



KANNUR UNIVERSITY

**M. A. PROGRAMME IN ENGLISH LANGUAGE AND
LITERATURE**

REVISED SYLLABUS –KUCBCSS PG (OBE) 2023 ADMISSION ONWARDS

(To be followed in the Affiliated Colleges under Kannur University)

PREFACE

The syllabi of the MA English Language and Literature offered in the affiliated colleges of Kannur University under the Choice Based Credit and Semester System for Post-Graduate Programme-2023(KUCBCSS-PG-2023 are revised in light of the decision of the Syndicate of Kannur University, Curriculum Syllabus Monitoring Committee, PG Ad-hoc Committee (English), and the revised syllabi are effective from 2023 admission onwards. The Ad-hoc committee formed by Kannur University as per order number Acad/C1/21246/2019 dated 10/02/2023, Kannur University, has prepared the revised curriculum and syllabus for the programme to be implemented by 2023 admissions onwards.

Outcome Based Education is a student centered approach that emphasizes defining clear and measurable learning outcomes and aligning teaching and assessment methods to achieve those outcomes. The purpose of an OBE syllabus is to provide a structured frame work for designing and delivering instructions that focuses on desired learning outcomes. By clearly articulating the expected knowledge, skills, and competencies that students should acquire, the syllabus guides educators in developing meaningful learning experiences that lead to measurable results. It ensures that education is purposeful, relevant, and learner centric.

Asper the regulations of Kannur University Choice Based Credit and Semester System for Post-Graduate Programme-2023(KUCBCSS-PG-2023), the committee has revised the MA English Language and Literature curriculum and Syllabus for affiliated colleges focusing on the outcome based education approach. M A English Language and Literature would equip students to understand and appreciate literatures, cultures and new areas of knowledge around the globe, and to attain the human values necessary for living in the world. We acknowledge that the collective efforts and expertise of professionals were instrumental in shaping the syllabus and making it comprehensive, relevant, and impactful. We are sincerely grateful to Dr. K.M. Sherrif (Calicut University), Dr.Saji Mathew (School of Letters,M G University) as resource persons for their valuable inputs, which will undoubtedly enrich the educational experience for our students.

Biju N C, (Convenor)

Assistant Professor
Department of English,
Nehru Arts & Science College,

Kanhangad, Kasaragod.

Ad-hoc Committee for Revision of PG Curriculum/Syllabus-English for Academic Year 2023-24

1. Biju N C, (Convenor)

Assistant Professor

Department of English,

Nehru Arts & Science College,

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2. DrSreehari A C,

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3. Dr C Padmanabhan,

Associate Professor,

Department of English,

P R N S S College Mattanur, Kannur

4. Prof.Kunhammad.K.K,

Professor,

Department of Studies in English,

DrJanakiAmmal Campus, Palayad, Thalassery, Kannur.

5. Dr Francis O S,

Assistant Professor,

Department of English,

Krishna Menon Memorial Government Women's College, Kannur.

6. Dr. Denny Joseph,

Assistant Professor,

Department of English,

Government College Mananthavady, Wayanad.

7. Dr.Rohini K Potti
Assistant Professor,
Department of English,
Government College, Kasaragod.

8. M.Mridula,
Assistant Professor,
Department of English,
GovindaPai Memorial Government College,
Manjeshwar, Kasaragod.

Special Invitees to Ad- hoc Committee

1. Dr. Sreebitha P.V.

HoD / Associate Professor,
Department of Studies in English,
DrJanakiAmmal Campus, Palayad, Thalassery, Kannur.

2. RakheeRaghavan

Assistant Professor,
Department of English,
SN College,Kannur

3. Blessy Alex

Assistant Professor,
Department of English,
Govt.Brennen College, Thalassery

4. Mani P.P.

Assistant Professor,
Department of English,
Govt.Brennen College, Thalassery

5. Dr.Sarath S.

Assistant Professor,

Department of English,

Government College Mananthavady, Wayanad.

6. Rakhesh R.

(Assistant Professor,

Department of English,

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7. Mani K.P.

Assistant Professor,

Department of English,

Payyannur College)

8. Samson Rajan

Assistant Professor,

Department of English,

SES College,Sreekandapuram

9. Toby K. Joseph

Assistant Professor,

Department of English,

Mary Matha Arts and Science College Mananthavady

10. NasrullahMambrol

Assistant Professor,

Department of English,

NAM College, Kallikandy.

PROGRAMME OBJECTIVES (POs)

1. The programme in M.A. English will prepare students to carry out an independent and original scholarship that informs research, teaching, and service in English departments.
2. The programme will also equip the students to understand how English Literature as a discipline has widened from British and American literary traditions to a global reach by providing ample exposure to significant writers, their works, and the connections between them.
3. The programme helps the students to recalibrate their understanding about the structure of English language and its changes over time and across social situations and groups.
4. The programme promotes interdisciplinary and cross-cultural study of texts, traditions and discourses and motivates students to critically engage with literary texts and traditions.

PROGRAMME SPECIFIC OBJECTIVES (PSOs)

1. Appreciate, interpret and evaluate literatures in English and other languages from the contemporary theoretical perspectives.
2. Demonstrate an appropriate level of expertise in literary history, literary narratives, literary theory, and rhetoric.
3. Develop skills and abilities in related areas among the students to engage in the socio-economic life of the present society.
4. Assess the ways in which language and literature become operative in specific sociopolitical contexts and enable them to participate in the profession of literary studies / other areas through conferences, publications, and memberships in learned societies
5. Formulate research questions and write research papers to engage in research activities to develop knowledge and become expertise in their field of study / carry out research in disciplinary / interdisciplinary or transdisciplinary areas.

Credits and Marks Distribution for M.A. English Language and Literature - KUCBCSS PG 2023

Admission onwards (OBE)

SEMESTER I—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
I	MAENG01C01	Poetry I	20	80	100	4	5
	MAENG01C02	Prose and Fiction I	20	80	100	4	5
	MAENG01C03	Drama and Theatre Studies I	20	80	100	4	5
	MAENG01C04	Literary Criticism and Theory	20	80	100	4	5
	MAENG01E01 MAENG01E02 MAENG01E03 MAENG01E04 MAENG01E05	Life Writing Disability Studies Introduction to Children’s Literature Travel Narratives History of English Language	20	80	100	4	5
Total			100	400	500	20	25

SEMESTER II—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
II	MAENG02C05	Poetry II	20	80	100	4	5
	MAENG02C06	Prose and Fiction II	20	80	100	4	5
	MAENG02C07	Drama and Theatre Studies II	20	80	100	4	5
	MAENG02C08	Critical Theory	20	80	100	4	5
	MAENG02E06	Folkloristic Studies	20	80	100	4	5

	MAENG02E07	Dalit Studies					
	MAENG02E08	Gender Studies					
	MAENG02E09	Shakespeare Studies					
	MAENG02E10	Medical Humanities					
Total			100	400	500	20	25

SEMESTER III—Four Core Courses and One Open Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
III	MAENG03C09	Linguistics	20	80	100	4	5
	MAENG03C10	Cultural Studies	20	80	100	4	5
	MAENG03C11	Film Studies	20	80	100	4	5
	MAENG03C12	Voices from the Margin	20	80	100	4	5
	MAENG03O01	Content Writing	20	80	100	4	5
	MAENG03O02	Digital Humanities					
	MAENG03O03	Ecology and Literature					
	MAENG03O04	Visual Studies					
	MAENG03O05	Food Culture Studies					
Total			100	400	500	20	25

SEMESTER IV—Four Core Courses and One Elective Course

Semester	Course Code	Title	Internal	External	Total	Credit	Hours
IV	MAENG04C13	Translation Studies	20	80	100	4	5
	MAENG04C14	New Media Studies	20	80	100	4	5
	MAENG04C15	Narratives of North Malabar	20	80	100	4	5
	MAENG04C16	Research Project	20	80	100	4	5
	MAENG04E11	Sports Studies	20	80	100	4	5
	MAENG04E12	Graphic Narratives					
	MAENG04E13	Human Rights and Literature					

	MAENG04E14	Survival Literature					
	MAENG04E15	Introduction to Diaspora and Migration Studies					
Total			100	400	500	20	25

Details of Credits, Marks and Hours

Total Semesters- IV

Total Core Courses -16

Total Elective Courses- 3

Total Open Elective Courses- 1

Total Credits- 80

Total Credits for Core Courses- 64

Total Credits for Elective Courses-16

Total Internal Marks-400

Total External Marks-1600

Total Marks-2000

Total Teaching Hours : 25 per week

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for a course is as follows. Test paper- 10 marks. Assignments / Creative

writing/Term Paper- 5 marks. Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks. If any specific directions are given along with the particular course, that may be followed for that course.

