

UNIVERSITY OF KERALA



LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK (LOCF)

FOR

B.A HONOURS DEGREE PROGRAMME

IN

ENGLISH LANGUAGE AND LITERATURE

(2022 Admissions Onwards)

Semester I-VI

**Learning Outcomes-based Curriculum Framework (LOCF) for
B.A Honours in English Language and Literature**

Programme Outcome

PO 1: Enable comprehensive understanding of the philosophy of the Honours program in English Language and Literature with specific skill enhancement components.

PO 2: Comprehend Literary Studies as an interdisciplinary arena with pluralistic possibilities of knowledge production and dissemination.

PO 3: Provide equal weightage to the possibilities the discipline offers in terms of knowledge creation and skill acquisition.

PO 4: Develop knowledge and competence in select thrust areas that would provide direction for students in terms of research as well as career options.

PO 5: Gain competence in translation and view the same not only as a tool for cultural transmission but also as skill acquirement.

PO 6: Provide a curriculum with praxis on Environment Justice, Social Justice and Gender Justice.

PO 7: Impart sensitiveness to the formations of knowledge and culture and develop critical thinking.

PO 8: Imbibe the importance of multidisciplinary approach to understand the nuances of literary expressions.

PO 9: Understand the specific socio-cultural backdrop of the formation of literary representations.

PO 10: Form an awareness of the multiplicities of such socio-cultural realities that shape literary representations and to critique hegemonic structures.

PO 11: The ability to trace the development of the English language and the communicative function of the language with special focus on professional skills and social skills.

PO 12: Address the requirements of the language use in a globalized context.

PO 13: Learn Literatures around the globe so as to have a pluralistic understanding of the ways in which literature developed as an expression as well as representation.

PO 14: Familiarize with the practice and politics of regional writings from various parts of India.

PO 15: Comprehend the current modes of writings – that which encompasses the issues related to race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness.

PO 16: Develop competence to identify the literary voices of dissent from diverse parts of the globe and learn to reflect on popular culture and literature.

PO 17: Cultivate a basic knowledge of research methodology and other areas related to the faculty of research.

PO 18: Imbibe a research-oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.

PO 19: Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.

PO 20: Put in to practice the practical and performative elements within the learning of language and literature and connect it to the everyday realities of life and living.

Semester I	Course Code	Course	Instructional Hours	ESE	CA
Paper 1	BAHE 111	Introduction to Literary Studies	5	80	20
Paper 2	BAHE 112	British Literature I	5	80	20
Paper 3	BAHE 113	Indian Writing in English	5	80	20
Paper 4	BAHE 114	Language Studies I	5	60	20+20
Paper 5	BAHE 115	Literature and Environment	5	80	20
Semester II					
Paper 6	BAHE 121	British Literature II	5	80	20
Paper 7	BAHE 122	Language Studies II	5	80	20
Paper 8	BAHE 123	Indian Literatures in English Translation	5	80	20
Paper 9	BAHE 124	Kerala Culture and Literature	5	80	20
Paper 10	BAHE 125	Narratives of Resistance	5	80	20
Semester III					
Paper 11	BAHE 131	British Literature III	5	80	20
Paper 12	BAHE 132	European Literature	5	80	20
Paper 13	BAHE 133	Speculative Fiction	5	80	20
Paper 14	BAHE 134	Literary Criticism	5	80	20
Paper 15	BAHE 135	Translation in Practice	5	80	20
Semester IV					
Paper 16	BAHE 141	British Literature IV	5	80	20
Paper 17	BAHE 142	American Literature	5	80	20
Paper 18	BAHE 143	Visual Culture	5	80	20
Paper 19	BAHE 144	Content Development	5	60	20+20
Paper 20	BAHE145	Fundamentals of English Language Teaching	5	80	20
Semester V					
Paper 21	BAHE 151	Latin American, Caribbean, African and Asian Literatures	5	80	20
Paper 22	BAHE 152	Research Methodology	5	80	20
Paper 23	BAHE 153	Travel Writing	5	80	20
Paper 24	BAHE 154	Introduction to Gender Studies	5	80	20
Paper 25	BAHE 155	Canadian, Maori and Australian Literatures	5	80	20
Semeter VI					
Paper 26	BAHE 161	Literary Theory	5	80	20
Paper 27	BAHE 162	Global and Comparative Literature: An Introduction	5	80	20
Paper 28	BAHE 163	Fundamentals of Theatre Studies and Performance	5	60	20+20
Paper 29	BAHE 164	Introduction to Dalit Literature	5	80	20
Paper 30	BAHE 165	Project	5	80	20
			Grand Total Marks	3000	

Semester I

BA Honours Degree in English Language and Literature

Paper 1 BAHE 111 Introduction to Literary Studies

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CE-20]

Aim: Introduce Literary Studies

Objectives

1. Understand literary studies and trace its development.
2. Know the various ages and genres of literature.
3. Introduce various forms of poetry.
4. Introduce drama.
5. Introduce short/long fiction and non-fiction.

Course Outcome

CO1: A comprehensive understanding of Literary studies.

CO2: Be aware of the age and genre specific evolutionary characteristics of literature.

CO3: Get introduced to the various forms and approaches to poetic expressions.

CO4: Get to know drama as a literary genre.

CO5: Get introduced to different kinds of prose writings.

Module I: Introduction

1. Hudson, W. H. "Introductory" in *An Outline History of English Literature*. Chennai: Atlantic Publishers, 2008. 1-8.
2. Wolfreys, Julian. '1.1 literature: fundamental questions'. *The English Literature Companion*. New York: Palgrave Macmillan, 2011. 3-10.

Module II: Genres

1. Abrams, M. H. *A Glossary of Literary Terms*. Delhi: Prism, 2010.
(Poetry – Prose – Drama – Novel – Biography – Epic – Criticism – Comedy – Tragedy – Essays – Film Studies – Translation –Life Writing- Popular Fiction – Graphic Novels)

Module III: Poetry

1. Wolfreys, Julian. "Poetry (2.5)" *The English Literature Companion*. New York: Palgrave Macmillan, 2011. 157-163.
2. William Shakespeare- 'Shall I Compare thee to a summer's day?'
<https://poets.org/poem/shall-i-compare-thee-summer-sonnet-18>
3. George Herbert- 'Easter Wings'
<https://www.poetryfoundation.org/poems/44361/easter-wings>
<https://jasongoroncy.com/2016/03/27/easter-wings-by-george-herbert/> (Graphic representation)

4. Matsuo Basho- 'The Old Pond'
<https://www.poemhunter.com/poem/the-old-pond/>
5. Charlotte Smith- 'from The Emigrants: A Poem'
<https://www.poetryfoundation.org/poems/52295/the-emigrants-a-poem>
6. John Keats- 'La Belle Dame Sans Merci'
<https://www.poetryfoundation.org/poems/44475/la-belle-dame-sans-merci-a-ballad>
7. Walt Whitman- 'O Captain! My Captain!'
<https://www.poetryfoundation.org/poems/45474/o-captain-my-captain>
8. Amy Levy- 'Xantippe: A Fragment'
<https://victorianweb.org/authors/levy/xantippe.html>
9. Anne Sexton- Sylvia's Death
<https://allpoetry.com/Sylvia's-Death>
10. Tenzin Tsundue- 'Horizon'
<https://medium.com/poems-that-move-your-world/horizon-tenzin-tsundue-ffd7cbcd1a40>

Module IV: Drama

1. Wolfreys, Julian. "Drama (2.6)" *The English Literature Companion*. New York: Palgrave Macmillan, 2011. 164-171.
2. Fritz Karinthey- *The Refund*.
3. Girish Karnad- *Hayavadana*.

Module V: Prose

1. Wolfreys, Julian. "The Novel (2.4)" *The English Literature Companion*. New York: Palgrave Macmillan, 2011. 150-156.
2. Katherine Mansfield- 'The Garden Party'
<https://www.gutenberg.org/files/1429/1429-h/1429-h.htm>
3. O. Henry- 'The Last Leaf'
https://americanenglish.state.gov/files/ae/resource_files/the-last-leaf.pdf
4. Ambrose Bierce- 'An Occurrence at Owl Creek Bridge'
https://loa-shared.s3.amazonaws.com/static/pdf/Bierce_Owl_Creek_Bridge.pdf
5. Jerome K Jerome- *Three Men in a Boat*
<http://people.apache.org/~lfurini/wiki/book.standard.pdf>
6. Marjane Satrapi- *Persepolis*
<https://rhinehartadvancedenglish.weebly.com/uploads/2/2/1/0/22108252/the-complete-persepolis-by.pdf>
7. Bertrand Russell- 'How I Write'? *Russel: The Basic Writings of Bertrand Russell*. Edited by Robert E. Egner and Lester E. Denonn. Routledge, 2009 pages- 35-37
<https://emilkirkegaard.dk/en/wp-content/uploads/The-Basic-Writings-of-Bertrand-Russell.pdf>

Recommended Reading

Albert, Edward. *History of English Literature*. London: Oxford, 2017.

Carter, Ronald and John McRae. *The Routledge History of Literature in English*. London: Routledge, 2011.

Daiches, David. *A Critical History of English Literature*. Delhi: Allied Publishers, 1969.

Daiches, David. *Critical Approaches to Literature*. Hyderabad: Orient Longman, 2005.

- Drabble, Margret. *The Oxford Companion to English Literature*. London: Oxford, 2019.
- Hudson, W. H. "Some Ways of Studying Literature" in *An Introduction to the Study of English Literature*. Chennai: Atlantic Publishers, 2006. 1-62.
- Jordan, R. R. *Writers and their Other Works: Twentieth Century British Writers and English Teaching Abroad*. London: Litterworth Press, 2006.
- Legouis, Emile and Louis Cazamion. *History of English Literature*. London: Little Hampton Book Services, 1972.
- Legouis, Emile. *A Short History of English Literature*. Oxford: Clarendon Press, 1934.
- Prasad, B. *A Background to the Study of English Literature*. Delhi: Macmillan, 2010.
- Ricks, Christopher and others. *The Penguin History of Literature*. London: Penguin, 2000.
- Sampson, George. *The Concise Cambridge History of English Literature*. Cambridge: CUP, 1999.
- Wolfreys, Julian. *The English Literature Companion*. New York: Palgrave Macmillan, 2011.

e-resources

<https://www.gutenberg.org/>

<https://www.britannica.com/art/literature>

<https://www.cde.ca.gov/ci/cr/rl/litrlgenres.asp>

<https://bookriot.com/free-poetry-online/>

Semester I

BA Honours Degree in English Language and Literature

Paper 2 BAHE 112 British Literature I

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CE-20]

Aim: To provide a comprehensive understanding of the origin and early development of British Literature

Course Objectives

1. To give the learner an idea about the beginnings of the Anglo-Saxons in Britain
2. To give the learner an idea about how the conversion to Christianity contributed to the development of the English literature
3. To give the learner an idea about how the Norman influence affected the course of English language and literature
4. To give the learner an idea about how the cultural, social, linguistic and literary circles of England were like during the Middle Ages
5. To give the learner an idea about how the Renaissance contributed to the development of the English literature

Course Outcome

CO1. The learner develops a historical perspective which contributes to his/ her understanding of the literature of the age in a better way

CO2. The learner comes to know about the introduction of Christianity in England and how it has contributed to the development of the English literature

CO3. The learner gains a strong historical background regarding the Norman invasion and he/she is able to see the changes it has brought about in the English language and literature

CO4. The learner develops a general awareness about the English language and literature during the Middle Ages

CO5. The learner comes to know about the development of the English literature during the Renaissance

COURSE OUTLINE

Module I

Anglo-Saxon conquest and the Heptarchy- King Arthur and the Knights of the Round Table- Anglo- Saxon life and literature- Anglo-Saxon chronicles- Charms and Riddles

1. 'The Fight with Grendel' (lines 662 to 835)
(From Seamus Heaney's translation of Beowulf)
2. 'Judith' (lines 1 to 45)
3. Preface to the Pastoral Care

Module II

Conversion of England to Christianity-Venerable Bede -The school of religious poetry- Caedmon and Cynewulf - The Danish invasion-King Alfred the Great-Homilies

1. The Story of Caedmon from An Ecclesiastical History of the English People
2. The Dream of the Rood

3. The Wife's Lament

Module III

The Norman Conquest and its impact in the English society- establishment of feudalism the- Domesday Book- Richard I and the crusades- St.Thomas of Canterbury- John Wycliffe and the Lollards- Hundred Years of War

1. Geoffrey of Monmouth
The Story of Brutus and Diana's Prophecy (from the History of the Kings of Britain)
2. Arthur's Dream from Layamon's Brut (lines 13964 to 14066)
3. Marie de France- 'Chevrefoil'

Module IV

The Black Death- characteristics of Middle English literature- Medieval Romances and Ballads- the Universities- Geoffrey Chaucer's literary life- Chaucer's contemporaries- English Chaucerians

1. Sir Gawain and the Green Knight - Part I (Lines1 to 68)
2. Geoffrey Chaucer- The General Prologue from the Canterbury Tales (Lines1to 46)
3. William Langland- The Vision of Piers Plowman, The Field of Folk (From the prologue)
4. Margery Kempe- The Birth of Her First Child and Her First Vision
5. Sir Thomas Malory- The Death of Arthur, From Morte D'arthur

Module V

William Caxton and the introduction of printing into England-Renaissance- Humanism-the Renaissance in England Renaissance poetry- Tottel's Miscellany- Wars of the Roses

1. Sir Thomas Wyatt- 'Forget not yet'
2. Henry Howard – 'The Sooty Season'
3. Lady Jane Grey- 'A Prayer of the Lady Jane'
4. Francis Bacon- 'Of Studies'
5. Sir Thomas More- *Utopia*, Book 2, Social Relations.

Recommended Reading

1. *A History of English Literature* by Compton, Arthur
2. *An Outline of English Literature* Ed by Rogers, Pat.
3. *The Norton Anthology of English Literature* 8th Edition Volume I Ed by Greenblatt, Stephen.

E-Sources

<https://www.gutenberg.org/files/16328/16328-h/16328-h.htm>

<https://englishpost.org/literary-movements-renaissance/>

<https://www.britannica.com/art/Renaissance-art>

<https://artincontext.org/famous-renaissance-paintings/>

Instructions to the teacher

The students are expected to be prepared for answering essay questions as well as short answer questions from both the history part and the literature part of the syllabus. The history part is not meant as a mere course description, instead it is strictly part of the syllabus.

Instructions to the Question paper setter

Equal weightage must be given to all the five modules in the question paper. Essay questions shall be asked under three sections namely A, B and C. Each section of the essay question shall contain THREE questions and the students are to answer only ONE from each section. Each section of the essay question must contain questions from both the history part and the literature part. No section of the essay question shall be asked exclusively from the History Part. Each essay question carries 15 marks. For short answer questions also there shall be 3 sections. Each section shall have four questions and the students are to write SEVEN questions choosing at least TWO from each section. All sections shall contain questions from both the history part and the literature part. Each short answer question carries 5 marks. All Questions shall be numbered continually in ascending order from the first to the last.

Semester I

BA Honours Degree in English Language and Literature

Paper 3 BAHE 113 Indian Writing in English

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CE-20]

Aim: Trace the growth and development of Indian English Writing

Objectives

1. Provide a historical and philosophical understanding of the development of Indian English Writing.
2. To familiarize the students with the emergence and growth of Indian Writing in English in the context of the colonial experience.
3. To provide a holistic idea of the distinctive features of Indian Writing in English and their history through the texts and contexts of prose and poetry by Indian authors.
4. To understand the connection between Indian English Literature and Indian Nationalism.
5. To discuss Indian Writing in English as a medium which expresses national identities.

Course Outcome

CO1: develop a comprehensive understanding of the major movements in Indian Writing in English across varied periods and genres

CO2: trace the historical trajectory of various genres of Indian Writing in English from colonial times to the present

CO3: understand the role of English as a medium for political awakening and the use of English in India for creative writing

CO4: analyze how the sociological, historical, cultural and political context impacted the texts selected for study

CO5: develop a literary sensibility, historical awareness and display a critical response towards the divergent socio cultural and literary formations to the literary texts and cultivate a sense of appreciation for them

COURSE OUTLINE

Module I

The spread of British Raj -East India Company -Macaulay's Minute and the introduction of English education -the impact of British rule on Indian literature and philosophy -the beginnings of Indian writing in English -the Gandhian movement and its impact on Indian literature -the Nehrus and their influence -Tagore's life and philosophy - Raja Ram Mohan Roy- Annie Besant- Swami Vivekananda -Toru Dutt -Sri Aurobindo -Sarojini Naidu -Indian independence -India as a wounded nation

Module II Poetry

1. Henry Derozio – ‘Freedom to the Slave’
2. Toru Dutt – ‘Lotus’
3. Kamala Das – ‘An Introduction’
4. Jayanta Mahapatra – ‘Dawn at Puri’
5. E V Ramakrishnan – ‘Mending Shoes’
6. Mamang Dai – ‘Remembrance’
7. Eunice de Souza – ‘Bequest’

Module III Drama

1. Rabindranath Tagore - *Chitra*

2. Manjula Padmanabhan -*The Harvest*

Module IV Prose

1. K Satchidanandan –“The Plural and the Singular: The Making of Indian Literature”
Positions: Essays on Indian Literature.

Module V Fiction

1. R K Narayan – ‘Father’s Help’
2. Ruskin Bond – ‘The Kite Maker’
3. Jhumpa Lahiri – ‘An Interpreter of Maladies’
4. Raja Rao- *Kanthapura*
5. Easterine Kire - *A Terrible Matriarchy: A Novel*
6. Amitav Ghosh - *The Shadow Lines*

Suggested Reading

- Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge, Cambridge University Press, 2016
- De, Souza, Eunice. Ed. *These My Words: The Penguin Book of Indian Poetry*. Penguin Books, 2012.
- Dodiya, Jaydising. *Indian English Poetry Critical Perspective*.
- Iyengar, R.Srinivasa. *Indian Writing in English*. Sterling Publishers Private Limited, 1983.
- Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin Harcourt, 2000.
- Mehrotra, Arvind Krishna (ed). *A History of Indian Literature in English*. New York: Columbia University Press, 2003.
- Naik, M.K, ed. *Aspects of Indian Writing in English*. Macmillan India Limited, 1982.
- . *A History of Indian English Literature*. Sahitya Akademi, 2009.
- Narayan, R K *Malgudi Days*. Penguin Publishing Group, 2006.
- Thayil, Jeet. *60 Indian Poets*. Penguin Books Limited, 2008.

e-resources

- <https://www.tagoreweb.in/>
- <https://www.bookgeeks.in/best-indian-authors-and-their-novels-in-english/>
- <https://poetsindia.com/>

Semester I

BA Honours Degree in English Language and Literature

Paper 4 BAHE 114 Language Studies I

Instructional Hours: 5 hours/week Minimum Marks: 100 [ESE-60, CE-20, Viva Voce-20]

Aim: Study the historical development of the English Language.

