **Module IV: Short Stories**

Franz Kafka : *Metamorphosis*

Hanif Kureishi : *The Body*

### **Recommended Reading**

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke U, 2007.

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

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.

### **ASSESSMENT RUBRICS**

Credit: 3

|  |     |
|--|-----|
| End Semester Evaluation  | 60% |
| Continuous Evaluation<br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment | 40% |

**SEMESTER III  
DISCIPLINE SPECIFIC ELECTIVE COURSE**

**MAENG03DSE11: HISTORY OF ENGLISH LANGUAGE  
(3 Credits)**

**COURSE DESCRIPTION**

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*The history of English Language is designed to provide the students a comprehensive and deep idea about the origin, beginnings, and evolution of this language from its small beginnings to a 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 who do this course will be better equipped to explore and comprehend the multiple aspects of English literature, and the civilisation and culture that stand as its foundational bedrock.*

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**COURSE OBJECTIVES**

1. To familiarize the students with the history of English Language.
2. To enable students to develop adequate knowledge of the varieties of English.
3. Give students a comprehensive idea of the multiple factors that contributed to the growth of English

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 3+2    | 0   | 3     | 75             | 0   | 75    | 40         | 60  | 100   |

**COURSE OUTCOMES**

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

|     |  |
|-----|--|
| CO1 | Demonstrate a basic knowledge in the various periods of the development of English Language. |
| CO2 | Enhance their understanding of the modern elements of English Language.                      |
| CO3 | Interpret and explore the deeper structures of English language and literature.              |
| CO4 | Understand the features of Indian English  |
| CO5 | Use language for media   |

## **COURSE CONTENTS**

### **Module I: Introduction**

- 1.1 The Indo-European family of languages- the Teutonic/Germanic family-
- 1.2 Place of English in the family-Important landmarks in the history of English language-the origin of English
- 1.3 The Old English Period- The birth of Old English

### **Module II: The Middle English Period**

- 2.1 General characteristics - the influence of Renaissance- the impact of Norman Conquest-
- 2.2 Varieties of Middle English-London English-the evolution of Standard English- -
- 2.3 The Latin influence- the French influence- the Scandinavian influence- the Celtic influence

### **Module III: The Modern English Period**

- 3.1 The making of modern English- Grammar and vocabulary changes-the Bible translations-
- 3.2 contributions to English language: Shakespeare, Sir Edmund Spenser, Milton,
- 3.3 John Dryden, Alexander Pope, Dr. Johnson, William Wordsworth, Swift, Shaw and others.

### **Module IV: Contemporary English Language**

- 4.1 RP English- American English- I
- 4.2 Indian English -
- 4.3 Media and English language.

### **Recommended Reading**

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

Macmillan, 1950. Wrenn, C.L. *The English Language*. Methuen, 1966.

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

Routledge, 2013.

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

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

**Very Short Answer Questions (3 Marks Each )**

1. Briefly describe the origin of English?
2. What is Standard English?

**Paragraph Question ( 5 Marks )**

3. Explain the significance of Norman Conquest.
4. Attempt a paragraph on Old English.

**Essay Question (10 Marks Each )**

5. Discuss the evolution of English from its origin to Modern English.
6. Elaborate the contribution of literary writers to the growth of Modern English .

**SEMESTER III**  
**INTERDISCIPLINARY ELECTIVE COURSE**  
**MAENG03IDC04: WOMEN'S WRITING**  
**(4 Credits)**

**COURSE DESCRIPTION**

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*In this course the students will be introduced to literature in English by women writers. The course will examine key issues and debates in women studies. It will discuss as election of writings from different genres, geographical areas, and cultural group.*

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**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 |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

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

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

## COURSE CONTENTS

### Module 1

#### Essays

- 1.1) Simone de Beauvoir : “Myth and Reality” from *Second Sex*  
2.1) Chimamanda Ngozi Adichie : “We Should All Be Feminists”

### Module 2: Poetry

- 2.1) Akka Mahadevi : “It was Like a Stream”, “Brother, You have Come”  
2.2) Hira Bansode : “Yasodhara”  
2.3) Kamala Das : “An Introduction”, “The Old Playhouse”  
2.4) Imtiaz Dharker : “Purdah”, “Minority”  
2.5) Meena Kandasamy : “Princess in Exile”

### Module 3: Short story/Autobiography

- 3.3) Charlotte Perkins Gilman : “The Yellow Wallpaper”  
3.4) Maya Angelou : *I Know Why the Caged Bird Sings*

### Module 4: Novels

- 4.1) Alice Walker : *The Colour Purple*  
4.2) Baby Kamble : *The Prisons We Broke*

### Recommended Reading

1. Hooks, Bell. *Feminist Theory from Margin to Center*. London: Pluto Press, 2000.
2. Tharu, Susi & K.Lalitha. *Women Writing in India: 600 B C to the Present*. New York: The Feminist Press at CUNY, 1993.
3. 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*.
4. Virginia Woolf, *A Room of One’s Own*. New York: Harcourt, 1957.
5. Simone de Beauvoir, ‘Introduction’, in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. pp.3–18
6. Kumkum Sangari and Sudesh Vaid, eds., ‘Introduction’, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.



