

DEPARTMENT OF ENGLISH STUDIES
SCHOOL OF SOCIAL SCIENCES AND HUMANITIES
COURSE HANDBOOK
MASTER OF ARTS
(w.e.f. 2026-27)



SYLLABUS
MA -ENGLISH
2026-2027

CENTRAL UNIVERSITY OF TAMIL NADU
(Established by an Act of Parliament, 2009)
Neelakudi Campus, Kangalancherry
Thiruvavur- 610005
Tamil Nadu
India

1. Introduction

The M.A. English programme is designed to give students a necessary grounding in the traditionally recognized canon of English literature as well as to introduce them to newer, allied domains of study that now fall within the ambit of English Studies. Under the Choice Based Credit System (CBCS), mandated by the UGC and followed by CUTN, the M.A. English programme offers a combination of core and elective courses over four semesters. While students earn a majority of their credits from compulsory (core) courses, they are also given the freedom to choose from a variety of electives to earn their remaining credits in each semester. The core courses include subjects like British literature from the 14th to the 20th century, American literature, Indian Literatures in English Translation, Indian English Literature, Postcolonial Studies, Literary Criticism and Theory, Comparative Literature, Cultural Studies, Dalit Literature, Film Studies and Life Writings. The elective courses deal with an array of subjects that cater to more specific areas of academic interest and thereby help students explore the many possible directions that they can pursue within the broad discipline of English Studies. Among the many courses that the students can choose from are Academic Reading and Writing, Philosophical Concepts, Prison Narratives, English Linguistics, Translation Studies, Language and Media, Children's Literature, Refugee Literature, Science Fiction, Literature and Affect, Literary and Cultural Disability Studies, Visual Culture Studies, Subaltern Studies, Literature and Psychology and Gender Studies. A unique feature of the M.A. English programme is that students undertake a brief project in the final semester, in which they select to work intensively on a topic of their own interest and acquire the basic skills of conducting academic research. As part of their project, they are taught extensively in research methods for English Studies, which benefits them in preparing projects, research proposals, and SOPs for their future research.

2. About the Department of English Studies:

The Department of English Studies, the first among the departments to be instituted at the Central University of Tamil Nadu in 2009, started its journey with the introduction of the MA English programme. From a modest beginning with just 2 teachers and 8 students, the Department has evolved significantly over the following decade and now offers post-graduate (M.A.) as well as full-time and part-time research programme in PhD in English Studies. The Department extends academic support to other departments by offering general language courses to students enrolled for Integrated M.Sc, MA, and B. Ed programs in various subjects. Besides, the Department offers a certificate of proficiency in the French language and Communicative English Skills. The department also offers open electives for students from other departments in Communicative English, Softskills, Elementary French Language, etc. The Department of English Studies sets out to fashion a platform for radical and revolutionary thinking which would ultimately ring in a more liberated and holistic world where all its stakeholders derive their optimal happiness. This will come to pass through a critical understanding of the texts, authors, themes, and genres that constitute the constantly evolving idea of the "literary" within the specific domain of English Studies as well as the broader arena of the Humanities. By fostering an awareness of the increasingly inter-disciplinary and inter-

cultural nature of academic scholarship, in terms of both subject and method, the Department aims to promote and hone in the students a spirit of debate and inquiry necessary for understanding the strengths and the challenges of “doing” English Studies in our times. The department has an active discussion platform through the Forum of Contemporary Thoughts, bringing in scholars from departments of the university and outside the university to deliver lectures on emerging trends in English and Cultural Studies. The forum also provides an opportunity for MA students and PhD research scholars to present their research works and review major books and articles in their area of research. Besides fostering critical thinking in the classroom discussions and through the forum, the department regularly conducts UGC-NET preparatory classes with the help of faculty members and research scholars who have cleared UGC-JRF. It was found to be more useful to PG students to clear the test even before they completed the programme. The department regularly organizes various national and international conferences and webinars, and invited talks by experts who are of national and international repute in the emerging areas of English Studies. The department has an active and erudite team of faculty members who work on various new and established areas of English Studies. There are now a total of six regular faculty members working in the department:

Faculty Details:

1. Prof. B. J. Geetha, Professor and Head of the Department

Areas of Specialization: British Literature, Literary Criticism, Postcolonial Studies, Ecocriticism, Gender Studies, Children’s Literature

2. Prof. A. Selvam, Professor

Areas of Specialization: Comparative Literature, Dalit Literature, Canadian Literature, African - American Literature, Indian Literatures in English.

3. Dr. T. J. Abraham, Professor

Areas of Specialization: Contemporary Literary Theory, Indian Aesthetics.

4. Dr. J. E. Indra, Assistant Professor

Areas of Specialization: ELT, English Linguistics, American Literature, Indigenous Literature.

5. Dr.Boopathi P, Assistant Professor

Areas of Specialization: Disability Studies, Palestine and West Asian Literature, Life Writing Studies, Postcolonial and Resistance Literature.

6. Dr. Punnya Rajendran, Assistant Professor

Areas of Specialization: Aesthetics and Affect theory, Translation Studies and Critical Pedagogy

7. Dr. Suganya V, Assistant Professor

Areas of Specialization: Interdisciplinary Studies in Literature.

3. Program Eligibility:

Bachelor's degree with at least 55% marks for General Category, 50% marks for OBC (Non-creamy Layer), 45% marks for SC/ST/PWD candidates with English as major or one of the major subjects.

Duration: 2 years. **Intake:** 41 + 1 (SGC)

4. Vision of the Department:

To be an interdisciplinary center of constant interactions with various critical thoughts and creative writings from various domains across the globe in making stakeholders intellectually empowered to empathize with underprivileged and marginalized sections of the society, and strive for creating inclusive and egalitarian society.

5. Mission Statements:

1. Building a creative and critical learning atmosphere in the interdisciplinary domain of English Studies to make graduates vibrant and competent.
2. Aiming to be a place for quality higher education in a remotely placed rural setting through updated curriculum and innovative pedagogy for effective interactions with the epistemology of English Studies.
3. Striving to be a center for imparting communicative language skills by enhancing the language proficiency and soft skills competence of learners for better employability.
4. Promoting innovative and quality research in the inter and trans-disciplinary field of English Studies to contribute to the existing knowledge and produce socially relevant projects and dissertations by following ethical standards of research.

6. Programme Outcomes:

After the successful completion of the programme the graduated students will be able to:

PO1	Attain mastery of the discipline in a holistic manner detailing on the current trends in literary studies, theories, practices.
PO2	Exhibit proficiency in rhetoric, critical thinking, soft skills and language competence conforming to the transformation from being novice learners to insightful veterans in humanities
PO3	Demonstrate mastery of the employability skills like excellence in teaching, creative writing; content writing, script writing, documentary making, soft skill training, language proficiency, publishing industry, print and electronic media, and administrative sectors etc.
PO4	Articulate research investigations via explorative and authentic means that open up new avenues to respond to diverse audiences of scholars, students, and community members as a source of knowledge and contribution.
PO5	Imbibe research ethics that leads to substantial originality in research enquiry and innovation in research findings and thesis writings, written over the course of the second year, in a subfield of the student's choice.

7. Program Specific Outcomes (PSO)

After the successful completion of the program, the student will be able to

PSO1	Impart a profound knowledge of literature and proficiency in communicative language skills that would enable learners to find professional opportunities in private and public sectors
PSO2	Provide vast knowledge in the field of English studies which would prepare them to clear competitive exams like UGC-NET GATE, SET, UPSC, SPSC etc....
PSO3	Demonstrate as equipped learners with required English communicative skills to execute language skills as language and soft skills trainers; consultancy and community service providers, content writers, and editors in publishing houses, etc...
PSO4	Gain awareness of various opportunities to opt for higher education and research, and to motivate them to be life-long learners
PSO5	Exhibit value-based and ethical leadership to the profession and social life.