External Assessment:

Evaluation process using Revised Bloom's Taxonomy

There are six levels of cognitive learning according to the revised version of Bloom's Taxonomy. Each level is conceptually different. The six levels are I) remembering, II) understanding, III) applying, IV) analysing, V) evaluating, and VI) creating. These levels can be helpful in developing learning outcomes.

Remember: Definition: retrieve, recall, or recognize relevant knowledge from long-term memory. Appropriate learning outcome verbs for this level include: *cite, define, describe, identify, label, list, match, name, outline, quote, recall, report, reproduce, retrieve, show, state, tabulate, and tell.*

Understand: Definition: demonstrate comprehension through one or more forms of explanation. Appropriate learning outcome verbs for this level include: abstract, arrange, articulate, associate, categorize, clarify, classify, compare, compute, conclude, contrast, defend, diagram, differentiate, discuss, distinguish, estimate, exemplify, explain, extend, extrapolate, generalize, give examples of, illustrate, infer, interpolate, interpret, match, outline, paraphrase, predict, rearrange, reorder, rephrase, represent, restate, summarize, transform, and translate.

Apply: Definition: Use information or a skill in a new situation Appropriate learning outcome verb for this level include: apply, calculate, carry out, classify, complete, compute, demonstrate, dramatize, employ, examine, execute, experiment, generalize, illustrate, implement, infer, interpret, manipulate, modify, operate, organize, outline, predict, solve, transfer, translate, and use.

Analyze: Definition: break material into its constituent parts and determine how the parts relate to one another and/or to an overall structure or purpose Appropriate learning outcome verbs for this level include: analyse, arrange, break down, categorize, classify, compare, connect, contrast, deconstruct, detect, diagram, differentiate, discriminate, distinguish, divide, explain, identify, integrate, inventory, order, organize, relate, separate, and structure.

Evaluate: Definition: make judgments based on criteria and standards Appropriate learning outcome verbs for this level include: appraise, apprise, argue, assess, compare, conclude, consider, contrast, convince, criticize, critique, decide, determine, discriminate, evaluate, grade, judge, justify, measure, rank, rate, recommend, review, score, select, standardize, support, test, and validate.

Create: Definitions: put elements together to form a new coherent or functional whole; reorganize elements into a new pattern or structure. Appropriate learning outcome verbs for this level include: arrange, assemble, build, collect, combine, compile, compose, constitute, construct, create, design, develop, devise, formulate, generate, hypothesize, integrate, invent, make, manage, modify, organize, perform, plan, prepare, produce, propose, rearrange, reconstruct, reorganize, revise, rewrite, specify, synthesize, and write.

Automated Question Bank system

The evaluation process shall be based on the revised Bloom's Taxonomy. Hence the syllabus shall be defined and designed in view of the scheme of the said taxonomy.

Modules

The syllabus shall be prepared in four Modules to cope up with the spirit of Blooms Taxonomy and the evaluation system based on the six cognitive levels.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of	Maximum Marks

		Bloom's Taxonomy	
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

Total Number of questions= 6+5+5 = 16

Number of questions to be answered = 5+3+3 = 11

Total marks in the question paper = 6x4 + 5x8 = 5x12

$$= 24 + 40 + 60$$

$$= 124$$

Additional Marks = 124- 80 = 44

SEMESTER I—Four Core Courses and One Elective (select One among the Five)

Semester	Course Code	Title	Internal	External	Total	Credits	Hours
I	MAENG01C01	Poetry I	20	80	100	4	5
	MAENG01C02	Prose and Fiction I	20	80	100	4	5
	MAENG01C03	Drama & Theatre Studies I	20	80	100	4	5
	MAENG01C04	Literary Criticism	20	80	100	4	5
	MAENG01E01	Life Writing	20	80	100	4	5
	MAENG01E02	Disability Studies					
	MAENG01E03	Introduction to Children's Literature					
	MAENG01E04	Travel Narratives					
	MAENG01E05	History of English Language					
Total			100	400	500	20	25

Semester 1

CORE COURSE

MAENG01C01: Poetry I

4 Credits

Course Description

The course provides a vantage point from where the students could study the development of multifarious forms and movements within the genre of poetry from the Classical times to the Modern Age.. It places the poems of various traditions and nations side by side in order to gain a keen understanding of how voices and experiences resonate and/or individuate cross-culturally, and how our own social, political, and cultural locations influence our readings of such texts. The poems included under core reading category represent different poetic sensibilities that reflect the times and cultures under consideration. By introducing students to poems of different languages and cultures, the course critiques the traditional canon by being holistic and interdisciplinary.

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

CO1. To develop a comprehensive knowledge about the various poetical traditions that have influenced and contributed to the growth of poetry in the early world.

CO2. To develop the skill to pursue the radical potential of poetry by critically appreciating the shifts in the literary and cultural milieu with the advent of events such as humanism, enlightenment, romanticism, transcendentalism etc.

CO3. To enhance the skill to recognize how poets of the late eighteenth and early nineteenth centuries have made use of the movements of the times, and to critically appreciate poetry in terms of styles and stylistics

CO4. To recognise that the style and the technique of the larger body of literature of the early modern poetry is built upon the insights drawn from pre-modern literary world and that it would continue to shape the future course of world literature Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I

Module-1 : Core Reading

I.1.1 Virgil : Eclogue II

I.1.2 AkkaMahadevi : 1. Brother, you've come,

2. Not one, not two, not three or four

I.2.1 Petrarch : Sweet air, that circlest round those radiant tresses

I.2.2 Geoffrey Chaucer : Prologue to the Wife of Bath's Tale (Lines 1-162 reading in
in Middle English)

I.3.1 William Shakespeare :1. Sonnet 18: Shall I Compare Thee to a Summer's Day

2. Sonnet 116: Let Me not to the Marriage of True minds

I.3.2 John Donne : The Canonization

I.4.1 Milton : Sonnet XXIII: Methought I Saw My Late Espoused Saint

I.4.2 Anne Finch : The Introduction

Self Reading

- Sapho : Fragment 31
- Kabir Das: : My Body and my Mind
- Spenser : Amoretti XXX: My Love is like to ice, and I to fire

- Henry Vaughn : The Retreat
- Andrew Marwell : To His Coy Mistress
- Anonymous : From the Art of the Courtesan (Translated from the
 - Malayalam Manipravalam)
- Dryden : Mac Flecknoe
- Anne Bradstreet : Prologue
- Literary Terms and Traditions: Sonnet, pastoral poetry,heroicpoetry,blankverse,carpe diem motif, metaphysical conceit, mock epic

Module –II: Core Reading

- II.1. William Blake : The Tyger, The Lamb
- II.2. Robert Burns : Holy Willie's Prayer
- II.3. William Wordsworth : Ode on Intimations of Immortality
- II.4. S. T Coleridge : Kubla Khan

Self Reading

- Frederich Schiller :Evening
- Charlotte Smith : On the Departure of the Nightingale
- Thomas Gray : Elegy Written in a Country Churchyard
- Edgar Allan Poe : Raven
- Oliver Goldsmith : The Deserted Village
- Walt Whitman : Out of the Cradle Endlessly Rocking
- Literary Terms and Traditions: Poetic diction, Subjective poetry, Ode, Elegy, elegiac sonnets, Transcendentalism.