Objectives

1. To demonstrate a thorough understanding of the diachronic development of the English language down the ages.
2. To sensitize students to the changes that have shaped English
3. To familiarise the students of the growth of English into a global language
4. To familiarize the students with the basic concepts of English grammar and to promote the writing skills using correct grammar
5. To equip the students with the required soft skills that would instil confidence and courage in them, to take up new opportunities for their career.

Course Outcome:

CO 1: Knowledge of the paradigm shifts in the development of English.

CO 2: Imbibe the plural socio cultural factors that went in to the shaping of the English Language.

CO 3: Recognize the politics of many ‘Englishes’

CO 4: Acquire an understanding of grammar to write clearly, accurately and coherently and expand the basic understanding of form, meaning and use of English in formal discourse

CO 5: Develop soft skills and acquire confidence and courage to take up new opportunities for their career.

COURSE OUTLINE

Module I

Characteristics of human languages - Evolution of Speech and Writing - Language Families - the Indo-European family – Features of Germanic Languages – Descent of English – Features of Old English and vocabulary - Umlaut – Dialects of OE – Celtic, Latin and Scandinavian influences - Norman Conquest – French influence – Middle English

Module II

Emergence of Modern English – Decay of inflections – Loss of grammatical gender - Impact of Bible Translations – Influence of Caxton’s Printing press – Changes in pronunciation - Great Vowel Shift - Evolution of English as a Global Language - Word formation – Growth of vocabulary – English as Second and Foreign Language

Module III

Implicit, functional grammar - Why Grammar should be learned through use - Form class and Function class - Verbs and tenses - concord - Degrees of Comparison - Question tags - direct and indirect speech - active voice and passive voice - Types of sentences - Phrases and Clauses - simple, complex and compound

Module IV

Spoken and Written English - Formal and Informal - Idiomatic Language - Dialogue Writing- Preparation of Questionnaire - Report Writing - Précis Writing – Letter Writing - Reading comprehension- Preparing a CV

Module V

Verbal and non-verbal communication - Soft skills – Critical thinking and interpretation - Speaking skills - Initiating, responding to and sustaining conversation - turn taking - coherence and cohesion - pauses and fillers - goal setting - time management and problem solving - Using language in contexts - Introducing oneself - Interview skills

Instructions to Teachers

This course is intended to develop a general awareness to the diachronic development of the English language down the ages and to expand the basic understanding of form meaning and use of English in formal discourse. Modules III to V should be transacted largely through classroom activities.

Instructions to Question Paper Setters

Essay questions should be from Module I, II and IV. The assessment of soft skills is expected to be through viva voce.

Recommended Reading:

Barber C.L. *The Story of Language*. Pan Books. 1972.

---, *The English Language, A Historical Introduction*. CUP, 1993.

Baugh, Albert C, Thomas Cable. *A History of the English Language*. Taylor and Francis, 1993.

Crystal, David. *The Stories of English*. Penguin, 2005.

Dhanvel. S .P. *English and Softskills*. Orient Blackswan, 2010.

Farook.M. *English for Communication*, Emerald Publishers, 2015.

Moothathu, V.K. *Concise English Grammar* OUP,2013

Quirk, R. Greenbaum, S. Leech, G. & Svartvik, J. (1985). *A Comprehensive Grammar of the English Language*. London & New York: Longman.

Raveendran,K. *A New Approach to the Grammar of English* Atma Books, 2021.

Sweet, H. (1892b). *A New English Grammar, Part I*. Oxford: Clarendon Press.

Sweet, H. (1892). *A New English Grammar, Part II*. Oxford: Clarendon Press.

Wood, Frederick T. *An Outline History of English Language*. Macmillan, 2000.

e- sources

www.englishclub.com

<http://www.bbc.co.uk/learningenglish/>

<https://www.eslfast.com/>

<https://www.myenglishpages.com/>

<http://www.examenglish.com/>

<http://learnenglishteens.britishcouncil.org/exams/listening-exams>

<https://www.cambridgeenglish.org/learning-english/>

<https://www.pearson.com/us/>

Semester I

BA Honours Degree in English Language and Literature

Paper 5 BAHE 115 Literature and Environment

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Make students sensitive to environment related issues and concerns.

Objectives

1. Introduce the students to the field of environmental literature through the thematic lens of climate change and environmental destruction
2. Engage with a wide range of issues in environmental studies and disaster management
3. Acquire a set of values for environmental protection and conservation
4. Recognize the ecological basis for regional and global environmental issues
5. Situate the text in broader scientific, historical, political and cultural contexts and trace the connections among them.

Course Outcome

CO1: Understand environmental crises and how it is dealt in literature

CO2: Develop the necessary tools and skills for thinking, writing, and speaking critically about both literature and the environment

CO3: Take lead in spreading environmental values and creating awareness among the public

CO4: understand local and global environmental issues better.

CO5: respond in a better way in environment sensitive issues

COURSE OUTLINE

Module 1: Natural Resources

1. Rachael Carson: *Silent Spring* (Chapter 1 & 2)
2. Issac Asimov: 'The Good Earth is Dying'
3. Mary Oliver: 'Sleeping in the Forest'
4. Kalidasa: 'Ritusamhara or The Pageant of the Seasons', (Seasonal Cycle- Chapter 1, Summer, Pages 12-16) https://www.poemhunter.com/i/ebooks/pdf/kalidasa_2012_6.pdf
5. Documentary: *Blue Planet: The Fascinating World Beneath the Waves*
<https://www.youtube.com/watch?v=CnmLgezy3jc>

Module 2: Conservation

1. Speech by Greta Thunberg at the European Parliament
2. Edasseri Govindan Nair: 'The Kuttippuram Bridge'
3. Elieen Gauna: 'An Essay on Environmental Justice: The Past, the Present and Back to the Future'
4. Dr. A. Biju Kumar: "Conservation in the Era of Climate Change: Role of Youth"
<https://www.youtube.com/watch?v=jfZ1x3EdZMk>
5. Leslie Mills: *Save the Lofty Trees*

Module 3: Biodiversity

1. Vaikom Muhammed Basheer: 'The Inheritors of the Earth'
2. Camille T. Dungy: 'Tropic Cascade'
3. Nithin Kalorth & Rajesh Kumar T.V: 'Photojournalism for Environmental Activism: Analysing the Works of Madhuraj'
4. Vandana Shiva: 'Women's Indigenous Knowledge and Biodiversity Conservation'
5. Saalumarada Thimmakka: *The Green Crusader* - by Films Division
<https://www.youtube.com/watch?v=qLAgUOO9rYw>

Module 4: Pollution

1. Ellen Banda-Aaku: 'E is for E-waste'
2. K. Sachidanandan: 'The Memory of Hiroshima'
3. May Swenson: 'Goodbye, Goldeneye'
4. Edward Broughton: The Bhopal disaster and its aftermath: a Review
<https://ehjournal.biomedcentral.com/articles/10.1186/1476-069X-4-6>
5. *A Plastic Wave: A documentary film on plastic pollution* <https://www.youtube.com/watch?v=9-dpv2xbFyk>

Module 5: Disaster Management

1. Nissim Ezekiel: "The Truth about the Floods"
2. Amitav Ghosh: *The Great Derangement: Climate Change and Unthinkable* (Part 1, Section 1-9, pages 3-37)
3. Documentary on Kerala Floods <https://www.youtube.com/watch?v=h09B08eDGa8>
4. Shaju John: *Wounded Hills: A Documentary on the Environmental Issues of the Western Ghats* <https://www.youtube.com/watch?v=rTV-56QagQM>

Recommended Reading/ e-resources:

Bharucha, Erach. *The Biodiversity of India*. Mapin Publishing Pvt. Ltd, 2003.

Bryson, Scott J., editor. *Eco Poetry: A Critical Introduction*. Uof Utah Press, 2002.

Clark, R.S. *Marine Pollution*. Clanderson P, 2008.

David Attenborough Series: BBC Earth

Glotfelty Cheryll and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.

Madhav Gadgil: Interviews with Madhav Gadgil

https://www.youtube.com/watch?v=42bCL_GqqfM

Mark Maslin. *Climate Change: A Very Short Introduction*. Oxford UP, 2014.

Siva, Vandana: *Stolen Harvest: The Hijacking of the Global Food Supply*. UP of Kentucky, 2015.

Swarnalatha Rngarajan. *Eco Criticism: Big Ideas and Practical Strategies*. Orient BlackSwan, 2018.

“The 1975 – 1975” (Greta Thunberg’s speeches on the climate crisis set to music)

<https://www.youtube.com/watch?v=4fwEG8XKluU>

Understanding Report of the Western Ghats: Ecology Expert Panel by Kerala Perspective

Biodiversity Board

<https://www.keralabiodiversity.org/images/pdf/wgeep.pdf>

Why Kerala is Facing the Wrath of Nature: Madhav Gadgil Speaks to Rajdeep

<https://www.youtube.com/watch?v=DtaqbADsv7o>

Dr. A. Biju Kumar et.al: “Climate Change, Fisheries and Coastal Ecosystems in India”

<http://keralamarinelife.in/Journals/Vol5-12/I2%20Bijukumar%20et%20al.pdf>

Instruction to Teachers

Students should be encouraged to read and write more about environmental issues affecting them and also respond to global environmental issues. More environmental issues that are not in the prescribed syllabus related to local, regional and global can be taken up for discussion and further deliberations. Students could be encouraged to submit a case study report for internal evaluation.

Instruction to question paper setters

Equal weightage should be given to all modules. Short questions and essays can be asked.

Semester II

BA Honours Degree in English Language and Literature

Paper 6 BAHE 121 British Literature II

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim To provide a comprehensive understanding of the socio political and literary readings from Reformation to Restoration (1551 to 1700)

Objectives

1. To give the learner an idea about the Reformation in England and how the Bible translations contributed to the development of English language and literature
2. To give the learner an idea about the origin and development of the English Drama
3. To give the learner an idea about how literary forms flourished in England during the time of Queen Elizabeth
4. To give the learner an idea about how puritanism affected the course of English literature
5. To give the learner an idea about the social, cultural and literary changes consequent to the Restoration

Course Outcome

CO1.The Oration of Queen Mary in the Guildhall,on the First of February,1554. CO 1.The learner gains knowledge about the Reformation in England and is able to relate the connection between religion and literature

CO2.The learner gains knowledge about the beginnings of drama in England and thereby develops an idea about the various aspects of drama and the theatre

CO3.The learner gains knowledge about the many sided development of literary forms in the Elizabethan age

CO4.The learner gets to know about a kind of poetry he/she is so far not familiar with and this enhances his/her aesthetic appreciation

CO5.The learner comes to know about the restoration of monarchy and the consequent socio-cultural and literary changes in England

COURSE OUTLINE

Module 1

The Oxford Reformers- the Reformation in England- the Bible translations- the Authorised version of the Bible

1. The Oration of Queen Mary in the Guildhall, on the First of February, 1554.
2. Robert Southwell- ‘The Burning Babe’
3. William Tyndale- ‘The Forgiveness of Sins’ (from the Obedience of a Christian Man)
4. Richard Hooker- ‘On the Several Kinds of Law, and on the Natural Law’
(from Of the Laws of Ecclesiastical Polity Book 1 Chapter 3)

Module 2

Pre - Shakespearean drama- the University wits- Elizabethan theatre- early English tragedy and comedy

1. Christopher Marlowe- *Dr Faustus*
2. John Lyly- Euphues Introduced (from Euphues: The Anatomy of Wit)
3. Thomas Kyd- *The Spanish Tragedy*

Module 3

Elizabethan literature- poetic trends of the age- Shakespeare- Ben Jonson- the Pilgrim Fathers

1. Elizabeth I: The Golden Speech
2. Mary (Sidney) Herbert: Psalm 52
3. Edmund Spenser: One day I wrote her name upon the strand (Sonnet 75 from Amoretti)
4. Sir Philip Sidney: Three Kinds of Poets (from the Defense of Poesy)
5. William Shakespeare- *Julius Caesar*

Module 4

The Cavaliers- Metaphysical poetry- Puritanism and its influence in English literature - Oliver Cromwell and the Protectorate- Milton and Bunyan

1. Richard Lovelace- ‘To Althea, from Prison’
2. Thomas Carew- ‘A Song’
3. Andrew Marvell- ‘To His Coy Mistress’
4. John Donne- ‘A Valediction: Forbidding Mourning’
5. John Milton- ‘Lycidas’
6. John Bunyan: Vanity Fair (from the Pilgrim's Progress)

Module 5

The Restoration- features of the Restoration literature- the Restoration theatre- Dryden

1. William Congreve- *The Way of the World*
2. Aphra Behn- ‘The Disappointment’
3. John Dryden- ‘Epigram on Milton’
4. Shakespeare and Ben Jonson Compared (from An Essay of Dramatic Poesy)

E-Sources

<https://www.britannica.com/topic/Puritanism>

<https://core.ac.uk/download/pdf/9049395.pdf>

Instructions to the teacher

The students are expected to be prepared for answering essay questions as well as short answer questions from both the history part and the literature part of the syllabus. The history part is not meant as a mere course description, instead it is strictly part of the syllabus.

Instructions to the Question paper setter

Equal weightage must be given to all the five modules in the question paper. Essay questions shall be asked under three sections namely A, B and C. Each section of the essay question shall contain THREE questions and the students are to answer only ONE from each section. Each section of the essay question must contain questions from both the history part and the literature part. No section of the essay question shall be asked exclusively from the History Part. Each essay question carries 15 marks. For short answer questions also there shall be 3 sections. Each section shall have four questions and the students are to write SEVEN questions choosing at least TWO from each section. All sections shall contain questions from both the history part and the literature part. Each short answer question carries 5 marks. All Questions shall be numbered continually in ascending order from the first to the last.

Semester II

BA Honours Degree in English Language and Literature

Paper 7 BAHE 122 Language Studies II

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Understand the relevance of Linguistics in the study of language, recognize the correct pronunciation of English by learning the speech sounds and comprehend the structure of the English Language

Objectives

1. To familiarize the students with the nature, function and scope of languages and relevance of Linguistics.
2. To familiarize the students with the specificities of the oral and written dimensions of English.
3. To acquaint the students to mark different kinds of meanings, attitudes of the speaker and relate utterances
4. To help the students to acquire the meanings of derived and inflected words
5. To familiarize the students of the different schools of Indian Linguistics as a branch of learning with its own defined material and methodology

Course Outcome

CO 1: Be capable of analysing the informative, expressive and directive purposes of language

CO 2: Be able to listen and speak naturally with increased self confidence and develop speech monitoring abilities and expose the students to internationally accepted forms of speech and writing in English

CO 3: Improve the practical skills in the usage of English with proper accent and pronunciation

CO 4: Promote reading comprehension and vocabulary enrichment by modifying existing words

CO5: Capture unique conceptualizations of ancient Indian Linguistics and get a greater understanding of the linguistic culture of India

COURSE OUTLINE

Module I: Linguistics

Introduction to Linguistics – Branches of Linguistics – Language as a system of systems - Phonology, Morphology, Syntax, Semantics and Pragmatics - Approaches to the study of language – Diachronic and Synchronic - Langue and Parole, Competence and Performance.

Varieties of Language – American, British and others - Received Pronunciation (RP), General Indian English (GIE) - International English - Dialects, accents and slang - Registers, Jargon, Pidgin and Creole

Module II Phonetics and Phonology

Phonetics - The need for Phonetics - Phonemic Transcription versus English orthography- Speech mechanism – Organs of speech — Phonemes of English - classification of phonemes - Cardinal vowel positions - Consonants and Vowels – three term labelling - Phonology – Allophones - Complementary and Contrastive Distribution - Free variation

Module III

Suprasegmental Features

Syllable structure – Suprasegmental features - Stress – word stress and sentence stress – Strong and weak forms - Rhythm – Juncture – Intonation – Assimilation – Elision

Phonemic Transcription (words and sentences) – IPA

Module IV Morphology and Syntax

Morphology – Morphemes – Free and Bound – Roots and Affixes – Lexical and Grammatical – Inflectional and Derivational - Allomorphs and their distribution

Traditional Grammar – Structural and Functional study of grammatical categories – Grammaticality and Acceptability - Structural grammar – Introduction to IC Analysis – Phrase Structure (PS) Grammar – Transformational Generative (TG) Grammar

Module V Linguistics in Ancient India

Major practitioners – Panini - Ashtadhyayi – Karaka theory, Katyayana – Va:rttika , Patanjali – Mahabhasya, Bharthruhari – Vakyapadiya – Sphota theory- Influence in Modern Linguistics

Recommended Reading

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Second Edition. Madras: Macmillan, 2013. Print.

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. Oxford: OUP, 1995. Print. Davidappleyard.com/English/pronunciation.htm. Web

Hockett, F. Charles. *A Course in Modern Linguistics*. New Delhi: Macmillan, 1958. Print.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. Cambridge, CUP, 2006. Print.

---*The Pronunciation of English* CUP, 1963.

Matthews, P.H. (1974). *Morphology: An Introduction to the Theory of Word Structure*. Cambridge: CUP

Raveendran, K. *A New Approach to the Grammar of English* Atma Books, 2021.

Verma, S.K and Krishnaswamy, N, *Modern Linguistics: An Introduction*

Instructions to Teachers

This course is intended to develop a general awareness to Linguistics and to impart special knowledge regarding the speech sounds of English. Importance should be given to the speech mechanism and classification of speech sounds. The third module gives equal importance to phonemic transcription practice as well as suprasegmental features. So it should be taught with enough classroom practice in transcription.