8. PSO to Mission Statement Mapping

	PSO1	PSO2	PSO3	PSO4	PSO5
M1	3	3	3	3	2
M2	3	3	3	3	2
M3	3	1	3	3	1
M4	3	1	3	3	3

9. PO to PSO Mapping:

	PO1	PO2	PO3	PO4	PO5
PSO1	3	3	3	2	3
PSO2	3	3	3	3	3
PSO3	3	3	3	3	3
PSO4	3	3	1	3	3
PSO5	3	1	3	2	3

10. Rubric for Assignments

Sl. No	Criteria	100%	75%	50%	25%	0%	Relation to Cos
1	Content 50%	Ideas/concepts/ are detailed, well developed, supported with specific evidence & facts and examples	Ideas / concepts are detailed, Developed and supported with evidence and facts mostly specific.	Ideas/ concepts are presented but not particularly developed or supported.	Content is not sound	Not attended	CO1, CO2, CO5

2	Organiza - tion 50%	Includes title, introduction, statement of the main idea with illustration and conclusion.	Include title, introduction, statement of main idea and conclusion.	organizational tools are weak or missing	No organization	Not attended	CO1, CO2, CO5
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11. Rubric for Seminar

Sl. No	Criteria	100%	75%	50%	25%	0%	Relat i on to Cos
1	Knowledge and Understanding 50%	Exceptional knowledge of facts, terms, and concepts	Detailed knowledge of facts, terms, and concepts	Considerable knowledge of facts, terms, and concepts	Minimal knowledge of facts, terms, and concepts	Not Attended	CO3, CO4
2	Presentation 50%	Well Communicated with logical sequences, examples, and References	Communicated with sequences	Just Communicated	No coherent communication	Not Attended	CO3, CO4

12. Graduate Attributes of MA Program:

- 1. Disciplinary Knowledge: Content** and pedagogical knowledge synchronised with the curriculum frameworks and policies
- 2. Communication Skills:** Possess clarity in conveying the ideas
- 3. Critical Thinking:** Capacity to apply analytical thought in the teaching and learning process
- 4. Problem Solving:** Participate in the socio and cultural problem solving through imbibing soft skills and applying the same in the day-to-day professional endeavours.
- 5. Cooperation:** Appreciate collaboration and cooperation among in the society and among peers
- 6. ICT Skills:** Selecting and integrating appropriate ICT skills for professional development.
- 7. Ethics:** Doing what is right to society
- 8. Self-Directed Learning:** Developing autonomy and self-regulation in teaching-learning and professional development.
- 9. Reasoning:** Ability to interpret and infer the conclusion from the critical reading of literary text
- 10. Creativity:** Ability to produce new creative and literary contributions
- 11. Societal and Environmental Concern:** Performing an act or solving a problem with respect to societal and environmental concern
- 12. Lifelong Learning:** Understands the importance of for learning and practices it throughout life

Syllabus - M. A. English
Department of English Studies
Central University of Tamil Nadu, Thiruvarur
W.e.f. Academic Year 2025-2026

Outline of Credit Distribution:

S. No.	Course Components/Name of the Course	Credits	Teaching Hours
1	Core Courses (CC) 13	(19 + 14 + 14) = 47	705
2	Core Courses Practical (CCP)	12 credits (12X4)= 24 hours24X15	360
3	Discipline Specific Elective (DSE)	(2X3=6+3x4=12) = 18	270
4	Open Elective / Generic Elective	3	45
5	Soft Skills (SS) MOOC/Swayam	3	
6	Internship/ Field Visit/ Training	2	80
7	Project or Dissertation	8	320
	Total	93	1780
8	Value Added Course	2	30
	Total Credits	95	1810

SEMESTER I								
S.No	Courses	Course Title	Course Code	Credits	Hours	IA	ESE	Total
1	CC1	American Literature	ENG2011	4	4	40	60	100
2	CC2	British Literature I(From the Old English Period to the Elizabethan Age)	ENG2012	4	4	40	60	100
3	CC3	Indian Literatures in English Translation	ENG2013	4	4	40	60	100
4	CC4	English Language Teaching	ENG2014	4	4	40	60	100
5	CC5	Indian English Literature	ENG2015	3	3	40	60	100
6	CCP1	Activity-based Teaching of Literature	ENG2P016	2	4			100
7	CCP2	Graphic Narratives	ENG2P017	2	4			100
Total				23	27			700
Total Hours								27x15=405

SEMESTER II								
S.No	Courses	Course Title	Course Code	Credits	Hours	IA	ESE	Total
1	CC6	British Literature to the Victorian Era)	ENG2021	4	4	40	60	100
2	CC7	Literary Criticism	ENG2022	4	4	40	60	100
3	CC8	Research Methodology	ENG2023	3	3	40	60	100
4	CC9	Literature Translation	ENG2024	3	3	40	60	100
5	CCP3	Critical Reading Academic Writing	ENG2P025	2	4			100
6	CCP4	Tools and Techniques for Translation	ENG2P026	2	4			100
7		Internship/Field Visit/Training	ENG2F021	2	80			100
8	OE/GE	OpenElective X	ENG0E01 ENG0E02	3	3	40	60	100
Total				23	25			800
*Annexure I – List of Open Electives offered in the II Semester								
10	Value Added Course	Green Literature	ENGVA01	2	2			
Total Hours								

SEMESTER III								
S.No	Courses	Course Title	Course Code	Credits	Hours	IA	ESE	Total
1	CC10	British Literature III	ENG2031	4	4	40	60	100
2	CC11	Theories of Literature	ENG2032	4	4	40	60	100
3	CC12	Postcolonial Studies	ENG2033	3	3	40	60	100
4	CC13	Cultural Studies	ENG2034	3	3	40	60	100
5	CCP5	Practicing Theory	ENG2P035	2	4			100
6	CCP6	ReportingSkills andTechniques	ENG2P036	2	4			100
For Discipline Specific Elective (DSE) Courses students have to select any two.								
7	DSE1	ElectiveX	ENGEC01	2x3=6	6	40	60	100x2=200
8	DSE2	Elective Y	ENGEC02					
12	Soft Skills (SS) MOOC/Swayam	PublicSpeaking	ENGON01	3	3			
Total				27	28			700
*Annexure II– List of Electives offered in the III Semester								
Total Hours							28x15=420	

SEMESTER IV								
S.No	Courses	CourseTitle	Course Code	Credits	Hour s	IA	ESE	Total
1	Research Project/ Dissertation	Research Project	ENG2RP04A	8	8	Continuous Internal Assessment		100
For Discipline Specific Elective (DSE) Courses students have to select any three papers								
2	DSE6	Elective X	ENGEC08	3X4=12	12	40	60	100x3=300
	DSE7	Elective Y	ENGEC09					
	DSE8	Elective Z	ENGEC10					
*Annexure III – List of Electives offered in the IV Semester								
Total				20	20			400
Total Hours				8x40=320+ 12x15=180= 500 hours				
Overall Total Hours for 95 credits				405 +485+ 420+500= 1810 hours				

GENERAL ENGLISH

S.No.	Courses	CourseTitle	Course Code	Credis	Hours	IA	IA	ESE	Total
1	GE	General English I	ENG1011	3	3	40	40	60	100
2	GE	General English II	ENG1041	3	3	40	40	60	100

M.A. ENGLISH
PG Diploma in English*
Required Subjects and Credits

Subjects	Total Credits in the respective semester				
	Master of English				
	PG Diploma in English				
	I	II	III	IV	Total
Core Course	19	14	14	--	47
Discipline Specific Elective(DSE)	--	--	6	12	18
Practical	4	4	4	--	12
Internship/Field Visit	--	2	--	--	2
Dissertation	--	--	--	8	8
Open Elective	--	3	--	--	3
Soft Skills MOOC/Swayam	--	--	3	--	3
ValueAddedCourse	--	2(NI)**	--	--	--
Total	23	23 (25)	27	20	93
TotalCredits for PG Diploma in English	46		47		93
Total Credits for M.A. English					93 (95)

Multiple Entry and Exit Option

1. Students can exit the program after successfully completing First Year (Semester I and II) of M.A. English. Such students will be awarded PG Diploma in English.
2. Students successfully completing all four Semesters will be awarded M.A. English.
3. Students can enter the program at the beginning of Semester I after completing THREE year Bachelor Degree OR at the beginning of Semester III after completing FOUR year Bachelor Degree/First two semesters of M.A. English.

