



# SYLLABUS

Core & Elective Courses

# PG PROGRAMME IN ENGLISH

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Under Choice Based Credit Semester

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**FAROOK  
COLLEGE**  
(AUTONOMOUS)

## CERTIFICATE

I hereby certify that the documents attached are the bonafide copies of the syllabus of the courses in M.A. English Language and Literature programme offered by the Department of English, to be effective from 2022 admission.

Principal

Date:  
Place: Farook College

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## PROGRAMME SPECIFIC OUTCOMES (PSO)

Upon completion of MA English programme, the students will be able to:

- PSO 01** Understand the heterogeneous nature of human life in its social, cultural and political contexts by engaging with literary texts in English and translations from other languages.
- PSO 02** Apply academic language, literary style and philosophical thinking in reading and interpreting various texts in literary, visual and cultural forms.
- PSO 03** Create research orientation and innovative research methods to further studies in the discipline and participate in knowledge production as a whole.
- PSO 04** Apply the principles of interdisciplinary approach and academic integrity in the individual and professional life in order to equip oneself for professional practices and social engagements.
- PSO 05** Create advanced skills to practice academic writings, presentations and dialogues making use of the linguistic competence and disciplinary insights.
- PSO 06** Evaluate written and oral texts linguistically, critically and aesthetically in order to critique ideas and systems to facilitate community leadership and engage with social issues.
- PSO 07** Apply historical sense, cross-cultural world view and academic insights in reading, writing and evaluating various literary and non-literary texts to enhance lifelong learning.

## SCHEME OF THE PROGRAMME

Credit and Weightage Distribution in Each Semester Total Credits: 88

Semester	Course	Credit	Internal	External	Total
<b>I</b>	Core Course 1: British Literature from Chaucer to 18 th century	5	5	30	35
	Core Course 2: British Literature 19 th century	5	5	30	35
	Core Course 3: History of English Language	5	5	30	35
	Core Course 4: Indian Literature in English	5	5	30	35
	Audit Course: Ability Enhancement Course	4	-	-	-
	<b>Total</b>		<b>24</b>		
<b>II</b>	Core Course 5: Twentieth century British Literature up to 1940	5	5	30	35
	Core Course 6: Literary Criticism and Theory - Part 1(up to New Criticism)	5	5	30	35
	Core Course 7: American Literature	5	5	30	35
	Core Course 8: Postcolonial writings	5	5	30	35
	Audit Course: Translation Theory and Practice	4	-	-	-
	<b>Total</b>		<b>24</b>		
<b>III</b>	Core Course 9: Twentieth century British Literature post 1940	5	5	30	35
	Core Course 10: Literary criticism and theory - Part 2	5	5	30	35
	Elective 1:	5	5	30	35
	Elective 2:	5	5	30	35
	<b>Total</b>		<b>20</b>		

IV	Core Course 11: English Literature in the 21st Century	4	5	30	35
	Core Course 12: Dissertation / Project	4	5	30	35
	Core Course 13: Comprehensive viva-voce	4		30	4
	Elective 1:	4	5	30	35
	Elective 2:	4	5	30	35
	<b>Total</b>	<b>20</b>			<b>140</b>
	<b>Grand Total</b>	<b>88</b>			<b>560</b>
Core Course:		62	60	390	512
Elective Course		18	20	120	158
Project/Dissertation		4	5	150	159
Viva Voce		4	-	150	154
<i>Audit Course</i>		8	-	-	8
<b>Total</b>		<b>96</b>	<b>85</b>	<b>810</b>	<b>991</b>

## Credit Distribution



Semester	Core	Elective	Project	Viva	Audit Course	Total
1	20	-	-	-	4	24
2	20	-	-	-	4	24
3	10	10	-	-	-	20
4	4	8	4	4	-	20
<b>Total</b>	<b>54</b>	<b>18</b>	<b>4</b>	<b>4</b>	<b>8</b>	<b>88</b>
<b>Grand Total (Core courses + Elective Courses +Audit Course of all semesters)</b>						<b>88</b>

## CORE COURSE STRUCTURE

Total Credits: 62 (Internal: 20%; External: 80%)

Semester	Code No	Course Title	Hrs/ Week	Credit	Weightages
I	MEN1C01	British Literature from Chaucer to 18 th century	7	5	35
	MEN1C02	British Literature 19 th century	6	5	35
	MEN1C03	History of English Language	6	5	35
	MEN1C04	Indian Literature in English	6	5	35
II	MEN2 C05	Twentieth century British Literature up to 1940	7	5	35
	MEN2 C06	Literary Criticism and Theory - Part 1(up to New Criticism)	7	5	35
	MEN2C07	American Literature	6	5	35
	MEN2C08	Postcolonial writings	6	5	35
III	MEN3C09	Twentieth century British Literature post 1940	6	5	35
	MEN3C10	Literary criticism and theory - Part 2	7	5	35
IV	MEN4C11	English Literature in the 21st Century	9	4	35
	MEN4D/P01	Dissertation / Project	-	4	35
	MEN4V01	Comprehensive viva-voce	-	4	-
<b>Total</b>				<b>62</b>	<b>420</b>

## ELECTIVE COURSE STRUCTURE

Semester	Code No	Course Title	Hrs/ Week	Credit	Weightages
III	MEN3E01	Shakespeare Studies	6	5	175
	MEN3 E02	European Fiction in Translation	6	5	175
	MEN3 E05	Introduction to Cultural Studies	6	5	175
	MEN3 E06	Teaching of English	6	5	175
	MEN3 E07	World Drama	6	5	175
	MEN3 E08	Latino Literature	6	5	175
	MEN3 E09	American Ethnic Writing	6	5	175
IV	MEN4 E10	Film Studies	8	4	175
	MEN4 E11	Queer Studies	8	4	175
	MEN4 E12	Literature and Ecology	8	4	175
	MEN4 E13	Regional Indian Literature in Translation	8	4	175
	MEN4 E14	Indian English Fiction	8	4	175
	MEN4 E15	Introduction to Children's Literature	8	4	175
	MEN4 E16	Dalit Studies	8	4	175
	MEN4 E17	Writings from the Middle East	8	4	175

	<b>MEN4 E18</b>	<b>Malayalam Literature in English Translation</b>	8	4	175
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## **CORE COURSE SYLLABUS**

### **SEMESTER 1**

<b>COURSE CODE: MEN1C01</b>				
<b>CORE COURSE I: British Literature from Chaucer to 18 the century</b>				
Credit	Hours/week	Weightage		
		Internal	External	Total
5	7	5	30	35

Course Outcomes	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Explain students to a comprehensive view of British Literature from the 14 <sup>th</sup> to 18 <sup>th</sup> Century	Remember	PSO1
CO2	Analyze world drama from a historical perspective and how the themes are linked to contemporary culture and politics.	Understand	PSO2
CO3	Interpret the changes in the British social and cultural history during the period.	Analyze	PSO4

<b>COURSE CONTENT</b>		
<b>Module I Poetry</b>		<b>2 Hours</b>
Geoffrey Chaucer	: “The General Prologue to Canterbury Tales” (first 100 lines)	
William Shakespeare	: Sonnet 18. “Shall I Compare thee to a Summer's Day”	
John Donne	: “The Canonization”	
John Milton	: “Paradise Lost” Book 1 (lines up to 270)	
John Dryden	: “Mac Flecknoe”	
Andrew Marvel	: “To His Coy Mistress”	
Thomas Gray	: “Elegy written in a Country Churchyard”	
(*All poems in section A are marked for annotation)		
<b>Module II Drama</b>		<b>2 Hours</b>
Shakespeare	: Hamlet	
Webster	: The Duchess of Malfi	
Sheridan	: The Rivals	
<b>Module III Prose and Fiction</b>		<b>3 Hours</b>

Francis Bacon	: “Of Marriage”,
Joseph Addison	: Sir Roger at Church
Swift	: Gulliver’s Travels
Henry Fielding	: Joseph Andrews
Daniel Defoe	: Robinson Crusoe

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p> <p><b>Power point presentation:</b> Screening of cinema prescribed in the syllabus is done in the classroom.</p>

<b>MODE OF ASSESSMENT</b>
<p><b>Internal Assessment (5 Weightage)</b></p> <p>a. Classroom participation (20%): 1 Weightage</p> <p>b. Test papers I (40%): 2 Weightage</p> <p>c. Assignment (20%): 1 Weightage</p> <p>d. Seminar/ Viva (20%): 1 Weightage</p>
<p><b>External Assessment (30 Weightage)</b>      No of Questions: 25</p>

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightage</b>
Module I	15
Module II	15
Module III	17

**REFERENCES:**

- The Riverside Chaucer edited by Larry D. Benson
- The Norton Anthology of English Literature: Volume 1 edited by Stephen Greenblatt et al.
- The Complete Works of William Shakespeare edited by David Bevington
- The Faerie Queene by Edmund Spenser
- The Pilgrim's Progress by John Bunyan
- The Norton Anthology of English Literature: Restoration and Eighteenth Century edited by George Perkins et al.
- "An Essay Concerning Human Understanding" by John Locke
- The Life and Opinions of Tristram Shandy, Gentleman" by Laurence Sterne

<b>COURSE CODE: MEN1C02</b>				
<b>CORE COURSE II: BRITISHLITERATURE- 19THCENTURY</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

Course Outcomes	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Appraise the vast body of British Literature in the 19th Century.	Evaluate	PS01
CO2	Differentiate the trends, movements and influences on British literature during the 19 <sup>th</sup> C	Analyze	PS02
CO3	Create discourses on the social and cultural history of Britain during the 19 <sup>th</sup> C examining how social transition is represented/diverted in literature.	Create	PS05
CO4	Analyze poetry, drama, prose and fiction of 19 <sup>th</sup> century by critically examining the works of the period.	Analyze	PS03
CO5	Determine the subjective and individualistic imagination of the Romantic and Victorians writers.	Evaluate	PS02

<b>COURSE CONTENT</b>	
<b>Module I: Poetry</b>	<b>2 Hours</b>
William Blake : The Tiger, The Lamb William Wordsworth : Lines Composed A few Miles above Tintern Abbey S.T. Coleridge : Kubla Khan P.B. Shelley: Ozymandias John Keats :Ode to a Nightingale Byron :She Walks in Beauty Tennyson : Tithonus Browning :Fra Lippo Lippi Elizabeth Barret Browning :A Musical Instrument Mathew Arnold: Dover Beach D.G Rossetti : The Blessed Damozel (*All poems in section A are marked for annotation)	
<b>Module II: Drama</b>	<b>2 Hours</b>
Oscar Wilde: The Importance of Being Earnest	
<b>Module III: Fiction and Prose</b>	<b>2 Hours</b>
Charles Lamb: Old China William Hazlitt: On Reading Old Books Charles Dickens: ATale of Two Cities Emily Bronte: Wuthering Heights Thomas Hardy: Tess of the D'Urbervilles	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.</p> <p><b>Listening and Practicing:</b> Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.</p>



<b>MODE OF ASSESSMENT</b>	
<b>Internal Assessment (5 Weightage)</b>	
a. Classroom participation (20%):	1 Weightage
b. Test papers I (40%):	2 Weightage
c. Assignment (20%):	1 Weightage
d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightage)</b>	No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightage</b>
Module I	15
Module II	12
Module III	20

**REFERENCES:**

- Altick, Richard D. The English Common Reader: A Social History of the Mass Reading Public, 1800-1900, University of Chicago Press, 1957.
- Thomson, Patricia. The Victorian Heroine: A Changing Ideal, 1837-1873. Oxford University Press, 1956.
- Lodge, David, ed. Twentieth Century Literary Criticism: A Reader\*. Longman, 1972.
- The Victorian Web- An extensive online resource with articles and information on Victorian literature, history, and culture.

<b>COURSE CODE –MEN1C03</b>				
<b>CORE COURSE III: HISTORY OF ENGLISH LANGUAGE</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

	<b>Expected Course Outcome</b>	<b>Learning</b>	<b>PSO No.</b>
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CO No.	Upon completion of this course, students will be able to;	Domain	
CO1	Recognize and recall the evolution of English Language from the parent languages.	Remember	PSO1
CO2	Point out the features of languages, their sounds, their ways of forming words, their sentence structures, and their systems of expressing meaning.	Understand	PSO2
CO3	Organize the fundamentals of English Language.	Apply	PSO3
CO4	Examine through an objective study the relation of language with human mind and communicative action	Analyze	PSO4
CO5	Differentiate the British English from the Englishes and the other languages in the world.	Evaluate	PSO5
CO6	Develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language	Create	PSO5

<b>COURSE CONTENT</b>	
<b>Module I:</b>	<b>2 Hours</b>
<p>Language families -The Indo-European family of languages; Germanic Family of languages and the origin of English -The early history of English language; Old English Period -Scandinavian invasions - Middle English Period: The Impact of the Norman Conquest on the English Language; -Middle English Literature. Modern English Period –Latin and Greek influence –Loan words - The impact of the Renaissance –Bible Translations. Sound changes in English–The Great Vowel Shift -Changes in Grammar, vocabulary, phonology and morphology–Semantics–word formations.</p>	
<b>Module II:</b>	<b>2 Hours</b>
<p>Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language –Expansion of Vocabulary –Semantic Change-Pidgins and Creoles. Contributions of major writers to the growth of English vocabulary.</p>	
<b>Module III:</b>	<b>2 Hours</b>
<p>The discrepancy between spelling and pronunciation -Attempts to reform English spelling – Evolution of Standard English -Dialects of English: British and American –English in India – English in the postcolonial world –English as a global language —The rise of ‘Englishes’ – impact of Science and Technology –English in the digital age.</p>	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- a. Classroom participation (20%): 1 Weightage
- b. Test papers I (40%): 2 Weightage
- c. Assignment (20%): 1 Weightage
- d. Seminar/ Viva (20%): 1 Weightage

#### External Assessment (30 Weightage):

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightage
Module I	15
Module II	12
Module III	20

### REFERENCES:

- F.T. Wood: An Outline History of the English language  
XVIII

- C.L. Wrenn: The English Language
- A. C. Baugh: A History of the English Language
- David Crystal: English as a Global Language
- David Crystal: The English Language: A guided Tour of the Language
- Bill Ashcroft, et al: The Empire Writes Back
- Christian Mair: The Politics of English as a World Language
- Andreas Sedlatschek : Contemporary Indian English: Variation and Change
- Pingali Sailaja: Indian English.
- Michael Hanrahan & Deborah L Madsen (Ed.): Teaching, Technology, Textuality: Approaches to New Media.