Module –III: Core Reading

- III.1.1. P B Shelley : To a Skylark
- III.1.2. John Keats : To Autumn

- III.2.1. KumaranAsan : Fallen Flower
- III.2.2. Charles Baudelaire : Exotic Perfume,
- III.3.1. Robert Browning : Porphyria's Lover
- III.3.2. Mathew Arnold :The Scholar Gypsy
- III.4.1. Alfred Tennyson : Ulysses
- III.4.2 Arthur Rimbaud :The Sleeper in the Valley

Self Reading

- Byron : When we two parted
- John Keats : Ode on a Grecian Urn
- Elizabeth Barret Browning : Sonnet 43
- D.G Rossetti : Proserpine
- Christina Rossetti : Remember
- FilippoTommas Marinetti : The Joy of Mechanical Force
- Literary Terms and Traditions :Dramatic monologue,Synesthesia,PatheticFallacy,Symbolism,Pre Raphaelite School of Poetry

Module IV: Core reading

- IV.1. G.M Hopkins : Windhover, Pied Beauty
- IV.2. Emily Dickinson : There's a certain Slant of Light
- IV.3. Rainer Maria Rilke : The Waking
- IV.4 Rabindranath Tagore : Waiting(Gitanjali 13)On the day when the lotus bloomed
(Gitanjali 20)

Self Reading

- Thomas Hardy : channel firing
- SubramaniaBharathi : Wind, 9
- Rainer Maria Rilke : As Once the Winged Energy
- Vallathol : MagdalanaMariyam
- Robert Graves : Lost Acres
- Paul Laurence Dunbar :Sympathy
- Literary Terms and Traditions: Mystic Poetry,Meliorism,conversational poetry, Georgian poetry, new negro movement .

Reference Texts:

De Souza, Eunice,MelanieSilgado. *These My Words*. Penguin Books,2012.

Ferguson, Margaret et al. *Norton Anthology of Poetry*.VthednW. W. Norton, 2005.

Gottesman, Ronald, et al. *The Norton anthology of American literature*. WW Norton, 1980.

Tharu, Susie, K. Lalitha, *Women Writing in India*.Vol.1. 600 B.C to the Early Twentieth Century. Oxford India Paperbacks

<https://www.poetryfoundation.org/poems>

<https://allpoetry.com>

EVALUATION

1. The questions for the end-semester examination will besolely based on the texts designated as core reading.
2. The texts given under the head “Self reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Term Paper/Creative Writings -5 marks. III) Seminar Presentations and Classroom participation - 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER – I

CORE COURSE

MAENG01C02 PROSE AND FICTION – I

4 Credits

Course Description

The Course aims at enabling the students to understand the various social, political, economic, ideological and cultural forces around the world that shaped the narratives of a period. In addition, it helps in the intensive study of English language. The first semester focuses on introducing specimen

narratives belonging to different sub-genres of Prose and Fiction spanning up to 1900s. It encompasses short story, narrative essay, novel, non-fictional writing and related literature. The related works prescribed examine the texts, interpret them diversely and explore arguments and perspectives. The texts are chosen from across the world following the timeline of medieval to modern period. They are illustrative of significant literary-cultural movements, customs, stylistic forms and patterns peculiar to an age. It offers greater scope for comparative analysis of different narrative modes, critical traditions and distinct cultural practices.

Course Objectives

The learners

CO1: comprehend genres of Prose and Fiction associated with various conventions that emerged as part of the narrative tradition.

CO2: read and appreciate different types of prose works of literary masters and take pleasure in the world classic fiction that evoke imaginative worlds.

CO3: familiarize with the stylistic nuances of narrative framework and develop varied perspectives on themes expounded in the novels of Britain, Europe, Americas, Africa and the Asia-Pacific region.

CO4: cultivate the ability of examining the ideological issues being discussed and questioning the factors of gender, class, race etc divulged in the literary works upto 1900.

Module 1

Core Reading:

I.1.1 Francis Bacon – *Of Travel*

I.1.2 Charles Lamb–*Dream Children: A Reverie*

I.2 Mary Wollstonecraft - *A Vindication of the Rights of Woman* - Chapter 4 “Observations on the State of Degradation to which Woman is reduced by various causes”

I.3 Charles Dickens - *A Christmas Carol*

I.4 Oscar Wilde - *The Picture of Dorian Gray*

Self Reading:

1. Wilson, Eric G. "Elia"(chapter 39) and "Magazines Increase and Multiply"(chapter 40). *Dream-Child: A Life of Charles Lamb*, Yale University Press, 2022, pp. 363-380
2. Arata, Stephen, Madigan Haley, J. Paul Hunter and Jennifer Wicke (eds). "Gothic", *A Companion to the English Novel*. UK: Wiley Blackwell, 2015, pp. 117-131.
3. Jaffe, Audrey. "Spectacular Sympathy: Visuality and Ideology in Dickens's *A Christmas Carol*", *PMLA*, Mar., 1994, Vol.109, No.2, pp.254-265. <http://www.jstor.com/stable/463120>
4. Pudney, Eric. "Paradox and the Preface to "Dorian Gray"". *The Wildean* (41): 2012, pp. 118–123. ISSN 1357-4949. JSTOR 45270321

Module 2

Core Reading:

II.1 Honore' de Balzac - *The Passion in the Desert*

II.2 Gustavo Adolfo Becquer - *Memoir of a Turkey*

II.3 Fyodor Dostoevsky - *Notes from Underground*

II.4 Carlo Collodi - *The Adventures of Pinocchio*

Self Reading

1. Kelly, Dorothy. "Balzac's Disorienting Orientalism: une passion dans le desert". *Nineteenth Century French Studies* (Sept., 2011) <https://www.thefreelibrary.com/Balzac%27s+disorienting+orientalism%3a+%22une+passion+dans+le+desert%22.-a0280003914>
2. Donovan, Josephine. "*Aestheticizing Animal Cruelty*". *College Literature*, The Johns Hopkins University Press, Vol.38, No.4, General Issue, Fall 2011, pp. 202-217.
3. Schwarz, Daniel R. "Notes from Underground: The Piano Plays Back". *Reading the European Novel to 1900*, Wiley Blackwell, 2014, pp. 133-145.

4. Morrissey, Thomas J. and Richard Wunderlich. "Death and Rebirth in Pinocchio", *Children's Literature*, Volume 11, 1983, pp.64-75.

Module 3

Core Reading:

III.1. Kate Chopin - *Desiree's Baby*

III.2. Esteban Echeverria - *The SlaughterYard*

III.3. Herman Melville - *Billy Budd*

III.4. Henry David Thoreau - *Walking*

Self Reading:

1. Peel, Ellen. Semiotic Subversion in "Désirée's Baby", *American Literature*, Duke University Press, Vol. 62, No. 2, Jun., 1990, pp. 223-237 <https://www.jstor.org/stable/2926914>
2. Sorbille, Martin. "Phallus, Beatings and verga: Freud, Wolf Man, and the Primal Scene in Echeverria's Dream-Fantasy *El matadero*". *Comparative Literature Studies*, Vol. 55, No. 3, Penn State University Press, pp. 656-700.
3. Davis, R. Evan. "An Allegory of America in Melville's *Billy Budd*". *The Journal of Narrative Technique*, Fall , 1984, Vol.14, No.3, pp.172-181.
4. Smith, David C., "WALKING AS SPIRITUAL DISCIPLINE: Henry Thoreau and the Inward Journey". *Soundings: An Interdisciplinary Journal*, Vol.74, No.1/2, Spring/Summer, Penn State University Press, 1991, pp.129-140.

Module 4:

Core Reading:

IV.1. Bankim Chandra Chatterjee - *Anandamath*

IV.2. PotheriKunhambu - *Saraswativijayam*

IV.3. Ichiyo Higuchi - *Nigorie - Muddy Bay/Troubled Waters*

IV.4 Harriet Jacobs - *Incidents in the Life of a Slave girl*

Self Reading:

1. Mukherjee, Meenakshi. *Anandamath: A Political Myth. Economic and Political Weekly*, Vol. 17, No. 22 (May 29, 1982), pp. 903-905 (3 pages) <https://www.jstor.org/stable/43709721>.

2. Ramakrishnan, E V. "Nation and Imagination". *Locating Indian Literature: Texts, Traditions, Translations*, Hyderabad: Orient Black Swan, 2017, pp. 95-105. ISBN 978-8-125-04221-1.

3. Manabe, Mayumi. "From the Margins of Meiji Society: Space and Gender in Higuchi Ichiyō's 'Troubled Waters'". *U.S.-Japan Women's Journal*, No. 49 (2016), pp. 26-50 (25 pages)

<https://www.jstor.org/stable/26401935>

4. Larson, Jennifer. "Converting Passive Womanhood to Active Sisterhood: Agency, Power, and Subversion in Harriet Jacobs' *Incidents in the Life of a Slave Girl*," *Women's Studies* 35.8 (2006): 739-756.