7. Chandra Talapade Mohanty. "Under Western Eyes: Feminist Scholarship and Colonial Discourses" *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia. New York: Arnold, 1996. pp. 172–97.

#### ASSESSMENT RUBRICS

**Credit: 4**

|   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>40%</b> |

**SEMESTER III  
INTERDISCIPLINARY ELECTIVE COURSE**

**MAENG031DC05: INTRODUCTION TO MIGRATION AND DIASPORA LITERATURE  
(4 Credits)**

**COURSE DESCRIPTION**

*This course introduces the students to migration studies and diaspora literature. Students will be introduced to important terms, concepts and definition in the field. It would familiarize them 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. This course will introduce the students to the large and diverse body of diasporic literature originating from unique socio-cultural context in different parts of the world
2. To familiarize students with historically significant migration and diasporic communities that changed the dynamics of the world.
3. To introduce students to regional elements in literature and arts.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4      | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>CO1</b> | Demonstrate an understanding of the main features of the migrant and diasporic narratives.   |
| <b>CO2</b> | Benefit from a basic awareness that they have developed about the historical importance of cross-cultural movement in connection with these narratives |
| <b>CO3</b> | Critically read the texts of migrant and diasporic literature, locate them in their own contexts.  |
| <b>CO4</b> | Examine different experiences of migration, refugee life, multicultural society etc.   |

## **COURSE CONTENTS**

### **Module 1**

Robin Cohen: “Diasporas and the Nation-State: From Victims to Challengers”

Ien Ang : “Together-in-Difference: Beyond Diaspora, Into Hybridity”

Naluwembe Binaisa: “African Migrants at Home in Britain- Diasporas, Belonging and Identity”

V J Varghese: “Describing Self: Reading Migrant Novels on Malabar Migration”

### **Module 2: Poetry**

W H Auden: “The Diaspora”

Rita Joe: “I Lost My Talk”

Sondra L: Hausner- “Network”

Keki N Daruwalla: “Migration”

### **Module 3: Fiction**

Chimamanda Ngozi Adichie : *Purple Hibiscus*

Benyamin: *Jasmine Days*

### **Module 4: Film**

*Brooklyn* directed by John Crowley

*Fatima’s Drawings* directed by Magnus Wennman

*Pathemari* directed by Salim Ahamed

### **Recommended Reading**

Baubock, Rainer, and Thomas Faist, editors. *Diaspora and Transnationalism: Concepts, Theories and Methods*. Amsterdam UP, 2010.

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 Press, 2019.

Narnolia, Nitesh, and Mausam, editors. *Identity, Diaspora and Literature: Theorising New Diasporic Consciousness*. Authors Press, 2018.

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.

## ASSESSMENT RUBRICS

| <b>Credit</b>   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### Sample Questions to test Outcomes.

1. Explain the significance of the title of W.H. Auden's poem "The Diaspora."
2. Comment on the theme of language and identity in Rita Joe's "I Lost My Talk."
3. What are the examples of migration that Darwalla cites in "Migrations"?
4. Discuss what the novel *Jasmine Days* ultimately suggests about the complexities and challenges of migration and the impact it has on individuals and society as a whole
5. How does Dubai become a symbol of hope in *Pathemari*?
6. Evaluate the film Fathima's Drawings as photojournalistic portrayal of the refugee crisis in Syria.

**SEMESTER III**  
**INTERDISCIPLINARY ELECTIVE COURSE**  
**MAENG03IDC06: Religion and Literature**  
**(4 Credits)**

**COURSE DESCRIPTION**

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*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.*

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**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 |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Evaluate various literary works on religion.                 |
| <b>C02</b> | Analyse individual literary texts.                           |
| <b>C03</b> | 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 Bloom's Taxonomy*

## COURSE CONTENTS

### Module 1

Religion : Basic Concepts  
Jonathan Z. Smith: : "Religion, Religions, Religious"

### Module 2

Charles Davis: : "The Present Social Function of Religion"  
Mark C. Taylor : "Theorizing Religion"

### Module 3

Gerard Manley Hopkins: : "The Windhover"  
William Blake : "The Tyger"  
Kabir : "My Body and My Mind"  
Mira : "A Cowherding Girl"

### Module 4

Saramago : *The Gospel According to Jesus Christ*  
Sara Joseph: : *The Vigil*

### Recommended Readings

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

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

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

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

Mellon Working Group. "Literature and Religion for the Humanities: Seven Theses." *Religion & Literature* , Vol. 46, No. 2/3, 2014, pp. 151-155. JSTOR, <https://www.jstor.org/stable/24488161>.