<b>COURSE CODE –MEN1C04</b>				
<b>CORE COURSE IV: INDIAN LITERATURE IN ENGLISH</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		

CO1	Understand cultural diversity, gain insights into social issues, to comprehend the impact of colonialism, and familiarize with the evolving trajectories of English writing in India in its multiple manifestations and diversity.	Understand	<b>PSO2</b>
CO2	Examine literary works through a range of historical, cultural, and theoretical lenses.	Evaluate	<b>PSO4</b>
CO3	Assess literary texts and their cultural contexts to develop the students' critical thinking abilities and to explore the cross-pollination this cultural and aesthetic engagement entails	Evaluate	<b>PSO4</b>
CO4	Express student's original thoughts on the literary works and promote class discussions	Analyse	<b>PSO4</b>
CO5	Strengthen student's academic writing abilities by producing thoughtful literary analyses	Apply	<b>PSO6</b>
CO6	Locate, evaluate, and incorporate secondary materials into their literary studies to enhance research abilities.	Evaluate	<b>PSO4</b>
CO7	Utilize the knowledge the students have received from the course to formulate interdisciplinary connections.	Create	<b>PSO5</b>

<b>COURSE CONTENT</b>	
<b>Module 1: Poetry</b>	<b>2 Hours</b>
<p>Toru Dutt : "Our Casuarina Tree"</p> <p>Rabindranath Tagore : "The Child"</p> <p>Nizzim Ezekiel : "In the Country Cottage"</p> <p>Jayantha Mahapatra : "Hunger" A.K. Ramanujan: "Obituary"</p> <p>R. Parthasarathy : "River, Once"</p> <p>Kamala Das : "The Old Playhouse"</p> <p>Gieve Patel : "The Ambiguous fate of Gieve Patel, he being neither Muslim nor Hindu in India"</p> <p>Meena Alexander : "Blue Lotus"</p> <p>Arundhati Subramaniam: "Home"</p> <p>Meena Kandasamy : "Dead Woman Walking"</p>	
<b>Module 2: Prose and Fiction</b>	<b>2 Hours</b>

Mulk Raj Anand : Coolie	
R.K. Narayanan : The Guide	
Salman Rushdie : Midnight's Children	
Amita v Ghosh : The Hungry Tide	
<b>Module 3: Drama</b>	<b>1 Hour</b>
Girish Karnad: Yayati (English Translation by the author)	
Mahesh Dattani: Tara	
<b>Module 4: Prose</b>	<b>1 Hour</b>
Jawahar Lal Nehru : "What is Culture?"	
Amartya Sen : "Reason and Identity"(From: The Argumentative Indian, Part IV)	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to choose a topic from anything related to their course paper and have discussions elicit interpretations from their peer group. The final outcome is presented before the class

**Group Discussion:** Group discussions are held based on the course's pertinent topic to advance students' thinking and assist them in creating their own interpretations of the course materials.

**Seminar Presentation:** Seminars allow students to engage with the course material, connect with peers and develop their communication and critical thinking skills.

### MODE OF ASSESSMENT

#### **Internal Assessment (5 Weightage)**

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Test papers I (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightage) No of Questions: 25**

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightage</b>
Module I Differentiation and Integration	20
Module II Differential and difference equation	15
Module III Introduction to probability	6
Module IV Probability Distribution	6

**REFERENCES:**

- Agarwal, Beena. 2012. Contemporary Indian English Drama: Canons and Commitments. Jaipur: Aadi Publications.
- Agarwal, Smita, ed. 2014. Marginalized: Indian Poetry in English. New York: Rodopi.
- Ahmad, Aijaz. 1996. In Theory: Classes, Nations, Literatures. Delhi: Oxford University Press.
- Basu, Tapan, ed. 2002. Translating Caste. New Delhi: Katha.
- Bose, Brinda, ed. 2002. Translating Desire: The Politics of Gender and Culture in India. New Delhi: Katha.
- Daruwalla, Keki, ed. 1980. Two Decades of Indian Poetry 1960-1980. Delhi: Vikas Publishing.
- Dharwadker, Vinay and A.K. Ramanujan, eds. 1994. The Oxford Anthology of Modern Indian Poetry. Delhi: Oxford University Press.
- Iyengar, Srinivasa. 1985. Indian Writing in English, 5th ed. New Delhi: Sterling Publishers.
- Karnad, Girish. 1995. "Author's Introduction" in Three Plays. Delhi: OUP.

## SEMESTER 2

**COURSE CODE –MEN2C05**

**CORE COURSE V: TWENTIETH CENTURY BRITISH LITERATURE UP TO 1940**

Credit	Hours/week	Weightage		
		Internal	External	Total
5	6	5	30	35

### Course Outcome

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Demonstrate a deep understanding of literary genres, themes and techniques in the British literature of the 20 <sup>th</sup> century up to 1940	understand	PSO2
CO2	Interpret literary texts from a variety of perspectives, including historical, cultural and theoretical	Evaluate	PSO4
CO3	Develop critical thinking skills by analysing and evaluating the literary texts and their cultural contexts	Evaluate	PSO4
CO4	Articulate their own perspectives on literary texts and contribute to classroom discussions	Analyse	PSO4
CO5	Improve their academic writing skills through the production of well-reasoned literary analysis	Apply	PSO6
CO6	Develop research skills by locating, evaluating and integrating secondary sources into their literary analyses	Evaluate	PSO4
CO7	Formulate interdisciplinary connections from the knowledge gained from the course	Create	PSO5

<b>COURSE CONTENT</b>	
<b>Module I: Poetry</b>	<b>2 Hours</b>
G.M. Hopkins - : “The Windhover” W.B. Yeats : The Second Coming, Byzantium TS Eliot : The Waste Land W.H. Auden : Funeral Blues Wilfred Owen : A Strange Meeting	
<b>Module II: Drama</b>	<b>2 Hours</b>



GB Shaw : Caesar and Cleopatra TS Eliot : Murder in the Cathedral , J. M. Synge: Riders to the Sea	
<b>Module III: Prose and Fiction</b>	<b>2 Hours</b>
Virginia Woolf: “Modern Fiction” Joseph Conrad: Heart of Darkness D.H. Lawrence: Sons and Lovers James Joyce: A Portrait of the Artist as a Young Man	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p>

<b>MODE OF ASSESSMENT</b>								
<p><b>Internal Assessment (5 Weightage)</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">a. Classroom participation (20%):</td> <td style="text-align: right;">1 Weightage</td> </tr> <tr> <td>b. Test papers I (40%):</td> <td style="text-align: right;">2 Weightage</td> </tr> <tr> <td>c. Assignment (20%):</td> <td style="text-align: right;">1 Weightage</td> </tr> <tr> <td>d. Seminar/ Viva (20%):</td> <td style="text-align: right;">1 Weightage</td> </tr> </table>	a. Classroom participation (20%):	1 Weightage	b. Test papers I (40%):	2 Weightage	c. Assignment (20%):	1 Weightage	d. Seminar/ Viva (20%):	1 Weightage
a. Classroom participation (20%):	1 Weightage							
b. Test papers I (40%):	2 Weightage							
c. Assignment (20%):	1 Weightage							
d. Seminar/ Viva (20%):	1 Weightage							
<p><b>External Assessment (30 Weightages)</b>      No of Questions: 25</p>								

**MODULE WISE WEIGHTAGE DISTRIBUTION**

<b>Module</b>	<b>Weightages</b>
Module I: Intertemporal Choice and Capital Decisions	15
Module II: General Equilibrium and Welfare Economics	15
Module III: Externalities and Public Goods	17

**REFERENCES:**

- Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature, 1890-1930*. Penguin Books. 1991
- Childs, Peter. *Modernism*. Routledge. 2000
- Kenner, Hugh. *The Pound Era*. University of California Press 1973
- Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge University Press 2007
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge University Press 1999

<b>COURSE CODE –MEN2C06</b>				
<b>CORE COURSE VI: Literary Criticism and Theory-Part1 (Up to New Criticism)</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	7	5	30	35

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	The students are expected to enable themselves to describe the historical trajectory of critical thought in western and non-western contexts.	Remember	PSO1
CO2	The students are expected to be able to articulate the prominent features of different texts cogently.	Understand	PSO2
CO3	The students are expected to analyze the prominent features of different texts coherently and to develop sensitivity to the social implications of different schools of criticism.	Analyze	PSO6
CO4	The students are expected to read the seminal primary texts from the ancient Greek civilization to new criticism in the beginning of the twentieth century and relate them to the social and historical conditions in which they have been written and practiced and to the contemporary cultural and political contexts in which they are being studied and discussed.	Apply	PSO6

<b>COURSE CONTENT</b>	
<b>Module I</b>	<b>2 Hours</b>
<ul style="list-style-type: none"> <li>• Plato : The Republic (Books 2 and 3)</li> <li>• Aristotle : Poetics</li> <li>• Longinus : On the sublime (Chapters 7 – 9)</li> </ul>	
<b>Module II</b>	<b>4 Hours</b>

<ul style="list-style-type: none"> <li>• Sir Philip Sydney : An Apology for Poetry</li> <li>• William Wordsworth : Preface to Lyrical Ballads</li> <li>• T.S. Eliot: Tradition and Individual Talent</li> <li>• Cleanth Brooks: The Language of Paradox</li> <li>• Northrop Frye: The Archetypes of Literature</li> </ul>	
<b>Module III</b>	<b>1 Hours</b>
<ul style="list-style-type: none"> <li>• S.N. DasGupta: The Theory of Rasa</li> <li>• Kunjunni Raja: Theory of Dhvani</li> </ul>	

<b>MODE OF TRANSACTION</b>
<p><b>Lecture Session:</b> This involves attending traditional class room lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Seminar presentations:</b> Students have to select a topic from the course and present it in the class which facilitates critical thinking, discussion and response.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.</p>

<b>MODE OF ASSESSMENT</b>
<p><b>Internal Assessment (5 Weightage)</b></p> <ul style="list-style-type: none"> <li>a. Classroom participation (20%): 1 Weightage</li> <li>b. Test papers I (40%): 2 Weightage</li> <li>c. Assignment (20%): 1 Weightage</li> <li>d. Seminar/ Viva (20%): 1 Weightage</li> </ul>
<b>External Assessment (30 Weightages) No of Questions: 25</b>

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightage</b>

Module I	15
Module II	20
Module III	12

**REFERENCES:**

- Abrams, M. H. (2012). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press.
- Eagleton, Terry. (2008). *Literary Theory: An Introduction*. Wiley-Blackwell.
- Culler, Jonathan. (2011). *Literary Theory: A Very Short Introduction*. Oxford University Press.
- Tyson, Lois. (2014). *Critical Theory Today: A User-Friendly Guide*. Routledge.
- Bennett, Andrew, and Royle, Nicholas. (2009). *An Introduction to Literature, Criticism and Theory*. Pearson Education.

<b>COURSE CODE – MEN2C07</b>				
<b>CORE COURSE VII: AMERICAN LITERATURE</b>				
Credits	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Familiarize students with the maturing phase of American literature in the early Nineteenth Century to its evolution till the end of the Twentieth century	Understand	PSO2
CO2	Interpret literary texts from a variety of perspectives, including historical, cultural and theoretical.	Analyse	PSO4
CO3	Develop critical thinking skills by analysing and evaluating the literary texts and their cultural contexts	Evaluate	PSO4
CO4	To describe how ethnic and gender identities play a vital role in the shaping of American literature.	Evaluate	PSO4
CO5	Improve their academic writing skills through the production of well-reasoned literary analysis	Apply	PSO6
CO6	To write research based critical papers and dissertations on	Create	PSO5

	assigned readings from the course following the principles of academic writing and research methodology		
CO7	Formulate interdisciplinary connections from the knowledge gained from the course.	Create	PSO5

### COURSE CONTENT

<b>Module I: Poetry</b>	<b>2 Hours</b>
<p>Edgar Allan Poe -The Raven</p> <p>Walt Whitman-A passage to India</p> <p>Emily Dickinson- There isa certain slantof light</p> <p>Robert Frost- Home Burial</p> <p>Wallace Stevens - The Emperor Ice Cream</p> <p>EEC ummings-Buffalo Bill's</p> <p>Langston Hughes- I Too Robert Lowell -For the Union Dead</p> <p>Allen Ginsberg- America</p> <p>Sylvia Plath-Edge</p> <p>Gloria E. Anzaldua: To live in the Border lands means you</p> <p>(All poems in section A are marked for annotation)</p>	
<b>Module II: Prose and Fiction</b>	<b>2 Hours</b>
<p>Ralph Waldo Emerson- "Self-reliance"</p> <p>Herman Melville - Moby Dick</p> <p>Mark Twain- Huckleberry Finn</p> <p>William Faulkner- The Sound and the Fury</p> <p>Tony Morrison-Tar Baby</p>	
<b>Module III: Drama</b>	<b>2 Hours</b>
<p>Eugene O'Neill-The Emperor Jones Tennessee</p> <p>Williams- The Glass Menagerie</p> <p>Amiri Baraka (LeRoi Jones)– Dutchman</p>	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to choose a topic from anything related to their course paper and have discussions elicit interpretations from their peer group. The final outcome is presented before the class

**Group Discussion:** Group discussions are held based on the course's pertinent topic to advance students' thinking and assist them in creating their own interpretations of the course materials.