Reference Texts:

Hart, Kathleen R. "Strangers to Ourselves: Animality and Theory of Mind in Honoré de Balzac's "A *Passion in the Desert*". *Applied Evolutionary Criticism* (Fall/Winter 2012) Vol. 46, No. 3-4, Penn State University Press. pp. 399-419.

Al-Hiba, Mohammed and Dr. Ajay Tengse. "A Psychological Critical Analysis into Dostoevsky's *Notes from Underground*: the Underground Man as an Outsider" *IOSR Journal of Humanities and Social Science (IOSR - JHSS)*, Volume 20, Issue 10, Ver.III (Oct.2015), pp.81-85 <https://www.iosrjournals.org/iosr-jhss/papers/Vol20-issue10/Version-3/L0201038185.pdf>

Zafer, Zeynep . "A Crystal World and Underground: A Philosophical Reading of Dostoevsky and Chernyshevsky". <https://www.academia.edu/11683767>

Acocella, Joan. “The Transformations of Pinocchio - How Carlo Collodi’s puppet took on a life of his own”.*TheNewYorker*. June 6, 2022. <https://www.newyorker.com/magazine/2022/06/13/the-transformations-of-pinocchio>

Momigliano, Anna. “The Politics of Pinocchio”.*The Atlantic*. September 12, 2022. <https://www.theatlantic.com/books/archive/2022/09/-pinocchio-carlo-collodi-book-disney-movie/671417/>

Gaetana, Marrone; Paolo Puppa.*Encyclopedia of Italian Literary Studies*.Routledge. December 26, 2006)pp. 485–. ISBN 978-1-135-45530-9.

Gies, David T., *The Cambridge History of Spanish Literature*. UK: Cambridge University Press, 2004.

Kluge, Sofie. *Literature and Historiography in the Spanish Golden Age: The Poetics of History*, Routledge, 2021.

Vincent, Howard P. *Twentieth Century Interpretations of Billy Budd*. New Jersey: Prentice-Hall. 1971. ISBN 978-0130847157.

Deswal, Sukriti. “Re-imagining the Nation: A Critical Study of Anandamath”.IIS Univ.J.A.Vol.II (1),2022, pp. 69-79 <http://iisjoa.org/sites/default/files/iisjoa/July%202022/6.pdf>

Renan, Ernest and M. F. N. Giglioli.*What Is a Nation? and Other Political Writings*. Columbia University Press, 2018.JSTOR, www.jstor.org/stable/10.7312/rena17430.

Van Compernelle, Timothy J. *The Uses of Memory: The Critique of Modernity in the Fiction of Higuchi Ichiyō*. Cambridge (MA) and London: Harvard University Press, 1996, pp. 65–102. ISBN 978-0-674-02272-0.

Yellin, Jean Fagan: *Harriet Jacobs: A Life*. New York 2004.

Talvet, Juri. *Critical Essays on World Literature Comparative Literature and the Other*.Cambridge Scholars Publishing, 2019.

Instructions for Internal Assessment:

The purpose of the “Self Reading” is to make sure that the students get a clear and thorough idea/knowledge/understanding of the concepts discussed in the Core reading works. Hence it is mandatory for Teachers as well as students to ensure that the suggested readings are dwelt upon, analysed and critiqued in the classroom discussions and the students’ grasp/knowledge of the same tested in internal assessments. Below mentioned are a few activities which can be used as part of internal assessment to enhance students’ skills and knowledge.

1. Feature writing
2. Story telling
3. Review writing
4. Prepare a critique of books/ movies/events
5. Article writing
6. Memoir Writing

Colleges can organize workshops to provide hands-on training to develop skills in the activities listed.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Term Paper and presentations - 5 marks. III) Feature writing/ Story telling/ Review writing/ Prepare a critique of books or movies or events / Article writing/ Memoir Writing -5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom’s Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom’s Taxonomy	Levels of cognitive learning	Maximum Marks: 80
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	Level	according to the revised version of Bloom's Taxonomy	
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER 1

CORE COURSE

MAENG01C03: Drama and Theatre Studies -1

4 Credits

Course Description:

This course is designed with the aim of familiarizing the learners with the different aspects of the development of theatre around the world, its origin, evolution and diversity. Key terms that address the distinct developments and trends in theatre are included. A few representative theatre texts from the ancient times to 19th century are given for study. They are followed by critical texts that deal with the issues in historical, cultural and linguistic adaptations of theatre texts and their reception. Finally, a few literary pieces are given for encouraging the students' skill at theatrical production.

Course Outcomes:

CO1: Students familiarize themselves with the terms that designate the trends and traditions in theatre across the globe.

CO2: Students learn representative theatre texts and appreciate the different manifestations and techniques of theatre in different historical and cultural milieus.

CO3: Students develop critical skills at analysing theatre texts and dramatic conventions, and the technicalities in their adaptations

CO4: Students develop the necessary skills in producing, adapting and staging theatrical performances.

Module 1: Terms, Trends and Traditions

I.1: Bumraku, Taziyeh, Noh plays, Kabuki, Kyogen, Commediadell'arte, Commedia

Erudita.

I.2: Suthradhara, Kathakali, Koodiyattam, ChavittuNatakam, Theyyam, Yakshaganam,

KakarissiNatakam, Gadhika.

I.3: Morality Plays, Mystery plays, Miracle Plays, Interludes, Masque, Peripeteia,

anagnorisis, amphitheatre.

I.4: Opera, Revenge Tragedy, Comedy of Manners, Sentimental Comedy,

Comédie-Française.

Self Reading:

1. Mapping Global Theatre Histories by Mark Pizzato. (Palgrave- Macmillan 2019).

Module II: Theatre Texts

II.1: *Electra* : Sophocles

II.2. *Abhijnanasakuntalam* : Kalidasa

II.3. *Macbeth* : Shakespeare

II.4. *Faust* (part1) : Johann Wolfgang von Goethe

Self Reading:

1. Aristophanes : The Frogs

2. *Fuenteovejuna* : Lope de Vega

3. *Takasago* : ZeamiMotokiyo
4. *Shudraka* : Mrichchakatika (The Little Clay Cart)
5. *Tartuffe* : Molière
6. *AphraBehn* : The Rover
7. *UnnayiVarier* : Nalacharitam

Module III: Theatre Texts

- III.1: *HeddaGabler* : Henrik Ibsen
- III.2: *Miss Julie* : August Strindberg
- III.3: *The Importance of Being Earnest* : Oscar Wilde
- III.4 *The Seagull* : Anton Chekov

Self Reading:

1. Marlowe, Marx, and Anti-Semitism" by Greenblatt on *Jew of Malta*
2. The Noh Drama: Ten Years Later" by Ezra Pound
3. Restoration Drama and Politics: An Overview by Susan J Owen
4. Radical Potentiality and Institutional Closure: Shakespeare in film and Television by Graham Holderness.
5. The Theatre and Its Moral Codes" by Jean-Paul Sartre.

Module IV: Historical Acceptance, Criticisms and Analytical Texts

IV.1. Joseph Addison and Richard Steele. *The Spectator*: Essay no. 39, 40 and 418 (Reader in

Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 100-106)

IV.2. Alan Sinfield: "Macbeth: History, Ideology and Intellectuals" (Faultlines: Cultural

Materialism and the Politics of Dissident Reading, OUP, pp95-107)

IV.3. Valerie Billing: "Sexuality and Queerness on the Early Modern Stage"(From A New

Companion to Renaissance Drama edited by Arthur F. Kinney and Thomas Warren Wopper, Blackwell, pp 443-453)

IV.4. Phillip B. Zarrilli: *Kutiyattam, Sanscrit Theatre of India: Rasa-Bhava Aesthetic Theory*

and the Question of Taste (Theatre Histories: An Introduction. Edited by Phillip B. Zarrilli et al. Routledge, pp 133- 142).

Internal Evaluation: Theatre Production and Creative Skills

1. students may be grouped conveniently and advised to perform a one act play/excerpts from any play of their choice for a minimum of 15 minutes, assuming the different requirements (script, stage management, direction, costume, stage props etc) required in the theatre production of a play. Encourage them to record the performance and upload it on YouTube.

or

2. Let students produce a historical/cultural adaptation of any work into theatre and make a presentation on it with the help of audio-visual devices.