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

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

Falck, Colin. "The "Identity" of Poetry and Religion." *Religion & Literature*, Vol. 20, No. 2 1988, pp. 41-56. JSTOR, <https://www.jstor.org/stable/40059379>.

Hutchison, Percy Adams. "Poetry, Philosophy, and Religion." *PMLA*, Vol. 22, No. 4 1907, pp. 697-706. JSTOR, <https://www.jstor.org/stable/456869>.

Middleton, Darren J. N.. "Religion and Literature's Unfinished Story." *Religion & Literature*, Vol. 41, No. 2, 2009, pp. 149-157. JSTOR, <https://www.jstor.org/stable/25676899>.

Jha, Varsha. "The Mytho-epic Re-imagination." *Indian Literature*, Vol. 60, No. 6, 2016, pp. 183-193. JSTOR, <https://www.jstor.org/stable/44754735>.

Bayne, Tim. *Philosophy of Religion: A Very Short Introduction*. Oxford UP, 2018.

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. A Harvest Book, 1956.

Taylor, Mark C. *After God*. University of Chicago Press. 2007.

Durkheim, Emile. *The Elementary Forms of Religious Life*. The Free Press, 1995.

Davis, Charles. *Religion and the Making of Society*. Cambridge: Cambridge UP,1994.

## ASSESSMENT RUBRICS

Credit: 4

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation<br><br>Test paper, Seminar, Viva-voce, Discussion, Debate,<br>Assignment, | 40% |

### **Sample Questions to test Outcomes.**

1. How does Jonathan Smith explain the etymology of the word religion?
2. Critically examine David Hume's views on the origin of religion.
3. What is the hermeneutical position Mircea Eliade develops?
4. Critically analyse the metaphysical issues discussed in "The Tyger."
5. Analyse Blake's religious views represented in his poems.
6. How do you interpret Saramago's concept of God as different from that of Christian theology?



### SEMESTER III

**MULTIDISCIPLINARY ELECTIVE  
COURSE  
MAENG03MDC04: GENDER STUDIES  
(Credits 4)**

#### COURSE DESCRIPTION

*This course aims to introduce the students to Gender Studies. Key concepts and relevant writing in the field would enable students to consider gender as a central category of cultural analysis. The course would help students to have a comprehensive view of gender and to develop a gender equality perspective. Students would be taught to apply critical tools of gender studies in the academic discourse.*

#### COURSE OBJECTIVES

1. The course introduces the students to the key concepts and relevant essays in the field of gender studies.
2. Students will be introduced to the intersectional approach in gender studies.
3. To enable students to engage with the central debates in the field of Gender Studies.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>CO1</b> | Apply key concepts and theories when analyzing a text.  |
| <b>CO2</b> | Identify the connections between gender and various other categories; such as; subjectivity, identity, nation, region, caste, religion, class, colour, race, health, sexuality, and age among others. |
| <b>CO3</b> | Discuss the significance of gender studies.   |

|     |  |
|-----|--|
| CO4 | To understand the nuances of gendered histories and writings |
|-----|--|

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1

- 1.1 bell hooks : "Sexism and the Black Female Experience"
- 1.2 Adrienne Rich: "Compulsory Heterosexuality and Lesbian Existence"

### Module 2

- 2.1 Kimberle Crenshaw: "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color"
- 2.2 Chandra Talpade Mohanty: "Under Western Eyes: Feminist Scholarship and Colonial Discourses"

### Module 3

- 3.1 Sara Ahmed : "Killing Joy: Feminism and the History of Happiness"
- 3.2 Sherin B: "Messy Mediations: Feminist Politics and Muslim, Identity in India"

### Module 4

- 4.1 Gayle Rubin: "Thinking Sex: Notes for A Radical Theory of the Politics of Sexuality"
- 4.2 Judith Halberstam: "The Good, the Bad, and the Ugly: Men, Women and Masculinity"