**Seminar Presentation:** Seminars allow students to engage with the course material, connect with peers and develop their communication and critical thinking skills.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- a. Classroom participation (20%): 1 Weightage
- b. Test papers I (40%): 2 Weightage
- c. Assignment (20%): 1 Weightage
- d. Seminar/ Viva (20%): 1 Weightage

**External Assessment (30 Weightages) No of Questions: 25**

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightage
Module I: The Case for Public Sector.	18
Module II: Fiscal Policy and Budgeting.	16
Module III: Theories of Taxation	13

#### REFERENCES:

- Baym, Nina et al., eds. (2013). The Norton Anthology of American Literature. W. W. Norton & Company.
- Bloom, Harold. (2007). The American Canon: Literary Genius from Emerson to Pynchon. Harcourt.
- Morrison, Toni. (1993). Playing in the Dark: Whiteness and the Literary Imagination. Vintage.
- Capper, Charles. (2008). Margaret Fuller: An American Romantic Life. Oxford University Press.

- Spengemann, William C. et al., eds. (2013). A New World of Words: Redefining Early American Literature. University of Georgia Press.
- Matthiessen, F. O. (2011). American Renaissance: Art and Expression in the Age of Emerson and Whitman. Oxford University Press.

<b>COURSE CODE –MEN2C08</b>				
<b>CORE COURSE VIII: Postcolonial writings</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Understand the historical experience of colonization and its impacts on the colonized peoples across the globe, through the medium of literary writings	Remember	PSO1
CO2	Acquaint themselves with the major theoretical concepts associated with post-colonial studies as manifested through the literary discourse in the works under consideration.	Apply	PSO2
CO3	Interpret with questions of resistance and representation, the politics, language and literary form, and the quests for identity, autonomy and self-determination that mark post-colonial literary expression	Analyze	PSO4
CO4	Acquire the theoretical formulations, methods and strategies for post-colonial analysis that may contribute to the writing of their Fourth Semester dissertation.	Apply	PSO2

<b>COURSE CONTENT</b>	
<b>Module 1: Poetry</b>	<b>2 Hours</b>



<p>A. K. Ramanujan: “Self Portrait”  Dom Moraes: “A Letter”, “Sinbad”  Leopold Senghor: “New York”  Gabriel Okara: “The Mystic Drum”  David Diop: “Africa”  Allen Curnow: “House and Land”  A.D. Hope: “Australia”  Jack Davis: “Aboriginal Australian” Margaret Atwood: “Journey to the Interior”  Derek Walcott: “Ruins of a Great House”  E. E. Tiang Hong: “Arrival”  Almaghir Hashmi: “So What if I Live in a House Made by Idiots”  Kamau Brathwaite: “Negus”</p>	
<b>Module 2: Drama</b>	<b>2 Hours</b>
<p>Wole Soyinka: The Road  Girish Karnad: Hayavadana  Timberlake Wertenbaker: Our Country’s Good</p>	
<b>Module 3: Fiction</b>	<b>2 Hours</b>
<p>Chinua Achebe: Things Fall Apart  V. S. Naipaul: A House for Mr. Biswas  Margaret Laurence: Stone Angel  Khaled Hosseini: The Kite Runner</p>	

<b>MODE OF TRANSACTION</b>
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**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Power point presentation:** Screening of cinema prescribed in the syllabus is done in the classroom.

#### MODE OF ASSESSMENT

##### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Test papers I (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages) No of Questions: 25**

#### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightage
Module I	17
Module II	14
Module III	16

#### REFERENCES:

- Said, Edward W. (1978). Orientalism. Vintage Books.
- Spivak, Gayatri Chakravorty. (1988). In Other Worlds: Essays in Cultural Politics. Routledge.
- Fanon, Frantz. (1963). The Wretched of the Earth. Grove Press.

- Bhabha, Homi K. (1994). The Location of Culture. Routledge.
- Ngũgĩ wa Thiong'o. (1986). Decolonising the Mind: The Politics of Language in African Literature. East African Educational Publishers.
- Césaire, Aimé. (1955). Discourse on Colonialism. Monthly Review Press.
- 8. Anzaldúa, Gloria. (1987). Borderlands/La Frontera: The New Mestiza. Aunt Lute Books.

## SEMESTER 3

<b>COURSE CODE –MEN3C09</b>				
<b>CORE COURSE IX: Twentieth Century British Literature Post 1940</b>				
Credits	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Appraise the main trends and major authors of British literature written after 1940	Evaluate	PS01
CO2	Examine major socio -political economic and cultural background of the period.	Apply	PS01
CO3	Analyze the given texts using various literary and cultural tools	Analyze	PS02
CO4	Create discourses on the place of post 1940 British literature within the cultural context.	Create	PS03
CO5	Examine how politics of the time influence literary works and vice versa	Apply	PS02

### COURSE CONTENT

<b>Module I: Poetry</b>	<b>2 Hours</b>
<p>Dylan Thomas : “Fern Hill”</p> <p>Philip Larkin: “Church Going”</p> <p>Thom Gunn: “On the Move”</p>	

<p>Ted Hughes: “Pike”</p> <p>Seamus Heaney : “Punishment”</p> <p>Charles Tomlinson: “Swimming Chenango Lake”</p> <p>Geoffrey Hill: “In Memory of Jane Frazer”</p> <p>Elizabeth Jennings: “One Flesh”</p> <p>Andrew Motion: “The Last Call”</p> <p>(Annotations will cover the entire section)</p>	
<b>Module II: Drama</b>	<b>2 Hours</b>
<p>Samuel Beckett: Waiting for Godot</p> <p>Caryl Churchill: Top Girls</p> <p>Harold Pinter : The Birthday Party</p> <p>Edward Bond : Lear</p>	
<b>Module III: Fiction</b>	<b>2 Hours</b>
<p>John Fowles: The French Lieutenant’s woman</p> <p>Kingsley Amis: Lucky Jim</p> <p>Alan Sillitoe: Loneliness of the Long-Distance Runner</p> <p>Kazuo Ishiguro: Remains of the Day</p>	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p> <p><b>Listening and Practicing:</b> Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.</p>

<b>MODE OF ASSESSMENT</b>	
<b>Internal Assessment (5 Weightage)</b>	
a. Classroom participation (20%):	1 Weightage
b. Test papers I (40%):	2 Weightage
c. Assignment (20%):	1 Weightage
d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightages)</b>	No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	13
Module II	17
Module III	17

#### **REFERENCES**

- Eagleton, Terry. (1996). *The English Novel: An Introduction*. Wiley-Blackwell.
- Leitch, Vincent B. et al., eds. (2001). *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company.
- Bradbury, Malcolm, and James McFarlane, eds. (1995). *Modernism: A Guide to European Literature 1890-1930*. Penguin Books.
- Belsey, Catherine. (2002). *Poststructuralism: A Very Short Introduction*. Oxford University Press.
- Hobsbawm, Eric. (1995). *The Age of Extremes: A History of the World, 1914-1991*. Vintage Books.
- Felski, Rita. (2008). *Uses of Literature*. Blackwell Publishing.
- Cohn, Dorrit. (2003). *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton University Press.

<b>COURSE CODE –MEN3C10</b>				
<b>CORE COURSE X: LITERARY CRITICISM AND THEORY - PART 2</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	7	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Be familiar with modern critical strategies/ approaches to literary texts and with basic theoretical concepts underlying contemporary approaches to literature.	Understand	PSO 1
CO2	Build up the competence to generate and articulate personal responses to literary and critical texts.	Evaluate	PSO2
CO3	Explain the premises and assumptions underlying the texts, with personal critical comments.	Create	PSO 5
CO4	Read literary and critical texts with judicious appreciation.	Evaluate	PSO 4
CO5	Critically approach different schools of thought and their philosophy.	Apply	PSO2
CO6	Develop interdisciplinary approach to reading and evaluating literary and theoretical texts.	Create	PSO 7

<b>COURSE CONTENT</b>	
<b>Module I: Structuralism: An Overview</b>	<b>1 Hour</b>
Major theorists: Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes, Gerrard Genette Key concepts: Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology. Text for Detailed Study: Roland Barthes: “Structuralist Activity”	

<b>Module II: Post-Structuralism/ Deconstruction: An Overview</b>	<b>1 Hour</b>
Major theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School Key concepts: Deconstruction of Sign, Decentring, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse. Text for Detailed Study: Jacques Derrida: “Structure, Sign and Play in the Discourse of Social Sciences”	
<b>Module III: Psychoanalysis: An Overview</b>	<b>1 Hour</b>
Major theorists: Sigmund Freud, Jacques Lacan. Key concepts: Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language. Text for Detailed Study: Jacques Lacan: “The Mirror Stage as Formative of the Function of the I”	
<b>Module IV Feminism: An Overview</b>	<b>1 Hour</b>
Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich. Key concepts: Gyno criticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post feminism. Text for Detailed Study: Elaine Showalter: “Towards a Feminist Poetics”	
<b>Module V: Cultural Materialism/ New Historicism:</b>	<b>1 Hour</b>
An Overview Major theorist: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis Montrose. Key concepts: Neo-Marxism, Culture: New Definitions, Thin and Thick Descriptions, Textuality and Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power. Text for Detailed Study: Louis Montrose: “Professing the Renaissance: The Poetics and Politics of Culture”	
<b>Module VI Postcolonialism: An Overview</b>	<b>1 Hour</b>
Major theorists: Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Benedict 20 Anderson. Key concepts: Critique of Eurocentrism and Universalism, Decolonization, National Consciousness, Critiquing Nationalism, Post nationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry. Text for Detailed Study: Edward Said: “Jane Austen and Empire”	
<b>Module VII Ecocriticism: An Overview</b>	<b>1 Hour</b>
Major theorists: Jonathan Bate, CheryllGlotfelty, Laurence Coupe, Patrick D Murphy, William Rueckert. Key concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism. Text for Detailed Study: CheryllGlotfelty: “Introduction: Literary Studies in an age of Environmental Crisis” (From The Ecocriticism Reader	

<b>Module VIII Critiquing Theory</b>	<b>1 Hour</b>
An Overview Text for Detailed Study: Graham Good: “Presentism: Postmodernism, Poststructuralism, Postcolonialism”	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p> <p><b>Listening and Practicing:</b> Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.</p>

<b>MODE OF ASSESSMENT</b>
<p><b>Internal Assessment (5 Weightage)</b></p> <p>a. Classroom participation (20%): 1 Weightage</p> <p>b. Test papers I (40%): 2 Weightage</p> <p>c. Assignment (20%): 1 Weightage</p> <p>a. Seminar/ Viva (20%): 1 Weightage</p>
<p><b>External Assessment (30 Weightages)</b> Total No. of Questions: 25</p>

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	6
Module II	6



Module III	6
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<b>COURSE CODE – MEN4C11</b>				
<b>CORE COURSE XI: ENGLISH LITERATURE IN THE 21ST CENTURY</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	9	5	30	35
Module IV				6
Module V				6

## SEMESTER 4

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	<i>Develop</i> expertise for the analysis of English literature	Create	PSO5
CO2	<i>Discuss</i> various literary texts	Understand	PSO2
CO3	<i>Explore</i> secondary materials, such as biographies, critical essays and essays on literary theory	Apply	PSO3
CO4	<i>Examine</i> how cultural and historical events have shaped the literature of different cultures	Apply	PSO3
CO5	<i>Develop</i> a deeper understanding of world cultures through a study of literature, society, religion and history	Create	PSO5
CO6	<i>Compare</i> literary forms and discuss the historical and cultural connections between literatures of different cultures	Understand	PSO2

## COURSE CONTENT

<b>COURSE CONTENT</b>	
<b>Module 1 – Poetry</b>	<b>4 Hours</b>
Simon Armitage : “A Vision” Benjamin Zephaniah : “Rong Radio Station” Martin Espada : “Alabanza: In Praise of Local 100” Evan Boland : “Atlantis - A lost Sonnet” DaljitNagra : “Look We Have Coming to Dover” Sean O’Brien : “Water- Gardens” Ocean Vuong : “DetoNation” Terrance Hayes : “I Lock You in an American Sonnet that is Part Prison” Sarah Howe : “Yangtze” Jorie Graham : “Fast” Vijay Nambisan : These were my Homes	
<b>Module 2: Drama</b>	<b>1 Hours</b>
Tracy Letts : August: Osage County Lucy Kirkwood : Chimerica Ayad Akhtar : Disgraced	
<b>Module III: Fiction &amp; Prose</b>	<b>4 Hours</b>
Kazuo Ishiguro : Never Let Me Go Mohsin Hamid : The Reluctant Fundamentalist Chimamanda Ngozi Adichie : Purple Hibiscus Richard Powers : The Echo Maker Viet Thanh Nguyen : The Sympathizer Ali Smith : Autumn Amitav Ghosh : Chapters 1-4 (Part I Stories; from The Great Derangement) Lennard J. Davis : Constructing Normalcy: The Bell Curve, the Novel, and the Invention of the Disabled Body in the Nineteenth Century	

## MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- b. Classroom participation (20%): 1 Weightage
- c. Test papers I (40%): 2 Weightage
- d. Assignment (20%): 1 Weightage
- e. Seminar/ Viva (20%): 1 Weightage

**External Assessment (30 Weightages) No of Questions: 25**

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Marks in %
Module I	17
Module II	13
Module III	17

#### REFERENCES:

- Kamala Bhasin---What is Patriarchy?
- Nivedita Menon--Seeing like A Feminist
- Naomi Wolf--Beauty Myth
- Alice Walker ---Color Purple
- Caryl Churchill---Vinegar Tom
- Deepa Mehta's films---Earth, Fire, Water
- Rina Das' Film---The village Rockster

**COURSE CODE –MEN4D/P01**

**CORE COURSE XII: Dissertation / Project**

Credit	Hours/week	Weightages		
		Internal	External	Total
4	-	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Recall the literary theories and critical approaches that are relevant to the research topic.	Remember	PSO1
CO2	Comprehend the significance and scope of the research topic, and its relationship to the wider field of literary studies.	Understand	PSO2
CO3	Apply the knowledge of literary theory and critical approaches to the research topic.	Apply	PSO3
CO4	Analyze the primary sources and secondary literature relevant to the research topic, and draw meaningful conclusions from them.	Analyze	PSO5

CO5	Evaluate the strengths and limitations of the research methodology, and the implications of the research findings.	Evaluate	PSO5
CO6	Generate innovative ideas or solutions based on research outcomes.	Create	PSO4
CO7	Evaluate the validity and reliability of research findings.	Evaluate	PSO5
CO8	Reflect on the limitations and future directions of the research.	Evaluate	PSO5
CO9	Produce an original and substantial research paper that demonstrates the mastery of the subject matter and the ability to communicate the ideas effectively.	Create	PSO4

### **COURSE CONTENT**

**Option 1:**

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

**Option 2:**

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages.