Suggested samples

- 1.The Lady of Shalott(1832) by Alfred, Lord Tennyson
- 2.The Pied Piper of Hamelin (1842) by Robert Browning
3. The Lottery Ticket by Anton Chekov
- 3.The Cask of Amontillado (1846) by Edgar Allan Poe:
- 4.The Birthmark (1843) by Nathaniel Hawthorne
- 5.Section from Jane Eyre(1847) by Charlotte Brontë: The confrontation between Jane Eyre and Mr. Rochester

Internal Assessment Framework

Item	Marks
Term paper	10
Theatre Production and Creative Skills	10
Total	20

External evaluation (80 marks)

1. Questions will be asked only from the four modules prescribed for core study.
2. There will be no questions from ‘Self Reading.’ They are intended for self-reading.
3. **External Assessment:**

4. Cognitive Level of Questions as per Revised Bloom's Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

CORE COURSE

MAENG01C04: LITERARY CRITICISM AND THEORY

4 Credits

Course Description

The course titled "Literary Criticism and Theory" aims to cultivate in the learners a deep understanding of the critical and aesthetic concepts and principles that have emerged from classical times to the late twentieth century. The selected texts, both for comprehensive classroom discussions and self-reading, represent the realms of aesthetic and critical thinking in both Western and Indian contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during

class sessions. However, learners shall read texts prescribed for self reading for their personal enrichment and internal assessment purposes.

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

CO1: Demonstrate critical understanding of the major critical and aesthetic concepts and principles in Western aesthetic traditions up to the 20th century

CO2: Critically examine the different aesthetic traditions in India with special reference to their cultural contexts and power dynamics

CO3: Critically evaluate the concepts developed by the formalist schools of literary criticism in Russia and America in the 20th century and assess the prospects and limitations of these concepts for literary analysis.

CO4: Explain the linguistic turn in the study of literature and the subsequent developments in structuralism.

CO5 Attempt new historicist critiques of literary and other cultural texts

MODULE I: Western Critical Tradition - Key Concepts

I.1 Classical Criticism-Western tradition--Mimesis- Tragedy-unities- Catharsis- Tragic Flaw- Hamartia- Tragic hero-Sublimity–Decorum

I.2 Neoclassical criticism-Enlightenment-Liberal humanism-Objectivity-rationality-Balance-Art as skill-decorum-Moderation-Imitation of classical models

I.3 Romantic and Victorian- Emotion-Spontaneity-Individual-Poetic diction-Debate on meter in poetry-Fancy-Primary imagination-Secondary Imagination-Willing suspension of disbelief- -Poetry as criticism of life-Historical fallacy-Personal fallacy-Touchstone method-critical faculty and creative faculty-Art for life's sake-Art for art's sake

I.4 Objective criticism–Tradition- Theory of impersonality-Objective correlative-Unification of sensibility-Dissociation of sensibility-Referential and emotive use of language-Four kinds of meaning-Practical criticism

Self Reading:

1. Aristotle : *Poetics*
2. Samuel Johnson : “Preface to the Works of Shakespeare”
3. William Wordsworth : “Preface to Lyrical Ballads” (1802)
4. T S Eliot : “Tradition and Individual Talent”

MODULE II: Revisiting Indian Critical Tradition

II.1 NatyaShastra-Rasa-Bhava-Dhvani-Vakrokti-Key concepts in Dravidian Aesthetics

II.2 AyyappaPaniker : “Towards an Alternative Aesthetics”, Indian Literature, Vol. 37, No. 2 (160) (March-April, 1994), pp. 18-30 (13 pages)

Published By: SahityaAkademi

II.3 Sharan Kumar Limbale : “Dalit Literature and Aesthetics” from *Towards an Aesthetic of Dalit Literature: Histories, Controversies and Considerations*, pp103-121

II.4 Sheldon Pollock : “The Social Aesthetic and Sanskrit Literary Theory” (First Two Parts) *Journal of Indian Philosophy*, Vol. 29, No. 1/2, April 2001

Self Reading:

1. K Sachidanandan : “The Critical Scene: Towards an Alternative Aesthetics?” from *Aesthetics in India*, Orient Blackswan, 2023
2. SoumyabrataChoudhury : “Labour, Service, Performance: Towards a Global Shudrification of Aesthetics and Politics” from *Aesthetics in India*, Orient Blackswan, 2023

MODULE III: Formalisms

III.1 Formalism-Foregrounding and Backgrounding-Literariness-Defamiliarisation-Metaphor-Metonymy-Fabula andSyuzhet-New Criticism-Paradox-Ambiguity-Denotation-Connotation-Close reading-Intentional fallacy-Affective fallacy

III.2 Cleanth Brooks : “The Formalist Critics”

III.3 Roman Jakobson: ‘The Metaphoric and Metonymic Poles’

III.4 Mikhail Bakhtin : “Discourse of the Novel”

Self Reading:

1. Hartman, Geoffrey. “Literary Criticism and Its Discontents”. *Critical Inquiry*, Vol. 3, No. 2 (Winter, 1976), University of Chicago Press, pp. 203-220 (18 pages).
<https://www.jstor.org/stable/1342885>
2. Searle, R John. “Literary Theory and Its Discontents” *New Literary History*, Vol. 25, No. 3, 25th Anniversary Issue (Part 1) (Summer, 1994), pp. 637-667
<https://doi.org/10.2307/469470>
<https://www.jstor.org/stable/469470>

MODULE IV: Structuralism and Beyond

IV.1 Key terms - Langue-Parole-Sign-Signifier-Signified-Binary opposites-Synchronic-diachronic-Syntagmatic-paradigmatic-Semiology-Semiotics-Text-Cultural Materialism

IV.2 Jonathan Culler : “Structuralism and the qualities of literature” from *Structuralist Poetics*, pp 297-309

IV.3 Roland Barthes : “The Death of the Author”

IV.4 Catherine Gallagher and

Stephen Greenblatt : “The Touch of the Real” (Part I, pp. 20-31) from *Practicing New Historicism*, Chicago University Press, 2001.

Self Reading:

1. Cohen, Dorrit. “Trends in Literary Criticism: Some Structuralist Approaches to Kafka”. *The German Quarterly*, Vol. 51, No. 2 (Mar., 1978), Wiley, pp. 182-188 (7 pages)
<https://doi.org/10.2307/404944>

<https://www.jstor.org/stable/404944>

2. Lehan, Richard. "The Theoretical Limits of the New Historicism". *New Literary History*, Vol. 21, No. 3, New Historicisms, New Histories, and Others (Spring, 1990), The Johns Hopkins University Press, pp. 533-553 (21 pages)

<https://doi.org/10.2307/469124>

<https://www.jstor.org/stable/469124>

3. Palmer, J William. "New Historicizing Dickens". *Dickens Studies Annual* Vol. 28 (1999), Penn State University Press, pp 173-196 (24 pages)

<https://www.jstor.org/stable/4437196>

Reference Texts:

1. Habeeb, M. A. R. *Literary Criticism from Plato to the Present*. Wiley Blackwell.
2. Nagarajan, M. S. *English Literary Criticism And Theory*, Orient BlackSwan, 2006
3. Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002.
4. Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002. Print.
5. Misrahi-Barak, Judith et al. *Dalit Text: Aesthetics and Politics Re-imagined*, Taylor and Francis, 2019
6. David H. Richter (ed.). *A Companion to Literary Theory*. John Wiley & Sons, 2018.
7. Merrill, Jessica. *The Origins of Russian Literary Theory: Folklore, Philology, Form*, Northwestern University Press
8. Hickman, Miranda B and John D. McIntyre, Editors. *Rereading the New Criticism*, Ohio State University Press, 2012
9. Shepherd, David. *The Contexts of Bakhtin: Philosophy, Authorship, Aesthetics*, Taylor and Francis, 2012
10. Brannigan, John. *New Historicism and Cultural Materialism*, Macmillan Education, 2016
11. Gallagher, Catherine, Stephen Greenblatt. *Practising New Historicism*, University of Chicago Press, 2020
12. Hawkes, Terence. *Structuralism and Semiotics*, Routledge, 2003

13. Jackson, Leonard. *The Poverty of Structuralism: Literature and Structuralist Theory*, Taylor and Francis, 2014

EVALUATION

1. The questions for the end-semester examination will be **solely based on the texts designated as core reading.**
2. The texts given under the head “Self Reading” will be utilised for internal assessment purposes.

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Term Paper 5 marks. III) Seminar Presentations - 5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom’s Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom’s Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E01: LIFE WRITING

4 Credits

Course Objectives:

1. This course will introduce the students to the concept of life writing.
2. The students will be made familiar to different types of life writings.