****NI – Not included to the total credits**

Annexure I

SEMESTER II			
S.No	Courses	Course Title	Course Code
1	OE 1	Communicative English	ENG0E01
2	OE 2	English for Global Communication	ENG0E02

Annexure II

SEMESTER III			
S.No	Courses	Course Title	Course Code
1	DSE1	Philosophical Concepts	ENGEC01
2	DSE2	Children's Literature	ENGEC02
3	DSE3	Media Studies	ENGEC03
4	DSE4	Literary and Cultural Disability Studies	ENGEC04
5	DSE5	Detective Fiction	ENGEC05
6	DSE6	Human Rights and Literature	ENGEC06
7	DSE7	Introduction to Film Studies	ENGEC07
8	DSE8	Ancient and Medieval Queer Poetry	ENGEC19
9	DSE9	Interdisciplinary Explorations in English Studies	ENGEC20

Annexure III

SEMESTER IV			
S. No.	Courses	Course Title	Course Code
1	DSE10	Subaltern Studies	ENGEC08
2	DSE11	Refugee Literature	ENGEC09
3	DSE12	Gender Studies	ENGEC10
4	DSE13	Life Writing	ENGEC11
5	DSE14	Dalit literature	ENGEC12
6	DSE15	Introduction to Linguistics	ENGEC13
7	DSE16	Popular Fiction	ENGEC14
8	DSE17	Prison Narratives	ENGEC15
9	DSE18	Indigenous Literature	ENGEC16
10	DSE19	Literature and Affect	ENGEC17
11	DSE20	Literature and Psychology	ENGEC18

SEMESTER I

S.No	Courses	Course Title	Course Code	Credits
1	CC1	American Literature	ENG2011	4
2	CC2	British Literature I (From the Old English Period to the Elizabethan Age)	ENG2012	4
3	CC3	Indian Literatures in English Translation	ENG2013	4
4	CC4	English Language Teaching	ENG2014	4
5	CC5	Indian English Literature	ENG2015	3
6	CCP1	Activity-based Teaching of Literature	ENG2P016	2
7	CCP2	Graphic Narratives	ENG2P017	2
Total				23

Core Courses (CC)

1. Course Title: American Literature

2. Course Code: ENG2011

3. Credits: 4

4. Course Description:

Learners will be introduced to diverse forms and genres in the field of American Literature. The learners are introduced to poetry, drama, as well as the novel, and have been written in the various period which covers the early period to till to date is studied and analysed. Movements like the flowering of New England, the American Renaissance-the philosophical attitude of Emily Dickinson, the influence of Indian thought on Emerson, Urbanization and post-war society, the economic depression, the civil war, the Harlem renaissance, post- modern influences in fiction and drama and multiculturalism also are introduced. The learners are also familiarized the American women writers and African American writers.

5. Course Objectives:

- To introduce learners to significant aspects in various genres of American literature
- To familiarize origin and development of American Literature from the time of the settlers and colonies to the postmodern and multicultural literature.
- To help learners get acquainted with the richness of American literature through representative works of poets, essayists, playwrights and novelists
- To expose learners to the field of African American Writings and the Native American writings
- To make learners understand various aspects of American Literature

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand and gain knowledge on different genres and their characteristic features in American Literature
CO2	Analyze and distinguish strategies and topics in American Literature from that of other Literatures
CO3	Evaluate the American, African American and Native Indian socio-cultural context and its social milieu mobilized in the field of American Literature with reference to American Transcendentalism and Romanticism
CO4	Critical reading and analytical skills in reading and writing assignments.
CO5	Appreciate the literary merits of American literature to recognize the universality of human experiences reflected in the texts.

7. Course Content

Units	Content	Hrs.
Unit I Concept	American Indian Poetry WalumOlum	12
Unit II Poetry	Anne Bradstreet: "Prologue" Whitman: "Song of Myself" Lines 1-50 Edgar Allan Poe: "The Raven" Emily Dickinson: "A Narrow Fellow in the Grass," "Because I could not stop for Death," Phyllis Wheatley: "On Being Brought from Africa to America," "To the University of Cambridge in New England" Robert Frost: "Home Burial," "After Apple Picking" Wallace Stevens: "Peter Quince at the Clavier," "Emperor of Ice Cream" Sylvia Plath: "Lady Lazarus" Adrienne Rich: "Snapshots of a Daughter-in-law" Maya Angelou: "Phenomenal Woman"	12
Unit III Fiction	Hawthorne: "Young Goodman Brown" Mark Twain: Huckleberry Finn Ernest Hemingway: For Whom the Bell Tolls John Steinbeck: Of Mice and Men Flannery O'Connor: "Everything that Rises Must Converge"	12
Unit IV Non-Fiction	Thoreau: "Where I Lived" Toni Morrison: Nobel Lecture Amy Tan: "Mother Tongue"	12
Unit V: Modern American Drama	Tennessee Williams: A Street Car Named Desire Lorraine Hansberry: Raisin in the Sun Arthur Miller: Death of a Salesman	12

8. Required Reading:

- Velie.R. Alan, American Indian Literature, An Anthology, University of Oklahoma Press, Norman, 1991.
- Egbert S. Oliver ed., An Anthology: American Literature, 1890-1965, Eurasia Publishing House (Pvt) Ltd., New Delhi.
- John Russell Brown and Bernard Harris, ed., 1970, American Theatre, Edward Arnold.
- Daniel Hoffman ed., 1979, Harvard Guide to Contemporary American Writing, Oxford University Press, New Delhi.
- Owen Thomas, 1986, Walden and Civil Disobedience: Norton Critical Edition ed., Prentice

- –Hall & Indian Delhi.
- Norton Anthology of American Literature Vol 1 & 2
- Norton Anthology of Afro American Literature

9. Recommended Reading:

- Baym, Nina, Wayne Franklin, Philip F. Gura, et al. eds. The Norton Anthology of American Literature. Shorter 7th ed. W. W. Norton & Company, 2007.
- Crawford, V. et al. American Literature. 3rd ed. New York: Barnes and Noble Books, 1953.
- Downer, Alan S. ed. American Drama and its Critics: A Collection of Critical Essays. Chicago: Univ. Chicago Press, 1965.
- Feidelson Jr. Charles and Paul Brodtkorb Jr. eds. Interpretations of American Literature. London: OUP, 1969.
- Lee, Braquin. American Fiction: 1865- 1940. London: Longman, 1987.
- O'Connor, William Van ed. Seven Modern American Novelists: An Introduction. New York: Mentor Books, 1968.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

ENG2011- American Literature

Part A Objective Questions (1x10=10)

- What does the speaker mean by “inner mystery?”
A. Her Prejudices B. Her Secrets C. Her inner beauty D. Her fears
- What is the name of the “rare and radiant maiden” for whom the author mourns in “The Raven” ?
A. Annebelle B. Lenore C. Pluto D. Lydia
- Who among the following writers wrote Twice-Told Tales and The Snow Image and Other Tales?
A. Nathaniel Hawthorne B. Mark Twain C. O’Henry D. Herman Melville
- Sylvia Plath’s poetry falls under which genre? (from Lines 1 – 84)
A. Language poetry. B. Personal poetry C. Confessional poetry D. New Formalism
- What is the house referred to in the fourth stanza of the poem “Because I could not stop for Death”?
A. Happiness B. Her Childhood C. Grave D. Death
- Which character is described as the embodying virtue in Young Goodman Brown?
A. Goody Cose B. Deacon Gookin C. Faith D. Goodman Brown
- Of Mice and Men is set in which decade?
A. 1430’s B. 1920’s C. 1930’s D. 1940’s

8. In “Mother Tongue” by Amy Tan, when did Tan realize that growing up as she did might have impacted her writing?
 - A. She realized it when her first novel was published.
 - B. She realized it when she found her first job.
 - C. She realized it when she spoke to her mother about it.
 - D. She realized it when she was giving a speech while her mother was sitting in the audience.
9. What does Beneatha want to be in the play *A Raisin in the Sun*?
 - A. A lawyer B. A doctor C. A teacher D. An actress
10. Which character states “nobody dast blame this man?” in *Death of the Salesman*?
 - A. Charley B. Linda C. Biff D. Ben

PART – B

Short Answer

The answer should not exceed 200 words (5 x 4= 20)

1. a) Evolution of American Literature- Brief (or) b) Write shortly on American Indian Poetry
2. a) Anne Bradstreet’s *The Prologue* is the beginning of women writing in American Literature. Do you agree? (or) b) Democratic spirit in *Song of Myself*- Comment.
3. a) How does Amy Tan differentiate her Mother’s Fractured English with that of her Standard English? (or) b) How does Toni Morrison speak on the power of Language?
4. a) Bring out the historical context in *Everything that rises must converge*.
(or) b) “Of Mice and Men” – Justify the title
5. a) *Raisin in the Sun*- Is the title suitable for the play by Lorraine Hansberry? (or)
b) Portrayal of Beneatha Younger.