**Option 3:**

Pedagogic Project: A practice-oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

**Option 4:**

Other Projects: Any other project such as producing a play, making a video film, executing field work,

case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

(Dissertation/Project should follow the guidelines of the latest version of MLA Handbook. Any standard legible font can be used. Matter can be typed on both sides of the page. Soft Binding is also permitted. Department Councils are free to decide the binding style of the project)

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

**Internal Assessment (5 Weight)**

**External Assessment (150 marks – 4 weight)**

### COURSE CODE –MEN4V01

#### CORE COURSE XIII: COMPREHENSIVE VIVA-VOCE

Credit	Hours/week	Weightages		
		Internal	External	Total
4	0	0	30	30

#### Course Outcomes

CO No.	Expected Course Outcome	Learning	PSO No
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	Upon completion of this course, students will be able to;	<b>Domain</b>	
CO1	Demonstrate an understanding of their research and dissertation	understand	PSO2
CO2	Evaluate their own progress by receiving feedback from the examiners	Evaluate	PSO4
CO3	Improve their academic writing and communication skills	Apply	PSO6
CO4	Gain confidence and it can help them feel more accomplished and motivated to continue their academic pursuits.	Apply	PSO6

### MODE OF ASSESSMENT

Comprehensive viva-voce is conducted by the external examiners

## ELECTIVE COURSE SYLLABUS

### SEMESTER 3

**COURSE CODE –MEN3E01**

**ELECTIVE COURSE I: Shakespeare Studies**

Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		

CO1	Understand Shakespeare, the writer, in his specific historical and cultural contexts	Remember	PSO1
CO2	Analyze how his works relate to the contemporary world.	Understand	PSO2
CO3	Based on an understanding of the Elizabethan age as an age of radical transformation, the course would analyze how Shakespeare's works captured that experience, in terms of the themes, motifs, images and other literary strategies that characterize his work.	Understand	PSO2
CO4	Explain to the students how they are expected to gain a sense of the theatrical contexts in which Shakespeare and his contemporaries functioned, and also a basic awareness of the directions of contemporary approaches to and criticisms of Shakespeare. Interpret and analyze the works of Shakespeare	Remember	PSO1

### **COURSE CONTENT**

<b>Module I: Introduction to Shakespeare</b>	<b>1 Hour</b>
Elizabethan theatre-theatrical companies –publishing of works- prompt book-Quartos and Folios- Bad and good quartos-First Folio 1623-Apocrypha- Shakespearean sonnet Comedies, Histories, tragedies and tragicomedies. Shakespeare's craftsmanship	
<b>Module II: A. Plays and Poems (1591-1600)</b>	<b>1 Hour</b>
<p>A. Plays and Poems (1591-1600)</p> <p>This module is to familiarize the students with the plays and poems Shakespeare wrote in the sixteenth century, in which the dominant genres were comedies and histories, with tragedy an emergent presence towards the end. The module will cover the first half of Shakespeare's career in chronological order, from 1591 to 1600.</p> <p>Texts:</p> <ol style="list-style-type: none"> <li>1. Sonnets ( 18, 24, 29, 116&amp; 138)</li> <li>2. The Merchant of Venice</li> <li>3. Henry IV part 1</li> </ol> <p>B Plays and Poems (1601-1613)</p> <p>This module contains plays and poems Shakespeare wrote in the seventeenth century, in which the dominant genres were tragedies and tragicomedies. The module will cover the second half of Shakespeare's career in chronological order, from 1601 to 1613.</p>	



Plays: Hamlet, Othello, King Lear	
<b>Module III: Textual Studies in Shakespeare</b>	<b>1 Hour</b>
<p>This module investigates the production of the text in the theatre and in print, explores controversies surrounding the interpretation of this material, and introduces students to the techniques of editing. Topics include: the relationship between a modern edition of a play and the earliest printed texts; the nature of the printing process that first made the plays available to readers of books; the characteristics of Shakespeare's dramatic composition; the treatment of the text in the theatre (including censorship, revision and adaptation); and Shakespeare as a collaborator.</p> <p>Plays discussed will include: Hamlet, King Lear, Romeo and Juliet, Measure for Measure</p>	
<b>Module IV: Shakespeare in Performance</b>	<b>1 Hour</b>
<p>This module approaches Shakespeare through the culture of the early modern playhouses where dramatists wrote with particular companies, performance spaces and audiences in mind. The aim of the module is to find out how the social, cultural, spatial, professional and technological make- up of venues such as the Globe and Blackfriars shaped early modern drama by Shakespeare and others. The module will also consider trends of acting and directing Shakespeare from the Restoration to the present day, and contributions of individual actors Page 31 of 69 and directors from the eighteenth century onwards like Colley Cibber, David Garrick, Henry Irving and Ellen Terry, Laurence Olivier, Peter Brook, John Barton and Sam Mendes.</p> <p>Plays discussed will include: Richard III, Antony and Cleopatra, and A Midsummer Night's Dream</p>	
<b>Module V: Shakespeare and Theatre Practice</b>	<b>1 Hour</b>
<p>This module will provide students information about three different systematic approaches to performing the language of Shakespeare: The aim of the module is to find out how the social, cultural, spatial, professional and technological makeup of venues such as the Globe and Blackfriars shaped early modern drama by Shakespeare and others. The module will also consider trends of acting and directing Shakespeare from the Restoration to the present day, and contributions of individual actors Page 31 of 69 and directors from the eighteenth century onwards like Colley Cibber, David Garrick, Henry Irving and Ellen Terry, Laurence Olivier, Peter Brook, John Barton and Sam Mendes..</p> <p>Plays discussed will include: Richard III, Antony and Cleopatra, and A Midsummer Night's Dream</p>	

<b>Module VI: Shakespeare and Theatre Practice</b>	<b>1 Hour</b>
<p>This module will provide students information about three different systematic approaches to performing the language of Shakespeare: 1. the verse and text work of John Barton, Peter Hall, and Giles Block; 2. the legacy of Stanislavski in the Shakespearean work of 20th/21st century practitioners in Europe and the United States. The module also considers the adaptation and appropriation of Shakespeare’s plays from 1660 to the present day, paying particular attention to how changes and developments in theatre practice, aesthetic tastes, social concerns, political events, the heritage industry, and commercial markets have shaped the history of Shakespeare’s ‘afterlife’. The module looks at how the plays were received and reinterpreted in light of different artistic, intellectual, and commercial movements from the late seventeenth to early twenty-first centuries. Distinction between ‘adaptations’, ‘appropriations’, ‘translations’, and ‘versions’ .</p>	
<b>Module VII History of Shakespeare Criticism</b>	
<p>This module will combine a historical overview of the main developments in Shakespeare criticism from the 1590s to the present with detailed investigation of key texts, covering: the canonization of Shakespeare; character criticism; biographical criticism; imagery and symbolist criticism; critical study of the plays as created artifacts; the relationship between criticism and performance; historicist criticism; and new critical approaches.</p> <p>Selected essays:</p> <ol style="list-style-type: none"> <li>1. G. Wilson Knight: 'On the principle of Shakespeare Interpretation', 'Hamlet Reconsidered'</li> <li>2. Elaine Showalter: 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'.</li> <li>3. Paul Brown: 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'</li> </ol>	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p>

**Power point presentation:** Screening of cinema prescribed in the syllabus is done in the classroom.

**Film Screening:** screening will be done and a discussion on the film thereafter is done to improve the understanding of the film text and theories applicable in analyzing the cinema.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- a. Classroom participation (20%): 1 Weightage
- b. Internal test (40%): 2 Weightage
- c. Assignment (20%): 1 Weightage
- d. Seminar/ Viva (20%): 1 Weightage

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	5
Module II	16
Module III	5
Module IV	5
Module V	8
Module VI	8

### REFERENCES:

- G. Wilson Knight The Wheel of Fire
- Michael Mangan A Preface to Shakespeare's Tragedies
- Caroline F E Spurgeon Shakespeare's Imagery and What it tells us
- John Dover Wilson What happens in Hamlet
- Gary Taylor and Michael Warren (ed) The Division of the Kingdoms: Shakespeare's two versions of King Lear
- Michael Taylor Shakespeare Criticism in the Twentieth Century
- Jonathon Dollimore & Alan Sinfield (ed) Political Shakespeare: New Essays in Cultural

- Materialism Page 32 of 69
- Stephen Greenblatt: Learning to Curse: Essays in Early Modern Culture

<b>COURSE CODE –MEN3E02</b>				
<b>ELECTIVE COURSE II: EUROPEAN FICTION IN TRANSLATION</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		

CO1	Develop a historical perspective of European fiction and glimpses into European culture and society across the centuries.	Understand	PSO2
CO2	Interpret literary texts from a variety of perspectives, including historical, cultural and theoretical.	Analyse	PSO4
CO3	Explore diverse perspectives, traditions, and values reflected in the fiction and develop a greater appreciation for the diversity of European cultures.	Evaluate	PSO4
CO4	Identify themes, motifs and literary techniques employed by European authors and examine how these elements contribute to the overall meaning and impact of the texts.	Evaluate	PSO4
CO5	Improve their academic writing skills through the production of well-reasoned literary analysis	Apply	PSO6
CO6	To write research-based critical papers and dissertations on assigned readings from the course following the principles of academic writing and research methodology	Create	PSO5
CO7	Formulate interdisciplinary and cross-cultural connections from the knowledge gained from the course.	Create	PSO5

<b>COURSE CONTENT</b>	
<b>Module I:</b>	<b>2 Hours</b>
Cervantes: Don Quixote Gustave Flaubert: Madame Bovary Leo Tolstoy: Anna Karenina Franz Kafka: The Trial	
<b>Module II: Prose and Fiction</b>	<b>2 Hours</b>
Nikoz Kazantzakis : Zorba, the Greek Gunter Grass : The Tin Drum Milan Kundera : The Joke Milan Kundera : The Joke	
<b>Module III: Drama</b>	<b>2 Hours</b>
Orhan Pamuk: Snow Jose Saramago: Blindness	

Italo Calvino: If on a winter's night a traveller

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to choose a topic from anything related to their course paper and have discussions to elicit interpretations from their peer group. The final outcome is presented before the class

**Group Discussion:** Group discussions are held based on the course's pertinent topic to advance students' thinking and assist them in creating their own interpretations of the course materials. Seminar Presentation: Seminars allow students to engage with the course material, connect with peers and develop their communication and critical thinking skills.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	18
Module II	15
Module III	14

#### REFERENCES:

- o European Fiction in the Twentieth Century by David Carter
- o Narratives of Europe: Literature and European Integration edited by Stefan Berger and Chris Lorenz
- o The European Novel: Toward a Global Context by Franco Moretti
- o Postwar: A History of Europe Since 1945 by Tony Judt
- o Modernism: A Guide to European Literature 1890-1930 by Malcolm Bradbury

- o Europe in Theory edited by Rob Burns and Ashley T. Shelden
- o The Novel in Europe, 1900-1945 edited by Stuart Taberner

<b>COURSE CODE –MEN3E03</b>				
<b>ELECTIVE COURSE III: WOMEN'S WRITING</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	<i>Distinguish</i> between the relationship between gender and writing in the histories of other literatures	Understand	PSO2
CO2	<i>Exemplify</i> the pluralities of women's literary engagements in terms of form and theme	Understand	PSO2
CO3	<i>Identify</i> the differences in women's writing across cultures even as it has certain commonalities in certain specific experiences of patriarchy	Remember	PSO1
CO4	<i>Build</i> a relationship between a reader and the text emerging from a different historical context	Create	PSO5
CO5	<i>Integrate</i> their understanding of literature into an evolving awareness of relevant cultural and historical contexts and perspectives;	Create	PSO5
CO6	<i>Write</i> different kinds of literary analyses, such as thematic, technical, or theoretical	Create	PSO5
CO7	<i>Develop</i> an appreciation of the range of the particular experiences and issues as reflected in women's writing, such as the impact and intersections of gender, sexuality, race and class in women's lives	Create	PSO5

<b>COURSE CONTENT</b>
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<b>Module I:</b>	<b>1.5 Hours</b>
Mary Wollstonecraft : Introduction to A Vindication of the Rights of Women GayatriSpivak : Can the Subaltern Speak? ChimamandaNgoziAdichie : Dear Ijeawele or a Feminist Manifesto in fifteen suggestions TejaswiniNiranjana : Feminism and Cultural Studies in Asia J. Devika and Mini Sukumaran: Making Space for Feminist Social Critique inContemporary Kerala	
<b>Module II</b>	<b>1.5 Hours</b>
Adrienne Rich Diving into the Wreck Maya Angelou The Phenomenal Woman Meena Alexander Question Time Imtiaz Dharkar A Century Later Kamala Das The Looking Glass Sylvia Plath Mirror Kiswar Naheed I am not That Woman	
<b>Module III</b>	<b>1.5 Hours</b>
Soujourner Truth: Ain't I a Woman? Lalithambika Antharjanam: PrathikaraDevatha Alice Munroe: Lives of Girls and Women Zadie Smith: White Teeth Anita Nair: Ladies Coupe	
<b>Module IV</b>	<b>1.5 Hours</b>
Charlotte Keatley My Mother Said I Never Should Mahasweta Devi Rudali(Play) (From Fiction to Performance by Mahesweta Devi &Usha Ganguly)	

### **MODE OF TRANSACTION**

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**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.