Course Learning Outcomes:

1. The foundations of Life Writing will have been established.
2. The skill to identify how life writing has been used over the decades by different writers as a unique form to address their self will have been achieved.
3. The knowledge to analyze the prescribed texts focusing on the special aspects of life writings using theoretical readings will have been acquired.

Module 1 Core Reading

I.1 Life Narrative: Definitions and Distinctions - Sidonie Smith and Julia Watson

I.2 Disability, Life Narrative, and Representation- G. Thomas Couser

I.3 “Self and Society; The Dalit Subject and the Discourse of Autobiography” - E.V. Ramakrishnan

I.4 “Housewife, Sex Worker and Reformer - Controversies over Women Writing their Lives in Kerala” –
J. Devika

Self Reading

I.B.1 *Autobiography*. Linda Anderson

I.B.2 “Conditions of Self-Writing”. Writing the First Person- Literature, History, and Autobiography in ModernKerala. Udaya Kumar

I.B.3. “Life Histories as Narrative Strategy: Prophecy, Song, and Truth-Telling in Tamil Tales and Legends - Stuart Blackburn”. *Telling Lives in India: Biography, Autobiography, and Life History*. David Arnold and Stuart Blackburn

1.B.4. *Her-Self: Early Writings on Gender by Malayalee Women, 1898-1938*. J Devika (Editor)

Module II Core reading

II.1 *The Story of My Experiments with Truth* - Mohandas Karamchand Gandhi

II.2 *Waiting for a Visa* – BR Ambedkar

II.3 *My Life as a Comrade* – K.K. Shailaja, Manju Sara Rajan

II.4 *Mother Forest; The Unfinished Story of C K Janu* – Janu.Bhaskaran(Author), N. Ravi Shankar (Translator)

Self Reading

II.B.1 *Long Walk to Freedom* - Nelson Mandela

II.B.2 *My Tears, My Dreams* – V.T. Bhattathiripad

II.B.3 *I Know Why the Caged Bird Sings* – Maya Angelou

II.B.4. *Mayilamma: The Life of a Tribal Eco-Warrior*. JothibaiPariyadath(Author), SwarnalathaRangarajan&SreejithVarma(Translators)

Module III Core Reading

III.1 *My Story* – Kamala Das

III.2 *The Autobiography of a Sex Worker* – NaliniJameela

III.3 *Autobiography of a Nun*–Sister Jesme

III.4 *Time Pass*–ProtimaBebi

Self Reading

III.B.1. *No Looking Back a True Story*. Shivani Gupta.

III.B.2 *Romantic Encounters of a Sex Worker*. Nalini Jameela (Author), Reshma Bharadwaj (Translator)

III.B.3 *A Thousand Cuts: An Innocent Question an: An Innocent Question and Deadly Answers*. T.J. Joseph (Author), Nandakumar K. (Translator)

III.B.4 *Dissent – Life Struggle of the Son of Cherona and Ayyappan*. M. Kunhaman (Author), H. Poornima (Translator)

Module IV Core Reading

IV.1 “My Life” - Excerpts – Kallen Pokkudan (Author), Ravi Shanker (Translator)

IV.2 “Thekkeppura Kannan” – N. Sasidharan (Author), Shyma P. (Translator)

IV.3 “Adiyar Teacher” – Taha Madayi (Interviewer), T.C. Narayan (Translator)

IV.4 *Paths Drenched in Blood and Tears*. (Chapter 1 & 2) K. Devayani (Author). V.S. Subha (Translator)

Self Reading

IV.B.1. *One Little Finger* - Malini Chib

IV.B.2. *Eye Opener: Autobiography of a Visually Challenged Man with Extraordinary Vision*. Satish Viswanathan Mahantesh G Kivadasannavar

IV.B.3. *Wounds of Passion: A Writing Life*. bell hooks

IV.B.4. *Water in a Broken Pot – A Memoir*. Yogesh Maitreya

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self Learning” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

Cognitive Level of Questions as per Revised Bloom's Taxonomy

EXAMINATION QUESTION PAPER PATTERN	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E02: Disability Studies

4 Credits

Course description

Moving away from a viewpoint that disability is a mere lack and a restricted medical condition, this advance-level M.A course defines the phenomenon as a knowledge domain as much as an interpretative framework. The course will have four modules. An introductory module may expose students to various frameworks and approaches to disability that do the rounds across the global North and the South. While the second module examines the fictional representation of disability through selected works from different cultural/political/social contexts in the world, the third module traces the depiction of the theme in poetry. The fourth module is an attempt to contextualise the above discussions in selected movies.

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

CO 1: The course offers a general introduction to the field of Disability Studies.

CO 2: It explores disability's capacity to offer a special gestalt in the interpretation of cultural domains such as literature.

CO 3: And it explores the ways and means with which disability transpires into an interdisciplinary phenomenon in a way much broader than a mere identity marker.

Module I: Defining the Context (Core Reading)

I.1. Davis, Lennard J. "Introduction: Disability, Normality, and Power." *The Disabilities Studies Reader*. Edited by Lennard J. Davis, Routledge, 2017, pp. 1 – 14.

I.2. Price, Margaret. "Defining Mental Disability" .

I.3. Ghai, Anita. "Disabled Women: An Excluded Agenda of Indian Feminism." *Hypatia*, vol. 17, no. 3, 2002, pp. 49 – 66. *JSTOR*, <http://www.jstor.org/stable/3810795>.

I.4. Coleman-Brown, Leritam. "Stigma: An Enigma Demystified."

Self Reading

1. Mairs, Nancy. "On Being a Cripple." *The Social Medicine Reader, Volume II, Third Edition: Differences and Inequalities, Volume 2*, edited by Jonathan Oberland, et.al., New York, Duke University Press, 2019, pp. 37 – 47. <https://doi.org/10.1515/9781478004363-0>.

2. Simi Linton, "What Is Disability Studies?" *PMLA*, Vol. 120, No. 2 (Mar., 2005), pp. 518-522
3. Longmore, Paul K. "Heavens Special Child: The Making of Poster Children." *The Disabilities Studies Reader*, Edited by Lennard J. Davis, Routledge, 2017, pp. 35 – 42.
4. Disability, Democracy, and the New Genetics - MICHAEL BE'RUBE'.

Module II: Fiction (Core Reading)

II.1. Firdous Kanga. *Trying to Grow*.

II.2. E Santhosh Kumar. "Three Blind Men Describe an Elephant."

II.3 Rabindranath Tagore. "Vision"

II.4. Rashid Jahan "Woh" (That One). Trans. M.T. Khan.

Self Reading

1. John M Hull. *Touching the Rock*
2. Rabindranath Tagore. "Subha."
3. H.G. Wells. "The Country of the Blind."
4. EV Lucas. "The School for Sympathy."

Module III: Poetry (Core Reading)

III.1. Lyn Manning. "The Magic Wand."

III.2.. Laura Hershey. "Morning"

III.3. Cheryl Marie Wade. "I Am Not One of The."

III.4. Kenny Fries. "Excavation"

Self Reading

1. Laura Hershey. "Working Together."
2. Seamus Heaney. "Bye -Child" and "Field of Vision."
3. John Lee Clark. "Deaf Blind: Three Squared Cinquain."
4. Elizabeth Meade. "When I stutter."

Module IV: Movies (Core Reading)

IV.1 *Peranbu*. Directed by Ram.

IV.2. *CODA*. Directed by Sian Heder

IV.3. *Vikrithi*. Directed by Emcy Joseph

IV.4. *TaareZameenPar*. Directed by Amir Khan and Amole Gupte.

Self Reading

1. *2018*. Directed by Jude Anthany Joseph Kavya Film Company, 2023.

2. *Artist*. Directed by Shyamaprasad

3. *Ratsasan*. Directed by Ram Kumar

4. *Scent of a Woman*. Directed by Martin Brest

Reference Texts:

Bartlett, Jennifer, et al., editors. *Beauty is a Verb: The New Poetry of Disability*. CincoPuntos Press, 1sted, Texas, 2011.

Disability Studies Quarterly www.dsqsds.org/

Journal of Literary and Cultural Disability Studies (JLCDS)

http://www.liverpooluniversitypress.co.uk/index.php?option=com_content&view=article&id=52:journal-of-literary-a-cultural-disability-studies&catid=8&Itemid=20

Disability and Society <http://www.tandfonline.com/toc/cdso20/current>

Disability and the Global South <http://dgsjournal.org/>

Davis, Lennard. J. *The Disability Studies Reader*. New York, Routledge, 5thed, 2017.