PART – C

Essay Answer

The answer should not exceed 400 words 3 x 10 = 30

1. a) Contribution of Native American Writers to the world of Literature (or)
b) Enumerate the traits of Womanism / Feminism in the poems you have studied.
2. a) Critically analyse Poe’s *The Raven* (or) b) Sketch the characters: Lennie, George, Curley’s Wife and Curley
3. a) Explain the meaning of “Mother tongue” and how it relates to her own identity as both a Chinese American, a daughter and a writer. (or) b) Sketch the women Characters in the play *Raisin in the Sun*.

1. Course Title: British Literature I : From the Old English Period to the Elizabethan Age

2. Course Code: ENG2012

3. Credits: 4

4. Course description:

The course covers writings from the Old and Middle English Period to the Age of English Renaissance. An extract each from the Old English Period and Middle English Period has been selected as representative pieces of the ages for study. The course has its primary focus on areas such as the Age of Chaucer, the dawn of the English Renaissance in the wake of Caxton's printing press, English Reformation and the Elizabethan Age. As far as possible the course has been designed to foreground the main political, religious and social orientation and their bearing on the literature of the period, which are considered under the rubrics of Prose, Poetry and Drama.

5. Course Objectives :

To introduce the learner to the basic texts of the Old English, Middle English and the English Renaissance (excluding Milton)

To show the learner how the prescribed texts represent the Spirit of the Age

To facilitate an intertextual reading of the texts

To bring out the contemporary relevance of the texts

6. Course Learning Outcomes

CO 1	The learner would acquire a detailed awareness of the ways in which the Old, Middle and Renaissance English Literature shaped themselves up.
CO 2	Literature being inseparable from culture, the course would make the learner aware of the various cultural factors informing the writings from early history of English Literature.
CO 3	The analysis would enable the learner to critically engage with the forces impinging on the emergence of ideological frameworks which by and large came to be viewed as universal values and consequently got entrenched in history as sacrosanct.
CO 4	The learner would think of alternative approaches to the texts as literature has often occupied the centre stage as the primary element in maintaining the status quo for privileged classes historically.
CO 5	The course would help the learner acquire necessary capacity to distinguish literary texts with hidden agenda and design.

7. Course Contents:

Units	Content	Hrs.
Unit I Old and Middle English Poetry	<i>Beowulf</i> : lines from 1 to 300 (in translation) <i>Sir Gawain and the Green Knight</i> lines 1 to 200 (in translation) Chaucer: “The Prologue” (Lines 1-500) Spenser: <i>The Faerie Queene</i> Book I Cantos xi & xii Sidney- “Loving in Truth”	12
Unit II Early Renaissance Poetry	John Donne: “A Valediction Forbidding Mourning” & “Canonisation” George Herbert: “The Collar”/ “Easter Wings” Richard Lovelace: “To Lucasta Going Beyond Seas” & “To Lucasta, Going to the Wars” Andrew Marvell: “To His Coy Mistress” Robert Herrick: “The Vine”/ “To the Virgins, to make much of time” Henry Vaughan: “The Retreat”	12
Unit III Prose	Francis Bacon: “Of Studies,” “Of Death,” “Of Revenge” Thomas Browne: “Of the Unicorn’s Horn,” “Compendiously of the Musical Note of Swans before their Death . . .”	12
Unit IV Non-Shakespearean Drama	Introduction to British Drama Christopher Marlowe: <i>The Tragical History of Doctor Faustus</i>	12
Unit V Shakespeare Drama	Shakespeare: <i>Hamlet</i> Shakespeare: <i>The Tempest</i>	12

8. Required Reading:

- Chaucer: *Prologue to the Canterbury Tales* (The remaining lines)
- Ballad: *Sir Patrick Spens, Chevy Chase*
- Thomas More: *Utopia*
- Ben Jonson: *Everyman in His Humour*
- Thomas Kyd: *Spanish Tragedy*

9. Recommended Reading:

- Stephen Greenblatt: *Renaissance self-Fashioning*
- EMW Tillyard: *The Elizabethan World Picture*
- John Drakakis (ed): *Alternative Shakespeares*
- Ania Loomba: *Gender, Race and Renaissance Drama*
- David Daiches: *Critical History of English Literature* (4 volumes)
- T S Eliot: “The Metaphysical Poets”

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2012 - British Literature I

Part – A: Objective Type

(10 x 1 = 10)

Multiple choice

1. Name the Roman emperor who decisively established dominion over Britain in CE 43.
A. Julius Caesar
Emperor Claudius
C. Augustus Caesar D. Pompey the Great
2. Who were the original inhabitants of Britain?
A. Jutes B. Angles
C. Picts D. Celts
3. Name the author of *Ecclesiastical History of the English People*?
A. Caedmon B. Aldhelm
C. Bede D. King Alfred
4. Name the monster whom Beowulf kills.
A. Dayraven. B. Hygelac
C. Scyld D. Grendel
5. Who among the following had final victory in the Wars of the Roses?
A. Lancastrians B. Yorkists
C. The French D. The English
6. What among the following events is the year 1476 noted for?
A. Fall of Constantinople
B. End of Hundred Years' War
C. End of the Wars of the Roses
D. Installation of Printing Press
7. Who among the following was generally believed to be representing the ideal of Courtier in Renaissance period?
A. Sir Philip Sidney B. Sir Thomas Wyatt
C. Sir Thomas More D. Christopher Marlowe
8. Who introduced the Italian sonnet form to England?
A. Henry Howard, Earl of Surrey B. Thomas Wyatt
C. Geoffrey Chaucer D. Christopher Marlowe
9. Which poem has for its aim to "fashion a gentleman or a noble person in virtuous and gentle discipline"?
A. *Utopia* B. *Sir Gawain and the Green Knight*
C. *Piers Plowman* D. *The Faerie Queene*
10. Who among the following was/were editor(s) of Shakespeare's works?
A. Nicholas Rowe B. Alexander Pope
C. Lewis Theobald D. All of the above

PART – B Short Answer

The answer should not exceed 200 words (5 x 4 = 20)

- a) Do you think "Three parts responsibility to one part honour" is the code for
1 b) life in *Beowulf*? Discuss (OR)
b) Discuss *Sir Gawain and the Green Knight* as a celebration of chivalric ideal
- a) Discuss different varieties of Middle English Drama
2 (OR)
b) Write a note on the Prose works of the Middle English period

- a) Consider “To His Coy Mistress” as a Metaphysical Poem(OR)
- 3 c) Discuss the salient features of English Renaissance with special reference to the literature of the era.
- 4 a) Elizabethan Sonneteering tradition with special reference to Philip Sidney(OR)
- b) Compare and contrast Edmund Spenser and William Shakespeare as sonneteers
- 5 Write a brief note on the main arguments that Bacon puts forward in “Of Studies”.(OR)
- c) Write a brief note on Ariel’s songs in *The Tempest*.

PART – C Essay Answer

The answer should not exceed 400 words (3 x 10 = 30)

- a) Do you think the problem of delay in *Hamlet* is a non-issue? Discuss
- 6 (or)
- b) Write an essay on Elizabethan Revenge Tragedy.
- a) Comment on the art of character delineation in Chaucer
- 7 (or)
- b) How far is the nomenclature “Metaphysical Poetry” appropriate to Donne’s poems?
- 8 a) Do you think *Dr Faustus* considers grandiose intellectual ambitions as futile, self destructive and absurd? Discuss (or)
- b) Write a brief history of editing Shakespeare’s works beginning with the quartos and folios.

1. Course Title: Indian Literatures in English Translation**2. Course Code: ENG2013****3. Credits: 4****4. Course Description:**

An exploratory course on rich varieties of Indian regional literatures, this paper will introduce representative writings across several languages and cultures of different historical periods. An attempt has been made to bring in texts from different contexts to make the learners understand the vast array of vernacular literary writings that are often not discussed in mainstream English Literature classrooms. That said, the course, by no means, provides an exhaustive list of representative texts from all recognized languages in India. However, writings from major languages, by considering their role in shaping the canons of Indian Literatures, have been given adequate representation. By looking at the historical development of Indian literary writings, the course has been divided into five units: Introduction/background, Ancient Literatures, Bhakti and Medieval Literatures, Modern Literatures and Contemporary Literatures. In each unit, the learners will be exposed to native literary movements and their impact on society and culture. The common trajectory of ancient, medieval and Bhakti Movements led by medieval Indian writers will be discussed by demonstrating some representative works. The course will also throw some light on appropriation of literary genres from West by Indian writers during the age of colonial modernity. Finally, the current literary trends in Indian regional writings will be introduced with some representative texts to make learners understand how the shift occurred owing to new social movements of the twentieth century India.