Instructions to Question Paper Setters

Since there are more possible questions from each module care should be taken to incorporate equal choice of questions from all modules.

Semester II

BA Honours Degree in English Language and Literature

Paper 8 BAHE 123 Indian Literatures in English Translation

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim

This Course aims at introducing students to the variety of regional writings in India, so that they gain a consciousness of the great regional, linguistic and literary diversity of India.

Objectives

1. Introduce the students to the linguistic and literary diversity of India which would enable the students to cultivate a pluralistic political sensitivity.
2. Introduce the diversity of form and content in regional poetry
3. Provide an in-depth awareness about the specificities of short fiction in regional writings
4. Introduce the socio political and cultural backdrop of literary manifestations as expressed through fiction
5. Learn the nuances of regional drama as a literary expression as well as performance.

Course Outcomes

CO 1: Students would have got introduced to the heterogeneity of life as well as Literature with all the region specific hues.

CO 2: Demonstrate knowledge of at least a few regional peculiarities expressed through poetry.

CO 3: Have an understanding of the major landmarks and trends in short fiction over the ages.

CO 4: Have an understanding of the major developments and the pluralistic realities expressed through regional fiction.

CO 5: Comprehend play as performance

COURSE OUTLINE

Module I: Prose

1. G. N. Devy: "Indian Literature in English Translation: An Introduction"

<https://journals.sagepub.com/doi/abs/10.1177/002198949302800110>

Module II: Poetry

1. Thangjam Ibopishak: "I want to be Killed by an Indian Bullet" (Tr. Robin S. Ngangom)

[https://www.poetryinternational.com/en/poets-poems/poems/poem/103-6316_I-WANT-TO-BE-KILLED-BY-AN-INDIAN-BULLET#lang-en](**Manipuri**)

2. Chandrakanti: "Wanted: A Broom" (Tr. Martha Ann Selby and K. Paramasivam)

[Behl, Aditya and David Nicholls The Penguin New Writing in India, Penguin, 1994, ©1992]
(**Tamil**)

3. Amrita Pritam: "Street Dog" (**Punjabi**) Translated by R. Parthasarathy

[<https://www.poetryfoundation.org/poetrymagazine/poems/49799/street-dog>]

4. Mansukhlal Jhaveri : "Lamp Offering" (**Gujarathi**)

[Indian Poetry Today: Barua, Navakanta. Assamese poetry. Desai, Jhinabhai. Gujarati poetry. Paniker, Ayyappa. Malayalam poetry. Rao, Panduranga. Telugu poetry. Narang, Gopi Chand. Urdu poetry 1974]

5. Lakhmi Khilani : "When that day comes" (Tr. MadhuKewlani) (**Sindhi**)

[Indian Literature Vol. 52, No. 6 (248) (November/December 2008), p. 71 (1 page) Sahitya Akademi]

6. Chandrakanta Murasingh : "Of a Minister." (Tr. Saroj Chowdhury) (**Kokborok** -Tripura)

[https://www.poetryinternational.com/en/poets-poems/poems/poem/103-2789_OF-A-MINISTER]

7. Lal Ded: “I was passionate” Translated by Jane Hirshfield (**Kashmiri**)

[<https://www.poetryfoundation.org/poems/55265/i-was-passionate>]

Module III: Fiction (short stories)

1. Vijay Dan Detha: “The Compromise” (**Rajasthani** short story, Trans, Shyam Mathur)

[Indian Literature Vol. 43, No. 2 (190) (Mar.-Apr., 1999), pp. 113-117 (5 pages)

Published By: Sahitya Akademi-Indian Literature-<https://www.jstor.org/stable/23342449>]

2. Mahasveta Devi: “Draupadi” Translated by Gayatri Chakravorty Spivak (**Bengali**)

(<https://scroll.in/article/811931/draupadi-mahasveta-devis-%20%20memorable-short-story-and-still-chillingly-relevant>)

3. Saadat Hasan Manto: Toba Tek Singh (**Urdu**)

4. Ambai (C. S. Lakshmi): My Mother, Her Crime (**Tamil**) [An Endless Winter’s Night-Ira Raja & Kay Souter-Women Unlimited]

5. Nanak Singh: Spilt Milk [Stories of the Soil by Nirupama Dutt (Penguin)](**Punjabi**)

6. Premchand: “Eidgah” https://archive.org/stream/Idgah-English-Premchand/idgah_djvu.txt (**Hindi**)

Module IV: Fiction (novels and novella)

1. Rabindranath Tagore: *Chokher Bali* (**Bengali**)(Penguin-Modern classics)

2. O. V. Vijayan: *The Legends of Khasak*. Trans. O. V. Vijayan. Penguin, 1994. (**Malayalam**)

3. Popuri Lalitha Kumari (Volga): *The Experiment*. (**Telugu**) [The Woman Unbound. 1 – 48. Trans. of “Prayogam” Prayogam. Hyderabad: Swetcha Publications, 2002. Print.]

Module V: Drama

1. Girish Karnad: *Nagamandala*. (**Kannada**) Oxford UP

2. Vijay Tendulkar: *Kamala* (**Marathi**) (From Five Plays by Vijay Tendulkar)

Recommended Reading

Bassnet, Susan. *Translation and World Literature*. Routledge, 2018.

Behl, Aditya and David Nicholls *The Penguin New Writing in India*, Penguin, 1994, ©1992

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

Mukherjee, Sujit. “Modern Indian Literature in English Translation”. *Indian Literature*.

---. *Translation as Recovery*. Ed. Meenakshi Mukherjee. Pencraft International, 2004.

Simon, Sherry and Paul St. Pierre, eds. *Changing the Terms: Translating in the Postcolonial Era*. University of Ottawa Press, 2000.

Volga, *The Woman Unbound*. 1 – 48. Trans. of “Prayogam” Prayogam.: Swetcha, 2002.

Semester II

BA Honours Degree in English Language and Literature

Paper 9 BAHE 124 Kerala Culture and Literature

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Provide a brief introduction to the pluralistic Kerala society and literature

Objectives

1. The paper introduces students to a rich and diverse literary tradition from Kerala.

2. Envisages the study of canonical as well as marginal voices in Malayalam literature and culture.
3. The cultural diversity, linguistic plurality and literary traditions of Kerala society form the foundation of this course.
4. An attempt to reinforce and co-opt the parallel learning process in other courses dealing with gender, regional literatures, translation and resistance literature.
5. Humour, history, spatiality and poesy are salient aspects covered via the generic classification- novel, short story, drama and poetry.

Course Outcome

CO 1: Enable the study of significant texts of Malayalam literature and culture in order to determine conceptualisation and representation of class, caste, gender, and perceived disability in Kerala.

CO 2: Equip students to examine selections from ancient, medieval and modern literatures of Kerala to understand the interplay of Malayalam poetics and the lifestyle of communities.

CO 3: Acquire an understanding of performative traditions of Kerala with a focus on humour

CO 4: Open a gateway into society and polity through exploring the central concerns of Malayalam literature in relation to progressive notions of gender equality and social justice.

CO 5: Foreground the voices of the poor and the marginalised, the position of women in different social strata, the subversive uses of humour, and the performative aspects of Malayalam stage

COURSE OUTLINE

Module I Temporal Trajectories

1. Cheeraman, Ramacharitham, The Tale of Rama: The lament of Mandodari. (stanzas 1-11) from Ramacharitham, tr. M.Leelavathy. Anthology of Medieval Indian Literature-Vol3. Sahitya Akademi, New Delhi. Pg 130

2. C. V. Raman Pillai, MARTHANDA VARMA: A Selection tr. R.Leela Devi, from Volume: 15 Journal of South Asian Literature DOI:10.2307/40872308

3. Remembering Mother's Path: Komarakam Chinnamma in her Daughter's Memories. An excerpt from the memories of her daughter, Komarakam Chellamma ['Ammavazhi Ormakal', in Pratyaksha Raksha Daiva Sabha: Orma, Paattu, Charithrarekhakal, compiled and edited by V V Swamy and E V Anil, Adiyardeepam Publications, Thiruvalla, 2010], Translated by J Devika

<https://swatantryavaadini.in/2020/08/28/remembering-mothers-path-komarakam-chinnamma-in-her-daughters-memories/>

4. Maythil Radhakrishnan and V.C. Harris: 'Music Is A Time-Art'

Volume : 41 Indian Literature ACCENT ON MALAYALAM SHORT

STORIES 10.2307/23341295

Module II: Spatial histories

1. Udaya Kumar *Review of Desert Shadows: Malayalam Novel by Anand*; K. M. Sherrif
Volume: 46. Indian Literature. DOI: 10.2307/23338622 Date: May, 2002

2. Kavalam Narayana Panikkar: *The Lone Tusker* tr. By K. S. Narayana Pillai Malayalam
Anthology: Part 2: Poetry, Drama, Volume 15, Journal of South Asian Literature
10.2307/40861192

3. Narayan. *Kocharethi: The Araya Woman*. Tr. By
Catherine Thankamma and G.S. Jayasree OUP

4. The Paintings of TK Padmini. (<https://gallery.lalithkala.org/360/dh-padmini/>) Nair, Edasserri Govindan. "'Our Padmini' translation". Artist T.K. Padmini (1940 - 1969). (https://www.edasserri.org/tk_padmini/memoir_1.htm)

5. Aimee Nezhukumatathil on "In Praise of My Manicure"
<https://poetrysociety.org/features/in-their-own-words/aimee-nezhukumatathil-on-in-praise-of-my-manicure>

Module III: Poetic articulations

1. A Song of Poykayil Appachan- 'No Alphabet in Sight'
<https://ajaysekher.net/2009/08/25/a-song-of-poykayil-appachan/>
2. Sugathakumari- 'Colossus' tr. By B.Hridayakumari. Source: Journal of South Asian Literature, Vol. 15, No. 2, MALAYALAM ANTHOLOGY: Part 2: Poetry, Drama, Criticism (Summer, Fall 1980), pp. 155-156 Published by: Asian Studies Center, Michigan State University Stable URL: <http://www.jstor.org/stable/40861185>
3. Vijila Chirappadu- 'Wasteland', <https://thethirdeveportal.in/body/wasteland/>
4. Vijayalekshmi, 'The Carpenter's Daughter'
<https://www.samyuktapoetry.com/2021/06/25/vijayalakshmi-2/>
5. Chandramohan S- 'Caste in a Local Train'
<https://callmeishmaeltonight.wordpress.com/2016/11/19/chandramohan-s-caste-in-a-local-train/>
6. K.Satchidanandan. When Ramanathan Sings". In *The Missing Rib: Collected Poems 1973-2015*'. Poetrywala
7. Anvar Ali- 'Ye Trees, Swaying Ramblers'
<https://samyuktajournal.in/ye-trees-swaying-ramblers/>
8. Soni Somarajan- 'The Lone Petrel'.
<https://www.samyuktapoetry.com/2021/06/25/soni-somarajan-2/>

Module IV Satire and Society

1. Kunchan Nambiar. 'The Progress to the Palace'. tr. By G.Kumara Pillai, Anthology of Medieval Indian Literature-Vol3. Sahitya Akademi, New Delhi. Pg 335

2. Basheer- *Pathumma's Goat*. tr. RE. Asher, Achamma Coilparampil Chandrasekharan, Mathrubhumi Books

3. OV Vijayan- *Tragic Idiom: OV Vijayan's Cartoons and Notes on India*. Eds. Sundar Ramanathaiyer and Nancy Hudson-Rodd. DC Books

Module V Sensorial Embodiment

1. Poonam Trivedi, "Rhapsodic Shakespeare: V Sambasivan's kathaprasangam / story-singing"

<https://doi.org/10.4000/shakespeare.3590>

<https://journals.openedition.org/shakespeare/3590?lang=en>

2. Vishnuprasad MR. 'Accidental Microbes and a Piece of Poem'. Anicca Network.

<https://www.youtube.com/watch?v=mkPygUDxx-I>

3. Meera Velayudhan, Caste, Class and Political Organisation of Women in Travancore, *Social Scientist*, 10.2307/3517873, May, 1991

Recommended Reading

Sanal Mohan, *The Modernity of Slavery*, OUP

Unnayi Varier, 'Nala Charitam', tr. By TN Sudha in *Anthology of Medieval Indian Literature* VOL III (ed.) K.Ayyappa Panicker

Paremmakkal Thoma Kathanar, 'The Book of News' . tr. By Prof.KM George. in *Anthology of Medieval Indian Literature* VOL III (ed.) K.Ayyappa Panicker

S. Muhammad Hussain Nainar (1942), 'Tuhfat-al-Mujahidin: An Historical Work in The Arabic Language', University of Madras, ISBN 9789839154801,

<https://archive.org/details/Tuhfat-al-MujahidinAnHistoricalWorkInTheArabicLanguage>

Changampuzha Krishna Pillai: *LOOK NOT SO DEEP* Volume: 15. MALAYALAM ANTHOLOGY: Part 2: Poetry, Drama, Criticism .Journal of South Asian Literature. 10.2307/40861170. January, 1980

Sujith Kumar Parayil. 'Visual Literacy: Cultural aesthetics and visual signifiers of early studio photographs of Kerala' *Malayalam Research Journal* , 2019

Krishna Chaitanya. *A History of Malayalam Literature*. Orient Blackswan.

MS Valiathan, *The Legacy of Charaka*. Universities Press.

Mundoli Narayanan, *Space, Time and Ways of Seeing; The Performance Culture of Kutiyattam*. Routledge

Zarrilli, *When the Body Becomes Eyes*. OUP

e- resources

1. Hermann Gundert Portal. University of Tübingen.

<https://www.gundert-portal.de/?page=malayalam>

2. List of Kerala Public Domain Books
<https://shijualex.in/list-of-malayalam-public-domain-books/>
3. Library of Congress. South Asia Literary Recordings Project
<https://www.loc.gov/acq/ovop/delhi/salrp/malayalam.html>
4. Malayalam- A Resource for Malayalam language students-University of Chicago
<https://lucian.uchicago.edu/blogs/malayalam/>
5. Malayalam at the University of Texas at Austin
<https://sites.utexas.edu/malayalam/>
<https://malayalam.la.utexas.edu/resources/>
6. Sayahna Foundation.
<https://books.sayahna.org/sfn-article.html>
7. Universe of Memory
<https://universeofmemory.com/malayalam-language-resources/>

Instructions to Teachers

There should be an implicit understanding that the students would have a basic understanding of their own culture and milieu, which should drive the course as well as the learning process. The everyday lived experience of the students should lead the classroom activities and not a deep reading of the texts per se. The modules should not be dealt with in such a way that the students feel alienated from their own culture, space, history or self. The history, space, language and embodiment are the major thematic divisions and the texts fall within various genres. (novel, story, essay, criticism, drama, cartoon, painting etc) Empirical questions should be hooks to larger conceptual vessels. (eg. Basheer, Pathumma's Goat etc should lead into an organic life-philosophy) And vice versa, ie the conceptual rigour should be informed by empirical data.

Instructions to Question Setters

Questions should be meant to test a cursory, first-hand experience of life in Kerala and not a deep understanding of Kerala literature and culture. The experiential quotient of the lived life in Kerala has to be factored in. Questions, both conceptual and empirical, are not meant to be deeply analytical or exploratory in nature.

Semester II

BA Honours Degree in English Language and Literature

Paper 10 BAHE 125 Narratives of Resistance

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Module I Principles

Introduction to historical evolution of Resistance through the ages – Forms of Resistance– Nature and Function of Resistance -Totalitarianism –Various genres as a form of protest – written and performance – reading identities, nationalities, citizenships, subalternities, sexualities, disabilities – War - Dissent –Temple Entry Proclamation – Anti-Apartheid Movement- Mothers of Plaza de Mayo – Ganda Filipinas – Pride March- Everyday Resistance

Module II Theorizing Resistance

1. Harlow, Barbara. “The Theoretical Historical Context”. (Chapter 1)*Resistance Literature*. New York, Methuen, 1987.
2. K K Kochu. “Writing the History of Kerala: Seeking A Dalit Space”. K Satyanararyana, Susie J Tharu. *No Alphabet in Sight*. New Delhi: Penguin, 2011.
3. Dr. B R Ambedkar. “Buddhism and the Future of his Religion”. Section II.
<https://velivada.com/2015/05/31/buddha-and-future-of-his-religion-dr-b-r-ambedkar/>

Module III People

1. Sally Morgan. *My Place*. Hachette: Brown Book Group, 1982.
2. Peter Davis (Dir): Nelson Mandela: Prisoner to President (Apartheid Documentary 1994) www.youtube.com/watch?v=Rk-Lxgp9NWg
3. Rangarajan, Swarnalatha and Sreejith Varma Jothibai Pariyadath. Tr. *Mayilamma: The Life of a Tribal Eco-Warrior*. Hyderabad: Orient Blackswan, 2018. Chapter 13.
“Protest: The First Year”. Pages 55 – 59.
4. Y.B. Satyanarayana. *My Father Balliah*. Noida: Harper Collins, 2011.
5. Sojourner Truth: “Ain't I A Woman?” (Speech) www.nps.gov/articles/sojourner-truth.htm

Module IV Places

1. Adrienne Rich- “What Kind of Times Are These”.

<https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these>

2. Mahmoud Darwish- “ID Card”. <https://www.poemhunter.com/poem/identity-card/>

3. Sharafat Ali. <http://www.wandemag.com/sharafat-ali-symbols-of-resistance-photo-essay/>

4. Elana Bell- “Letter to Arafat”. <https://poets.org/poem/letter-arafat>

5. Beygairat Brigade. “Alooanday”. <https://www.youtube.com/watch?v=ZEpnwCPgH7g>

6. Siddhartha Sarma. *Year of the Weeds*. Chennai: Duckbill, 2018.

<https://www.amazon.in/Year-Weeds-Siddhartha-Sarma/dp/9387103110>

Module V Practices

1. Meena Kandasamy- “Becoming a Brahmin”

<https://www.poemhunter.com/poem/becoming-a-brahmin/>

2. Denise Levertov- “Making Peace”.

<https://www.poetryfoundation.org/poems/53900/making-peace>

3. Arya Krishnan R- Sweet Maria Monument. <https://www.youtube.com/watch?v=IK79akItgwY>

<https://universes.art/en/kochi-muziris-biennale/2019/photos/aryakrishnan>

4. *Ozhivu Divasathe Kali*. Directed by Sanal Kumar Sasidharan, performances by NishtarSaith, BaijuNetto, director’s cut, Niv Art Movies, 2015.