Siebers, T. (2010). *Disability Aesthetics*. Ann Arbor, University of Michigan Press.

Barker, Clare, and Stuart Murray. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017. Print.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.

2. The texts given under the head "Recommended Reading" will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

Part	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I
ELECTIVE COURSE
MAENG01E03: Introduction to Children's Literature

4Credits

CourseDescription

The course titled "Introduction to Children's Literature" aims to provide an opportunity for students to read, analyze, synthesize, and develop an understanding of children's literature. The course enables the students to explore the shifting attitudes towards children and childhood and the purpose of children's literature. Social issues addressed in children's literature today and the problematic aspects of contemporary children's literature are among the topics addressed in the course. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However, learners shall read texts prescribed in suggested reading for their personal enrichment and internal assessment purposes.

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

CO1: Display knowledge of several classic children's novels, as well as more recent contributions to the genre.

CO2: Explain how children's literature developed within broader philosophical, literary, and social contexts.

CO3: Demonstrate skills in reading and interpreting multiple dimensions of literary texts, including the verbal, the pictorial, and the physical, or material.

CO4: Evaluate a range of current critical issues in the study of children's literature, including attention to gender, race, class, and disability.

MODULE I Core Reading

I.1.1 A general overview of folk tale, its types and origin, fairy tale, myth, fable, epic and legend,

I.1.2 Fables of Aesop : “The Ants and the Grasshopper”

I.2.1 The Panchatantra Tales : “The wedge- Pulling Monkey”

I.2.2 The Arabian Nights : “Aladdin’s Lamp”

I.3.1 Edward Lear : “The Owl and the Pussy Cat”

I.3.2 R L Stevenson : “My Shadow”

I.4.1 T S Eliot : “The Naming of Cats”

I.4.2 Rabindranath Tagore : “Fairyland”

Self Reading

1. European Fairy tales : Grimm’s Fairy Tales, Anderson’s Fairy Tales
2. Indian Folk Tales : *A flowering Tree and other Oral Tales from India*, Jataka Tales
3. Anansi Stories
4. Lewis Carroll : *Jabberwocky and other poems*
5. Sukumar Ray : “The Sons of Ramgaroo”
6. Kunjunni Master : “ATongue-Twister”, “TellMea Story”

MODULE II Core Reading

II.1.1 Beatrix Potter : “Tale of Timmy Tiptoes”

II.1.2 Enid Blyton : “The Fish That Got Away” (from *Summer Short Stories*)

II.2.1 SudhaMurty : “How I taught My Grandmother to Read”

II.2.2 Ezra Jack Keats : *The Snowy Day*

II.3 Roald Dahl : *Witches*

II.4 Sue Townsend : *The Secret Diary of Adrian Mole, Aged 13 ¾*

Self Reading

1. Joel Chandler Harris : *Uncle Remus Stories*
2. E W White : *Charlotte's Web*
3. Satyajit Ray : *The Complete Adventures of Feluda*
4. Salman Rushdie : *Haroun and the Sea of Stories*
5. Gene Luen Yang : *American Born Chinese*
6. Alex Gino : *Melissa*

MODULE III Core Reading

III.1 Mary Brewer : "Peter Pan and the White Imperial Imaginary"

III.2 David H Stewart : "Orality in Kipling's *Kim*"

III.3 M N Parasuraman : "The Making of Man and Womankind: How Abridgements of Classic Novels Negotiate Gender Relations for Young Readers"

III.4 Nicholas Sheltrown : "Harry Potter's World as a Morality Tale of Technology and Media"

Self Reading

1. J. M. Barrie : *Peter Pan; or, the Boy Who Wouldn't Grow Up, Peter and Wendy,*
2. Rudyard Kipling : *Kim*
3. Louisa May Alcott : *The Little Women*
4. J K Rowling : *Harry Potter Series*

MODULE IV Core Reading

IV 1. Carrie Hintz & Eric : Excerpt from "Genders and Sexualities" (Childhood Gender

L. Tribunella from *Reading Children's Literature: A Critical Introduction* pg 582-597)

IV .2. Carolyn L Burke & : “Animals as People in Children’s Literature”

Joby G Copenhaver

IV.3. DevikaRangachari : “Substance or Illusion? Young Adult Literature in India”

IV.4. PerryNodelman : “HowPictureBooksWork”

Self Reading

1. Suchismita Banerjee : “Contemporary Children’s Literature in India: New Trajectories”
2. Jill P. May : “Walt Disney’s Interpretation of Children’s Literature”
3. MarahGubar : “ On Not Defining Children’s Literature”

Reference Texts:

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

Grenby M O and Andrea Immel, editors. *The Cambridge Companion to Children’s Literature*. Cambridge: CUP, 2009

Heilman, Elizabeth E, editor. *Critical Perspectives on Harry Potter*. New York: Routledge, 2009.

Hintz, Carrie and Eric L. Tribunella, editors. *Reading Children’s Literature: A Critical Introduction*, 2nd ed. Ontario: Broadview Press, 2019.

Hunt, Peter, editor. *Understanding Children’s Literatur*. London: Routledge, 1999.

----- *Criticism, Theory, and Children's Literature*. Oxford: Blackwell, 1991.

Lesnik-Oberstein, Karin *Children's Literature: New Approaches*. London: Palgrave, 2004.

Nodelman, Perry. *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens: Georgia Press, 1990.

Rudd, David, editor. *The Routledge Companion to Children's Literature*. London: Routledge, 2010.

Sutherland, Zena and May Hill Arbuthnot. *Children and Books*. Pearson, 1997.

Stephens, John and Robyn McCallum. *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature*. New York: Garland Publishing, 1998

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head "Self Reading" will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)

PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

SEMESTER I

ELECTIVE COURSE

MAENG01E04: Travel Narratives

4 Credits

Course Description:

The course titled “Travel Narratives” aims to acquire familiarity with samples of travel narratives from across the world including novel, movies and critical responses. The Course enables the students to understand that travel narratives have a chequered history of evolution and flourishing. Through the critical reading of travel texts including films students can acquire familiarity with samples of travel narratives from across the world and culture. By understanding the idea of multiple purposes in journeys students can appreciate the travel as a means of self realization. This course also helps to analyze Indian travel narratives in a global perspective and context. The selected texts both for comprehensive class discussions and compulsory, self-reading represent the aspects of Travel Narratives in different cultures and contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However learners shall read texts prescribed for compulsory self-reading for their personal enrichment and internal assessment purposes.

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

CO1: Display an awareness of the evolution and flourishing of travel narratives, its distinctive features, and to distinguish between its various forms.

CO2: Demonstrate the cross-cultural links between travel narratives and other genres such as memoirs, history, ethnography, fiction and movies so on.

CO3: Develop insights into the various nuances of the author's subjectivity and perceptions that colour the narrative on different places across the globe.

CO4: Develop critical understanding regarding the many cultural connotations and prejudices that are embedded in many travel narratives through critical reading of travel texts.

Module I – Introduction (Core Reading)

1.1 Tools and Guides: maps and atlas: Karl Baedeker guides– Lonely Planet – Google maps – travelogues, travel stories, travel guides –GPS.

1.2 Evolution: Ptolemy –Marco Polo – Ibn Batuta –Elizabethan voyages of discovery and English explorers —Captain James Cook -- Charles Darwin– Colonial travelers: David Livingston – Richard Burton – Pandita Ramabai – Frances Parker Bowles – Thoma Paremakkal – S. K. Pottekkatt – contemporary travelers: Jan Morris – Bill Bryson – Michael Palin –Santhosh George Kulangara

1.3 Types of Travels: pilgrimages – adventures– war and immigration – exile – tourism – migration-motor cycle trips-village tourism– Vlogging.

1.4 Travel narratives and post colonialism – Transculturation- ‘Counter – travel’- post colonial travel narratives from India - Indians abroad –Students migration.