5. Course Objectives:

- To introduce diverse literary writings across Indian languages.
- To familiarize learners with native literary movements in different historical periods.
- To make learners understand current trends in Indian Literatures.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the plurality of Indian literary writings and their characteristics.
CO2	Become aware of various literary movements emerged during different historical times.
CO3	Discuss Indian Literatures vis-à-vis nationalism and identity
CO4	Appreciate the classical literary works available in Indian languages and their relevance in contemporary times.
CO5	Examine the influence of English language and literature, on the literary production of <i>bhasha</i> writers.

7. Course Content

Units	Content	Hrs.
Unit I Literature, Nation and Identity	1. Aijaz Ahmad: “Nationalism and Peculiarities of the Indian” - Vijayasree, C., et al., editors. <i>Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration</i>. First edition, Orient BlackSwan, 2007. 2. Sisir Kumar Das: “Prologue” - Das, Sisir Kumar. <i>A History of Indian Literature, Vol. 1: 1800-1910 Western Impact - Indian Response</i>. SahityaAkademi, 1993. 3. R.K. Gupta and Priyalakshmi Gupta: “Towards a Concept of Indian Literature”. 4. K.S. Srinivasan and A.K. Ramanujan: “What is Indian Literature?”	12
Unit II Ancient Literatures	1. Tamil Literature – selections from Cankam Poetry 1.1. Poems from Interior Kurunthogai: 3 and 40 (Translated by A. K. Ramanujan) 1.2. Poems from Exterior Purananuru: 184(Translated by George L. Heart) and 192(Translated by A. K. Ramanujan) 2. Sanskrit Literature 2.1. Kalidasa: “Meghaduta” (The Cloud Messenger) 2.2. Bhasa: “Urubhangam” (The Shattered Thigh)	12
Unit III Bhakti and Medieval Literatures	1. Saivites - Selections from Peterson, Indira Viswanathan. <i>Poems to Siva: The Hymns of the Tamil Saints</i>. Motilal Banarsidass, 2007. 2. Andal: Selections from Thirupaavai- Venkatesan, Archana, translator. <i>The Secret Garland: Antal's Tiruppavai and NacchiyarTirumoli</i>. OUP USA, 2010. 3. Kabir: Selections from Tagore, Sir Rabindranath, et al. <i>One Hundred Poems of Kabir, Tr. by</i> 4. <i>Rabindranath Tagore Assisted by Evelyn Underhill</i>. Andesite Press, 2017. 5. Meera Bai: “I am pale with longing for my beloved” - https://www.poemhunter.com/poem/i-am-pale-with-longing-for-my-beloved/ 6. Akkamahadevi: “Sunlight made visible” 7. Tukaram: Selections from Mhatre, Chandrakant Kaluram. <i>One Hundred Poems of Tukaram</i>. 1st edition, Createspace Independent Pub, 2015. 8. Surdas: Selections from Hawley, John Stratton. <i>The Memory of Love: Surdas Sings to Krishna</i>. Abridged-Annotated edition, OUP USA, 2009.	12

Unit IV Modern Literatures	1. Poetry The following poems have been taken from George, K. M. <i>Modern Indian Literature, an Anthology: Surveys and Poems</i>. SahityaAkademi, 1992. - Chandra Kumar Agarwala (Assamese): “The Unconquerable” - Kalapi (Gujarati): “Remembrance” - Sumitranandan Pant (Hindi): “Silent Solicitations” - Radhanath Roy (Oriya): “Chilika” - Abdul Ahad Azad (Kashmiri): “The River” 2. Prose and Plays - Rabindranath Tagore (Bengali): “Chandalika” - KuttikrishnaMarar (Malayalam): “Introduction to Meghasandesam” E. V. Ramasamy(Tamil):“The Constraints of Marriage” - Guha, Ramachandra. <i>Makers of Modern India</i>. Latest edition, Penguin India, 2012. 3. Novel - U.R. Anantha Murthy (Kannada): <i>Samskara</i>	12
Unit V Contemporary Literatures	1. Poetry - Samarendra Singh (Manipuri): “My Slate” - George, K. M. <i>Modern Indian Literature, an Anthology: Surveys and Poems</i>. SahityaAkademi, 1992. - Ali SardarJari (Urdu): “My Journey” - https://mypoeticside.com/show-classic-poem-25182 - Chemmanam Chacko (Malayalam): “Rice” from - - Jayaprabha (Telugu): “Burn this Saree” from Vinay, Dharwadker, and Ramanujan A.K, editors. <i>The Oxford Anthology of Modern Indian Poetry</i>. Oxford University Press, 1998. 2. Plays - Vijay Tendulkar (Marathi): <i>GhashiramKotwal</i> 3. Fiction - Perumal Murugan (Tamil): <i>Koolamaathari</i>(SEASONS OF THE PALM) - Indira Goswami (Assamese): <i>The Blue-necked God</i> - Any two stories from Bompas, Cecil Henry. <i>Folklore of the Santal Parganas</i>. Gyan Publishing House, 2016. 4. Life Narratives - Revathi, A (Tamil): <i>Truth About Me: A Hijra Life Story</i>	12

8. Required Reading:

1. Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact – Indian Response*. SahityaAkademi, 1993.
2. Joshi, Umashankar. "Modernism and Indian Literature." *Indian Literature*, vol. 1, no. 2, SahityaAkademi, 1958, pp. 19–30.
3. Pillai, Thakazhi Sivasankara, et al. "Indianness in Indian Literature." *Indian Literature*, vol. 29, no. 1 (111), SahityaAkademi, 1986, pp. 65–80.
4. Ramanujan, A. K., editor. *The Interior Landscape: Classical Tamil Love Poems*. Main edition, NYRB Poets, 2014.
5. Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. OUP India, 2011.
6. Vinay, Dharwadker, and Ramanujan A.K, editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

9. Recommended Reading

- 1. Bhasa. *The Shattered Thigh and Other Plays*. Translated by A. N. D. Haksar, Penguin India, 2008.
- 2. Bompas, Cecil Henry. *Folklore of the Santal Parganas*. Gyan Publishing House, 2016.
- 3. George, K. M., editor. *Modern Indian Literature an Anthology: Plays and Prose: 3*. South Asia Books, 1995.
- 4. ---. *Modern Indian Literature, an Anthology: Surveys and Poems*. SahityaAkademi, 1992.
- 5. Hawley, John Stratton. *The Memory of Love: Surdas Sings to Krishna*. Abridged-Annotated edition, OUP USA, 2009.
- 6. Mhatre, Chandrakant Kaluram. *One Hundred Poems of Tukaram*. 1st edition, Createspace Independent Pub, 2015.
- 7. Naik, M. K. "Indian Pride and Indian Prejudice: Reflections on the Relationship between Regional Indian Literatures and Indian Writing in English." *Indian Literature*, vol. 47, no. 4 (216), SahityaAkademi, 2003, pp. 168–80.
- 8. Peterson, Indira Viswanathan. *Poems to Siva: The Hymns of the Tamil Saints*. Motilal Banarsidass, 2007.
- 9. Rahman, Anisur. "Indian Literature(s) in English Translation." *Journal of Postcolonial Writing*, vol. 43, no. 2, TaylorandFrancis+NEJM, doi:10.1080/17449850701430499.
- 10. Tagore, Rabindranath. *Songs of Kabir: English Translation by Rabindranath Tagore*.
- 11. Tagore, Sir Rabindranath, et al. *One Hundred Poems of Kabir, Tr. by Rabindranath Tagore Assisted by Evelyn Underhill*. Andesite Press, 2017.
- 12. Venkatesan, Archana, translator. *The Secret Garland: Antal's Tiruppavai and Nacciyar Tirumoli*. OUP USA, 2010.
- 13. Vijayasree, C., et al., editors. *Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration*. First edition, Orient BlackSwan, 2007.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	3	3	3	3
CO3	3	3	2	3	2
CO4	2	3	3	3	3
CO5	3	3	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2013 - Indian Literature in English Translation