### Recommended Reading

- Spalding, Alison D. *Taking Sides: Clashing Views on Controversial Issues in Gender Studies*. Guilford, CT: Dushkin/McGraw-Hill, 1998.
- Mary Wollstonecraft, "The Vindication of the Rights of Women"
- Judith Butler, *The Norton Anthology of Theory & Criticism*: "Judith Butler": pp. 2536-2541.
- Virginia Woolf in *The Norton Anthology of Theory & Criticism*: pp. 892-900
- Moore, Erin. *Gender, Law, and Resistance in India*. Tucson: University of Arizona, 1998.
- Jarratt, Susan Carole Funderburgh., and Lynn Worsham. *Feminism and Composition Studies: In Other Words*. New York: Modern Language Association of America, 1998.
- Stearman, Kaye. *Feminism*. Chicago: Raintree, 2004.
- Lykke, Nina. *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York: Routledge, 2010.
- Kaplan, Cora. *Sea changes: Essays on Culture and Feminism*. London: Verso, 1986.
- Butler, Judith. *Gender trouble*. Routledge, 1999.
- Mangan, James A., and James Walvin, eds. *Manliness and Morality: Middle Class Masculinity in Britain and America, 1800-1940*. Manchester University Press, 1987.

*Department of Studies in English, Kannur University*

Bordo, Susan R. *Unbearable weight: Feminism, Western Culture, and the Body*. University of California Pr, 2003.

Judith Halberstam: "The Good, the Bad, and the Ugly: Men, Women, and Masculinity" (2002): *The Norton Anthology of Theory & Criticism*, pp. 2635- 2653.

Tharu, Susie, and Tejaswini Niranjana. "Problems for a contemporary theory of gender." *Social Scientist* (1994): 93-117. *Subaltern Studies Vol 9*, OUP, 1996, pp 232-260

Uma Chakraborty, *Gendering Caste Through a Feminist Lens*. Calcutta: Stree, 2003.

## ASSESSMENT RUBRICS

|   | <b>Credit</b> |
|---|---------------|
| <b>End Semester Evaluation</b>  | <b>60%</b>    |
| <b>Continuous Evaluation</b>  | <b>40%</b>    |
| <b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> |               |

### Sample Questions to test Outcomes

1. Who were the ideal subjects of slavery for the white male slavers?
2. What are Collin's arguments on the politics of black feminist thought?
3. Detail the disempowerment that women of colour have to confront in representational spheres?
4. What are the arguments put forwarded by Adrienne Rich?
5. How was the appeal to protect children used as a tactic for stirring up erotic hysteria according to Gayle Rubin?

**SEMESTER III**  
**MULTIDISCIPLINARY ELECTIVE COURSE**  
**MAENG03MDC05: HISTORY, POLITICAL PHILOSOPHY AND LITERATURE**  
**(4 Credits)**

**COURSE DESCRIPTION**

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*This course which amalgamates the three strands: history, political philosophy and literature is designed to help students understand the principles of interdisciplinary study with regard to the three disciplines, with a primary focus on the deployment of history and politics in literary and cultural theory mentioned in the title.*

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**COURSE OBJECTIVES**

1. To provide a brief survey of the major trends in the three disciplines of history, political philosophy and literature
2. To demonstrate how the overlaps among the disciplines provide a better understanding of the human situation
3. To help students grasp the interdisciplinary nature of the three disciplines in particular and by extension, all disciplines in general.

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Expand and enhance their vision and bring an ethical sense in considering nature, things, objects, machine and other entities of the world. |
| <b>C02</b> | Engage creatively with a wider range of aspects in literature on the question of posthumanism   |
| <b>C03</b> | Think outside of the interests of our own species to bring a differential understanding of the things that are different to human mind.     |
| <b>C04</b> | Recognize the importance of the non-human other and the social life of things   |

## **COURSE CONTENTS**

### **Module I**

Selections from Walter Benjamin's *Theses on the Concept of History* (4 Theses)  
Jonathan Dollimore (*Radical Tragedy*), Stephen Greenblatt (*Renascence Self-fashioning*),  
Hayden White (*Metahistory*), Elizabeth Grosz (*The Nick of Time*)

### **Module II**

Selections from Plato (*The Republic*), Machiavelli (*The Prince*), Hobbes (*Leviathan*),  
Foucault ("Nietzsche, Genealogy, History") Carl Schmidt (*Political Theology*), Leclau &  
Mouffe (*Hegemony and Socialist Strategy*), Derrida (*The Spectres of Marx*), Agamben (*Homo  
Sacer*) & Zizek (*The Sublime Object of ideology*)

### **Module III**

Selections from Dante's *Divine Comedy*, Tagore's *Nationalism*, Commentaries on the Gita  
by M.K. Gandhi and B.R. Ambedkar

### **Module IV**

Shakespeare's *Richard III*, Dattani's *Seven Steps Around the Fire*, Hansda SowvendraShekhar's  
*The Adivasi Will Not Dance*

### **Recommended Reading**

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*,  
Princeton, NJ : Princeton Univ. Pr., 1968. Print.