<https://www.youtube.com/watch?v=OqllqX2DDA>

5. Louis Armstrong. “What a Wonderful World”.

<https://www.youtube.com/watch?v=MSS8HtWFEaA>

6. Sai Kiran. “Stand Up Comedy”

<https://www.youtube.com/watch?v=aTUIGWJinX0s://www.youtube.com/watch?v=OqllqX2DDA>

Recommended Reading

e-resources

Allen Ginsberg's "Kaddish". <https://www.poetryfoundation.org/poems/49313/kaddish>
Battleship Potemkin. Directed by Sergei Eisenstein, performances by Members of the crew of the Potemkin, director's cut, Mosfilm, 1925.

<https://www.youtube.com/watch?v=2986SLGCgeE&t=1043s>

Dutta, Mohan J. *Voices of Resistance: Communication and Social Change*. Purdue University Press. 2012.

John Steinbeck. *Of Mice and Men*. <http://giove.isti.cnr.it/demo/eread/Libri/sad/OfMiceAndMen.pdf>

Maya Angelou. "Still I Rise". <https://www.poetryfoundation.org/poems/46446/still-i-rise>

Mark Haddon. *The Curious Incident of the Dog in the Night-time*.

<http://www.metropolitancollege.com/curious.pdf>

Uday Chandra. *Rethinking Subaltern*

Resistancefile:///C:/Users/user/Downloads/Introduction-RethinkingSubalternResistance.pdf

Semester III

BA Honours Degree in English Language and Literature

Paper 11 BAHE 131 British Literature III

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim To provide the socio political and literary details from the Augustan age to Victorian age (1701 to 1900)

Objectives

1. To give the learner an idea about the important characteristics of Neoclassicism in English literature
2. To give the learner an idea about the development of periodical essay in English literature
3. To give the learner an idea about historical background of the French Revolution and how it contributed to the development of the Romantic movement in English literature
4. To give the learner an idea about the beginning and the development of the English Novel
5. To give the learner an idea about how the social, political and industrial changes influenced the course of English literature during the Victorian age

Course Outcome

CO1. The learner compares and contrasts the neoclassical literature with that of the previous ages for a better information

CO2. The learner gets to know about the beginnings of the periodical essay and how it reflected the major social concerns of the age

CO3. The learner comes to know about all the aspects of the French Revolution and establishes a connection between social changes and literature

CO4. Knowledge about the beginnings of the English Novel helps the learner comprehend the later complexities that came along the novel from.

CO5. The learner learns about how the social, political and industrial changes of the Victorian age contributed to the development of English literature and he/she is able to establish a strong connection between literature and social forces.

COURSE OUTLINE

Module 1

Neoclassical poetry- characteristics of the Augustan literature- Alexander Pope- mock- heroic epics- satires

1. Alexander Pope – ‘The Rape of the Lock’ (canto 1)

2. Matthew Prior- 'A Better Answer'
3. Mary Leapor- An Essay on Women
4. Jonathan Swift- *The Battle of the Books*

Module 2

Dr Johnson and his literary circle- periodical essay- antisentimental comedy

1. Richard Steele- The Spectator's Club (the Spectator No.2)
2. Dr Johnson – Milton (Lycidas)(from the Lives of the Poets)
3. Oliver Goldsmith- *She Stoops to Conquer*
4. James Boswell- Johnson's Early Years. Marriage and London (from the Life of Samuel Johnson)

Module 3

Precursors of romanticism- the French Revolution and England- the Lyrical Ballads- the Romantic Revival- characteristics of the Romantic literature

1. William Blake- 'The Chimney Sweeper'
2. S.T Coleridge- 'Kubla Khan'
3. William Wordsworth- 'Lines Composed a Few Miles above Tintern Abbey'
4. P.B Shelley- 'Ode to the Westwind'
5. John Keats- 'Ode on a Grecian Urn'
6. Charlotte Smith- 'Written at the Close of Spring' (from Elegiac Sonnets)
7. Jane Austen- *Emma*
8. Charles and Mary Lamb- Othello (from Tales from Shakespeare)

Module 4

The rise of the English Novel- Gothic fiction- Victorian novel

1. Charles Dickens- *A Tale of Two Cities*
2. Emily Bronte- *Wuthering Heights*
3. Thomas Hardy- *Far from the Madding Crowd*
4. Ann Radcliffe- *The Mysteries of Udolpho*

Module 5

Victorian complacency- Victorian poetry- Victorian prose- Pre Raphaelite Brotherhood

1. William Morris- 'Two Red Roses across the Moon'
2. Christina G Rossetti- 'Up-hill'

3. Elizabeth Barrett Browning- 'Say over again, and yet once over again'
4. Alfred Lord Tennyson- 'Ulysses'
5. Robert Browning- 'My Last Duchess'
6. Matthew Arnold- 'Dover Beach'
7. John Ruskin- 'Of the Open Sky' Chapter 1 of the third section in the second part of Modern Painters - Volume I

Recommended Reading

Burke, Edmund- 'Reflections on the Revolution in France'.

Coleridge, ST- *Biographies Literaria*

Thomas Gray- 'Elegy Written in a Country Churchyard'

James Thomson- 'The Seasons'

George Eliot- *Middlemarch*

E-Sources

<https://victorianweb.org/religion/puritan.html>

<https://www.thoughtco.com/gothic-literature-2207825>

https://www.metmuseum.org/toah/hd/praf/hd_praf.htm

<https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>

Instructions to the teacher

The students are expected to be prepared for answering essay questions as well as short answer questions from both the history part and the literature part of the syllabus. The history part is not meant as a mere course description, instead it is strictly part of the syllabus.

Instructions to the Question paper setter

Equal weightage must be given to all the five modules in the question paper. Equal weightage must be given to all the five modules in the question paper. Essay questions shall be asked under three sections namely A, B and C. Each section of the essay question shall contain THREE questions and the students are to answer only ONE from each section. Each section of the essay question must contain questions from both the history part and the literature part. No section of the essay question shall be asked exclusively from the History Part. Each essay question carries 15 marks. For short answer questions also there shall be 3 sections. Each section shall have four questions and the students are to write SEVEN questions choosing at least TWO from each section. All sections shall contain questions from both the history part and the literature part. Each short answer question carries 5 marks. All Questions shall be numbered continually in ascending order from the first to the last.

BA Honours Degree in English Language and Literature

Paper 12

BAHE 132

European Literature

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To enable the students to appreciate Continental European literature within the wider periphery of Western literature

Objectives

1. Familiarize the students with the major socio-political and literary trends in European literature.
2. Introduce the students to the different genres of European literature.
3. Recognise the cross-currents that shaped European literature.
4. Introduce some of the major voices in European Literature
5. Evolve Critical Perspectives on European Literature

Course Outcomes

CO 1: Recognise the diversity in European Literature.

CO 2: Trace the conditions that facilitated the origin and evolution of drama as a Literary genre in Europe.

CO 3: Demonstrate an awareness of the factors that led to the emergence of short fiction

CO 4: Demonstrate their awareness of the historical, cultural, political, religious, stylistic outlooks that shaped European fiction.

CO 5: Learn to explore literary as well as non-literary texts in the political, cultural and economic context of various Nations in Europe.

COURSE OUTLINE

Module 1 Poetry

1. Sappho: On Jealousy (Fragment 31)
2. Dante Alighieri- 'Autumn Song'
3. Petrarch: 'The Eyes I Spoke of Once in Words that Burn' (Sonnet 292)
4. Johann Wolfgang von Goethe- 'Prometheus'53.
5. Alexander Pushkin: "To a Poet"
6. Arthur Rimbaud: "Ophelia"
7. Rainer Maria Rilke: "I Am too Much Alone in This World"

8. Juan Ramon Jimenez: "I Am Not I"
9. Yiannis Ritsos- 'The Third One'
10. Anna Akhmatova- 'Somewhere there is a simple life'
11. Wislawa Szymborska: "Possibilities"
12. Tomas Transtromer: "November in the Former DDR"

Module II Drama

1. Sophocles : *Oedipus Rex*
2. Bertolt Brecht- *Mother Courage and her Children*

Module III Short Fiction

1. Anton Chekhov- 'Vanka'
2. Guy de Maupassant- 'Ball of Fat'
3. Luigi Pirandello- 'War'
4. Maxim Gorky- 'The Mother of a Traitor'
5. Fyodor Dostoyevsky- 'The Honest Thief'
6. Victor Hugo- 'A Fight with a Cannon'

Module IV Novel

1. Franz Kafka- *The Metamorphosis*
2. Thomas Mann- *The Magic Mountain*
3. Olga Tokarczuk- *Flights*

Module V Prose

1. Italo Calvino: 'Why Read the Classics?'
2. Umberto Eco- 'How to Travel with a Salmon' *How to Travel with a Salmon and other Essays* (Pages 5-9)
3. Svetlana Alexievich – Nobel Lecture

Recommended Reading:

Bede, Jean Albert, and William Edgerton. *The Columbia Dictionary of Modern European Literature*. Columbia University Press, 1980.

Bell, Michael. *The Cambridge Companion to European Novelists* . Cambridge University Press, 2012.

Bradbury, Malcolm, and James McFarlane. *Modernism: A Guide to European Literature* . Penguin, 1978.

Cohen, Walter. *A History of European Literature* . OUP, 2018.

Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*. Penguin, 1983.

Semester III

BA Honours Degree in English Language and Literature

Paper 13 BAHE 133 Speculative Fiction

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aims: To introduce the literary genre of Speculative Fiction.

Objectives:

1. Give an awareness about speculative fiction and its subgenres
2. Learn the notions of genre fiction.
3. Recognize the attributes of Science Fiction.
4. Introduce Utopian fiction and analyse the role of literature as a means of reflecting and shaping thought and behaviour.
5. Comprehend Apocalyptic fiction and identify and analyze the philosophical assumptions and axioms underlying an author's work.

Course Outcomes

CO1: Identify, interpret, and compare and contrast specific leitmotifs and character types of the Speculative Literature.

CO2: Get an awareness of the concepts of speculative fiction and its various subgenres.

CO3: Familiarize with popular genres such as fairy tales, gothic and horror tales, sci-fi, alternative history, Dystopian novels, etc.

CO 4: Recognize how the conventions and styles of speculative fiction are identified by analysing various texts from around the globe.

CO5: understand and analyse critical responses to the works read.

COURSE OUTLINE

Module I

Speculative Fiction- definition – history – development — major genres and subgenres - current trends

Fantasy Novels - history and evolution - Epic Fantasy - Low Fantasy - Magical Realism - Dark Fantasy - Fables - Myths - Fairy Tales – Gothic fiction - Horror novels - Paranormal Horror

1. Kim Gordon. “Understanding Speculative Fiction.” 2004,

https://www.researchgate.net/publication/331249473_Understanding_Speculative_Fiction

2. *The Story of Aladdin; or, The Wonderful Lamp.* <https://americanliterature.com/author/arabian-nights/short-story/the-story-of-aladdin-or-the-wonderful-lamp>

3. Yei Theodora Ozaki. “The Ogre of Rashomon.” *Japanese Fairy Tales.*

<https://etc.usf.edu/lit2go/72/japanese-fairy-tales/4847/the-ogre-of-rashomon/>

4. J.K. Rowling – *Harry Potter and the Philosopher’s Stone*, Bloomsbury, 1997.

Module II

Science fiction – history -development – subgenres – hard and soft sci-fi - cosmic sci-fi – biopunk

1. Jules Verne- *Twenty Thousand Leagues Under the Seas*. 1872, Wordsworth Editions, 1992.
2. Margaret Atwood. *The Handmaid's Tale*, McClelland and Stewart, 1985.
3. Eleanor Arnason — “Holmes Sherlock.” *The Mammoth Book of Best New SF 26*, edited by Gardner Dozois, Robinson, 2013.

Module III

Utopian- Types of Utopia - Feminist utopias - Dystopian - Alternate History - Power and Government - Constructed Narratives - Man and Environment - Survival - Technological Control -Ecotopian fiction.

1. Ray Bradbury. *Fahrenheit 451*. Ballantine Books, 1953.
2. Marge Piercy. *He, She and It*. Fawcett, 1991.
3. Philip K Dick. *The Man in the High Castle*. Putnam, 1962.

Module IV

Apocalyptic fiction - Post Apocalyptic - Superhero fiction- Supernatural fiction- Myth and Superhero- Cyberpunk

1. Cormac McCarthy- *The Road*. Alfred A. Knopf, 2006.
2. Gibson, William. *Neuromancer*. Ace Books, 2018.
3. Carrie Vaughn. “Astrophilia.” *The Mammoth Book of Best New SF 26*, edited by Gardner Dozois, Robinson, 2013.

Module V

Indian speculative fiction – Origin and development - Dystopia and Utopia in Indian narratives - myth and Indian fiction

1. Samit Basu- *Chosen Spirits*. Simon & Schuster India, 2020.
2. Satyajit Ray- “Professor Shonku and the UFO” (from *The Mystery of Munroe Island and Other Stories*, Puffin Classics 2015)
3. Somdev Bhatt- “[Suryamal and His Bride's Dilemma](http://vikrambetalstory.blogspot.com/)” (Vikram-Betaal Story)
4. Maria Rose- “Betty.” *Grandhakaarante Maranavum Mattu Bheethikathakalum*.
Mathrubhumi Books, 2020. (story translated into English by Priya K Nair)
<https://popularliterature2acbcss.blogspot.com/2022/08/betty-by-maria-rose.html>.

Recommended Reading

Asimov, Isaac. “Nightfall”. *Nightfall and Other Stories*. Del Rey, 2021.

- Atwood, Margaret. *The Handmaid's Tale*. Oxford, Heinemann Educational Publishers/Heinemann New Windmills, 1985.
- Bardugo, Leigh, and Random. *Wonder Woman : Warbringer*. New York, Ember, An Imprint Of Random House, 2019.
- Clute, John, et al. *The Encyclopedia of Science Fiction*. London, Orbit, 1999.
- Forster, E M. "The Machine Stops". *The Machine Stops and Other Stories*. 1909. London, Collector's Library, 2012.
- Foucault, Michel, and James D Faubion. "The Subject and Power" . *Power*. London, Penguin, 2002.
- Gibson, William. *Neuromancer*. New York, Ace Books, 2018.
- Huxley, Aldous. *Aldous Huxley's Brave New World*. 1932. New York, N.Y, Bloom's Literary Criticism, 2011.
- Hubble, Nick, and Aristeidis Mousoutzanis. *The Science Fiction Handbook*. New York, Bloomsbury Academic, 2013.
- J R R Tolkien. *The Lord of the Rings*. London, Harpercollinspublishers, 2014.
- K, Ursula. *The Left Hand of Darkness*. New York, Ace Books, [Post, 2005.
- King, Stephen. *Everything's Eventual : 14 Dark Tales*. Scribner, 2018.
- Lewis, C. S. *The Lion, the Witch, and the Wardrobe*. Harper Collins, 2018.
- More, Thomas. *Utopia*. 1516. München Manesse Verlag, 2018.
- Mary Ellis Gibson. "Runaway Cyclone". *Science Fiction in Colonial India, 1835-1905 : Five Tales of Speculation, Resistance and Rebellion*. London, Uk Anthem Press, 2019.
- Meyer Howard Abrams, and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Boston (Mass.), Wadsworth Cengage Learning, Cop, 2015.

Robin Anne Reid. *Women in Science Fiction and Fantasy 1 Overviews*. Westport, Conn. [U.A.] Greenwood, 2009.

Sami Ahmad Khan. *STAR WARRIORS of the MODERN RAJ : Materiality, Mythology and Technology of Indian Science Fiction*. S.L., Univ Of Wales Press, 2021.

Shelley, Mary. *Frankenstein*. 1818. Beverly, Ma Rockport Publishers, 1 Jan. 1818.

Vandana Singh. “ The Woman Who Thought She Was a Planet ”. *The Woman Who Thought She Was a Planet and Other Stories*. New Delhi, Zubaan, 2014.

Wells, H. G. *The Time Machine*. Penguin Classics, 2012.

E-Sources

<https://www.theguardian.com/books/2016/aug/10/speculative-or-science-fiction-as-margaret-atwood-shows-there-isnt-much-distinction>

<https://u.osu.edu/lemon243eng4563/what-is-speculative-fiction/>

<https://www.britannica.com/art/science-fiction>

<https://www.jstor.org/stable/44030329>

<https://www3.dbu.edu/mitchell/magical.htm>

<https://www.acrwebsite.org/volumes/11314/volumes/ap04/AP-04>

Semester III

BA Honours Degree in English Language and Literature

Paper 14 BAHE 134 Literary Criticism

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To develop in the students a critical perspective and capacity to relate and compare various philosophical positions, critical practices and schools that would also aid them to have a strong background for comprehending contemporary literary studies as an academic discipline.

Objectives

1. Provide a historical and critical over view of the origin and development of literary criticism
2. Introduce some of the significant concepts that had a seminal influence on critical thought from 16th to 18th century.
3. To provide a conceptual framework for developing an understanding of the function and practice of literary criticism during romantic, Victorian and later periods.
4. Introduce the annals of Indian Aesthetics
5. Provide arenas of practical criticism

Course Outcome

CO1 Gain a critical and pluralistic understanding of the evolution of Philosophical perspectives.

CO 2: Understand the ways in which critical perspectives have evolved period wise down the ages.

CO 3: Understand the ways in which critical perspectives have evolved period wise up to the early modern period.

CO 4: Appreciate Indian Aesthetics and find linkages between Western thought and Indian critical tradition.

CO 5: Equip oneself in practical criticism.

COURSE OUTLINE

Module I

Nature and function of criticism – contributions of Plato – concept of mimesis and inferiority of art- attack on poetry, Moral Concerns of literature, Views on Drama

Aristotle –major concepts – mimesis, catharsis, hamartia – definition of tragedy – parts of tragedy.

Horace - Ars Poetica - Definition of art, Views on Poetry and Drama and the concept of decorum.