Marks: 60

Part – A: Objective Type Multiple choice

10 x 1 = 10

1. The Tamil sangam literature revolves around how many landscapes.
a) 5 b) 6 c) 4 d) 3
2. The poem "Rice" by Chemmanur Chacko describes
a) beauty of paddy fields b) **scarce of rice** c) gathering of farmers d) crops
3. In Kalidasa's *Meghaduta* the letters are sent from Yaksha to to whom
a) King b) God c) Wife d) **Shiva**
4. The Bhakti movement became a significant religious movement during which century.
a) 12 b) **15** c) 18 d) 10
5. *Thirupaava* of Andal speaks about the poet's devotion to
a) Shiva b) King c) **Krishna** d) Husband
6. The 'bridal mysticism' is a common theme in which poetry.
a) **Bakthi Poetry** b) Sangam Poetry c) Contemporary Poetry
d) Early Sanskrit Poetry
7. The *Urubhangam* of Bhasa is a retelling of
a) Ramayan b) **Mahabharat** c) Vishnupurana d) Shivapurana
8. *The Blue- Necked God* is a novel written by
a) Revathi b) Perumal Murugan c) **Indira Goswami** d) Vijay Tendulkar
9. "My Slate" poem talks about Manipur's
a) beauty b) development c) **underdevelopment** d) history
10. *Ghashiram Kotwal* is a political satire and historical drama written on the life of which historical character
a) Shivaji b) **Nana Phadnavis** c) Bajirao d) Raghunath Rao

PART – B Short Answer

The answer should not exceed 200 words 5 x 4 = 20

11. a.) Explain the peculiarities of Indian Nationalism as pointed out by Aijaz Ahmed. Or
b.) What makes Indian literature "uniquely Indian" according to K S Srinivasan and A K Ramanujan?
12. a.) How does Bhasa's *Urubhangam* opens new point of view to the story of Mahabharat? Or
b.) Explain the importance of landscapes in Sangam Poetry.
13. a.) Elucidate the contribution of Women Bhakthi poet's. Or
b.) How are Indian marriages making women inferior to men according to Periyar?
14. a.) Briefly explain the feminist agony in the poem "Burn this Sari" Or
b.) How does *Samaskara* deeply criticize the caste and communal politics?
15. a.) Bring out the culture and tradition of transgenders explained by Revathi in her

autobiography.Or

b.) What are the major themes of Santali folklore?

PART – C Essay Answer

The answer should not exceed 400 words 3 x 10 = 30

16. a.) Do there is a possibility of Indian Literature besides the diversity of this land. E plain it through your understanding of the various literatures studies in this course. Or

b.) Describe Kalidasa's contribution to Sanskrit literature by examining his *Meghaduta*

17. Explain the themes of Bhakthi Literature. Or

b.) How does contemporary regional poems politicized the problems of regions more sharply and precisely?

18.a)Bring out the culture of Dalits as portrayed in *Koolamathari*.Or

b.) How does Saudamini's character functions as a foil to understand the plight of wodows in Vrindavan?

1. Course Title: English Language Teaching**2. Course Code: ENG2014****3. Credits: 4****4. Course Description**

The course content is divided into five units out of which the first two units are intended to function as a broad survey each, so that the learner is well-situated in the particular historical (social and political) role of English in India as well as a short history of scientific theories of language acquisition. These two units are meant to balance each other out in terms of perspective. The highlight of Unit 3 is the emphasis on three ELT scholars of South-Asian origin—N.S.Prabhu, Kumaravadivelu, and Suresh Canagarajah—enabling the students to not simply aspire to be a practitioner of ELT but to see the ways in which insightful ELT can lead to theoretical and ethnographic breakthroughs that are relevant to the most vulnerable sections of our student community. The usual vocational model of ELT is thus balanced in this course with the theoretical gravitas that underlies this field. Unit 4 especially addresses the challenges our M.A. graduates will face in the immediate future in their role as teachers in General English classrooms in high schools as well as colleges and universities where literature is meant to be taught for the purposes of enhancing critical literacy. The unit emphasizes three different approaches to address this challenge. The final unit refers to three notable critical interventions in the field of pedagogy from a political, sociocultural and activist point of view.

5. Course Objectives

- 1) To convert the often mysterious and whimsical teaching-learning process into a transparent and logical system (as far as possible) to enable beginners to wet their beak.
- 2) To encourage innovations in the pedagogy of literature
- 3) To produce a generation of literature teachers who are not exclusively lecture-oriented in the classroom
- 4) To create discussions among the learners about ‘fairness’ and ‘equality’ in classroom activity
- 5) To encourage the learners to boldly address existing ambiguities in evaluation and continuous assessment

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand the field of literary studies from the point of view of pedagogy
CO2	Analyse literary texts in terms of its classroom components
CO3	Evaluate various existing methods of teaching literature
CO4	Apply and document the efficacy of the latest innovations in pedagogy in the literature classroom
CO5	Create a blog/website maintaining resources and reflections related to teaching literature to a specific age group

7. Contents

Units	Content	Hrs.
Unit 1: Language and Education Policy	English in India: A Historical Overview National Education Policies in India: An Overview World Englishes, Dialects and Standardisation	12
Unit 2: Theories of Language Acquisition	Lev Vygotsky (1978) on zone of proximal development Jerome Bruner (1983) on scaffolding David Crystal (1987) on stages of language acquisition Stephen Krashen (1981) on second language acquisition Jean Aitchison (1996) on the biological schedule for language acquisition	12
Unit 3: Approaches to ELT	Direct Method, Audio-Lingual Method, Silent Method Communicative English Task-based Learning (N.S.Prabhu) Post-method and macro-strategies in ELT (Kumaravadivelu) Ethnography in ELT (Suresh Canagarajah)	12
Unit 4: Language Through Literature	The concept of Critical Literacy Listening-Speaking-Reading-Writing skills Discourse-based language teaching Rhetoric-based language teaching	12
Unit 5: Teaching in Unequal Classrooms	Critical Pedagogy (Paulo Freire) Feminist Pedagogy (bell hooks) Postcolonial Pedagogy (Susie Tharu)	12

8. Required Reading

- Showalter, Elaine. Teaching Literature.
- Approaches and Methods in Language Teaching by Richards and Rogers (1989)
- Techniques and Principles in Language Teaching by Larsen-Freeman (2011)
- Bean, J.C. (2011) Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom. Jossey-Bass.
- hooks, bell. (1994). Teaching to Transgress: Education as the Practice of Freedom.
- Lang, James M. (2016) Small Teaching. Jossey-Bass.

9. Recommended Reading

- Barry, Lynda. (2014). *Syllabus: Notes from an Accidental Professor*. Drawn & Quarterly.
- Conrad, Clifton and Gasman, Marybeth. (2017). *Educating a Diverse Nation: Lessons From Minority Serving Institutions*. Harvard University Press.
- Ferguson, Roderick A. (2012) *The Reorder of Things: The University and its Pedagogies of Minority Difference*. Minneapolis: University of Minnesota Press.

10. Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	3	1	0	0
CO2	1	2	3	1	1
CO3	0	3	3	2	1
CO4	0	0	1	3	3
CO5	0	3	1	2	3

11. Course Assessment

- 1) End-of-semester exam (60 marks)
- 2) Internal Assessment (40 marks)
 - a) Quiz (10 marks)
 - b) Open book exam (10 marks)
 - c) Collaborative class activity (10 marks)
 - d) Seminar (10 marks)

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2014 - English Language Teaching

Section A

Answer all the following questions. (10 marks) **10*1 = 10 marks**

Which of the following is best associated with India's language policy in the education sector?

- a) Three language formula b) New Education Policy 2020 c) Bilingualism d) Emphasis on mother tongue alone

Which of the following is an ineffective way of teaching grammar?

Analysis of rules from a grammar book

- 1) Comparing languages
- 2) Constituent analysis and tree diagrams
- 3) Sentence transformation exercises

What is the purpose of remedial teaching?

- a) To identify weak learners in a class b) To provide extra training to weak learners c) To spend more time with select students to better understand their needs d) To retrain some students for a different set of skills

Who came up with and theorised the phrase "engaged pedagogy"?

- 1) Elaine Showalter b) bell hooks c) Suresh Canagarajah d) David Crystal

Which theorist is associated with the phrase zone of proximal development?

- 1) Vgotsky b) N.S. Prabhu c) Paulo Freire d) Jerome Bruner

The teacher introduces new vocabulary and a grammar structure. Students complete exercises on their books. Then the teacher checks their answers. The teacher asks students to compare their answers with other classmates. This classroom method is called

- 1) Grammar Translation
- 2) Task-based learning
- 3) Reading approach
- 4) Presentation-Practice-Production

According to the National Curriculum Framework 2005, which of the following is not an objective of language teaching-learning?