Bevir, Mark. *The Logic of the History of Ideas*, Cambridge : Cambridge University Press,  
1999. Print.

Eagleton, Terry. *Marx Was Right*, New York: Penguin Books, 1983. Print.

Devy, G N *The Crisis Within : On Knowledge and Education in India*, New Delhi:  
Aleph Publishers, 2017. Print.

LaCapra, Dominick. "Tropisms of Intellectual History" *Rethinking History: The Journal of  
Theory and Practice*, 8:4, 499-529, DOI: 10.1080/13642520412331312070.

Web.

Lovejoy, Arthur O. *The Great Chain of Being*, Cambridge, Massachusetts : Harvard  
University Press, 2001. Print.

**SEMESTER III**

**MULTIDISCIPLINARY ELECTIVE COURSE (MDC)**

**MAENG03MDC06 : INTRODUCTION TO VISUAL CULTURE**

(4 credits)

**COURSE DESCRIPTION**

This is a multi-disciplinary undergraduate course that explores the dynamic and influential role of visual culture in shaping our perceptions, beliefs, and societies. In this course, students will be exposed to a diverse range of visual expression, examining the ways in which images, symbols and visual artefacts intersect with broader cultural, social, and historical contexts.

**COURSE OBJECTIVES**

1. To establish a foundational understanding of Visual Culture
2. To address key concepts and concerns that underpin the study of images
3. To teach how to analyse visual texts
4. To teach how to write about visual texts

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |   |
|------------|---|
| <b>C01</b> | Define key concepts in Visual Culture Studies |
| <b>C02</b> | Identify key concerns in the study of images  |
| <b>C03</b> | Analyse a visual text                         |
| <b>C04</b> | Write about visual texts and practices        |

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

## COURSE CONTENTS

### Module 1

1. The relation between images, power & politics
2. On how viewers make meaning

### Module 2

3. Spectatorship, Gaze and Power
4. Visual Technologies and Reproduction

### Module 3:

5. The Images and Spaces of Consumption
6. The Global Flow of Visual Culture

### Module 4:

7. Reading the World as a Text
8. Writing about Visual Culture Texts

### Recommended Readings

1. Berger, John. *Ways of Seeing*. Penguin UK, 2008.
2. Kress, Gunther, and Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. Routledge, 2020.
3. Silverman, Jonathan, and Dean Rader. *The World Is a Text: Writing About Visual and Popular Culture: Updated Compact Edition*. Broadview Press, 2018.
4. Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford UP, USA, 2017.

### ASSESSMENT RUBRICS

**Credit: 4**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

| <b>Minor Project</b> |               |     |   |           |    |   |           |     |   |            |
|----------------------|---------------|-----|---|-----------|----|---|-----------|-----|---|------------|
| MAENG03DSC11         | Minor Project | 2+2 | 0 | 2         | 60 | 0 | 60        | 100 | 0 | 100        |
| <b>Total</b>         |               |     |   | <b>02</b> |    |   | <b>60</b> |     |   | <b>100</b> |

| <b>IDC/MDC/AEC/SEC</b> |                                      |               |            |              |                       |            |              |                   |            |              |
|------------------------|--------------------------------------|---------------|------------|--------------|-----------------------|------------|--------------|-------------------|------------|--------------|
| <b>Course Code</b>     | <b>Course Name</b>                   | <b>Credit</b> |            |              | <b>Teaching Hours</b> |            |              | <b>Assessment</b> |            |              |
|                        |                                      | <b>L/T</b>    | <b>P/I</b> | <b>Total</b> | <b>L/T</b>            | <b>P/I</b> | <b>Total</b> | <b>CE</b>         | <b>ESE</b> | <b>Total</b> |
| -----                  | To be obtained from other Department | 2+2           | 0          | 4            | 90                    | 0          | 90           | 40                | 60         | 100          |
| <b>Total</b>           |                                      |               |            | <b>04</b>    |                       |            |              |                   |            | <b>100</b>   |



**SEMESTER IV**

**CORE COURSE**

**MAENG04DSC12: NEW LITERATURES IN ENGLISH**

**COURSE DESCRIPTION**

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*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 examination of the historical, cultural and literary developments pertaining to the period contributing to the enrichment of the British Literature.*