Longinus – Romanticism, Sublimity in literature – Its sources.

Module II

Sir Philip Sidney – Apology for Poetry – Reply to Stephen Gosson- The Argumentative Method

Dryden – Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.

Johnson – “Lives of Poets” – Shakespeare criticism – moral judgment of literature- Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.

Module III

William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.

S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.

Mathew Arnold: Classicism - Concept of Culture – the use and function of poetry – Touchstone method – Moralistic criticism – Function of criticism – High seriousness and Grand Style.

T.S. Eliot: “Tradition and Individual Talent” – historic sense – Theory of Impersonality – poetic emotion-, Dissociation of Sensibility, Objective Correlative- dissociation of sensibility.

I A Richards and “Practical Criticism” – poetry and synaesthesia – scientific and emotive uses of language – four kinds of meaning.

Module IV Indian Aesthetics

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Ritisiddhant- Dhvani Siddhant- Vakrokti- Auchitya- Thinai Poetics

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis, Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics, Vakrokti and Ambiguity etc.)

Module V Practical Criticism

1. Literary Forms and Devices

Subjective and Objective Poetry

- Types of Poetry: Lyric, Ode, Sonnet, Elegy, Ballad, Epic, Mock Epic, Dramatic Monologue, Haiku.
- Stanza – couplet, tercet, terza rima, ottava rima, quatrain, spensarian stanza, rime royal.
- Poetic devices: alliteration, assonance, simile, metaphor, image, symbol, rhythm, rhyme.
- Meter: Heroic Couplet, Free Verse and Blank Verse.
- Life Writing: biography, autobiography, memoir and diaries
Novel, short story, essay

2. Criticism of an unseen passage (Prose OR Poetry).

Suggested readings:

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

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

Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*.

Oxford: Blackwell, 2005.

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

KuppuswamiSastri. “The Highways of Literary Criticism in Sanskrit” (pp. 173–190), in *Indian*

Aesthetics: An Introduction. Ed. V.S.Sethuraman. Macmillan India, 1992.

Upadhyay, Ami. *A Handbook of The Indian Poetics and Aesthetics*. Bareilly: Prakash Book Depot, 2017.

e-resources

https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY

From Plato to the Present http://elibrary.bsu.az/books_400/N_33.pdf

Longinus –On the Sublime <https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime>

John Dryden <https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>

Criticism of Dryden <http://www.eajournals.org/wp-content/uploads/Dryden-as-the-Father-of-English-Criticism.pdf>

Classical and Neo classical criticism

https://ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf Dr Johnson as a Critic

<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Romantic Criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf

Romantic Criticism

<http://studymaterial.unipune.ac.in:8080/jspui/bitstream/123456789/4853/1/Romantic%20Criticism.pdf>

Wordsworth's theory of poetry [https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic [https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20Coleridges_Biographia_Literaria_1817.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20Coleridges_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic <https://www.lsj.org/literature/essays/arnold> Arnold and High culture
<https://sites.udel.edu/britlitwiki/matthew-arnold/>

T S Eliot as critic <https://sites.google.com/site/nmeictproject/presentations/4-1-introduction-t-s-eliot-as-a-critic>

Indian Aesthetics <https://www.openart.in/general-topics/indian-aesthetics/>

A Student's Handbook of Indian Aesthetics

<https://www.cambridgescholars.com/download/sample/63790>

Rasa Theory

The Rasa Theory https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf

Rasa- Indian Aesthetic Theory <https://globalphilosophyresources.com/2017/08/10/rasa-indian-aesthetic-theory/>

Literary Theory <https://courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/>

Held, D. (1980). Introduction to critical theory: Horkheimer to Habermas. Berkeley: University of California Press.

Literary Theory <http://ekldata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory-an-overview.pdf>

Literary Theory http://elibrary.bsu.az/books_400/N_92.pdf

Literary theory https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf

Practical criticism

https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf

Practical criticism <http://egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf>

<https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/> (Literary Criticism)

http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf (Introduction to Literary Theory and Criticism)

<https://ayushnanda.com/history-indian-aesthetics-brief-notes> (History of Indian Aesthetics)

<https://www.cambridgescholars.com/download/sample/63790> (A Student's Handbook of Indian Aesthetics)

https://www.slideshare.net/m_b2011/comparative-aesthetics (Comparison between Indian and Western Aesthetics)

BA Honours Degree in English Language and Literature

Paper 15 BAHE 135 Translation in Practice

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To introduce Translation Theory and Practice

Objectives

To introduce / familiarize learners to:

1. Translation Studies as a discipline
2. Systematic understanding of the process of translation
3. The art of translation
4. To critically understand the concerns, concepts & issues in translation theory.
5. Evaluate translations and develop practical skills.

Course Outcomes

CO1: To appreciate Translation Studies as an independent academic discipline

CO2: To critically reflect on the process of translation and its types

CO3: To learn translation techniques through practice.

CO4: To evaluate the practical exercises undertaken through theoretical essays & existing translations.

CO5: To build a genuine interest and to focus on a career in the field of translation.

COURSE OUTLINE

Module I

Conduct classroom activities of translation practice including a simple text, anecdotes, small passages from short stories and poems. All these exercises will focus on the following key concepts:

- Source text & Target text
- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound translation

Module II

Conduct classroom activities of translation practice including newspaper cuttings, notices, official documents and a short piece of legal document. All these exercises will focus on the following key concepts:

- Source text & Target text
- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound

Translation

Module III

Gender and Translation- retellings- adaptations- interpretations.

Exercise: 'Chintavishtayaya Sita' by Kumaranasan. (Recommended Reading)

Core Reading

1. Sherry Simon: "Introduction.", Gender in translation: Cultural identity and the politics of transmission. Jacobus Naudé: & quot;Religious translation.& quot; *Handbook of translation studies* 1, pp. 285-93.

Module IV

Domestication- Foreignization- Challenging canons in the receiving culture- insight into Western theories

Exercise: Translation of 'Sun Stone' by Kadambanitta (Recommended Reading)

Core Reading:

1. Walter Benjamin: "The Task of Translator"
http://www.ricorso.net/rx/library/criticism/guest/Benjamin_W/Benjamin_W1.htm

Module V

1. Susan Bassnet: Chapter 1: Central Issues, Translation Studies

2. 'Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation'

<https://www.trans-techresearch.net/wp-content/uploads/2015/05/three-hundred-Ramayanas-A-K-Ramanujan.pdf>

Recommended Reading

- Abdulla, V. and R.E. Asher, editors. *Wind Flowers*. Penguin, 2004.
- Ashly, C.N. O. *Henriyude Theranjedutha Kathakal* Papion. Kozhikodu.
- Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.
- Dev Sen, Nabaneeta. 'When Women Retell the Ramayan'
<http://www.drbramedkarcollege.ac.in/sites/default/files/906-when-women-Retell-the-ramayan.pdf>
- Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004.
- Mukherjee, Sujit. *Translation as Discovery*. Allied, 1981.
- Munday St. Pierre, et al., editors. *In Translation: Reflections, Refractions, Transformations*. Pencraft International, 2005.
- Niranjana, Tejaswini. *Siting Translation: History, Post-structuralism and the Colonial Context*. Orient Longman, 1995.
- Paniker, K. Ayyappa. *On Translating T.S. Eliot's Poetry into Malayalam*.
- Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.
- Ramakrishnan, Malayattoor. *Roots*. Translated by V. Abdulla, Orient Black Swan, 2009.
- Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.

Instruction to Teachers

Students should be encouraged to do Translation practice.

Instruction to Question Paper Setter

Questions related to translation practice could be asked. However it should not be a mandatory question. No question should be asked from the exercise mentioned in Module III and IV

BA Honours Degree in English Language and Literature

Paper 16

BAHE 141

British Literature IV

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: to provide a comprehensive picture of life and letters from Decadence to the Dawn of the 21st Century (1901 to 2010)

Objectives

1. To give the learner an idea about the transitional phase in English literature at the closing years of Queen Victoria's reign
2. To give the learner an idea about how the war has created a new artistic experience in the 20th century English poetry
3. To give the learner an idea about the drastic changes that came along the course of the 20th century English drama
4. To give the learner an idea about the major developments in the themes and the structure of the 20th century English Novel
5. To give the learner an idea about how the recent social, political and cultural changes are reflected in the English literature

Course Outcome

CO1.The learner gains enough background knowledge about the changing phase in English literature at the turn of the 20th century and prepares himself/herself for comprehending the drastic changes that literature underwent later in the century

CO2.The learner gains knowledge about the major schools and movements in the 20th century English poetry

CO3. The learner distinguishes the 20th century English drama from the previous ones and notices the changes that came along the theatre in recent times

CO4.The learner understands how the social, political, cultural and intellectual realms have contributed to the drastic changes in the themes and the craft of the 20th century English Novel

CO5.The historical perspective that the learner is provided with in the previous modules enables him/her understand the recent changes in the English literature in a better way

Module I

The Decadence-fin de siècle- characteristics of the modernist literature- the Irish literary Renaissance

1. Arthur Symons- 'Emmy'
2. Lionel Johnson- 'The Dark Angel'

3. Ernest Dowson- 'A Last Word'
4. G B Shaw- *Pygmalion*
5. T S Eliot- 'The Burial of the Dead' (from the 'Waste Land')
6. W B Yeats- 'Sailing to Byzantium'
7. James Joyce- 'After the Race' (from Dubliners)

Module II

War poets- major schools/ movements/ trends in the 20th century British poetry

1. Rupert Brooke- 'The Soldier'
2. Wilfred Owen- 'Strange Meeting'
3. W H Auden- 'Musee des Beaux Arts'
4. Dylan Thomas- 'Poem in October'
5. Philip Larkin- 'Church Going'
6. Stevie Smith- 'Our Bog is Dood'
7. Carol Ann Duffy- 'Medusa'
8. Penelope Fitzgerald- 'The Kitchen Drawer Poem'

Module III

Major schools/ movements/theatres/ trends in the 20th century British drama

1. John Osborne- *Look Back in Anger*
2. Harold Pinter- *The Birthday Party*
3. Sarah Daniels- *Ripen Our Darkness*

Module IV

Major schools/ movements/ trends in the 20th century British novel

1. Agatha Christie- *Murder on the Orient Express*
2. Virginia Woolf- *Mrs. Dalloway*
3. D H Lawrence- *Sons and Lovers*

Module V

The fall of the Empire and after-the Great Britain and Little England-regionalism of the late 1960s-poetry from the working class background since 1970- the socio-cultural sphere of Britain at the dawn of the 21 century

1. Sir Arthur Charles Clarke- *The Sentinel*
2. Doris Lessing- *The Fifth Child*

3. Ian McEwan- *Atonement*

Recommended Reading

1. Beckett, Samuel- *Waiting for Godot*
2. Eliot, TS - *Murder in the Cathedral*
3. Golding, William- *The Lord of the Flies*
4. Synge, JM- *Riders to the Sea*
2. Zadie Smith- *White Teeth*

E-Sources

<https://www.bl.uk/romantics-and-victorians/articles/aestheticism-and-decadence>

<https://www.cambridge.org/core/journals/victorian-literature-and-culture/article/fin-de-siecle/148282B419A080B0D4247EFC7A559118>

<https://www.britannica.com/event/Irish-literary-renaissance>

Instructions to the teacher

The students are expected to be prepared for answering essay questions as well as short answer questions from both the history part and the literature part of the syllabus. The history part is not meant as a mere course description, instead it is strictly part of the syllabus.

Instructions to the Question paper setter

Equal weightage must be given to all the five modules in the question paper. Equal weightage must be given to all the five modules in the question paper. Essay questions shall be asked under three sections namely A, B and C. Each section of the essay question shall contain THREE questions and the students are to answer only ONE from each section. Each section of the essay question must contain questions from both the history part and the literature part. No section of the essay question shall be asked exclusively from the History Part. Each essay question carries 15 marks. For short answer questions also there shall be 3 sections. Each section shall have four questions and the students are to write SEVEN questions choosing at least TWO from each section. All sections shall contain questions from both the history part and the literature part. Each short answer question carries 5 marks. All Questions shall be numbered continually in ascending order from the first to the last.

Semester IV

BA Honours Degree in English Language and Literature

Paper 17

BAHE 142

American Literature

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Provide a brief introduction to American Literature

Course Objective:

To enable the students to have a holistic understanding of the heterogeneity of American culture and to study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts.

Course Outcomes:

CO1. Demonstrate an awareness of the socio-political and cultural history of America.

CO2. Identify key ideas and characteristic perspectives or attitudes as expressed in American literature.

CO3. Demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance.

CO4. Evaluate the thoughts, beliefs, customs, struggles, and visions of Native American and African American writers.

CO5. Compare/contrast literary works through an analysis of genre, theme, character, and other literary devices.

COURSE OUTLINE

Module I Prose

1. M. H. Abrams: "Periods of American Literature"
2. Ralph Waldo Emerson: "Self Reliance"
3. James Baldwin: "If Black English Isn't a Language, Then Tell Me, What Is?"

Module 2 Poetry

1. Anne Bradstreet: "The Author to Her Book"
2. Edgar Allan Poe: "Annabel Lee"
3. Walt Whitman: "I Hear America Singing"
4. Emily Dickinson: "Because I Could Not Stop for Death"
5. Robert Frost: "The Road Not Taken"
6. Langston Hughes: "Harlem"
7. Maya Angelou: "Phenomenal Woman"
8. Sylvia Plath: "Daddy"
9. Louise Gluck: "Snowdrops"
10. Sherman Alexie: "Evolution"

Module III Drama

1. Eugene O' Neil : *The Emperor Jones*
2. Arthur Miller : *Death of a Salesman*

Module IV Short Fiction

1. Henry David Thoreau: "My Kinsman Major Molineux"
2. Leslie Marmon Silko: "Lullaby"

V. Novel

1. Mark Twain: *Huckleberry Finn*
2. Harper Lee : *To Kill a Mockingbird*
3. Toni Morrison : *The Bluest Eye*
4. Louise Erdrich: *The Night Watchman*

Recommended Reading:

Dutta, Nandana. *American Literature , Literary Contexts*. Orient Blackswan, 2016.

Gray, Richard. *A Brief History of American Literature*. Blackwell, 2011.

Hallberg, Robert von. *American Poetry and Culture, 1945 -1980*. Harvard University Press, 1988.

Hart, James D. *The Oxford Companion to American Literature*. OUP, 2004.

Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.

Semester IV

BA Honours Degree in English Language and Literature

Paper 18

BAHE 143

Visual Culture

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Course Description: In keep with the rapidly changing media environment, the course proposes to streamline the academic curriculum through the introduction of Screen Culture with the Film Studies programme. The curriculum has been designed to familiarize the students with the more contemporary visual media game changers that have introduced the trend of screen culture. The course recommends a brief internship programme of 2 weeks duration in media institutions or film studios to nurture skills like content creation, script writing and also the use of technological tools.

Objectives

1. To introduce the technicalities of analysing and appraising different forms of visual culture.
2. To initiate students into the ever burgeoning area of film studies and introduce the key concepts and terms
3. To enable students to analyse and formally interpret movies.
4. To acquaint the students with relevant theories and approaches in researching screen-based media.
5. To enable them to use the general competence of scholarly writing about screen-based media in academic and professional fields.

Course Outcome

CO 1: Develop visual literacy and analytic skills to interpret different forms of visual culture

CO 2: Have knowledge on the basics of film studies

CO 3: Have learned to challenge and change the approach towards films.

CO 4: Become familiar with critical, theoretical and methodological approaches to the formal study of screens and screen media including interface culture, television, film, games etc.

CO 5: Equipped for more specialized areas of learning and expertise leading to careers in media institutions and movie making

COURSE OUTLINE

Module I Visual Culture

What is Visual Culture- Studying Visual Culture- Narrativizing Visual Culture

Module II Introduction to Film Studies and Key Concepts

Cinema- the language of film (mise-en-scène-setting-lighting-costume and makeup-figure behaviour-cinematography-editing-sound)

Documentary-dominant/mainstream cinema- film noir-film theory- auteur/auteur theory- structuralism and auteur structuralism theory- Formalism and Neo formalism- Apparatus theory- Marxist Film theory- montage- feminist film theory-psychoanalytic film theory- genre/sub-genre- scopophilia/scopic drive/visual pleasure- theory- voyeurism/fetishism-

Module III Film analysis of any ONE of the following movies

1. *Forrest Gump* (narrative structure, characterization, cultural and historical context, editing, camera angles)
2. *Manichitrathazhu* (Theme, humour, supernatural, setting, lighting, music, flashbacks, use of montage, psychoanalytic film theory)
3. *Thappad* (Feminism, script, theme, female representation, character evolution, dialogues)

Module IV Screen Culture

Define Screen Culture- Impact of screen media on life-cultures of consumption-Global media-game culture-Mobile Apps

Module V Group Project

The project will involve a story proposal followed by Scripting & Storyboarding, with emphasis on screenplay which is to be converted to a short film of 5 minute duration.