<b>MODE OF ASSESSMENT</b>	
<b>Internal Assessment (5 Weightage)</b>	
a. Classroom participation (20%):	1 Weightage
b. Internal test (40%):	2 Weightage
c. Assignment (20%):	1 Weightage
d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightages)</b>	No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	15
Module II	10
Module III	12
Module IV	10

**REFERENCES:**

- Harriet Taylor Mill: The Enfranchisement of Women
- Simon de Beauvoir: Second Sex
- Virginia Woolf: A Room of One's Own
- Helene Cixous: The Laugh of the Medusa
- Susie Tharu and K Lalitha(ed) Women Writing in India: 600 BC to the present

<b>COURSE CODE –MEN3E04</b>				
<b>ELECTIVE COURSE IV: Introduction to Linguistics (Elective)</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Recognize and reiterate the definitions of language and theories related to the same.	Remember	PSO1
CO2	Point out the features of languages, their sounds, their ways of forming words, their sentence structures, and their systems of expressing meaning.	Understand	PSO2
CO3	Scientifically use the language inputs in proper manner such as translations, sound productions etc.	Apply	PSO3
CO4	Examine through an objective study the relation of language with human mind and communicative action	Analyze	PSO4
CO5	Compare and contrast different languages in the world.	Evaluate	PSO5
CO6	Develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language	Create	PSO5

<b>COURSE CONTENT</b>	
<b>Module I</b>	<b>1 Hour</b>

Origin of Language – Features of Language – language behavior and language system-- Language Families – Language Typology – Language Acquisition	
<b>Module II: Introduction to Linguistics</b>	<b>1 Hour</b>
Linguistics as a science - History of Linguistics: Ancient Greece and Rome – Ancient India– Medieval Arabic and Hebrew Traditions – Branches of Linguistics- Comparative philology- Saussure’s theories – Schools and movements – Historicism – Structuralism –Functionalism – Generativism	
<b>Module III: Phonology and Phonetics</b>	<b>2 Hours</b>
Sounds – Phonology and Phonetics - (The sound system, classification of sounds, phonological rules) – Articulatory Phonetics – Vocoids and Contoids – Allophones – Supra-segmental features – Auditory phonetics	
<b>Module IV: Morphology and Syntax</b>	<b>1 Hour</b>
Morphology (Morphemes, Word formation, Morphological rules) – Morphophonemics – Semantics (Semantic properties, semantic fields, semantic change) - Syntax Transformational Generative Grammar – Chomsky’s contributions to Linguistics – Derivation – Constituent Structure – Immediate Constituents - Tagmemics	
<b>Module V: Linguistics and Society.</b>	<b>1 Hour</b>
Language and the brain – Psycholinguistics – Sociolinguistics – Ethnolinguistics-Neurolinguistics – Ecolinguistics – Forensic Linguistics – Computational Linguistics. Cognitive Science and Artificial Intelligence.	

### **MODE OF TRANSACTION**

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**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### **MODE OF ASSESSMENT**

**Internal Assessment (5 Weightage)**

a. Classroom participation (20%):	1 Weightage
b. Internal test (40%):	2 Weightage
c. Assignment (20%):	1 Weightage
d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightages)</b>	No of Questions: 27

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	7
Module II	10
Module III	10
Module IV	10
Module V	10

**REFERENCES:**

- R H Robins: A Short History of Linguistics
- William O’Grady, Michael Dobrovsky & Mark Aronoff: Contemporary Linguistics: An Introduction
- Charles F. Hockett: A Course in Modern Linguistics
- John Lyons: Language and Linguistics, An Introduction.
- Danny D Steinberg & Natalia V Sciarini: An Introduction to Psycholinguistics
- Malcolm Coulthard & Alison Johnson: An Introduction to Forensic Linguistics
- Peter Trudgill: Sociolinguistics: An Introduction to Language and Society Page 36 of 69
- Elizabeth Ahlsen: Introduction to Neurolinguistics
- Alvin Fill.: Eco-linguistics: State of the Art 1998
- Paninian Linguistics: <https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf>
- Keith Allan: The Routledge Handbook of Linguistics
- E F K Koerner: “The Chomskyan Revolution,” Towards a History of American Linguistics

<b>COURSE CODE –MEN3E05</b>				
<b>ELECTIVE COURSE V: INTRODUCTION TO CULTURAL STUDIES</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Familiarize with history, development and key concepts of cultural studies as an interdisciplinary area.	Understand	PSO 1
CO2	Develop a sense of cultural studies as an Indian (inter) discipline with different local versions, priorities and theoretical approaches.	Evaluate	PSO2
CO3	Read and analyze literary and non-literary texts from a Cultural Studies perspective.	Create	PSO 5
CO4	Critically analyze various orientations of theories in the field of Cultural Studies.	Evaluate	PSO 4
CO5	Explain how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.	Apply	PSO2

CO6	Develop interdisciplinary approach to reading and evaluating literary and theoretical texts.	Create	PSO 7
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<b>COURSE CONTENT</b>	
<b>Module I Early Ruminations</b>	<b>1.5 Hour</b>
<p>Barthes, Roland (1957) "Mythologies," extract in Nilanjana Gupta .ed. Cultural Studies I (Delhi: Worldview Publications, 2004)</p> <p>Williams, Raymond, (1958) "Culture is Ordinary" from The Everyday Life Reader. Ed. Ben Highmore (Routledge, 2002) (<a href="http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf">http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf</a>)</p> <p>Walter Benjamin (1968) "The Work of Art in the Age of Mechanical Reproduction," in Hannah Arendt (ed) Illuminations (New York: Schocken Books</p>	
<b>Module II: Theory</b>	<b>1.5 Hour</b>
<p>Hall, Stuart. (1980). "Cultural Studies: Two Paradigms". Media, Culture and Society 2: 57–72. 28</p> <p>Eric Hobsbawm (1983)"Inventing Traditions," The Invention of Traditions. Eds. Eric Hobsbawm &amp; Terence Ranger (Cambridge University Press)</p> <p>Ella Shohat "From Eurocentrism to Polycentrism," Unthinking Eurocentrism: Multiculturalism and the Media by Ella Shohat and Robert Stam, London &amp; New York: Routledge, 1995</p>	
<b>Module III: Theory &amp; Praxis</b>	<b>1.5 Hours</b>
<p>Chakravorty, Gayatri Spivak "Politics of Translation" in Outside in the Teaching Machine (New York: Routledge, 1993) 179-200</p> <p>Stuart Hall (1980) "Encoding/Decoding " extract in Nilanjana Gupta. ed. Cultural Studies (Delhi: Worldview Publications, 2004)</p> <p>Bourdieu, Pierre (1982) "The Uses of the People," In Other Words: Essays Towards a Reflexive Sociology (Stanford University Press, 1990) Page 38 of 69</p>	
<b>Module IV: Morphology and Syntax</b>	<b>1.5 Hour</b>
<p>Rubin, Gayle "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" Pleasure and Danger: Exploring Female Sexuality. Ed. Carole S. Vance. London: Pandora. 1992. 267-293.</p> <p>Connell, R W "Hegemonic Masculinity: Rethinking the Concept," in Gender &amp; Society, Vol. 19, No. 6, December 2005. P.829-859</p> <p>Kluge, Alexander, "On Film and the Public Sphere," New German Critique, No. 24/25, Autumn, 1981 – Winter 1981. (pp. 206-220)</p>	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)**      No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	10
Module II	12
Module III	15
Module IV	10

### REFERENCES:

- Storey, John (1998) An Introduction to Cultural Theory and Popular Culture (Second Edition), Athens, GA: University of Georgia Press.
- Storey, John (ed.) (1994) Cultural Theory and Popular Culture: A Reader, New York: Harvester Wheatsheaf.
- Milner, Andrew (1994) Contemporary Cultural Theory: An Introduction, London: UCL Press.
- Turner, Graeme (1992) British Cultural Studies: An Introduction.

**COURSE CODE –MEN3E06**  
**ELECTIVE COURSE VI: Teaching of English**

Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Familiarize with a variety of teaching strategies and methods, such as task-based learning, communicative language teaching, and content-based instruction.	Remember	PSO1
CO2	Recognize how second language acquisition occurs and be able to apply this knowledge in the classroom.	Understand	PSO2
CO3	Design and implement English language curricula that align with educational standards and meet the needs of diverse student populations.	Apply	PSO3
CO4	Develop and implement appropriate assessment and evaluation methods to measure student progress and proficiency.	Analyze	PSO4



CO5	Create a positive and engaging learning environment for students, manage student behavior effectively, and build positive relationships with students and colleagues.	Create	PSO5
CO6	Develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language	Create	PSO5

<b>COURSE CONTENT</b>	
<b>Module I</b>	<b>1.5 Hour</b>
<p>The teaching of English in India: The present situation: objectives, methods and materials. The meaning of “learning” English: the four skills: listening, speaking, reading and writing.</p> <p>Knowledge versus skill, linguistics and language teaching. The difference between learning a first language and learning a second language. Bilingualism and linguistic interference. Contrastive analysis.</p>	
<b>Module II</b>	<b>1.5 Hour</b>
<p>The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension. The teaching of Vocabulary. Vocabulary control applied to texts: word lists, dictionary work. The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.</p>	
<b>Module III</b>	<b>1.5 Hours</b>
<p>The teaching of literature: Prose, Poetry and Drama. The teaching of fictional work Selection, grading and sequencing of teaching items. Preparation of lessons, plans for teaching English. The use of audio aids in the teaching of various items. Preparation of lessons, plans for teaching English.</p>	
<b>Module IV</b>	<b>1.5 Hour</b>
<p>The use of audio aids in the teaching of English Error analysis and remedial teaching their significance and rationale. Tests and examinations in English. Diagnostic tests and achievement tests. English language teaching materials; their construction and use.</p>	

<b>MODE OF TRANSACTION</b>
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**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

**Internal Assessment (5 Weightage)**

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)      No of Questions: 25**

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	13
Module II	12
Module III	12
Module IV	10

**REFERENCES:**

- See. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study group of the Teaching of English 1967 and 1971.
- Wilkins DA: Linguistics in Language Teaching Bulletins of the CIEFL, OKAK, VK “English in India”
- Bright & Gregor: Teaching English as a Second Language Correster Jean: Teaching without learning Page 40 of 69
- Ghosh, Sashi & Das: Introduction to English Language Teaching Vol. 3 Methods at the College Level, OUP.

<b>COURSE CODE –MEN3E07</b>				
<b>ELECTIVE COURSE VII: WORLD DRAMA</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Explain students to a selection of world drama across ages and cultures	Remember	PSO1
CO2	Analyze world drama from a historical perspective and how the themes are linked to contemporary culture and politics.	Understand	PSO2
CO3	Interpret the changes in the perceived function of drama from the classical Greek theatre to the Epic theatre of the Twentieth Century.	Analyze	PSO4

<b>COURSE CONTENT</b>	
<b>Module I</b>	<b>1.5 Hour</b>

Sophocles: Oedipus Rex Sudraka: The Little Clay Cart Shakespeare: King Lear	
<b>Module II</b>	<b>1.5 Hour</b>
Ibsen: A Doll's House Chekhov: The Cherry Orchard Strindberg: A Dream Play	
<b>Module III</b>	<b>1.5 Hours</b>
<b>Bertolt Brecht: Mother courage and her Children</b> <b>Ionesco: Amedee</b> Genet: The Balcony	
<b>Module IV</b>	<b>1.5 Hour</b>
<b>Pirandello: Six Characters in Search of an Author</b> <b>Dario Fo: Accidental Death of an Anarchist</b> <b>Gao Xingjian: The Other Shore</b> (Since no text is prescribed for detailed study any standard translation can be used.)	

### **MODE OF TRANSACTION**

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Power point presentation:** Screening of cinema prescribed in the syllabus is done in the classroom.

**Film Screening:** screening will be done and a discussion on the film thereafter is done to improve the understanding of the film text and theories applicable in analyzing the cinema.