- 1) The competence to understand what one hears
- 2) The ability to read with comprehension
- 3) Effortless expression
- 4) To know the history of languages

Which of the following is the most effective method of eliciting answers from students in a literature classroom?

- 1) Asking questions about date of publication, country of origin, author details, etc.
- 2) Asking a question involving comparison with another text
- 3) Asking a question that is conception ("What do you think about...")
- 4) Asking a predictive question ("What does you think will happen next?")

Which of the following is not the purpose of a classroom journal?

- 1) To enable reflection on the part of the teacher
- 2) To enable the students to track their own progress over time
- 3) To convert literary education into identifiable steps
- 4) To keep track of students' thoughts and activities

What is a feature of the ideal rubric for evaluation in a literature classroom?

- 1) A set of objective criteria that can be following by any examiner
- 2) A set of objective criteria that is flexible enough to incorporate individual student
- 3) progress by a familiar teacher
- 4) A set of personalised criteria tailor-made by the teacher for each student
- 5) A commonly agreed set of parameters indicative of quality that can be the basis for objective peer review

Section B

Write short notes on the following topics. (4 marks each) (5*4 = 20 marks)

- I. Language policies in India OR Early English textbooks in India
- II. Caste, class and power in the Indian English classroom OR The case of Bangiya Sahitya Parishad
- III. Applying Bloom's taxonomy in English Studies OR Modes of assessment in the English classroom
- IV. LSRW skills and Critical Literary OR Paulo Freire's concept of pedagogy
- V. Techniques for Eliciting answers OR Advantages of peer review for writing-intensive assignments

Section C

Write an essay in 1500 words in response to the following questions. (30 marks)

1. Prepare a lesson plan to teach a poem by William Wordsworth in a mandatory General English course for B.Tech students in a metropolitan city in India. **OR** Prepare a lesson plan to teach a poem by William Wordsworth in a senior higher secondary government school with majority of students from marginalised communities.
2. Outline a three-month plan to handle remedial classes at the U.G. level for the paper "American Literature". **OR** Prepare a collaborative end-of-semester assignment for the B.A. English class as part of the paper titled "American Literature".
3. You realise that majority of students in your class have plagiarised their term papers from different sources on the internet. Outline your tentative plan for addressing this issue in class. **OR** What is the meaning of the term "assessment" in the context of the literature classroom at the college level. What can be assessed and what modes of assessment are available?

1. Course Title: Indian English Literature**2. Course Code: ENG2015****3. Credits: 3****4. Course Description:**

This course will introduce a range of literary texts produced by Indian Englishwriters in various time periods. This will also provide a context for the emergence of each literary genre in Indian English literary landscape. The learners will be exposed to texts produced from nineteenth century to the contemporary time. In each unit, they will be introduced both canonical as well as contemporary literary texts.

5. Course Objectives:

To understand origin and development of Indian English Literature.

To infer how in the course of time the major genres like poetry, prose and fiction evolved to accommodate contemporary concerns of native/regional literary writers.

To make learners aware of the impact of Globalization and Neo-liberalism on the literary production of Indian English writers.

To familiarize learners with major trends in Indian English Writings.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand how colonial educational policy's emphasis on English language resulted in creating a canon of Indian English Literature
CO2	Discuss how Indian English Writers adopted and adapted European literary genres and themes to their native context.
CO3	Make sense of diverse contemporary literary productions in English by Indian writers the new genre like travelogue in Indian English literary landscape.
CO4	Critically understand the history of Indian English literature across various time periods.
CO5	Evaluate the richness and aesthetic quality of diverse literary writings, produced by Indian Englishwriters, in various time periods.

7. Course Content

Units	Content	Hrs.
Unit I Introduction	1 Thomas Babington Macaulay: Minute on Indian Education 2 Sisir Kumar Das: "Intervention of English" - Das, Sisir Kumar. <i>A History of Indian Literature, Vol. 1: 1800-1910 Western Impact – Indian Response</i> . SahityaAkademi, 1993. D. Verma: "Indian Writing in English: Structure of Consciousness, Literary History and Critical Theory" – Verma, K.D. <i>The Indian Imagination: Critical Essays on Indian Writing in English</i> . Palgrave Macmillan, 2000.	12
Unit II Poetry	Background: Origin, Growth and Development 1 Toru Dutt: "Our Casuarina Tree," "Lakshman" 2 Sarojini Devi Naidu: "Village Song," "The Indian Weaver" 3 Nissim Ezekiel: "Enterprise," "Poet, Lover, Birdwatcher" 4 A.K. Ramanujan: "A River," "Obituary" 5 Kamala Das: "An Introduction," "The Looking Glass" 6 Jayanta Mahapatra: "Hunger" 7 Gieve Patel: "Post Mortem" 8 Mamang Dai: "Remembrance"	12
Unit III Prose	Background: Origin, Growth and Development 1 Sri Aurobindo: "The Renaissance in India" 2 M.K. Gandhi: "Hindu-Muslim Unity and Inter-faith Dialogue" - Guha, Ramachandra. <i>Makers of Modern India</i> . Latest edition, Penguin India, 2012. 3 Amartya Sen: Argumentative Indian – Chapter 1 4 Ramachandra Guha: "Pluralism in the Indian University" - https://www.epw.in/journal/2007/07/perspectives/pluralismindian-university.html	12
Unit IV Plays	Background: Origin, Growth and Development 1 Mahesh Dattani: SEVEN STEPS AROUND THE FIRE 2 Manjula Padmanabhan: Harvest 3 Gurcharan Das: Larins Sahib	12

Unit V Novels and Stories	Background: Origin, Growth and Development 1 Raja Rao: Kanthapura 2 Arundhati Roy: The God of Small Things or Salman Rushdie: Midnight's Children 1. 3 Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i> 2. 4 Ruskin Bond: <i>All Roads Lead to Ganga (travelogue)</i> 3. 5 R.K. Narayan: <i>Another Community (story)</i> from Anita Desai: <i>A Devoted Son (story)</i> from - Alter, S. and W.Dissanayake. <i>The Penguin Book of Modern Indian Short Stories</i>. New and Rev ed. edition, Penguin India, 2001.	12
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8.Required Reading:

- 1.Alter, S., and W. Dissanayake. *The Penguin Book of Modern Indian Short Stories*. New and Rev ed.edition, Penguin India, 2001.
- 2.Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. The OrientBlackswan, 2017.
- 3.M.K.Naik. *A History of Indian English Literature*. 13th ImpressionIndian English literaturi edition,Sahitya Akademi, 2009.
- 4.*The Indian Imagination: Critical Essays on Indian Writing in English*. Palgrave Macmillan US, 2000.
- 5.SATCHIDANANDAN, K. "REFLECTIONS: On Indian Writing in English." *Indian Literature*, vol. 38, no. 3 (167), Sahitya Akademi, 1995, pp. 5–8.

9. Recommended Reading

1. Anjaria, Ulka, editor. *A History of the Indian Novel in English*. Cambridge University Press, 2015.
2. Chaudhuri, Rosinka, editor. *A History of Indian Poetry in English*. Cambridge University Press, 2016.
3. Dwivedi, Om Prakash, and Lisa Lau, editors. *Indian Writing in English and the Global Literary Market*. 2014th edition, Palgrave Macmillan, 2014.
4. Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*. Illustrated edition,OUP UK, 2009.
5. Iyengar, K. R. Srinivasa. *Indian Writing in English Revised and Updated Edition*. Revised, Updated edition, Sterling Publications Private Limited, 2019.
6. Lau, L., and O. Dwivedi. *Re-Orientalism and Indian Writing in English*. 2014th edition, Palgrave Pivot, 2014.
7. Mukherjee,UpamanyuPablo.*Postcolonial Environments: Nature, Culture anthe ContemporaryIndian Novel in English*. 2010th edition, Palgrave Macmillan, 2010.
8. Naik, M. K. *Perspectives on Indian Prose in English*. Abhinav Publications, 2003.
9. Wiemann, Dirk. *Genres of Modernity: Contemporary Indian Novels in English: 120*. Editions Rodopi B.V., 2008.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CP3	3	3	3	3	3
CO5	3	3	3	3	3
CO6	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2015 - Indian English Literature Part – A: Objective Type