Required Reading

Villarejo, Amy. "Introduction to Film Studies". London and New York: Routledge, 2007. (Page 1-23)

e resources

https://www.academia.edu/7919548/Screenplay_Analytics

https://www.academia.edu/37461374/Psychoanalytic_Film_Theory_and_The_Rules_of_the_Game

<https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.863.6217&rep=rep1&type=pdf>

<https://clipchamp.com/en/blog/video-storyboard/>

<http://thos.english.unaux.com/Summary-of-screenplay-by-syd-field.pdf?i=1>

https://sites.psu.edu/comm100/files/2015/03/How_To_Analyze_Movies_Like_a_Boss-1kh9yip.pdf

https://www.researchgate.net/publication/283594224_Creating_Online_Videos_That_Engage_Viewers

https://www.researchgate.net/publication/227584959_Psychoanalytic_Film_Theory/link/5be190c4a6fdcc3a8dc210f8/download

https://www.researchgate.net/publication/357028197_Screen_Culture_A_Global_History_Introduction_Richard_Butsch_2019

https://www.youtube.com/watch?v=0pDE4VX_9Kk&t=98s

<https://www.youtube.com/watch?v=m1GI8mNU5Sg>

https://www.windsor-forest.ac.uk/images/images/Art_and_Design_-_Yr11_Resources/Film_Studies_-_The_Basics_Amy_Villarejo.pdf

Recommended Reading

- Adorno, Theodor, and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception (1944)." *Dialectic of Enlightenment*. Trans. John Cumming. New York: Continuum, 1989.
- Butsch, Richard. "Introduction" *Screen Culture: A Global History* (New Directions in Media History) United Kingdom, Wiley, 2019. (Pages 1-20)
- Elsaesser, T., and M. Hagener. *Film Theory: An Introduction through the Senses*, New York: Routledge, 2010.
- Carroll, Noël. *Theorizing the Moving Image*. Cambridge: Cambridge University Press, 1996.
- Darley, Andrew. *Visual Digital Culture: Surface Play and Spectacle in New Media Genres*. London: Routledge, 2000.
- Etherington-Wright, C., and R. Doughty. *Understanding Film Theory*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2011.
- Frantz, Fanon, "The fact of blackness". *Black Skin White Masks*. New York: Grove Press, 199. Pages 109 – 140
- Exploring Screen Culture via Apple's Mobile Devices: Life Through the Looking Glass*. London, UK: Lexington Books, 2017. (Pages 15-32)
- Furstenau, M. (2010), *The Film Theory Reader: Debates and Arguments*, London: Routledge.
- Giroux, Henry A. *Breaking Into The Movies: Film and The Culture of Politics*. Oxford: Blackwell, 2002.
- Harbord, Janet. *The Evolution of Film: Rethinking Film Studies*. Cambridge: Polity Press, 2007.
- Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000. Print.
- Hollows, J., P. Hutchings, and M. Jancovich. *The Film Studies Reader*, London: Arnold, 2000.
- Iordanova, Dina, David Martin-Jones and Belen Vidal (eds). 2010. *Cinema at the Periphery*. Detroit: Wayne State University Press, 2010.
- Isaacs, Bruce. *Toward a New Film Aesthetic*. New York: Continuum, 2008.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York & London: New York University Press, 2006.
- MacDougall, David. 'Photo Hierarchicus: Signs and Mirrors in Indian Photography' in

Visual Anthropology, 1992, 5 (2): 103-29.

Miller, T., and R. Stam. *The Blackwell Companion to Film Theory*, Malden, Mass; Oxford: Blackwell, 1999.

Mirzoeff, Nicholas. *The Visual Culture Reader*. London and New York: Routledge, 2013.

Mulvey, Laura. "Afterthoughts on Visual Pleasure and Narrative Cinema." *Visual and Other Pleasures*. London: Palgrave, 1989. (Pages 29-38).

Pirouz, Dante & Johnson, Allison & Thomson, Matthew & Pirouz, Raymond. "Creating Online Videos That Engage Viewers". *MIT Sloan Management Review*. 2015. 56. 83-88.

Shaw, Adrienne. "What Is Video Game Culture? Cultural Studies and Game Studies." *Games and Culture*, vol. 5, no. 4, Oct. 2010, pp. 403–424, doi:10.1177/1555412009360414.

Soukup, Charles. Chapter 2. "Relevance Processing in Twenty First century Screenculture"

Stam, Robert. *Film Theory: An Introduction*. Malden, MA: Blackwell, 2000. Print.

Stam, R., and T. Miller. *Film and Theory: An Anthology*. Malden, MA; Oxford: Blackwell, 2000.

Semester IV

BA Honours Degree in English Language and Literature

Paper 19

BAHE 144

Content Development

Instructional Hours: 5

Minimum Marks: 100 [ESE-60, CA-20, Internship-20]

Aim- Focus on a specific skill development

Objectives

1. To introduce the interdisciplinary field of web content writing and development, and its role in industry and marketing.
2. To develop the specific writing skills needed to write according to the demands of the industry and in tune with the specifications of the digital medium.
3. To develop specific skill sets and thereby enhance the immediate employability of students.
4. Introduce the need for ethics in content writing as a part of skilling
5. Introduce Career options

Course Outcome

CO 1: Learners understand what ‘content’ is and attain awareness of its role in industry and digital marketing.

CO 2: Gain awareness about the basics and strategies of digital marketing and develop familiarity with digital platforms and the formats of online publications.

CO 3: Learning and strengthening content writing skills through practice tasks and optimize writing skills for multiple digital media platforms as per the required style and specifications.

CO 4: Gaining awareness of the ethical and legal concerns in digital content Creation and enhancing employability

CO5: Identify and choose a career in content writing.

COURSE OUTLINE

Module I Introduction

The Context and Purpose of Content Writing- What is content? – Types of content – Technical and Marketing content – Role of a content writer

Module II Digital Marketing

What is Digital Marketing? Inbound and Outbound marketing – Role of Content in Digital Marketing - Digital Marketing Strategies – SEO, Pay Per Click Marketing – Content Marketing through Blogs and Articles – Email Marketing– Social Media Marketing

Module III Familiarizing Digital Platforms and Content

Digital platforms for Content publication – Websites, E-Commerce Websites, Blogs, Social Media (Facebook, Twitter, LinkedIn, Instagram) – Features- Formats of Digital Content – (Basic Information) - Podcasts, Videos, Images, Textual Content and Infographics- Ethical and Legal Concerns in Content Writing – Respecting Privacy – Maintaining Transparency - Plagiarism – Copyright - Copyleft Content and Creative Commons

Module IV The Writing Process and Techniques

Writing Process – Researching the Topic, Creating Outline, Writing the First Draft, Reviewing, Editing and Proofreading Writing Attractive Headlines - Inverted Pyramid Style - Maintaining Unity and Coherence - Using short sentences - Conversational and Semiformal Style - Addressing the Reader (You – approach) - Avoiding jargon – Including Keywords, Using informal expressions, Using tables, graphs and illustrations Expository Writing, Descriptive writing, Narration, Persuasive Writing Style sheets – Examples - Microsoft Style Sheet, Yahoo Style Sheet, In-house style sheets – Use of punctuation, bullets and numbering

Module V Practicum: Developing Content

Writing exercises- Captions - Promotional product description - Social Media posts, LinkedIn Profiles – E-Mailers – Business Proposals- Website and blog articles

Recommended Reading

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures and Sound*. New Riders, 2012.

Handley, Ann and C.C. Chapman. *Content Rules*. Wiley, 2011.

Mill, David and David Chaffey. *Content is King: Writing and Editing Online*. Routledge, 2012.

Mizrahi, Janet. *Web Content: A Writer's Guide*. Business Expert Press, 2013.

Redish, Janice. *Letting Go of the Words: Writing Web Content that Works*. Elsevier, 2007.

Robinson, Joseph. *Content Writing Step-by-Step: Learn How to Write Content that Converts and Become a Successful Entertainer of Online Audiences*. Amazon Digital Services, 2020.

e- resources

blog.hubspot.com/marketing/what-is-digital-marketing

www.webfx.com/internet-marketing/actionable-digital-marketingstrategies.html

backlinko.com/hub/content/what-is-content-marketing

www.lucidchart.com/blog/content-marketing-funnel

backlinko.com/hub/content/writing

backlinko.com/hub/content/production

backlinko.com/templates/marketing/email

www.zoho.com/academy/tag/social-media

www.zoho.com/academy/roadmap

www.zoho.com/academy/e-commerce/writing-best-ecommercecopy/writing-killer-product-descriptions.html

coccoer.pressbooks.com/chapter/ethics-in-technical-writing/

Semester IV

BA Honours Degree in English Language and Literature

Paper 20 BAHE 145 Fundamentals of English Language Teaching

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim To introduce students to teaching of English as a second language.

Objectives

To familiarize the students

- with the current developments in English Language Teaching.

- with the theories of language learning.
- with the classroom methods and strategies in ELT.

Course Outcome

After the completion of this course, the students would have

- CO1: understood the theoretical basis of language teaching, and apply it to the actual teaching process.
- CO2: learned to assess critically the implications of the various approaches, methods and techniques in language teaching.
- CO3: the ability to develop teaching material, plan lessons and conduct them effectively.
- CO4: acquired the necessary skills to teach language and use teaching aids in the classroom.
- CO5: learned the different types and tools of evaluation.

Module I

English as a global language - Kachru's Three Circles of English - Basic terms and concepts in ELT - Bilingualism/Multilingualism - Acquisition/Learning - Teaching/Learning - ESL and EFL - L1 and L2 - interlanguage - language skills

Module II

Traditional and Modern approaches - Grammar-Translation Method - Structural Approach - Psychological approaches - Behaviourism - Cognitivism - Constructivism - Communicative Language Teaching - Task-based Teaching - Content-based Language Teaching

Module III

Learner centred classroom procedures - planning lessons - class organisation - activity based learning - working in pairs and groups - teacher talk time vs student talk time - total participation techniques - integration of skills - implicit grammar teaching - From BICS to CALP - teaching literature - the PWP model

Module IV

Learning styles and learner differences - Teaching Aids - Audio visual aids - realia- Towards an eclectic approach - Post-method pedagogy - ICT enabled language teaching - Blended Learning and Flipped Classroom - Online tools and resources for language learning - digital language labs - LMS and online language learning.

Module V

Testing and Evaluation of Language skills - Formative and Summative Assessments - qualities of a good evaluation tool - validity, reliability - types of tests - Achievement and diagnostic tests - Types of Questions - Proficiency tests - IELTS and TOEFL

Recommended Reading

- Baruah, T. C. *The English Teacher's Handbook*. New Delhi: Sterling, 2009.
- Huebener, Theodore. *Audio-Visual Techniques in Teaching Foreign Languages*. New York UP, 1967.
- Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. OUP, 2003.
- Leonard, David C. *Learning Theories, A-Z*. Greenwood Publishing Group, 2002.
- Paliwal, A. K. *English Language Teaching*. Jaipur: Surabhi Publications, 1998.
- Richards, J. C. & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2007.
- Stern, H. H. *Fundamental Concepts of Language Teaching*. OUP, 2003.
- Tickoo, M.L. *Teaching and Learning English: A Source Book*. Orient Longman, 2003.

Semester V

BA Honours Degree in English Language and Literature

Paper 21 BAHE 151 Latin American, Caribbean, African and Asian Literatures

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

The course will assist students in developing a set of cognitive, affective, and behavioural skills and characteristics that will help them to engage in effective and appropriate interactions involving diverse cultural and social groups in various contexts. It will explore authors and texts through the historically under-represented perspectives of race, ethnicity,

culture, gender, post-coloniality and sexuality. It will also give students the social, cultural, and literary tools to manage the critical paradigms that now shape the discipline.

Objectives

1. Explore through essays, poetry and novels, the significance, creativity and meaning produced by people of Latin America, Asia, Africa and West Indies.
2. Explore the colonial experiences in European colonies in locations such as colonial Mexico, Brazil, the Caribbean, Asia and Africa.
3. Learn how intersectional oppressions affect people's daily livelihoods.
4. Understand how the social constructions of race and gender, for example, are necessary points of inquiry.
5. Equip students to avoid homogenisation of cultures and examine the ways in which ethnicity, race and gender/sexuality intersect within the multiple forms of expression of the Latin American, African, Asian and Caribbean communities.

Course Outcome

CO1: demonstrate a comprehensive awareness of the principles that governed the art of literary aesthetics in Latin America, Asia, Caribbean and Africa.

CO2: interpret texts with due sensitivity to both textual and contextual cues.

CO3: examine critically philosophical and other theoretical issues concerning the nature of reality, human experience, knowledge, value, and/or cultural production.

CO4: understand arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

CO5: analyse the degree to which forms of human difference shape a person's experiences of and perspectives on the world.

COURSE OUTLINE

Module I Latin American Literature

1. Introduction to Latin American Studies and the Humanities: Past, Present, Future:
Allison Margaret Bigelow and Thomas Miller Klubock
https://www.researchgate.net/publication/327947362_Introduction_to_Latin_American_Studies_and_the_Humanities_Past_Present_Future/link/5baecfd0a6fdccd3cb7ba0ab/download
2. Pablo Neruda: 'Only Death'
3. Gabriela Mistral: 'Decalogue of the Artist'.
4. Isabelle Allende: *The House of the Spirits*
5. Luis Valdéz: *Zoot Suit*

Module II Caribbean Literature

1. The History and Shaping of Caribbean Literature: Judia Udofia
https://www.academia.edu/19789113/BACKGROUND_TO_CARIBBEAN_LITERATURE?auto=download
2. Derek Walcott: 'A Far Cry from Africa'
3. Mutaburuka: 'Weh mi belang?', DABADDABUNINNA'
4. Jean Rhys : *Wild Sargasso Sea*
5. Dennis Scott: *An Echo in the Bone*

Module III African Literature

1. Africa Turns the Page: The Novels That Shaped a Continent (BBC Documentary)
<https://www.youtube.com/watch?v=F7rCRgCzR9A>
2. Wole Soyinka: 'Civilian and Soldier'
3. Chinua Achebe: 'Refugee Mother and Child'
4. Ayi Kwei Armah: *The Beautiful Ones are not yet Born*
5. Ngugi Wa Thiong: *Mother Sing for Me*

Module IV Asian Literature

1. Literature in South Asia: 1900- Present: Meera Ashar
https://www.researchgate.net/publication/277006332_Literature_in_South_Asia_1900- Present
2. Wong May: 'Buying Camels in Dresden'
3. Imtiaz Dharkar: 'Postcards from God'
4. Pramodya Ananta Toer: *House of Glass*
5. Tang Xianzu: *The Peony Pavilion*

Module V Cross Cultural Reflections

1. John Lie: What Is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity” https://www.tobiashubINETTE.se/hallyu_1.pdf
2. Sanjay Mathuria: Turning Racism on it's Head: Multicultural Readings of The Real McCoy and Goodness Gracious Me.
<https://ojs.library.dal.ca/verso/article/download/530/546>
3. Ken Hom Obe (Asian Chef/Chinese) , Interview
<https://www.bananawriters.com/interviewkenhom>
4. Tiara Jade: From Harvard to India: Gaiutra Bahadur is Amplifying Indo-Caribbean Women's Voices .
<https://www.caribbeancollectivemag.com/women-to-know/gaiutrabahadur>
5. Maria del Carmen de la Peza - Music and Globalization: The Impact of Latin American Music in Japan. <https://web.uri.edu/iaics/files/16-Maria-del-Carmen-de-la-Peza.pdf>

Recommended Reading

- Anderson, Crystal S. *Global South Korea and the K-Pop Phenomenon*. OUP. 2018.
- Balfas, Muhammad (1976). "Modern Indonesian Literature in Brief". In L.F. Brakel (ed.) Vol. 1. Leiden: E. J. Brill. 1976.
- Collymore, F.K. 'Writing in the West Indies: A Survey', *The Tamarack Review*, 111-23. 1960.
- Denecke, Wiebke, Wai-Yee Li, and Xiaofei Tian (eds), *The Oxford Handbook of Classical Chinese Literature*, Oxford Handbooks. OUP. 2017.
- Dalphinis, M. *Caribbean and African Languages - Social History, Language, Literature and Education*, London: Karia Press.1985.
- Felisberto, Hernández. *Lands of Memory*. Translated from the Spanish by Esther Allen. New York: New Directions, 2008.
- Foucault, M. *Language, Counter-Memory, Practise: Selected Essays and Interviews*, trans. D.F.Bouchard and S.Simon, Ithaca, NY: Cornell University Press.1997.
- Fowler Wright, S. (ed.) *From Overseas: An Anthology of Dominion and Colonial Verse*, London: The Merton Press Ltd. 1924.
- Gordon, Stewart. *When Asia was the World: Traveling Merchants, Scholars, Warriors, and Monks Who Created the "Riches of the East"* Philadelphia: Da Capo Press, 2009.
- González Echevarría, Roberto. *Modern Latin American Literature: A Very Short Introduction*. Oxford; New York: Oxford University Press, 2012.
- Gui, Weihsin. *Contemporary Literature from Singapore*. OUP. 2017.
- Guptara, P. *Black British Literature - An Annotated Bibliography*, Coventry, UK: Centre for Caribbean Studies, The University of Warwick. 1986.
- Jackson, Rosemary. *Fantasy: the Literature of subversion*. London; New York: Routledge, 1981.
- Jones, Christopher Goto. *Modern Japan: A Very Short Introduction* Oxford UP, 2009.
- Katrak, K. 'Decolonizing Culture: Toward a Theory for Postcolonial Women's Texts', *Modern Fiction Studies*, 35: 157 - 179. 1989.
- Owomoyela. Oyekan. *A History of Twentieth-Century African Literatures*. University of Nebraska Press, 1993.
- Patke, Rajeev S, Philip Holden. *The Routledge Concise History of Southeast Asian Writing in English*. Routledge. 2009.
- Poynting, J. 'Literature and Cultural Pluralism: East Indians in the Caribbean', unpublished PhD dissertation, University of Leeds. 1985.
- Saakana, A.S. *The Colonial Legacy in Caribbean Literature*, London: Karnak House. 1987.
- Vicuña, Cecilia and Ernesto Livon-Grosman (eds.). *The Oxford Book of Latin American Poetry. A Bilingual Anthology*. New York: Oxford University Press, 2009.

Waters, E.J. *New Writing from the Caribbean*, Basingstoke: Macmillan. 1994.

e-resources

<https://library.stanford.edu/areas/african-collections>

<https://digital.library.wisc.edu/1711.web/mlabibliography-ebSCO>

<https://search.library.wisc.edu/search/database/browse/latin-america-caribbean-iberia>

<https://blogs.baruch.cuny.edu/latinamericanfiction/>

<http://www.caribbeanstudies.org.uk/links.htm>

<http://public.wsu.edu/~brians/anglophone/pocojournals.html>

https://icmotrospaises.files.wordpress.com/2016/07/alison_donnell_the_routledge_reader_in_caribbeanbookzz-org.pdf

<https://guides.library.unlv.edu/c.php?g=333144&p=2239559>

Semester V

BA Honours Degree in English Language and Literature

Paper 22 BAHE 152 Research Methodology

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To introduce Research Culture

Objectives

1. Provide an in-depth understanding of the various approaches and types of Research.

2. Carry out pilot study and review of literature and understand the formulations of research
3. Comprehend the major drafting mechanics of research writing following ethics
4. Be aware for different source and resources for research writing
5. Prepare a research proposal and write a research paper

Course Outcome

CO1: Understand the scope and approaches to research.