### **MODE OF ASSESSMENT**

#### **Internal Assessment (5 Weightage)**

- a. Classroom participation (20%):      1 Weightage
- b. Internal test (40%):                              2 Weightage
- c. Assignment (20%):                              1 Weightage

d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightages)</b>	No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	12
Module II	12
Module III	12
Module IV	11

**REFERENCES:**

- The Norton Anthology of Drama edited by J. Ellen Gainor et al.
- The Cambridge Guide to World Theatre edited by Martin Banham
- The Methuen Drama Guide to Contemporary World Drama edited by Martin Middeke and Peter Paul Schnierer
- Modern and Contemporary World Drama\*\*\* edited by Robert L. McLaughlin and Maureen Ihrle
- The Methuen Drama Anthology of Modern Asian Plays" edited by Kevin J. Wetmore Jr.
- Latin American Plays edited by Angel Flores
- World Theatre: The Basics by David D. Diamond
- The Routledge Companion to Theatre and Performance in Eastern Europe edited by Denise J. Youngblood

<b>COURSE CODE –MEN3E08</b>				
<b>ELECTIVE COURSE VIII: LATINO LITERATURE</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning</b>	<b>PSO No</b>
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	Upon completion of this course, students will be able to;	<b>Domain</b>	
CO1	Appraise Latin Literature in the 20th Century.	Evaluate	PS01
CO2	Analyze the historical contexts that have stimulated the production of the texts prescribed and the geopolitical spaces they represent.	Analyze	PS02
CO3	Create discourses on the problems of translation by critically analysing the prescribed texts	Create	PS05
CO4	Apply academic language, literary style and philosophical thinking in reading and interpreting Latin texts	Apply	PS02
CO5	Examine cross-cultural world view in reading, writing and evaluating Latin texts	Apply	PS07

<b>COURSE CONTENT</b>	
<b>Module I Poetry</b>	<b>2 Hour</b>
Ruben Dario : Autumnal Federico Garcia Lorca Gacela : Of Remembrance Francisco De Quevedo : The Warning Luis De Gongora : On The Deceptive Brevity Of Life Octavio Paz Proem Nicanor Parra Soliloquy : Of The Individual Sor Juana Ines De La Cruz : You Foolish Men Cesar Vallejo : Short Prayer For A Loyalist Hero	
<b>Module II Drama</b>	<b>2 Hour</b>
Griselda Gambaro : The Walls Nilo Cruz Anna : In The Tropics	
<b>Module III Fiction</b>	<b>2 Hours</b>
Gabriel Garcia Marquez: One Hundred Years of Solitude Mario Vargas Llosa : The Feast Of The Goat	

Augusto Roa Bastos, : TheSupreme  
Jorge Amado: The Violent Land Page43 of 69

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- Classroom participation (20%): 1 Weightage
- Internal test (40%): 2 Weightage
- Assignment (20%): 1 Weightage
- Seminar/ Viva (20%): 1 Weightage

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	17
Module II	10
Module III	20

### REFERENCES:

- The Norton Anthology of Latino Literature edited by Ilan Stavans
- Borderlands/La Frontera: The New Mestiza by Gloria Anzaldúa
- How the García Girls Lost Their Accents by Julia Alvarez
- Dreaming in Cuban by Cristina García

- The Brief Wondrous Life of Oscar Wao by Junot Díaz
- In the Time of the Butterflies by Julia Alvarez

<b>COURSE CODE –MEN3E09</b>				
<b>ELECTIVE COURSE IX: AMERICAN ETHNIC WRITING</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Develop a comprehensive understanding of the diverse literary traditions and voices within American Ethnic Writing, including Native American, Asian American, African American Latino American and other marginalized communities	Understand	PSO2
CO2	Interpret literary texts from a variety of perspectives, including historical, cultural and theoretical.	Analyse	PSO4
CO3	Identify and examine the themes and narrative techniques employed with special focus on how they relate to identity, race, ethnicity and social justice	Evaluate	PSO4
CO4	Explore the intersections of race, gender, class and sexuality in American Ethnic Writing and how they inform the construction of characters, settings and narratives.	Evaluate	PSO4
CO5	Improve their academic writing skills through the production of well-reasoned literary analysis	Apply	PSO6
CO6	To write research based critical papers and dissertations on assigned readings from the course following the principles of academic writing and research methodology	Create	PSO5



CO7	Evolve comparative studies by drawing parallels between other non-American marginalized communities (Dalits/Aborigines etc.) from the knowledge gained from the course.	Create	PSO5
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<b>COURSE CONTENT</b>	
<b>Module I Poetry</b>	<b>2 Hour</b>
<p>Diane Glaney-“Without Title”  Maurice Kenney- “They Tell Me I am Lost”, “Amerindian”  Mary Tallmountain- “Good Grieece”, Indian Blood”  Langston Hughes- “The Negro Speaks of Rivers”, “Theme for English B”  Amiri Baraka(LeRoi Jones)-“BlackArt”  Domna Kate Rushin- “The Bridge Poem”  Philip Levine- “Commanding Elephants”, “Sunday Afternoon”, “Jewish American”  Louis Zukofsky- “All of December’s Toward NewYear’s”  Sylvia Plath“Daddy”, “Morning Song”  Gary Soto- “Oranges”  Janice Mirikitani - “Breaking Silence”  Dwight Okita - “In Response to Executive Order 9066”</p>	
<b>Module II Drama</b>	<b>2 Hour</b>
<p>Lorraine Hansberry- A Raisin’ in the Sun Amiri Baraka (Le Roi Jones)- Dutchman Ed Bullins- The Electronic Nigger  Israel Zangwill -The Melting Pot</p>	
<b>Module III Fiction</b>	<b>2 Hours</b>
<p>Scott Momaday- House Made of Dawn  Leslie Marmon Silko- Ceremony Page45 of 69  Ralph Ellison- Invisible Man  James Baldwin-Go tellit on the Mountain  Bernard Malamud– The Assistant  Bashevis Singer-The Slavean interface with mainstream American literature.</p>	

<b>MODE OF TRANSACTION</b>
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**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Seminar Presentation:** Seminars allow students to engage with the course material, connect with peers and develop their communication and critical thinking skills.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)**      No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	17
Module II	10
Module III	20

#### REFERENCES:

- The Heath Anthology of American Literature: Volume E: Contemporary Period (1945 to the Present) edited by Paul Lauter et al.
- The Norton Anthology of African American Literature edited by Henry Louis Gates Jr. and Valerie Smith
- The Heath Anthology of American Literature: Volume C: Late Nineteenth Century (1865-1910) edited by Paul Lauter et al.
- The Norton Anthology of Latino Literature edited by Ilan Stavans
- The Norton Anthology of American Indian Literature edited by Arnold Krupat and Brian Swann
- American Ethnic Literatures: Native American, African American, Chicano/Latino, and Asian American Writers and Their Backgrounds by A. Robert Lee
- The Heath Anthology of American Literature: Volume A: Colonial Period to 1800 edited by Paul Lauter et al.
- American Ethnic Writers edited by A. Robert Lee

## SEMESTER 4

<b>COURSE CODE –MEN4E10</b>				
<b>ELECTIVE COURSE X: INTRODUCTION TO FILM STUDIES</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Explain to students the language and history cinema which has been marked as a very crucial artistic medium of the twentieth century.	Understand	PSO2
CO2	Understand some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making	Understand	PSO2
CO3	Interpret some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making	Analyze	PSO4
CO4	Help the students to interpret a film as an aesthetic and cultural construct	Analyze	PSO4

CO5	Identify and describe key film movements and histories, and to define certain central concepts in film studies.	Apply	PSO6
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<b>COURSE CONTENT</b>	
<b>Module I Film Theory I</b>	<b>2 Hour</b>
Sergei Eisenstein : “Word and Image” (from Film Sense) Fernando Solanas & Octavio Getino : Towards a Third Cinema Jean-Louis Baudry : “Ideological Effects of the Basic Cinematographic Apparatus”	
<b>Module II Film Theory II</b>	<b>2 Hour</b>
Laura Mulvey:” Visual Pleasure and Narrative Cinema” Robert Stam & Louis Spence: “Colonialism, Racism and Representation: an Introduction” (all three from Movies and Methods) Wimal Dissanayake : “Rethinking Indian Popular Cinema: Towards newer frames of understanding” (from Rethinking Third Cinema (2003) ed. A.R. Guneratne &Dissanayake)	
<b>Module III Film Classics</b>	<b>2 Hours</b>
Battleship Potemkin : Sergei Eisenstein Wild Strawberries : Ingmar Bergman Psycho : Alfred Hitchcock Gone with the Wind : Victor Fleming Rashamon : Akira Kurosowa Memento : Christopher Nolan Chitrangada: The Crowning Wish: Rituparna Gosh	
<b>Module IV Film Genres Italian Neorealism</b>	<b>2 Hours</b>
Bicycle Thieves ((Dir:Vittorio de Sica) French New Wave : Breathless (Dir: Jean Luc-Godard) New German Cinema : Marriage of Maria Braun (Dir: Werner Fassbinder) Third Cinema : Offside (Jafar Panahi) Documentary : Glass (Dir. Bert Haanstra)	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.</p>

**Power point presentation:** Screening of cinema prescribed in the syllabus is done in the classroom.

**Film Screening:** screening will be done and a discussion on the film thereafter is done to improve the understanding of the film text and theories applicable in analysing the cinema.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- a. Classroom participation (20%): 1 Weightage
- b. Internal test (40%): 2 Weightage
- c. Assignment (20%): 1 Weightage
- d. Seminar/ Viva (20%): 1 Weightage

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	15
Module II	12
Module III	10
Module IV	10

#### Recommended viewing and readings:

(The assignments and presentations of the students, evaluated as Internal Assessment, should be based on the recommended reading and viewings. The written examinations should NOT be based on this section)

#### Movies

1. A Trip to the Moon (1902) : Georges Melies
2. Birth of a Nation (1915) : D.W. Griffith Citizen
3. Kane (1941) : Orson Welles
4. Pather Panchali (1955) : Satyajit Ray
5. Elippathayam(1982) : Adoor Gopalakrishnan

#### Essays

1. Bill Nichols : "The Voice of Documentary": (from Movies and Methods)

2. Books James Monaco : How to read Cinema (NY: OUP, 1981)
3. Philip Rosen (ed.) : Narrative, Apparatus, Ideology: A Film Theory Reader (Columbia Uty Press, 1986)
4. Ravi Vasudevan(ed.) : Making Meaning in Indian Cinema (Sage 2000)
5. Gopinathan.K (ed.) : Film and Philosophy (Calicut University, 2003)
6. Lalitha Gopalan (ed.) : The Cinema of India (London: The Wallflower Press. 2009)
7. Meena Pillai (Ed.) : Women in Malayalam Cinema (Orient Black Swan, 2010)

<b>COURSE CODE –MEN4E11</b>				
<b>ELECTIVE COURSE XI: QUEER STUDIES</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	<i>Interpret</i> the core texts and debates that have shaped the overall development of the field	Apply	PSO3
CO2	<i>Develop</i> a critical understanding of identity and how it is constructed (and re-constructed) by individuals and groups over time and in different contexts	Create	PSO5
CO3	<i>Discuss</i> queer, feminist, and critical race theory, thereby honing advanced analytic and critical thinking skills (both written and verbal)	Understand	PSO2
CO4	<i>Exemplify</i> expansive agenda of contemporary radical queer politics, which goes beyond the narrow confines of identity politics, anti-discrimination policy, and rights-based reforms	Understand	PSO2
CO5	<i>Illustrate</i> deep philosophical and political interrogation of the meaning and content of “queer,” particularly as it relates to politics and political activism	Apply	PSO3
CO6	<i>Write</i> about issues pertaining to sexuality, race, class, and nationality in the contemporary world	Create	PSO5

CO7	<i>Apply</i> knowledge from diverse disciplines to understand the complex ways that race, class, and nationality intersect with sexuality in the contemporary world	Apply	PSO3
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<b>COURSE CONTENT</b>	
<b>Module I Poetry</b>	<b>3 Hour</b>
<p>Sappho : I have had not one word from her It was you, this who said</p> <p>William Shakespeare : Sonnet 20 (A Woman’s Face with) : Sonnet 36 (Let me confess that)</p> <p>Walt Whitman : O Tan Faced Prairie Boy</p> <p>A. E Houseman : The Laws of God, the laws of man. Because I liked you better</p> <p>Adrienne Rich : Sleeping, turning on twin like planets Across a city from you I am with you (All from Penguin Book of Homosexual Verse)</p> <p>Thom Gunn : The Man with Night Sweats</p> <p>Vikram Seth : Guest Dubious</p> <p>Carol Ann Duffy : After Orlando</p>	
<b>Module II Fiction</b>	<b>2 Hour</b>
<p>Kamala Das: The Sandalwood Trees</p> <p>Ismat Chughtai : The Quilt</p> <p>Radcliffe Hall: The Well of Loneliness</p> <p>Jeanette Winterson: Oranges are not the only Fruit</p> <p>David Leavitt: The Lost Language of Cranes</p> <p>E M Forster: Maurice</p> <p>Alan Hollinghurst: The Swimming Pool Library</p> <p>Edmund White: A Boy’s Own Story</p>	
<b>Module III Film</b>	<b>1 Hour</b>
<p>Deepa Mehta: Fire</p> <p>Ang Lee: Brokeback Mountain</p>	
<b>Module IV Essays</b>	<b>2 Hours</b>
<p>Eve Kosofsky Sedgwick : Epistemology of the Closet</p> <p>Adrienne Rich : Compulsory Heterosexuality and Lesbian existence</p> <p>Michael Moon : A Small Boy and Others: Sexual Disorientation in Henry James , Kenneth Ager and David Lynch. From Julie Rivkin and Michael Ryan: Literary Theory An Anthology.</p> <p>Muraleedharan T : Crisis in Desire: A Queer Reading of Cinema and Desire in Kerala</p> <p>Arvind Narrain &amp; Gautam Bhan(eds): Because I have a Voice: Queer Politics in India (New Delhi:</p>	

Yoda Press, 2005)

### MODE OF TRANSACTION

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**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	12
Module II	14
Module III	8
Module IV	13