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**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

| Credit |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Explain the major arguments raised by the various authors in the prescribed texts              |
| <b>C02</b> | Critically engage with the postcolonial perspectives in the prescribed texts                   |
| <b>C03</b> | Critique the notions of racism, gender and class discrimination                                |
| <b>C04</b> | Examine the questions of cultural, social and national identities of the postcolonial subjects |
| <b>C05</b> | Evaluate the issues discussed in the prescribed literary texts from various perspectives       |
| <b>C06</b> | Compare and contrast the different texts based on its socio-cultural differences               |

|            |  |
|------------|--|
| <b>C07</b> | Analyse the thematic concerns in the prescribed texts. |
|------------|--|

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

## COURSE CONTENTS

### Module 1

- 1.1 Bill Ashcroft et al. : "Rethinking the Postcolonial: Postcolonialism in the twenty first Century" (From *Empire Writes Back*)
- 1.2 Ngugi Wa Thiongo' : "Decolonizing the Mind" (Chapter 01 - The Language of African Literature)
- 1.3 Chandra T. Mohanty : "Under Western Eyes: Feminist Scholarship and Colonial Discourse"

### 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"

### Module 3

- 3.1 Chimamanda Adichie : *Americanah*
- 3.2 Jokha Alharthi : *Celestial Bodies*

### Module 4

- 4.1 Wole Soyinka : *The Lion and the Jewel*
- 4.2 Sharon Pollock : *Blood Relation*

### Recommended Reading

- 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: 4**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### Sample Questions to test Outcomes.

1. What is the major focus in Mohanty's essay "Under the Western Eyes"? (CO1)
2. Critically evaluate Walcott's poem "The Sea is History" as an interrogation of history and memory. (CO2)
3. Analyse the nature of clash between the natives and the colonizers in Okara's poem "The Mystic Drum". (CO7)
4. How does Adichie portray American racism versus Nigerian racism in *Americanah*? (CO3)
5. Examine Wole Soyinka's *The Lion and the Jewel* as a play which deals with power and colonial struggle? (CO5)
6. Examine the elements of cultural hybridity in Senghor's "New York". (CO4)

**SEMESTER IV**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG04DSC13: DALIT STUDIES**  
**(4 Credits)**

## **COURSE DESCRIPTION**

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

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## **COURSE OBJECTIVES**

1. To critically engage with a range of Dalit literary texts, including fiction, poetry, autobiography, and essays, to understand the diverse voices and perspectives within Dalit literature.
2. To study the unique aesthetic forms and strategies employed by Dalit writers and artists to articulate their experiences and challenge dominant narratives.
3. To recognize and appreciate the cultural, intellectual, and artistic contributions of Dalit communities to Indian society and literature.
4. To analyse power dynamics within society, literature, and institutions, with a particular emphasis on how caste operates as a form of social hierarchy and oppression.
5. To investigate the intersections of caste with other axes of identity such as gender, religion, and class, and explore how these intersecting identities influence Dalit experiences.

## **COURSE OUTCOMES**

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

|            |   |
|------------|---|
| <b>C01</b> | Discuss the debates on caste                                |
| <b>C02</b> | Discuss the issues and questions raised in Dalit literature |
| <b>C03</b> | Discuss the experience of Dalits                            |
| <b>C04</b> | Interpret and analyze Dalit literature                      |

## COURSE CONTENTS

### Module 1

#### Essays

- 1.1 Ambedkar - “We too are Humans”
- 1.2 Jyotirao Phule - “Caste Laws”
- 1.3 Gopal Guru - “Dalit Women Talk Differently”
- 1.4 K Satyanarayana - “Experience and Dalit Theory”

### Module 2

#### Poetry

- 2.1) S Joseph - “Identity Card” & “My Sister’s Bible”
- 2.2) Jyoti Lanjewar - “Caves”
- 2.3) Hira Bansode - “Yasodhara”
- 2.4) Arun Kamble - “Which Language Should I Speak?”
- 2.5) Mangal Rathod - “Oh Baba Saheb”

### Module 3:

#### Fiction

- 3.1) P Sivakami - *The Grip of Change*
- 3.2) Gogu Shyamala - “Father May be an Elephant and mother only a Small Basket, but...”