CO2: Comprehend the basics of initiating research

CO3: Be aware of the importance of research and publication ethics

CO 4: Learn to seek and cite the sources

CO5: Practice research writing

COURSE OUTLINE

Module I Scope and Types of Research

What is research - Research ethics - Types of research – Quantitative and Qualitative –textual studies - Questionnaire –Sample survey- Research skills - Major approaches -Sociological – Ethnographic – Archival – Visual methods – Discourse Analysis

Module II Research Formulation

Selection of Area/topic of research- Literature review- Critical literature review – Identifying gap areas from literature- Primary and secondary sources – reviews- Working bibliography - Pilot study -- Identifying a research problem/question - Selecting and limiting the topic- Formulation of hypotheses- Selecting research methodology

Module III Drafting Methods

Academic Writing- Identifying a topic- researching- making an outline- Preparing drafts - Revising - Redrafting - Chapter divisions- Documentation styles - APA/ Chicago/ MLA- plagiarism check- Research and Publication Ethics.

Module IV Different resources

Library and internet sources- citing references from books- periodicals- internet sources- Detailed study of MLA style, 9th Edition - citation examples

Module V Praxis

Writing research proposal as part of the course - Writing a research paper (8-12 Pages)

Recommended Reading

Altick, Richard D. *The Art of Literary Research*. New York, London: W.W. Norton & Co. 1963.

Deazley, Ronan. *Rethinking Copyright: History, Theory, Language*. Edgar Elgar Publishing.

2006.

Hill, Michael R. *Archival Strategies and Techniques. Qualitative Research Methods*, Vol 3. Sage Publications. 1993.

Nunan, David. *Research Methods in Language Learning*. CUP. 1992.

Saukko, Paula. *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. Sage Publications. 2003.

Somekh and Lewin, eds. *Research Methods in the Social Sciences*. Sage. 2015.

Instruction to Teachers

Students can be made to write a research proposal or paper as part of internal assessment

Semester V

BA Honours Degree in English Language and Literature

Paper 23 BAHE 153 Travel Writing

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Introduce Travel Writing as a Literary Genre

Course Objective

This course will introduce the students to the genre travel writing, by presenting texts belonging to different time periods, so that they will get a clear understanding of the evolution of the genre. It will deal with the intersections of history, culture, and nation in the travel narratives.

Course Outcome

CO1. Define the emergence of the genre of travel writing, its historical evolution during different timelines, and different types of travel writing

CO2. Understand and describe the discourse of travel writing, colonial influences, and select terms like orientalism, imperial gaze, cartography, body, etc.

CO3. Critique the intersections of travel and gender, travel writing and ethnography, and globalization

CO4. Investigate the current trends of travel writing, intersections of culture, culinary, art, and history

COURSE OUTLINE

Module I

What is Travel Studies - History and Evolution of Travel - Gender and Intersectional aspects of Travel - Modes of Travel (Pilgrimage to Tourism) - Development of Travel Technology -Emergence of Tourism - Interrelation between Travel and Tourism - Travel Content in Tourism

Module II

1. Campbell, Mary Baine. 2002. 'Travel Writing and Its Theory', In *The Cambridge Companion to Travel Writing*, eds. Peter Hulme and Tim Youngs. 261-78. Cambridge: Cambridge University Press.

2. Aune, M. G. 2005. "Elephants, Englishmen and India: Early Modern travel Writing and the Pre-Colonial Movement". *Early Modern Literary Studies* 11, no 1: data available online at <http://purl.oclc.org/emls/11-1/auneelep.htm>

Module III

1. Travels of Ibn Batuta, Chapter 1 and 2 <https://web2.qatar.cmu.edu/~breilly2/odyssey/Ibn%20Batuta.pdf>

2. Jack Kerouac- *On the Road*

3. Paul Theroux- *The Great Railway Bazaar: By Train Through Asia*

4. William Dalrymple, *City of Djinns: A Year in Delhi* (Chapter 1-3)

Module IV

1. Lindsay, Claire. 2016, 'Travel Writing and Postcolonial Studies', In *The Routledge Companion to Travel Writing*, ed. Carl Thompson, 39-53. Oxon: Routledge

2. Bill Bryson- *Down Under*

3. Biswanath Ghosh – *Gazing at Neighbours: Travels Along the Line that Partitioned India*

Module V

Travel Writing - Drafting Travel Narratives - Travel as self-writing - Types – Travelogues (Prose, Articles) - Travel Blogs - Radio/Podcast narratives of travel – Travel videos/documentaries - Travel photography - Social Media Travel Content

1. Shivya Nath- *The Shooting Star: A Girl, Her Backpack and the World*

Case Study 1: @hippie.trail (<https://www.instagram.com/hippie.trail/?hl=en>)

Case Study 2: Inditales: Travel Blog from India by Anuradha Goyal (<https://www.inditales.com>)

Case Study 3- <https://www.instagram.com/shivya/?hl=en>

Case Study 4- <http://www.lonelyplanet.com>

Instruction to Teachers

This course is designed to introduce the various ways in which travel narratives evolved, especially during the colonial and postcolonial era. As a project, students can be encouraged to write their own narratives of travel, either as a narrative, photo essays or a social media post. A Study Tour is recommended for this course.

Instruction to question Paper Setters

No direct questions should be asked from case studies mentioned in module V. However students can be asked to write a travel narrative of their own.

Semester V

BA Honours Degree in English Language and Literature

Paper 24 BAHE 154 Introduction to Gender Studies

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: Introduce Gender Studies in Praxis through a multidisciplinary approach.

Objectives

1. To familiarize students with the basic terms and concepts in Gender Studies
2. To acquaint students with diverse feminist thoughts
3. To explore the construction of masculinity and the ways in which it manifests in our everyday lives

4. To problematize and challenge the hegemonic forms of sexuality and gender and introduce students to the growing field of Queer Studies
5. To examine the ways in which law defines and regulates gender and sexuality

Course Outcomes

- CO1: Acquire a conceptual understanding of the field of study.
CO2: Be able to explore the diversity of gendered experiences.
CO3: Develop a theoretical understanding of masculinity.
CO4: Comprehend the theoretical and practical nuances of queer studies
CO5: Recognize the importance of laws in ensuring gender justice.

COURSE OUTLINE

Module I Key Concepts in Gender Studies

Sex - Gender - Sexuality - Gender as a Social Construct - Patriarchy - Gender Stereotypes - Gender Roles - Gender Relations - Gender Discrimination - Gender Mainstreaming - Essentialism - Heteronormativity - Feminisms – Intersectionality – Performativity - Masculinities - Queer Theory - LGBTQI – Transgender - Cyborg

Module II Feminisms

1. bell hooks. “Feminist Politics: Where we Stand.” *Feminism is for Everybody: Passionate Politics*. London: Pluto, 2000: pp.1-6.
2. Lorber, Judith. “The Social Construction of Gender.”

https://ieas.unideb.hu/admin/file_9695.pdf

Module III Masculinities

1. Nikki Wedgwood. “Connell’s Theory of Masculinity: Its Origins and Influences on the Study of Gender.” *Journal of Gender Studies* (2009) 18.4: 329-339.

Module IV Queer Theory

1. Annamarie Jagose. “Introduction.” *Queer Theory: An Introduction*. New York: Melbourne University Press, 1996.

https://lgbt200readings.files.wordpress.com/2015/08/week-01_jagose_queer-theory-introduction.pdf

2. Kalki Subramaniam: “Breaking Binaries, Establishing Identity.” TEDxDumas

<https://www.youtube.com/watch?v=j1NzEGMNdo>

Module V

Gender Rights and Laws

1. Dowry Prohibition Act, 1961. <https://wcd.nic.in/act/dowry-prohibition-act-1961>

2. Protection of Women Against Domestic Violence Act, 2005.
https://www.indiacode.nic.in/bitstream/123456789/15436/1/protection_of_women_from_domestic_violence_act%2C_2005.pdf
3. Sexual Harassment at Workplace (Prevention, Prohibition and Redressal), 2013
<https://legislative.gov.in/sites/default/files/A2013-14.pdf>
4. The Transgender Persons (Protection of Rights) Act, 2019.
<https://www.indiacode.nic.in/bitstream/123456789/13091/1/a2019-40.pdf>

Recommended Reading

Connell, R. W. *Masculinities*. Polity, 1995.

Devika, J “Imagining Women’s Social Space in Early Modern Keralam.” Section II

(Page no 9-16).

<https://opendocs.ids.ac.uk/opendocs/bitstream/handle/20.500.12413/2932/wp329.pdf?sequence=1&isAllowed=y>

Gopinath, Swapna. “Hypermasculine Images and the Hindu Identity in Malayalam

Cinema.” *The Culture and Politics of Populist Masculinities*. Ed. Outi Hakola et al. UK: Lexington Books, 2021: 149-166.

Living Smile Vidya. *I Am Vidya*. India: Rupa Publications, 2013.

Radhakrishnan, Ratheesh. “PE Usha, Hegemonic Masculinities and the Public

Domain in Kerala: on the historical legacies of the contemporary.” *Inter-Asia Cultural Studies, Volume 6, Number 2*, 2005.

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<https://xyonline.net/sites/xyonline.net/files/2019-09/Pilcher%2C%2050%20Key%20Concepts%20in%20Gender%20Studies%20%282004%29.pdf>

<https://feminisminindia.com>

http://www.raewynconnell.net/p/masculinities_20.html

<https://www.tandfonline.com/doi/full/10.1080/14746689.2020.1736819>

<https://guides.library.illinois.edu/queertheory/background>

<https://www.unwomen.org/sites/default/files/2021-11/Handbook-on-gender-responsive-law-making-en.pdf>

Semester V

BA Honours Degree in English Language and Literature

Paper 25 BAHE 155 Canadian, Maori and Australian Literatures

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Course Description: This course offers an introduction to a range of literary works and styles produced in Australia, Maori and Canada. It will consider how the poetry, prose, fiction and drama of the period developed against a historical backdrop of political, economic and cultural changes. By reading widely from works both canonical and contemporary, fictional and scholarly works, the course aims to discuss the many ways in which Australian, Maori and Canadian identities are constructed in and through a broad range of texts and genres.

Objectives

1. To enable students to understand the colonial and postcolonial experience in Australia, Maori and Canada.
2. To understand the Australian, Maori and Canadian response to the land in the works of writers from diverse cultural backgrounds
3. To critically read the racial politics in Australian, Maori and Canadian and literature.
4. To arrive at an understanding of the interplay of gender, race and class in the works of writers belonging to ethnic minorities in Australia, Maori and Canada.
5. To explore the subversive strategies in Indigenous Australian, Indigenous Maori and Indigenous Canadian literature.

Course Outcomes

- CO1. Demonstrate a broad understanding of the significant developments in the history of Australian, Maori and Canadian literatures in English
- CO 2. Interpret texts with attention to ambiguity, complexity, and aesthetic value.
- CO 3. Appreciate the role that historical, political and cultural context play in the creation and interpretation of literary works
- CO 4. Analyse the role that intersections among race, gender, class, sexuality, and/or national or global history play in literary studies
- CO 5. Explore the many competing theories, methods, concepts and frameworks that surround, explain and situate Australian, Maori and Canadian literatures.

COURSE OUTLINE

Module I Early Narratives

1. Cynthia Sugars- Narratives of Encounter, Introduction: Who/What/Where is Here ? (Pages 15-19) Canadian Literature in English: Texts and Contexts. Vol 1
2. Frederick Edward Maning: *Old New Zealand: A Tale of the Good Old Times* Chapter 1 (Pages 1-13) <https://www.gutenberg.org/files/39361/39361-h/39361-h.htm>
3. Edmonds, Penelope and Jane Carey. "Australian Settler Colonialism over the Long Nineteenth Century." *The Routledge Handbook of the History of Settler Colonialism*, edited by Edward Cavanagh and Lorenzo Veracini, Routledge, 2017, pp. 371- 389. www.academia.edu/33021311/Australian_settler_colonialism_over_the_long_nineteenth_century

Module II Land and Geography

1. J Sandlos: From Within Fur and Feathers: Animals in Canadian Literature. <https://core.ac.uk/download/pdf/11701009.pdf>

2. Lady Barker: Station Life in New Zealand. (Letter XX: The New Zealand snowstorm of 1867) <https://www.gutenberg.org/files/6104/6104-h/6104-h.htm>
3. Judith Wright-‘Northern River’ allpoetry.com/Northern-River.

Module III Settling the Land

1. George Henry (Maungwudaus)- ‘From an Account of the Chippewa Indians’ *Canadian Literature in English: Texts and Contexts*. Vol 1 (Pages 231-237)
2. Patricia Grace: *Mutuwhenua: The Moon Sleeps*
3. Feingold, Ruth. “From Empire to Nation: The Shifting Sands of Australian National Identity.” *A Companion to Australian Literature Since 1900*, edited by Nicholas Birns and Rebecca McNeer, Camden House, 2007, pp. 61-72.
www.academia.edu/352757/From_Empire_to_Nation_The_Shifting_Sands_of_Australian_National_Identity

Module IV Indigenous Writings

1. Dallas Hunt : ‘Cree Dictionary’ <https://poets.ca/dallas-hunt/>
2. Michael A. Peters & Carl T. Mika: Aborigine, Indian, indigenous or first nations? <https://doi.org/10.1080/00131857.2017.1279879>
3. Alexis Wright: *Carpentaria*

Module V Immigrant Experiences

1. Margaret Atwood – ‘The Immigrants’ <https://poetryarchive.org/poem/immigrants/>
2. Adrienne Jansen- ‘I have in my Arms both Ways’ (Chapter I- Kamala Patel)
3. Yasmine Gooneratne- *A Change of Skies*.

Recommended Reading

Létourneau, Jocelyn. *A History for the Future: Rewriting Memory and Identity in Quebec*.

Trans. Phyllis Aronoff and Howard Scott. McGill-Queen’s UP. 2004.

Carment, David and David Bercuson, ed. *The World in Canada: Diaspora, Demography and domestic Politics*. McGill-Queen’s UP. 2008.

Timpson, Annis May, ed. *First Nations, First Thoughts: The Impact of Indigenous Thought in Canada*. UBC Press. 2009.

Anderson, Kim, Maria Campbell and Christi Belcourt, ed. *Keetsahnak: Our Missing and Murdered Indigenous Sisters*. U of Alberta P. 2018.

Kröeller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge UP, 2004.

Kamboureli, Smaro and Roy Miki, ed. *Trans.Can.Lit.: Resituating the Study of Canadian Literature*. Wilfred Laurier UP, 2007.

Calder, Alex. *The Writing of New Zealand: Inventions and Identities*. Auckland: Auckland UP, 2011.

Evans, Patrick. *The Long Forgetting*. Christchurch: Canterbury UP, 2008.

Green, P. and H. Ricketts. *99 Ways into New Zealand Poetry*. Auckland: Random House, 2010.

Klooss, Wolfgang. Ed. *Across the Lines: Intertextuality and Transcultural Communication in the New Literatures in English*. Amsterdam – Atlanta: Rodopi, 1998.

Lawn, Jennifer. *Neo liberalism and Cultural Transition in New Zealand Literature 1984 – 2003*. Maryland: Lexington, 2016.

Stafford, Jane and Mark Williams Eds. *Anthology of New Zealand Literature*. Auckland: Auckland UP, 2012.

Sturm, Terry. Ed. *The Oxford History of New Zealand Writing*. Auckland: OUP, 1998.

Attwood, Bain and John Arnold. Eds. *Power, Knowledge and Aborigines*. Special Edition of *Journal of Australian Studies*. Victoria: La Trobe UP, 1992.

Lo, Jacqueline, Duncan Beard, Rachel Cunneen and Debjani Ganguly. Eds. *Impossible Selves: Cultural Readings of Identity*. Melbourne: Australian Scholarly, 1999.

Read, Peter. *Belonging: Australians, Place and Aboriginal Ownership*. Victoria: CUP, 2000.

Rees, Leslie. *The Making of Australian Drama: A Historical and Critical Survey from the 1830s to the 1970s*. Sydney: Angus and Robertson, 1973.

Sarwal, Amit and Reena Sarwal. Eds. *Fact and Fiction: Readings in Australian Literature*.

New Delhi: Authorspress, 2008.

Stokes, Geoffrey. Ed. *The Politics of Identity in Australia*. Melbourne: CUP, 1997.

Webby, Elizabeth. Ed. *The Cambridge Companion to Australian Literature*. Melbourne: CUP, 2000.

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United Nations Declaration on the Rights of Indigenous Peoples

https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

<https://www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html>

https://nzetc.victoria.ac.nz/tm/scholarly/tei-Gov08_03Rail-t1-body-d11.html

Semester VI

BA Honours Degree in English Language and Literature

Paper 26 BAHE 161 Literary Theory

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To develop critical and theoretical knowledge to appreciate literature

Objectives

1. To introduce students to the linguistic turn in Literary Theory
2. To examine Poststructuralism as an attempt to challenge the assumptions of Structuralist Criticism
3. To familiarize students with the key ideas in Marxism
4. To develop a theoretical and historical understanding of postcoloniality
5. To understand the emergence of Cultural Studies as a discipline

Course Outcomes

CO1: The learners will acquire an understanding of the major theoretical shifts that happened in the twentieth century.

CO2: The learners will be familiarised with the basic concepts and terms used in literary theory.

CO3: The learners will develop an in-depth knowledge of some of the foundational theoretical texts.

CO4: The learners will be able to strengthen their critical reading and interpretive practices in relation to colonialism and after.

CO 5: Comprehend the politics of power inherent in cultural texts.