Module II -- Critical Essays on Travel Narratives (Core Reading)

2.1 Jan Borm :*Defining Travel: On the Travel Book, Travel Writing and Terminology*

2.2 Deepti Ruth Azariah: *Introduction: tourism, travel, and blogging*

2.3 Susan Bassnett: *Travel Writing and Gender*

2.4 Tim Youngs : *Where Are We Going? Cross-border Approaches to Travel Writing*

Self Reading:

1. Deepti Ruth Azariah: *The voice(s) in the paratext: presenting the author(s) of sponsored travel blogs*
2. Tymon Adamczewski: *Counterpath to Identity: Robert M. Pirsig's Zen and the Art of Motorcycle Maintenance*
3. Dariusz Pestka: Oscar Wilde's Travelling Across Time: In the Wake of the Romantic Heritage, Anticipating Modernism and Postmodernism .
4. Clare Pettitt: *Topos, Taxonomy and Travel in Nineteenth- Century Women's Scrapbooks*

Module III –Novels on Travel (Core Reading)

- 3.1 Paulo Coelho: *The Alchemist*
- 3.2 Robert M. Pirsig :*Zen and the Art of Motorcycle Maintenance*
- 3.3 Torre De Roche: *Love with a Chance of Drowning; a memoir*
- 3.4 Samanth Subramanian: *Following the Fish: Travels Around the Indian Coast*

Self Reading:

1. William Dalrymple's :*City of Djinn's*
2. Pico Iyer :*Falling off the Map*
3. Cheryl Strayed :*Wild*
4. Alex Garland: *The Beach*

Module IV - Movies on Travel (Core Reading)

- 4.1 Sean Penn: *Into The Wild*
- 4.2 Walter Salles :*The Motorcycle Diaries*
- 4.3 Danny Boyle : *The Beach*
- 4.4 Dr. Biju: *Veettilekkulla Vazhi*

Self Reading:

1. Emilio Estevez :*The Way*
2. Ashutosh Gowariker: *Swades*
3. Jean-Marc Vallee: *Wild*

4. Sameer Thahir: Neelakasham Pachakadal Chuvanna Bhoomi

Reference Texts:

1. Hooper, Glenn and Tim Youngs.(eds) *Perspectives on Travel Writing*. New York,2016.
2. Deepti Ruth Azariah: *Tourism, Travel, and Blogging:A discursive analysis of online travel narratives*. Routledge,New York,2017.
3. Hulme, Peter and Tim Youngs (eds). *The Cambridge Companion to Travel Writing*.London Cambridge University Press 2002 .
4. Lipski, Jakub(ed). *Travel and Identity: Studies in Literature, Culture and Language*.Springer Cham,2018.
5. Kuehn, Julia and Paul Smethurst (eds). *New Directions in Travel Writing Studies*. Hampshire,Macmillan Publishers,2015.
6. Forsdick Charles, Zoë Kinsley and Kathryn Walchester(eds). *Keywords for Travel Writing Studies -A Critical Glossary*. Anthem Press, London 2019.

EVALUATION

1. The questions for the end-semester examination will be solely based on the texts designated as core reading.
2. The texts given under the head “Self reading” will be utilised for internal assessment purposes

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)

Semester I
Elective Course

ENG1E05: History of English Language
(4 Credits)

Course Description

The English Language has changed enormously over the past 1500 years of its historical development: while Shakespearian English is comprehensible, albeit with some difficulties, to a casual reader, the gulf between today's English and the Middle English of Chaucer is considerable, and Old English is accessible only after careful study of the language. This course

examines the processes by which today's English, including nonstandard varieties of English, has emerged. It is concerned with how we establish historical change in the structure of the language by careful examination of textual and dialectal evidence and with how those structures and changes have been analysed and explained by different linguists. One of the objectives is to find what factors caused particular innovations to arise at particular times.

Learning Objectives for the Course

A History of the English Language aims to equip students with the skills, insights and appropriate theoretical approaches necessary to analyse and describe changes in the structure of the English language from the earliest written records to the present day. This module seeks to foster a rigorous approach to historical linguistics analysis which recognises the relationship between the formulation and testing of hypotheses and the collection and analysis of historical linguistic data. Students will also be encouraged to explore historical linguistics within a framework of cultural analysis which will allow them to relate changes in the structure of English to the sociocultural contexts in which those changes occur.

The Course Objectives of History of English Language: At the end of the course participants will be able to:

CO1. Demonstrate a thorough understanding of diachronic changes in English from Old English to Present day English, and the ability to situate those in their socio-political contexts.

CO2. Develop the linguistic skills required in the close analysis of individual words and other texts.

CO3. Demonstrate a critical understanding of different and sometimes conflicting approaches to the study of the history of the English language.

CO4. Demonstrate the ability to use the sources provided and collected through independent reading as supportive documents in exploring evidence of language change and/or the ideology that has influenced the development of the English language.

Module I: The Old and Middle English Period(450-1100-1500 AD)

I.1 Indo-European family of Languages-the Teutonic/Germanic Family-Place of English in the family-Origin and important landmarks in the history of English language-The Old English Dialects,Vocabulary and Grammar, the Latin Influence-Old English Literature

I.2The Norman Conquest-Middle English Grammar and Vocabulary, Middle English Dialects-Middle English Literature

I.3Other Foreign influences and borrowings (Celtic,Greek, Scandinavian etc.)

I.4 Evolution of Standard English

Module II: The Modern English Period (1500 to Present)

- II.1 Influence of the Renaissance, Printing and Bible Translations
- II.2 Grammar and Vocabulary Changes
- II.3 Individual Contributions of Shakespeare, Milton, Spenser, Dryden, Pope, Dr. Johnson, Wordsworth, Swift, Shaw etc.)
- II.4 Modern Dictionaries, Internet and English Language

Module III: English for Specific Purposes

- III.1 Theories of Second Language Acquisition and Learning
- III.2 Bilingualism and Multilingualism-English as a Global Language-Varieties of English (RP, US, Chinese, Spanglish etc.)
- III.3 English for Specific Purposes, Media and English Language
- III.4 Recent Addition of Indian Vocabulary to English

Module IV: Language and Culture

- IV.1 English in India today
- IV.2 The General Indian English
- IV.3 English and Dalits
- IV.4 Conflicts of English with Indian Vernaculars

Suggested Reading:

1. Baugh, Albert C, and Thomas Cable. A History of the English Language. Abingdon: Routledge, 2013.
2. Mair, Christian. The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies. New York: Rodopi, 2003.
3. Wren, C.L: *The English Language*: Vikas Publishing House Pvt Limited, 2009
4. Brooks, George Leslie: *English Dialects*: 1972
5. Jespersen, Otto: *Growth and Structure of the English Language: Second Edition*, 2015
6. George Yule: *The Study of Language*: CUP, 5th Edition, 1996
7. Quirk, Randolph: *The Use of English*: 1968
8. Logan P. Smith: *The English Language*: 1960
9. Crystal, David: *Language Death: Cambridge*, 2014.
10. Friedrich, Patricia and Eduardo H. Diniz De Figueiredo: *The Sociolinguistics of Digital Englishes: Routledge*, 2015.
11. Jack C. Richards: *New Varieties of English: Issues and Approaches: 1979*
12. Crystal, David. *English as a Global Language. Cambridge: CUP. 1997.*

13. Kirkpatrick, A. *World Englishes: Implications for International Communication and English language Teaching*. CUP, 2007.
14. Krishnaswamy, N. and Lalita Krishna Swamy. *The Story of English in India*: Foundation Books. 2006.
15. Viswanathan, G. *Masks of Conquest: Literary Study and British Rule in India*. Oxford. 1998.
16. Mair, Christian. *The Politics of English as a World Language: New Horizons in Postcolonial Cultural Studies*. Rodopi, 2003.
17. Yule, G. *The Study of Language*. Cambridge UP, 2006

Suggested films:

1. Oursourced (2006)
2. English Vinglish (2012)

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows. I) Test paper- 10 marks. II) Assignments / Creative writing- 5 marks. III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

External Assessment:

EXAMINATION QUESTION PAPER PATTERN

Cognitive Level of Questions as per Revised Bloom's Taxonomy

	Revised Bloom's Taxonomy Level	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Maximum Marks: 80
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PART A: Answer 5 questions out of 6 (Internal choice only)	1 and 2	I) remembering II) understanding	(5x4=20 marks)
PART B: Answer 3 questions out of 5 (Internal choice only)	6	VI) creating	(3x8=24 marks)
PART C: Answer 3 questions out of 5 (Internal choice only)	3,4 and 5	III) applying IV) analysing V) evaluating	(3x12=36 marks)