### REFERENCES:

- Queer Theory: An Introduction by Annamarie Jagose
- Gender Trouble: Feminism and the Subversion of Identity by Judith Butler
- Queer Phenomenology: Orientations, Objects, Others by Sara Ahmed
- The History of Sexuality, Volume 1: An Introduction by Michel Foucault
- Black Queer Studies: A Critical Anthology edited by E. Patrick Johnson and Mae G. Henderson



- Transgender History by Susan
- Queer (In)Justice: The Criminalization of LGBT People in the United States by Joey L. Mogul et al. -
- The Queer Art of Failure by Jack Halberstam
- The Transgender Studies Reader edited by Susan Stryker and Stephen Whittle

<b>COURSE CODE –MEN4E12</b>				
<b>ELECTIVE COURSE XII: LITERATURE AND ECOLOGY</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Explore human connection to the environment, especially its nature in various literary works.	Understand	PSO 1
CO2	Examine literary and cultural productions in relation to environmental impact.	Evaluate	PSO2
CO3	Expose students to the scopes of green poetics through a variety of ecologically conscious literary works.	Create	PSO 5
CO4	Contemplate on environmental ethics in texts and real experience.	Evaluate	PSO 4
CO5	Improve understanding of current global environmental issues.	Apply	PSO2
CO6	Build an interdisciplinary research outlook in ecology and literature.	Create	PSO 7

<b>COURSE CONTENT</b>	
<b>Module I Poetry</b>	<b>1 Hour</b>

Langston Hughes: The Negro Speaks of Rivers Robert Frost: A Brook in the City John Burnside: Penitence George Kenny: Sunset on Portage Jeannette Armstrong: History Lesson (from the collection By the River Wensum) Earle Birney: Bushed	
<b>Module II Prose and Fiction</b>	<b>4 Hour</b>
Yann Martel: Life of Pi Rachel Carson: Silent Spring Wangari Mathai: Replenishing the Earth Nadine Gordimer: The Conservationist Vandana Siva: Staying Alive	
<b>Module III Theory</b>	<b>1 Hour</b>
1. Glotfelty, Cheryll: “Literary studies in an age of environmental crisis” the Ecocriticism Reader: Landmarks in literary ecology. Ed. Cheryll Glotfelty and Harold Fromm. Athens: University of Georgia Press 1996. XX- XXV 2. Preeti Rajan Ghosh: Towards an Understanding of Environmental Aesthetics. 3. Dietrich, Gabriele: “Women Ecology and Culture”. Gender and Politics in India: Ed. Nivedita Menon New Delhi: OUP 1999. 72- 95	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

**Internal Assessment (5 Weightage)**

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |

d. Seminar/ Viva (20%):	1 Weightage
<b>External Assessment (30 Weightages)</b>	No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	10
Module II	20
Module III	17

**REFERENCES:**

- Vandana Siva: Women in Nature
- Sehdev Kumar: How Natural is Nature?
- David Arnold: Colonizing Nature
- Howard William: "Some Principles of Ecocriticism".
- Gadgil, Madhav: "Environmentalism at Crossroads".
- Ecological Journeys: The Science and politics of conservation in India

<b>COURSE CODE –MEN4E13</b>				
<b>ELECTIVE COURSE XIII: REGIONAL INDIAN LITERATURE IN TRANSLATION</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

**Course Outcomes**

CO No.	<b>Expected Course Outcome</b>	<b>Learning Domain</b>	<b>PSO No</b>
	Upon completion of this course, students will be able to;		
CO1	<b>Construct</b> an outline of modern Indian Literature on the lines of what Sujit Mukherjee called a 'link literature' for	Create	PSO5

	India		
CO2	<b>Build</b> convergence and divergence among Indian literatures in theme, content and treatment	Create	PSO5
CO3	<b>Develop</b> a sense of diversity in unity among them	Create	PSO5
CO4	<b>Formulate</b> an understanding of much discussed writers/literary pieces in the vernaculars	Create	PSO5
CO5	<b>Review</b> modern trends in regional literatures	Evaluate	PSO4

<b>COURSE CONTENT</b>	
<b>Module I Poetry</b>	<b>2 Hours</b>
<p>(The following selections from New Writing in India ed. Adil Jussa wala, Penguin,1974) N. Pichamurti: “National Bird”</p> <p>Vinda Karandikar : “The Traitor”</p> <p>Dhoomil : “A City, an Evening and an Old Man: Me” Gajanan</p> <p>Manav Mukhti bodh : “So very far” “The Zero”</p> <p>Shrikant Varma : “The Pleasure Chamber”</p> <p>Shanmugha Subbiah: “After Reading the Daily Salutations”</p> <p>Bagar Mehdi : “The Final City”</p> <p>Gulam Mohammed Sheikh : “Mahabalipuram”, “Jaisalmer”</p> <p>Benoy Mojumdar: “Four Poems”</p> <p>Amrita Pritam : “Bread of Dreams”, “Resigned”</p> <p>Arun Kolatkar: “The seventeen Lions”, “Horse”, “Women” Gopalakrishna Adiga : “Well-Frog”</p> <p>Akthar – Ul – Iman : “Compromise”</p> <p>Rajiv Patel : “Miss Juliet’s Love-Song”</p> <p>The following selection from Malayalam Poetry today ed. K.M. Tharakan (Kerala Sahitya Akademi, Thrissur)</p> <p>Attoor Ravi Varma : “Metamorphosis ;, “One’s Own”, “Sitting”</p> <p>Kadammanitta Ramakrishnan : “Far and Broom”</p>	
<b>Module II Drama</b>	<b>3 Hours</b>

<p>Tagore : Chandalika, Mukta-Dhara (From Three Plays)</p> <p>The following plays from Three Modern Indian Plays (OUP)</p> <p>Vijay Tendulkar : Silence, the Court is in Session(tr. By PriyaAdarkar) GirishKarnad : Tughlaq (tr. By the Author)</p> <p>BadalSircar : EvamIndrajit (tr. By GirishKarnad)</p> <p>C.J. Thomas : Behold, He Comes Again (Kerala Sahitya Akademi) Mahaswetha</p> <p>Devi : Bayen</p> <p>K.J. Baby : Nadugadhika</p>	
<p><b>Module III Fiction</b></p>	<p><b>3 Hours</b></p>
<p>Amrita Pritam : A Line in Water (tr. Krishnan Gorowara, Arnold Heinemann, 1975) U.R.</p> <p>Ananthamurthi : Samskara (tr. EnakshiChatterjee, Arnold Heinmann, 1977)</p> <p>Akilan : Chittirapavai (tr. Premanandakumar, Macmillan, 1981)</p> <p>Vaikkam Muhammed Basheer: Pathumma’s Goat (tr. By r.E. Asher, Edinburgh Univ. Press, 1980)</p> <p>K.C. Panigrahi : A House Undivided (tr. By Lila Ray, Hindi Pocket Books, 1973)</p> <p>Prem Chand : Godan (tr. By Jai Ratan and P. Lal, Jaico Books, 1979)</p> <p>O.V. Vijayan : The Saga of Dharmapuri (Penguin)</p>	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)** No of Questions: 25

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	13
Module II	16
Module III	18

**REFERENCES:**

- A Treasury of Bangla Stories edited by Bhaskar Chattopadhyay
- The Mahabharata: A Modern Rendering by Ramesh Menon
- Godan by Munshi Premchand
- Tamas by Bhisham Sahni
- Mother of 1084 by Mahasweta Devi
- Samskara: A Rite for a Dead Man by U.R. Ananthamurthy
- The Legends of Khasak by O.V. Vijayan

<b>COURSE CODE –MEN4E14</b>				
<b>ELECTIVE COURSE XIV: INDIAN ENGLISH FICTION</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Demonstrate a deep understanding of literary genres, themes and techniques in Indian English fiction from the first half of the Twentieth Century to the beginning of the Twenty First Century	understand	PSO2
CO2	Interpret Indian English fiction from a variety of perspectives, including historical, cultural and theoretical	Evaluate	PSO4
CO3	Develop critical thinking skills by analyzing and evaluating the selected Indian English fiction and their cultural contexts	Evaluate	PSO4
CO4	Articulate their own perspectives on Indian English fiction and contribute to classroom discussions	Analyse	PSO4
CO5	Improve their academic writing skills through the production of well-reasoned literary analysis	Apply	PSO6
CO6	Develop research skills by locating, evaluating and integrating secondary sources into their literary analyses	Evaluate	PSO4
CO7	Formulate interdisciplinary connections from the knowledge gained from the course	Create	PSO5

**COURSE CONTENT**

<b>Module I</b>	<b>3 Hours</b>
Raja Rao : Kanthapura Mulk Raj Anand : Coolie Khushwant Singh : Train To Pakistan Rohinton Mistry : A Fine Balance	
<b>Module II</b>	<b>2 Hours</b>
Arvind Adiga : The White Tiger Deepak Unnikrishnan: Temporary People Chitra Banerjee Divakaruni: The Palace Of illusions	
<b>Module III</b>	<b>3 Hours</b>
Jhumpa Lahiri : The Namesake Kiran Desai : The Inheritance Of Loss	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	17
Module II	13
Module III	17

#### REFERENCES:

- K.R.S. Iyengar, Indian Writing in English, Sterling Publishers Pvt. Ltd, Mumbai, 2012.
- A History of Indian English Literature, Sahitya Academy, Delhi, 2007..
- Indian Poetry in English: A critical study. Atlantic Publishers, New Delhi, 2009.
- Concise History of Indian Literature in English. Palgrave Macmillan UK, 2008
- Kaustav Chakraborty. Indian Drama in English. PHI Learning Pvt, Ltd. Delhi 2014



<b>COURSE CODE –MEN4E15</b>				
<b>ELECTIVE COURSE XV: INTRODUCTION TO CHILDREN'S LITERATURE</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Recall the names of classic and contemporary children's literature authors and their popular works	Understand	PSO1
CO2	Comprehend the features and characteristics of children's literature and analyze its purpose and function in society.	Understand	PSO2
CO3	Apply the knowledge of children's literature to analyze and interpret specific texts.	Apply	PSO3
CO4	Analyze and evaluate the representation of various social and cultural issues in children's literature.	Evaluate	PSO5
CO5	Evaluate the strengths and limitations of children's literature as a form of literature, and its potential impact on young readers.	Evaluate	PSO5
CO6	Create original works of children's literature that demonstrate the understanding of the genre and the ability to communicate with a young audience.	Create	PSO4

<b>COURSE CONTENT</b>	
<b>Module 1: Poetry &amp; Picture Books</b>	<b>2 Hrs</b>
<p>The paper introduces major sub-genres of children's literature such as Poetry for children, Picture Books, Fairy / Folk Tales, Drama, and Fiction. Apart from these creative works, there is also a session on introducing children's literature criticism. Texts are chosen to fit in the parameters of comparative studies like transference of cultures, translation and trans-national concerns, intertextuality studies, image studies, comparative genre studies, and so on. . The boundaries of children's literature have also included creative and critical writings of our nation, placing them at par with other international practices. The paper introduces students to current theories and approaches to children's literature studies at the postgraduate level by mapping the major boundaries of the area. This study, finally, aims to compare concepts of childhood in different cultures ranging from the Utopian universal republic of childhood to a concept of childhood determined by globalization and commercial materialism. This course ideally aims at a comparative approach to children's literature transcending linguistic and cultural borders.</p>	

Robert Louis Stevenson : “My Shadow” Ted Hughes : “Tiger” Roald Dahl : “Little Red Riding Hood and the Wolf” Grace Nicholas : “Lizard” Valery Nash : “Witch Words” Kunjnni Master : “A Tongue-Twister”, “Tell Me a Story” Dr. Seuss : The Cat in the Hat Anushka Ravishanker & Anita Leutwiter : Excuse me, is this India? Russell Hoban & Lillian Hoban : Best Friends for Frances Maurice Sendak : Where the Wild Things Are Deepa Agarwal : Shanti’s Friend	
<b>Module 2: Tales &amp; Drama</b>	<b>2 Hrs</b>
Vishnu Sharma : The Panchatantra Charles Perrault : “Little Red Riding Hood” Brothers Grimm : “Hansel and Gretel” J.M. Barrie : Peter Pan Lawrence Yep : Dragon wings	
<b>Module 3: Fiction</b>	<b>2 Hrs</b>
Rudyard Kipling : Just So Stories E. B. White : Charlotte’s Web Salman Rushdie : Haroun and the Sea of Stories  J. K. Rowling : Harry Potter & the Philosopher’s Stone Donna Jo Napoli : The Magic Circle Kirsty Murray : Bridie’s Fire	
<b>Module 4: Criticism</b>	<b>2 Hrs</b>
Roderick McGillis : “Looking in the Mirror: Pedagogy, Theory, and Children’s Literature” Hans Heino Ewers : “The Market for Children’s Books and Media” Zohar Shavit: “The Concept of Childhood and Children’s Folktales: Test Case – ‘Little Red Riding Hood’ ” Bruno Bettelheim : “Hansel and Gretel” Perry Nodelman : “How Picture Books Work” Suchismita Banerjee “Contemporary Children’s Literature in India: New Trajectories”	

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students’ thinking and help them to construct their own meaning about academic contents.