COURSE OUTLINE

Module I Structuralism

Key Concepts

Formalism – New Criticism – Sign – Signifier – Signified – Binary Opposition

1. Ferdinand de Saussure – “Nature of the Linguistic Sign.”

https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturerealist2019-20/course_in_general_linguistics_naturelinguisticsign.pdf

Module II Poststructuralism

Key Concepts

Differance – Supplement – Trace – Erasure – Logocentrism – Transcendental Signified

1. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Science.” Page No. 280-284. <https://grattoncourses.files.wordpress.com/2012/11/structure-sign-and-play-in-the-human-sciences-derrida.pdf>

Module III Marxism

Key Concepts

Base – Superstructure – Labour – Capital – Working Class – Surplus-value – Alienation – Ideology - Hegemony

1. Raymond Williams. “Literature.” Page No. 47-54. *Marxism and Literature*. New York: Oxford, 1977. <https://mykelandrada.files.wordpress.com/2011/06/raymond-williams-marxism-and-literature.pdf>

Module IV Postcolonialism

Key Concepts

Colonialism – Discourse – Orient / Occident – Agency – Othering – Centre / Margin – Empire – Eurocentrism – Essentialism – Liminality – Decolonisation

1. Edward W. Said. “Introduction.” Page No. 9-12. *Orientalism*. London: Routledge & Kegan, 1978. https://sites.evergreen.edu/politicalshakespeares/wp-content/uploads/sites/33/2014/12/Said_full.pdf

Module V Cultural Turn

Key Concepts

Culture – Popular Culture – Subculture – Text – Encoding/Decoding – Culture Industry – Consumer Society

1. Simon During. “Introduction.” Page No. 1-5. *Cultural Studies Reader*. 2nd Edn. London & New York: Routledge, 1999.

Recommended Reading

Ashcroft, Bill, et al., eds. *The Post-Colonial Studies Reader*. Routledge. 1995.

Barthes, Roland. “Death of the Author.” *Modern Criticism and Theory: a Reader*, by

David Lodge and Nigel Wood. Routledge. 2013. pp. 145–150.

Eagleton, Terry. *Literary Theory: An Introduction*. John Wiley & Sons, 2011.

Lacan, Jacques. “The Mirror Stage as Formative of the Function of the I as Revealed

in Psychoanalytic Experience.” *Reading French Psychoanalysis*. Routledge. 2010. pp. 97–104.

Lyotard, Jean-François. “Answering the Question: What Is Postmodernism?”

Postmodern Debates. Palgrave. 2001. pp. 53–62.

Williams, Raymond. “Base and Superstructure in Marxist Cultural Theory .”

Raymond Williams on Culture & Society: Essential Writings. Raymond Williams. Ed. Jim McGuigan. Sage. 2014.

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<http://www.digimat.in/nptel/courses/video/109104135/L16.html>

<http://www.digimat.in/nptel/courses/video/109104135/L17.html>

<http://www.digimat.in/nptel/courses/video/109104135/L18.html>

<http://www.digimat.in/nptel/courses/video/109104135/L19.html>

<http://www.digimat.in/nptel/courses/video/109104135/L20.html>

<http://www.digimat.in/nptel/courses/video/109104135/L21.html>

<http://www.digimat.in/nptel/courses/video/109104135/L22.html>

<http://www.digimat.in/nptel/courses/video/109104135/L23.html>

<http://www.digimat.in/nptel/courses/video/109104135/L33.html>

<http://www.digimat.in/nptel/courses/video/109104135/L34.html>

https://www.youtube.com/watch?v=Ann_XWInK7Q

Semester VI

BA Honours Degree in English Language and Literature

Paper 27 BAHE 162 Global and Comparative Literature: An Introduction

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Course Objectives: This three-credit course will give the students an opportunity to read, appreciate and critique literature from a multicultural perspective through different ages and milieus. This being an interdisciplinary subject will equip the students to perceive the heterogeneous aspect of literature by selecting samples from different representative zones of the world. It will also give the students to explore the possibilities of interactive relationships between different genres of literature and the contemporary world.

Course Outcome

CO1: Comprehend globalization, its cultural and critical significance, to read, appreciate and critique literature from a global perspective

CO2: Understand the basics of comparative literature, a comparative study of themes and motifs

CO3: Create a new mode of appreciation of works from different parts of the globe and then compare them based on the tropes and motifs used in the works.

CO4: To develop awareness regarding the value and influence of literature on intercultural and multicultural experiences

COURSE OUTLINE

Module I Globalization and Literature

1. Gupta, Suman, 'Academic Institutional Spaces' Pages 123-145 *Globalization and Literature*. Polity Press, 2009.

https://literaturacomparadaufrij.files.wordpress.com/2019/05/suman_gupta_globalization_and_literaturez-lib.org_.pdf

Module II Introduction to Comparative Literary Studies

1. Arens, Katherine. "The Canon." *Comparative Literature Studies* 34.4 (1997): 392-413.

2. Pratt, Mary Louise. "Comparative Literature and Global Citizenship." *Comparative Literature in the Age of Multiculturalism* Ed. Charles Bernheimer. Baltimore: Johns Hopkins UP, 1995. 58-65.

Module III Appreciating literature from across the globe

1. Chinua Achebe: *Things Fall Apart*

2. Alice Walker- *The Color Purple*

3. Mulk Raj Anand- *Untouchable*

Module IV Understanding Multicultural experiences

1. Gálik, Marián. "Modern Asian Literatures: Towards a Potential Comparative Approach to Their Study." *Asian and African Studies* (Bratislava) 16 (1980): 145-51.

2. Antonio Jacinto- 'Letter From a Contract Worker'

3. Kazuo Ishiguro- *Never Let Me Go*

Module V Comparative Literature, Indian Dimensions

1. P.P. Raveendran- 'Genealogies of Indian Literature'

http://www.columbia.edu/itc/mealac/pritchett/00litlinks/txt_raveendran_indianlit_2006.pdf

2. E. V. Ramakrishnan- 'Is There an Indian Way of Thinking about Comparative Literature?'

<https://cpb-us-e1.wpmucdn.com/blogs.cornell.edu/dist/2/2305/files/2012/09/Ramakrishnan-PDF-1owx4w6.pdf>

Semester VI

BA Honours Degree in English Language and Literature

Paper 28 BAHE 163 Fundamentals of Theatre Studies and Performance

Instructional Hours: 5 Minimum Marks: 100 [ESE-60, CA-20, Performance- 20]

Aim: Introduce the history and praxis of theatre studies

Objective

1. Provide the students a historical awareness about how the various theatrical movements reflected the social, intellectual and political realities of their time
2. Create in the students an aesthetic appreciation of the formal and thematic innovations made by key figures in the field of western dramaturgy
3. Introduce the development of Indian theatre and performance

4. Discuss the developments in contemporary Indian Theatre
5. Enhance their aptitude and skills in the field of theatre and performance studies and praxis

Course Outcomes

CO1: Comprehend the basics of the nature and elements of Theatre performance

CO2: Discern the conditions that facilitated the origin and evolution of drama as a literary genre in Europe

CO3: Understand the evolution of theatre in India

CO4: Appreciate theatre as an art and a socio- cultural institution in India

CO5: Gain first-hand experience of theatre in praxis and performance.

COURSE OUTLINE

Module I Nature and Elements of Theatre

Theatre as a complete art – playwright - director – actor - character – audience – dialogue -monologue – soliloquy - aside- performance - space, time and action - subplot and subtext -unities – scenography – dramaturgy – improvisation – denouement - alienation – carnival - mis-en-scene - play within a play.

1. Kenneth Pickering- ‘Performance Concepts’ *Key Concepts in Drama and Performance*. Palgrave Macmillian, 2005. Pages (63-122)

Module II Western Drama through Ages

Origin and Evolution of the Greek Theatre - the Roman Theatre - Commedia dell’ arte - Well-made play - Problem Play - The Theatre of Anger - The Theatre of the Absurd - Epic Theatre -The Theatre of Cruelty – Street Theatre - Moscow Art Theatre - Feminist Theatre Groups.

1. Umberto Eco- ‘Semiotics of Theatrical Performance’ *The Drama Review* 21:1 Theatre and Social Action Issue, 1977. Pages 107-117.

Module III Indian Drama Through Ages

Natyaasathra - Rasa Theory - Classical Sanskrit Drama – Kutiyattam - Folk Theatrical Forms - Jatra, Tamasha, Nautanki - Puppet Theatre - Parsi Theatre -Theatre of Roots – Theatre Movements in Kerala – KPAC - Thanathu Nataka Vedi - G.Sankara Pillai - C.N.Sreekantan Nair - Women’s Theatre in Kerala - Nireeksha.

Module IV Contemporary Indian Theatre

1. Sumitra Mukerji- ‘Encounters with Cultures: Contemporary Indian Theatre and Interculturalism’ (Pages 1-18) <http://www.seagullindia.com/stq/pdf/STQ%20Issue%204.pdf>

Module V Dynamics of Stage Praxis

Performing scripted plays - conceiving and designing the stage - stage props – costume -devising drama - lighting-music - story-telling and role play - histrionics and the act of

becoming the character - imaginative empathy - kinesthetic intelligence - delivery of dialogue-natural, spontaneous and stylized-improvisation

(The topics covered under this module may be transacted through group activities and theatre games conducted as part of a one-week theatre workshop or performance and are not to be tested in the end-semester written examination)

Recommended Reading

Awasthi, Suresh. *Performance Tradition in India*. National Book Trust, 2001.

Banks, R.A. *Drama and Theatre Arts*. Hodder Arnold H&S, 1985.

Bhatia, Nandi, editor. *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.

Butcher, Samuel Henry. *The Poetics of Aristotle*. Create Space Independent Publishing Platform, 2017.

Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015.

Keith, Berriedale. *The Sanskrit Drama in its Origin, Development Theory and Practice*. Motilal, 1992.

Menon, A. Sreedhara. *Social and Cultural History of Kerala*. Sterling Publishers, 1979.

Nicholson, Helen. *Teaching Drama*. Continuum, 2007. (pages 11-18)

Pikering, Kenneth. *Key Concepts in Drama and Performance*. Palgrave, 2005.

Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Wiley Publishers, 2014.

Semester VI

BA Honours Degree in English Language and Literature

Paper 29 BAHE 164 Introduction to Dalit Literature

Instructional Hours: 5 hours/week

Minimum Marks: 100 [ESE-80, CA-20]

Aim: To introduce Dalit literature and its politics of resistance

Objectives:

1. Introduce students to the Dalit aesthetics, issues of marginalization, poverty and resistance
2. Expose students to the Dalit renewal of the discussion on democracy, humanism and literature
3. Provide curricular recognition to the experience, art and knowledge of a marginalized community
4. Develop a sense of social critique to identify the casteist hegemonies inherent in the society as well as in canonical literary formations.

5. Help students imbibe the sense of plurality in life as well as letters beyond markers of gender, caste and other differences.

Course Outcome:

CO1: Comprehend the key movements, writers and thinkers and their contributions

CO2: Understand the need to re imagine the idea and practice of inclusivity

CO3: Evolve an in-depth grasp of the field at the levels of experience as well as concept

CO4: Become sensitive to the practice of gender/social justice.

CO5: Extend their awareness of the social and aesthetic questions being raised in the writing.

COURSE OUTLINE

Module I- Key Concepts

Definitions of Dalit – varna and caste hierarchy – opposition to Brahminical hegemony and ideology – bhakti movement – B. R. Ambedkar’s contributions to Dalit movement – Early leaders of Dalit movements – Dalit Panther movement – Adi Dharm movement – Dalit Buddhist movement – role of Brahma Samaj and Arya Samaj – Dalit movement in Kerala and contributions of Sri Ayyankali – language of the Dalit – Dalit women writers – contemporary Dalit movements

1. Limbale, Sharankumar. “Towards a Dalit Aesthetics” Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004. 103-21.

2. T. M. Yesudasan: “Towards a Prologue to Dalit Studies”. *No Alphabet in Sight*. Eds. K. Satyanarayana and Susie Tharu. New Delhi: Penguin, 2011. 611-630.

Module II- Poetry and Drama

Poetry

1. Siddalingaiah: “Dalits are Coming”
2. S. Joseph: “A Letter to Malayalam Poetry”
3. Prathiba Jeyachandran “Dream Teller”
4. Sukirtarani: “Pariah God.”
5. Challapalli Swaroopa Rani: “Water”
6. Meena Kandasamy “Mulligatawny Dreams”
7. Namdeo Dhasal “Cruelty”
8. Vijila Chirappad: “Wasteland”

Drama

1. K. Gunashekar- *Touch*. The Oxford Indian Anthology of Tamil Dalit Writing.

Eds. Ravikumar and Azhagarasan. New Delhi: Oxford UP, 2012. 163-168.

Module III Prose

1. B. R. Ambedkar: “We too are Human”. *The Exercise of Freedom: An Introduction to Dalit Writing* edited by Satyanarayana and Susie Tharu. Navayana, 2013. Pp 22-31.
2. Gopal Guru: “Dalit Women Talk Differently”. *Economic and Political Weekly* Vol. 30.41-42 (October 14-21, 1995): 2548-2550.
3. Rekha Raj. “Dalit Women as Political Agents: A Kerala Experience.”. *Economic and Political Weekly*. Vol.48, No. 18, May 4, 2014. p. 56-63. *Economic and Political Weekly*.

Module IV Fiction

1. Kumud Pawde: “The Story of My Sanskrit”
2. Devanoora Mahadeva: “Tar Comes”
3. M.M. Vinodini: “The Parable of the Lost Daughter”
4. Gogu Shyamala: Father May Be an Elephant and Mother only a Small Basket, But.....

Module V Autobiography and Memoirs

1. Balabira Madhopuri- *Changia Rukh*
2. Yashica Dutt: *Coming out as a Dalit: A Memoir*

Recommended Reading:

Bama: *Karukku*. Trans. Lakshmi Holmstrom. New Delhi: OUP, 2012.

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman, 1992.

Gunashekar, K.. *Touch* The Oxford Indian Anthology of Tamil Dalit Writing. Eds. Ravikumar and Azhagarasan. New Delhi: Oxford UP, 2012. 163-168.

Limbale, Sharankmar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004.

Madhopuri, Balabira. *Changia Rukh*. Trans. Tripti Jain. New Delhi: Oxford UP, 2010.

Rege, Sharmila. *Writing Caste/ Writing Gender: Reading Dalit Women's Testimonies*. New Delhi: Zubaan, 2006.

Santhakumar, A. *Dreamhunt* The Oxford Indian Anthology of Malayalam Dalit Writing. Eds. M. Dasan, et al. New Delhi: Oxford UP, 2012. 168-179.

Satyanarayana, K. and Susie Tharu. *No Alphabet in Sight: New Dalit Writing from South India, Dossier 1: Tamil and Malayalam*. New Delhi: Penguin, 2011.

Valmiki, Omprakash. *Joothan*

E- Resources:

<https://journals.sagepub.com/doi/pdf/10.1177/0021989417726108> (Editorial: Why Should we read Dalit Literature?)

<https://www.youthkiawaaz.com/2017/07/36-dalit-writers-you-should-definitely-read/> (36 dalit Writers who disrupted India's Literary History)

<https://literariness.org/2018/07/09/dalit-identity-and-literary-criticism/> (Dalit Identity and Literary Criticism)

<https://m.economictimes.com/culture-cauldron/autobiographies-of-dalit-writers-are-narrative-of-pain/articleshow/3006014.cms> (Autobiographies of Dalit writers are narratives of pain)

https://www.huffpost.com/archive/in/entry/the-revolutionary-journey-of-dalit-literature_a_21714345 (The Revolutionary Journey of Dalit Literature)

Semester VI

BA Honours Degree in English Language and Literature

BAHE 165 Project

Common Guidelines for Project/Dissertation

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor.
2. Each Student must submit an individual project.
3. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class (semester 6) as the case may be.
4. Credit will be given to original contributions.
5. There will be an external evaluation of the project by an external examiner appointed by the University. This will be followed by a viva-voce, which will be conducted at the

respective college jointly by the external examiner(s) who valued the projects/dissertations and an internal examiner.

6. The Project/Dissertation must be between 25 to 30 pages. The maximum and minimum limits are to be strictly observed.

7. A Works Cited page must be submitted at the end of the Project/Dissertation.

8. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.

9. Two copies have to be submitted at the department. One copy will be forwarded to the University for Valuation and the second copy is to be retained at the department.

General Guidelines for the preparation of the Project

Paper must be of A4 Size.

Two side Printing

Line Spacing- Double (between lines as well as paragraphs. No additional space between paragraphs)

Printing Margin- 1.5 inch left margin and 1 inch margin on the remaining three sides.

Font- Times New Roman only

Font size, Main Title- 14/15 BOLD and matter -12 normal

The project need be spiral bound only.

Start new chapter on a new page.

Chapter headings (bold/centred) must be identical as shown.

I Sequence of pages in the Project/Dissertation

1. Cover Page

2. First Page

3. Acknowledgement, with Name and Signature of Student

4. Certificate (to be signed by the head of the Department and the Supervising Teacher)

5. Contents Page with details of Chapter Number, Chapter Heading and Page Numbers

II Specimen Copies for 1, 2, 4 and 5 will be send to the colleges.

III Chapter Divisions- Total Three Chapters

Preface

Chapter 1- Introduction- 5 pages

Chapter2 – Core Chapter- 15 pages

Chapter – Conclusion- 5 pages

Works Cited

Note: Numbering of pages to be done continuously from Chapter 1 onwards, on the top right hand corner.

Specific Guidelines for the preparation of Project/Dissertation

1. Only the title of the Project Report, year and Programme/Subject should be furnished on the Cover Page of the University Copy of the Project. The identity of the College should not be mentioned on the Cover Page.
2. Details like Name of the Candidate, Candidate Code, Course code, Title of Programme, Name of College, Title of Dissertation etc should be furnished only on the First Page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, declaration and acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the introductory chapter and must be included in all the copies.

Selection of Topics

Students are permitted to choose from any one of the area covered in the syllabi, but not on the prescribed text areas/topics. However, works not prescribed in the syllabi can be chosen. Selection of topic/area have to be finalised in the course of the first week of the final semester itself with the prior concurrence of the Faculty advisor/Supervisor.

1. Post 1945 literature. This must not include the prescribed works/films coming under core study. (Works/films other than the prescribed ones can be taken for study)
2. Analysis of a Film Script.
3. Analysis of Advertisements (print as well as visual)
4. Interviews – Experts from Film, Politics, Sports, Arts, Literature. Only One area or One personality to be selected.
5. Studies based on any five Newspaper Editorials or articles by leading international or national columnists.
6. Original Translation of a novella or three short stories
7. Study based on the life and works of any Nobel Prize winner in Literature
8. A short film/documentary not less than 10 minutes.
9. Any other topic with the prior consent of the Department.