### Module 4:

#### Autobiography

- 4.1) Bama - *Karukku*
- 4.2) Sharankumar Limbale - *The Outcaste*

### Recommended Reading

1. Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Bluemoon Books, 2000. Print.
2. Ambedkar, B. R. *Essays & Speeches*, Info. & Broadcasting Dept of UP, 1980.
3. Bayly, Susan, *Caste, Society and Politics in India from the Eighteenth Century to the Modern Age*, Cambridge: Cambridge University Press, 1999.
4. Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree, 2003.
5. Dirks, Nicholas B., *Castes of Mind: Colonialism and the Making of Modern India*, Delhi: Permanent Black, 2002[2001].
6. Satyanarayana, K & Susie Tharu. “Dalit Writing: An Introduction” in *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana Publishing, 2013.
7. Rawat, Ramnarayan S & K Satyanarayana (eds) *Dalit Studies*. London: Duke University Press, 2016.

*Department of Studies in English, Kannur University*

8. Kothari, R., 'Rise of the Dalits and the renewed Debate on Caste', Economic and Political Weekly, 25 June 1994.
9. Kothari, Rajni, 'Caste and Politics: The great secular upsurge', Times of India, September 28, 1990.
10. Kothari, Rajni, *Caste in Indian Politics*, New York: Gordon and Breach, 1970.
11. Moon. V., ed., Dr. Babasaheb Ambedkar *Writings and Speeches*, Bombay: Education Department, Government of Maharashtra, 1989.
12. Nigam, Aditya, 'Mandal Commission and the Left', Economic and Political Weekly, December 1-8, 1990.
13. Omvedt, Gail, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*, New Delhi, Thousand Oaks, London: Sage, 1994.
14. R. Kothari, ed., *Caste in Indian Politics*, New Delhi: Orient Longman, 1973.
15. Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position." *Economic and Political Weekly* 33.44, Oct. 31 - Nov. 6 1998, 39-46. Web. 29 Oct 2009. <http://www.jstor.org/stable/4407323>
16. Shah, Ghanshyam, *Caste and Democratic Politics in India*, New Delhi: Permanent Black, 2002.

**ASSESSMENT RUBRICS**

**Credit : 4**

|  |            |
|--|------------|
| <b>End Semester Evaluation</b>   | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment,</b> | <b>40%</b> |

**SEMESTER IV**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG04DSC14: AFRICAN AMERICAN LITERATURE**  
**(4 Credits)**

**COURSE DESCRIPTION**

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*This course aims to provide an understanding of African American Literature, spanning across various genres, historical periods and thematic concerns. Through a comprehensive analysis of the texts selected for study, the course intends to provide an examination of the social, cultural, political and literary contexts that have shaped African American literary corpus.*

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**COURSE OBJECTIVES**

1. Develop critical skills in interpreting and analyzing texts from multiple theoretical perspectives.
2. Enhance the ability to explore the intersectionality of race, gender, class, and sexuality within African American literature.
3. Develop research skills by exploring relevant secondary sources.
4. Acquire the ability to recognize the complexity and diversity of African American experiences.
5. 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+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>C01</b> | Explain the cultural and literary traditions represented through African American literature                     |
| <b>C02</b> | Analyse and interpret the literary texts theoretically   |
| <b>C03</b> | Identify the themes and issues discussed in the texts  |
| <b>C04</b> | Develop a critical approach to understand and analyze the core concerns discussed in African American literature |

|            |  |
|------------|--|
| <b>C05</b> | Evaluate the perspectives, experiences and representations of racist and class discrimination            |
| <b>C06</b> | Critically engage in addressing the ideological dimensions of African American literature                |
| <b>C07</b> | Interpret and contextualize the socio-historical and political conditions of African American literature |

\*Course Outcomes based on Revised Bloom's Taxonomy

## COURSE CONTENTS

### Module 1 (Poetry)

- 1.1 Phillis Wheatley : "On Being Brought From Africa to America"
- 1.2 Paul Laurence Dunbar : "Sympathy"
- 1.3 Langston Hughes : "Harlem"
- 1.4 Maya Angelou : "Phenomenal Woman"

### Module 2 (Short Story)

- 2.1 Ann Petry : "Like a Winding Sheet"
- 2.2 ZZ Packer : "Every Tongue Shall Confess"
- 2.3 Jamaica Kincaid : "Girl"
- 2.4 Toni Cade Bambara : "The Lesson"

### Module 3 (Essays)

- 3.1 W. E. B. Du Bois : "The Study of the Negro Problems"
- 3.2 bell hooks : "Homeplace: A Site of Resistance"
- 3.3 Audre Lorde : "Age, Race, Class, and Sex: Women Redefining Difference"
- 3.4 Zora Neale Hurston : "How It Feels To Be Colored Me?"