### MODE OF ASSESSMENT

**Internal Assessment (5 Weightage)**

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)**      No of Questions: 25**MODULE WISE WEIGHTAGE DISTRIBUTION**

<b>Module</b>	<b>Weightages</b>
Module I	12
Module II	11
Module III	12
Module IV	12

**REFERENCES:**

- Children's Literature: A Reader's History from Aesop to Harry Potter by Seth Lerer
- The Norton Anthology of Children's Literature: The Traditions in English edited by Jack Zipes et al.
- The Oxford Companion to Children's Literature edited by Daniel Hahn
- The Hidden Adult: Defining Children's Literature by Perry Nodelman
- From Cover to Cover: Evaluating and Reviewing Children's Books by Kathleen T. Horning

<b>COURSE CODE –MEN4E16</b>				
<b>ELECTIVE COURSE XVI: DALIT STUDIES</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Recall the historical and social context of Dalit communities in India and the struggles for social and political equality.	Understand	PSO1
CO2	Comprehend the theoretical and conceptual frameworks that are relevant to the study of Dalit Studies.	Understand	PSO2
CO3	Apply the knowledge of Dalit Studies to analyze and interpret specific texts and cultural practices.	Apply	PSO3
CO4	Analyze and evaluate the representation of Dalit communities in literature, media, and popular culture.	Evaluate	PSO5
CO5	Evaluate the strengths and limitations of theoretical and methodological approaches in Dalit Studies, and their implications for social and political change.	Evaluate	PSO5
CO6	Create original research papers, essays, or projects that demonstrate their understanding of the theoretical and conceptual frameworks of Dalit Studies.	Create	PSO4

<b>COURSE CONTENT</b>	
<b>Module 1: Theoretical Writings</b>	<b>3 Hrs</b>
Sharan Kumar Limbale : Towards An Aesthetic Of Dalit Literature (chapters3&4) Pradeepan Pampirikunnu : Nationalism, Modernity, Keralaness:A Subaltern Critique Gopal Guru : Dalit Women Talk Differently	
<b>Module 2: Poetry</b>	<b>2 Hrs</b>

Poikayil Appachan : Song	
Prathibha Jeyachandran: DreamTeller	
S Joseph :Identity Card	Arun Kamble : Which Language Should I Speak
Sasi Madhuravelli : Shambuka	
Prakash Jadhav : Under Dadar Bridge	
<b>Module 3: Self-Narratives &amp; Fiction</b>	<b>3 Hrs</b>
C Ayyappan : Madness	
Potheri Kunhambu : Saraswati Vijayam	
Om Prakash Valmiki : Jhootan	
Narendra Jadhav : Outcaste: A Memoir	
Meena Kandaswamy : The Gypsy Goddess	

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.</p>

<b>MODE OF ASSESSMENT</b>
<p><b>Internal Assessment (5 Weightage)</b></p> <p>a. Classroom participation (20%): 1 Weightage</p> <p>b. Internal test (40%): 2 Weightage</p> <p>c. Assignment (20%): 1 Weightage</p> <p>d. Seminar/ Viva (20%): 1 Weightage</p>
<p><b>External Assessment (30 Weightages)</b> No of Questions: 25</p>

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>	
<b>Module</b>	<b>Weightages</b>
Module I	17
Module II	13

Module III	17
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**REFERENCES:**

- Rodrigues Valerian: The Essential Writings of B R Ambedkar
- AnandTeltumbde : Dalits: Past, Present and Future
- Kanchallaiah : Why I am not a Hindu
- K Satyanarayana& Susie Tharu: Steel Nibs are Sprouting: New Dalit Writings from South

<b>COURSE CODE –MEN4E17</b>				
<b>ELECTIVE COURSE XVII: WRITINGS FROM THE MIDDLE EAST</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
5	6	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Explain classical and modern literatures of West Asia, which includes Egypt by way of cultural contiguity, written in Arabic, Classical Persian and Farsi.	Remember	PSO1
CO2	Analyze basic background information about the social and political history of West Asia.	Understand	PSO2
CO3	Interpret the changes in the perceived in the classical and modern literatures of West Asia, which includes Egypt by way of cultural contiguity, written in Arabic, Classical Persian and Farsi.	Analyze	PSO4

<b>COURSE CONTENT</b>	
<b>Module 1: Poetry</b>	<b>3 Hrs</b>
<p>Hafiz: The Woman I Love,  Dance of Life Rumi: Poetry, Response to Your Question Forough Farrokhzad: Terrestrial Verses, Call to Arms  Mahmoud Darwish :If I were Another  Simin Behbahani : Mind: Smoke Rings,</p>	

My country I will build you again, Fereydoon Moshir :In that Fair World, A Breeze from the Land of Peace	
<b>Module 2: Fiction</b>	<b>5 Hrs</b>
Sadegh Hedayat	:The Blind Owl
Shahriar Mandanipour	:Censoring an Iranian Love Story
Elif Shafak	:The Bastard of Istanbul
Iraj Pezeshkzad	:My Uncle Napoleon
Shahrnush Parsipur	:Women Without Men: A Novel of Modern Iran
Marjane Satrapi	:Persepolis (complete)
Azar Nafisi	:Reading Lolita in Tehran
Naguib Mahfouz	:Midaq Alley

<b>MODE OF TRANSACTION</b>
<p><b>Face to Face Instruction:</b> This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.</p> <p><b>Peer to Peer learning:</b> Students have to select a topic in the course and present it in the class which providing opportunity for critical thinking and feedback.</p> <p><b>Group Discussion:</b> Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.</p> <p><b>Power point presentation:</b> Screening of cinema prescribed in the syllabus is done in the classroom.</p> <p><b>Film Screening:</b> screening will be done and a discussion on the film thereafter is done to improve the understanding of the film text and theories applicable in analysing the cinema.</p>

<b>MODE OF ASSESSMENT</b>
<p><b>Internal Assessment (5 Weightage)</b></p> <p>a. Classroom participation (20%): 1 Weightage</p> <p>b. Internal test (40%): 2 Weightage</p> <p>c. Assignment (20%): 1 Weightage</p> <p>d. Seminar/ Viva (20%): 1 Weightage</p>
<p><b>External Assessment (30 Weightages)</b>      No of Questions: 25</p>

<b>MODULE WISE WEIGHTAGE DISTRIBUTION</b>
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Module	Weightages
Module I	20
Module II	27

**REFERENCES:**

- The Arabian Nights translated by Husain Haddawy
- Season of Migration to the North by Tayeb Salih
- The Cairo Trilogy by Naguib Mahfouz
- Memory for Forgetfulness: August, Beirut, 1982 by Mahmoud Darwish
- The Yacoubian Building by Alaa Al Aswany
- In the Country of Men by Hisham Matar
- Women of Sand and Myrrh by Hanan al-Shaykh -

<b>COURSE CODE –MEN4E18</b> <b>ELECTIVE COURSE XVIII-MALAYALAM LITERATURE IN ENGLISH</b> <b>TRANSLATION</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	8	5	30	35

**Course Outcomes**

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Make a general awareness on movements and trends in Malayalam literature.	Understand	PSO 1
CO2	Acquire a comparative perspective of Malayalam literature and other literatures.	Evaluate	PSO2
CO3	Facilitate translation projects involving Malayalam literature.	Create	PSO 5



CO4	Develop an intercultural and interlanguage reading of various literary texts.	Evaluate	PSO 4
CO5	Critically study literature in the regional language and English.	Apply	PSO2
CO6	Practice the bilingual translation in literary and non-literary fields.	Create	PSO 7

<b>COURSE CONTENT</b>	
<b>Module 1: Poetry</b>	<b>2 Hrs</b>
<p>Kumaran Asan : “The Fallen Flower”</p> <p>Vallathol : “Akroon to Ambadi”</p> <p>Ulloor : “Music of Love”</p> <p>Changampuzha : “Manaswini”</p> <p>G. SankaraKurup : “The Master Carpenter”</p> <p>BalamaniAmma : “Mother’s Heart”</p> <p>Vyloppilli : “The Mother Tigress in the Zoo”</p> <p>N.V. Krishna Variyar : “The Rats”</p> <p>SugathaKumari : “Colossus”</p> <p>O.N.V. Kurup : “Blue Fish”</p>	
<b>Module 2: Fiction</b>	<b>3 Hrs</b>
<p>O. Chandu Menon: Indulekha</p> <p>C.V. Raman Pillai: Marthanda Varma</p> <p>Thakazhi :Chemmeen</p> <p>Basheer: My Granddad had an Elephant</p> <p>KesavaDev : From The Gutter</p> <p>M.T. Vasudevan Nair: Mist</p> <p>O.V. Vijayan: The Legend of Kazak</p>	
<b>Module 3: Drama</b>	<b>3 Hrs</b>
<p>N. Krishna Pillai: Investment (Kerala Sahitya Akademi, Thrissur)</p> <p>C.J. Thomas: Behold, He Comes Again</p> <p>ThoppilBhasi : Capital</p>	

G. Sankara Pillai: Bharata Vakyam

K.J. Baby: Nadugadhik

### MODE OF TRANSACTION

**Face to Face Instruction:** This involves attending traditional classroom lectures and participating in in-person discussions and activities with the instructor and fellow students.

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

### MODE OF ASSESSMENT

#### Internal Assessment (5 Weightage)

- |                                   |             |
|-----------------------------------|-------------|
| a. Classroom participation (20%): | 1 Weightage |
| b. Internal test (40%):           | 2 Weightage |
| c. Assignment (20%):              | 1 Weightage |
| d. Seminar/ Viva (20%):           | 1 Weightage |

**External Assessment (30 Weightages)** No of Questions: 25

### MODULE WISE WEIGHTAGE DISTRIBUTION

Module	Weightages
Module I	13
Module II	16
Module III	18

### REFERENCES:

- Pather Panchali" (Song of the Road) by Bibhutibhushan Bandyopadhyay - Translated by T.W. Clark and Tarapada Mukherji
- Nirmalyam" (Offerings) by M.T. Vasudevan Nair - Translated by K.M. George
- Chemmeen: A Novel Based on the Film by Thakazhi Sivasankara Pillai
- Mist" by Ponkunnam Varkey- Translated by V. Abdulla
- The Legends of Khasak by O.V. Vijayan
- Bhima: Lone Warrior by M.T. Vasudevan Nair - Translated by Gita Krishnankutty
- Selected Stories by Vaikom Muhammad Basheer - Translated by R.E. Asher
- Oru Desathinte Katha (The Story of a Locale) by S.K. Pottekkatt- Translated by K. M. George,
- Balyakalaskhi (Childhood Companion) by Vaikom Muhammad Basheer - Translated by R.E. Asher

## AUDIT COURSE SYLLABUS

### SEMESTER 1

<b>COURSE CODE –MEN1A01</b>				
<b>ELECTIVE COURSE I: WRITING SKILLS</b>				
Credit	Hours/week	Weightages		
		Internal	External	Total
4	-	4	-	4

#### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Be familiar with the fundamentals of writing	Understand	PSO 1
CO2	Develop the linguistic, cognitive and logical skills required in writing	Evaluate	PSO2
CO3	Write standard essays, anecdotes, academic papers and reports	Create	PSO 5

CO4	Acquire practical skills in academic and non-academic writing	Evaluate	PSO 4
CO5	Read and evaluate different types of writing	Apply	PSO2

## Ability Enhancement

### MEN1 A01: WRITING SKILLS (4 CREDITS)

#### Course Description:

This course aims at imparting practical skills in writing to students. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

#### Course content:

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes.

#### Course outcomes:

Students are expected to hone their writing skills. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

#### Main Texts / Course content:

Palmer, Richard Write in Style: A Guide to Good English.

Strunk, William, EB White and Maria Kalman: The Elements of Style.

McCarthy and O'Dell English : Vocabulary in Use

Peter S Gardner Reading, Writing and Critical Thinking.

**MODE OF TRANSACTION**

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

#### MODE OF ASSESSMENT

**Evaluation: Based on a paper not below 600 words.**

## SEMESTER 2

### AUDIT COURSE

#### COURSE CODE –MEN2A02:

#### ELECTIVE COURSE II: TRANSLATION THEORY AND PRACTICE

Credit	Hours/week	Weightages		
		Internal	External	Total
4	-	4	-	4

### Course Description

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation of literary and non-literary texts and interpreting. The students can also obtain a general understanding of the current debates in the discipline. The Course offers discussions on contemporary translation theory, descriptive translation studies and translation practice.

### Course Outcomes

CO No.	Expected Course Outcome	Learning Domain	PSO No
	Upon completion of this course, students will be able to;		
CO1	Be familiar with the fundamentals of translation	Understand	PSO 1

CO2	Develop the linguistic, cognitive and logical skills required in translation	Evaluate	PSO2
CO3	Write standard essays, anecdotes, academic papers and reports	Create	PSO 5
CO4	Acquire practical skills in academic and non-academic writing	Evaluate	PSO 4
CO5	Read and evaluate different types of translation	Apply	PSO2

**Texts/Course Content:**

**UNIT I – Theoretical and Descriptive translation studies**

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism – basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

**Recommended Reading:**

Susan Bassnett : Translation Studies. Chapter I, “Central Issues.”

Andre Lefevere : “Beyond Interpretation or the Business of (Re)Writing.

Ayyappa Panikker : “Towards an Indian Theory of Literary Translation.”

P. P. Raveendran : “Translation and Sensibility: The Khasak Landscape in English and Malayalam”

Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” New Trends in Audiovisual Translation (Ed. Jorge Diaz Cintas)

Sara Bani : “An Analysis of Press Translation Process,” Translation in Global News, (Ed. Kyle Conway and Susan Bassnett)

John Milton : “Translation Studies and Adaptation Studies”

**UNIT II – Translation Practice**

Practice in translation and interpretation - The direction of translation/interpreting will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

**MODE OF TRANSACTION**

**Peer to Peer learning:** Students have to select a topic in the course and present it in the class which provides opportunity for critical thinking and feedback.

**Group Discussion:** Group discussion will be conducted based on the relevant topic in the course that will improve students' thinking and help them to construct their own meaning about academic contents.

**Listening and Practicing:** Students listen and watch the audio and video clips of sound productions being played in the classroom and practice the same.

#### **MODE OF ASSESSMENT**

**Evaluation: Based on the translation of a work not below 600 words.**