### Module 4 (Fiction and Drama)

- 4.1 Alice Walker : *The Color Purple*
- 4.2 Amiri Baraka : *Dutchman*

### Recommended Reading

- Graham, Maryemma. *The Cambridge Companion to the African American Novel*. Cambridge U P, 2004.
- Mitchell, Angelyn and Danille K Taylor. *The Cambridge Companion to the African American Women's Literature*. Cambridge U P, 2009.
- Waters, Tracey L. *African American Literature and the Classicist Tradition: Black Women Writers from Wheatley to Morrison*. Palgrave Macmillan, 2015.
- Walker, Alice. *The Color Purple*. Women's Press, 1992.
- Hurston, Zora Neale. *Their Eyes were Watching God*. Harper Perennial, 1998.
- Hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.



## ASSESSMENT RUBRICS

**Credit : 4**

|   |            |
|---|------------|
| <b>End Semester Evaluation</b>  | <b>60%</b> |
| <b>Continuous Evaluation</b><br><b>Test paper, Seminar, <i>Viva-voce</i>, Discussion, Debate, Assignment,</b> | <b>40%</b> |

### **Sample Questions to test Outcomes.**

1. How does Maya Angelou's poem "Phenomenal Women" challenge the traditional norms? (CO2)
2. Analyse how the short story "The Lesson" addresses the issues of socio-economic inequality within African American communities? (CO4)
3. Compare and contrast the portrayals of racism and class discrimination in Ann Petry's "Like a Winding Sheet" and Jamaica Kincaid's "Girl". (CO5)
4. Explore the themes of resilience, survival and self-discovery in Alice Walker's *The Color Purple*. (CO3)
5. Critically analyse the ideological perspective presented in Bell Hook's essay. (CO6)
6. How do the poems by Langston Hughes and Maya Angelou reflect the cultural aspects of African American society? (CO1)

**SEMESTER IV**  
**DISCIPLINE SPECIFIC CORE COURSE**  
**MAENG04DSC15: European Fiction**  
**(4 Credits)**

**COURSE DESCRIPTION**

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*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*

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**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 |     |       | Teaching Hours |     |       | Assessment |     |       |
|--------|-----|-------|----------------|-----|-------|------------|-----|-------|
| L/T    | P/I | Total | L/T            | P/I | Total | CE         | ESE | Total |
| 4+2    | 0   | 4     | 90             | 0   | 90    | 40         | 60  | 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:**

|            |  |
|------------|--|
| <b>CO1</b> | evaluate various literary works in European Fiction.                 |
| <b>CO2</b> | analyse individual literary texts.                                   |
| <b>CO3</b> | identify the major authors and their writings in European Fiction    |
| <b>CO4</b> | explain the basic philosophy and ideology of the authors prescribed. |
| <b>CO5</b> | articulate their knowledge of given writers and texts.               |

|     |  |
|-----|--|
| CO6 | make a critical analysis of the history of European literary tradition.                            |
| CO7 | interpret the prescribed texts.  |
| CO8 | 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

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.

### Module 2

Miguel De Cervantes : *Don Quixote*  
Leo Tolstoy : *Anna Karenina*  
Gustave Flaubert : *Madam Bovary*

### Module 3 Drama

Fyodor Dostoevsky : *Crime and Punishment*  
Nikos Kazantzakis : *Zorba, the Greek*  
Franz Kafka : *The Trial*

### Module 4

Gunter Grass : *The Tin Drum*  
Milan Kundera : *The Joke*  
José Saramago : *Blindness*

### Recommended Readings

Cantor, Norman F. ed. *Twentieth-Century Culture Modernism to Deconstruction*. New York: Lang, 1988.

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.

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

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

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

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

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

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

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

## ASSESSMENT RUBRICS

Credit: 4

|   |     |
|---|-----|
| End Semester Evaluation   | 60% |
| Continuous Evaluation   | 40% |
| Test paper, Seminar, Viva-voce, Discussion, Debate, Assignment, |     |

Sample Questions to test Outcomes.

1. How do you differentiate between traditional and hypertext fiction?
2. What do you mean by philosophical fiction?
3. Comment on the representation of reality and fantasy in *Don Quixote*.
4. Analyse how Tolstoy deals with the theme of revenge in the novel *Anna Karenina*.
5. Comment on Dostoevsky's concept of suffering in *Crime and Punishment*.
6. Explain the postmodern techniques used by Saramago in his fiction.

## Dissertation/Project

|              |              |     |   |    |    |   |    |    |    |     |
|--------------|--------------|-----|---|----|----|---|----|----|----|-----|
| MAENG04DSC16 | Dissertation | 4+2 | 0 | 4  | 90 | 0 | 90 | 40 | 60 | 100 |
|              |              |     |   |    |    |   |    |    |    |     |
| Total        |              |     |   | 04 |    |   | 90 |    |    | 100 |