Multiple Choice 10 x 1 = 10 Marks: 60

1. T. B. Macaulay presented his famous minutes in the year
a) 1833 b) 1834 c) 1835 d) 1836
2. Who is considered as the “doyen of Indian liter historiographers”?
a) K. D. Verma b) Sisir Kumar Das c) Toru Dutt d) Nissim Ezekial
3. What are the weavers weave in the early morning?
a) bright green cloth b) cloth of colour of the peacock c) a red cloth for a bride d) a bright blue cloth for a baby
4. “The Glass Looking” is a poem by
a) Toru Dutt b) Nissim Ezekial c) Kamala Das d) Jayanta Mahapatra
5. “Pluralism in the Indian university” foster on kinds ----- of pluralism.
a) five b) six c) seven d) four
6. “The Resistance in India” is a prose by
a) Sir Aurobindo b) M. K. Gandhi c) Amartya Sen d) Ramachandra Guha
7. “Seven Steps Around the Fire” is one of the plays by Mahesh Dattani.
a) stage b) written c) radio d) music
8. The play “Harvest” is set in
a) Chennai b) Hyderabad c) Kolkata d) Mumbai
9. Who insults Murthy during his fast?
a) Waterfall Venkamma b) His mother c) Bade Khan d) Ratna
10. What kind of doctor is Rakesh?
1. neurosurgeon b) family c) general d) surgeon

PART – B

Short Answer

The answer should not exceed 200 words 5 x 4 = 20

11. a) “O Queen, ere I depart, No longer can I bear thy words, they lacerate my inmost heart and torture me, like poisoned swords”- Explain the reference with its Context. (Or)
b) To smuggle eighty thousand watches at a stroke, And I'd proudly say, "My father's in importexport business, you know." I'd be proud of you then”- Explain
12. a) Sketch the Character of Rosie. (Or)
b) Influence of Patriarchy in “Cry the Peacock”- Brief
13. a) How does Amartya Sen boasts the nature of Argument in Indian tradition? (Or)
b) Aurobindo's ideas of Renaissance- brief
14. a) How does Ruskin Bond Portray beauty of India's Civilization in All Roads Lead to Ganga (or) b) Theme of Injustice in *God of Small Things*- Discuss

15. a) *Seven Steps Around the Fire*- Justify the title (or)
b) How the world of machine governs the Human world as dramatized in *Harvest*.

PART – C Essay Answer

The answer should not exceed 400 words 3 x 10 = 30

- 16 a). Contribution of the “Trios” to Indian English literature. (any two writers) (or)
b). Influence of partition in the writings of Indian playwrights with reference to the work of Asif Dattani
17. a) Confessional Poets in Indian English Writing – Elaborate. (or)
b) How do Tagore and Sen teach us philosophy of Art through their works?- Discuss
18. a) Women Novelists and their portrayal of female characters through the lens of feminism- Narrate (or)
b) In What way Indian University to foster the Five kinds of Pluralism according to Guha?- Discuss

Core Courses Practical (CCP)

1. **Course Title: Activity-based Teaching of Literature**

2. **Course Code: ENG2P016**

3. **Credits: 0:0:2**

4. **Course Description:**

This course is designed to provide the learners with the skills necessary to teach literature at the undergraduate level in literature classrooms and General English classrooms in colleges and high schools. It is offered with the understanding that the teaching of literature need not be a skill that is self-taught out of necessity and that the pedagogy of literature must be an essential part of the M.A. in English. The course covers all aspects of the teaching-learning process from lesson plans to evaluation rubrics and assessment with an emphasis on student-centred learning, innovation, self-reflexivity and the periodical critique of established classroom methods.

5. **Course Objectives**

To convert the often mysterious and whimsical teaching-learning process into a transparent and logical system (as far as possible) to enable beginners to wet their beak

To encourage innovations in the pedagogy of literature

To produce a generation of literature teachers who are not exclusively lecture-oriented in the classroom

To create discussions among the learners about 'fairness' and 'equality' in classroom activity

To encourage the learners to boldly address existing ambiguities in evaluation and continuous assessment

6. **Course Learning Outcomes**

At the end of this course, the student will be able to:

CO1	Understand the field of literary studies from the point of view of pedagogy
CO2	Analyse literary texts in terms of its classroom components
CO3	Evaluate various existing methods of teaching literature
CO4	Apply and document the efficacy of the latest innovations in pedagogy in the literature classroom
CO5	Create a blog/website maintaining resources and reflections related to teaching literature to a specific age group

7. Course Content

The following stages can be practiced during the course of the semester using any one literary text (preferably a short one) chosen by the course instructor with feedback from the students. Switching of texts from unit to unit is also an option. The course instructor is also encouraged to maintain an online archive of all activities and to use team work and collaboration for classroom assignments wherever possible. Individual assignment submissions and seminars and written class tests are not suitable for this course.

Units	Content	Hrs.
Unit 1: Preparing Lesson Plans	In this unit, students will learn how to a) determine the number of hours required for teaching one text b) preparing different components from the text (such as vocabulary, style, historical context, author biography, key phrases/passages, etc.) for teaching c) converting the components into a coherent lesson plan for the given time period d) including audiovisual material in the lesson plan	12
Unit 2: Generating discussion	In this unit, the student will learn how to a) make a list of classroom prompts for the given text b) differentiate between types of questions (informative, argumentative, predictive, enumerative, analytical, etc.) a) strategies for in-class as well as 'homework' reading sessions b) plan cumulative writing projects based on one text c) overseeing 'COse reading' of the text in class	12
Unit 3: Planning break-out sessions	In this unit, students will learn how to a) manage unsupervised classroom activity for in-class reading and writing b) organise break-out sessions and peer review groups based on a given prompt about the literary text c) enable cooperation between weak and strong learners in the class when it comes to critical thinking and analysis d) using translation as a warm-up activity in class e) technology-assisted 'distant reading'	12

Unit 4: Preparing Evaluation Rubrics	In this unit, students will learn a) what is an evaluation rubric b) how to determine the components of the rubric for a given text c) matching the rubric with classroom activity and expectations d) enabling feedback about the rubric and allowing flexibility in the rubric e) ensuring fairness and diversity (spanning LSRW skills preferably) in rubric components depending on the strengths and weaknesses of the learners	12
Unit 5: Types of Continuous Assessment	In this unit, the students will learn about a) the various types of continuous assessment possible for literary texts b) matching assessment type to text or genre type and managing the number of tests based on limitations of time c) expected goals of seminars and assignments in literature classrooms (when to use them and when to avoid them for assessment) d) creative forms of non-traditional assessment using audiovisual support e) pros and cons of multiple choice questions and essay questions in literature	12

8. Required Reading

- Showalter, Elaine. *Teaching Literature*.
- Bean, J.C. (2011) *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Jossey-Bass.
- hooks, bell. (1994). *Teaching to Transgress: Education as the Practice of Freedom*.
- Lang, James M. (2016) *Small Teaching*. Jossey-Bass.

9. Recommended Reading

- Barry, Lynda. (2014). *Syllabus: Notes from an Accidental Professor*. Drawn & Quarterly.
- Conrad, Clifton and Gasman, Marybeth. (2017). *Educating a Diverse Nation: Lessons From Minority Serving Institutions*. Harvard University Press.
- Ferguson, Roderick A. (2012) *The Reorder of Things: The University and its Pedagogies of Minority Difference*. Minneapolis: University of Minnesota Press.

10. Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	3	1	0	0
CO2	1	2	3	1	1
CO3	0	3	3	2	1
CO4	0	0	1	3	3
CO5	0	3	1	2	3

11. Course Assessment

End-of-semester project and teaching module (50+50 = 100 marks)

1) Course Title: Graphic Narratives

2) Course Code: ENG2P017

3) Credits: 0:0:2

4) Course Description

The course aims to teach students how to write graphic narratives professionally. It introduces to students the comics and graphic narratives and the tools used in their making. Students are trained to create ideal outlines and layouts for graphic narratives from the textual narratives using 5-plot structure. Students learn scripting, mapping characters and setting, and formatting in connection with graphic narrative making process. The program opens the door for the aspirants to become a professional writer of comics and graphic narratives.

5) Course Objectives

Acquaint the students with the specifics of writing graphic narratives

Teach the effective outlining of stories with 5-plot structure.

Make students familiar with the processes of converting a story into comic strips

Teach how to format graphic narratives

Develop creativity in students through skill-based training

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Know the distinct features of graphic narratives and tools involved in its making
CO2	Master the outlining of stories with five plot structure
CO3	Map the characters and setting
CO4	Narrate the story with pictures
CO5	Create quality comic strips and graphic narratives

7) Course Content

Units	Content	Hrs.
Unit One: Graphic narratives and Tools	This unit will introduce the learner to Graphic narrative writing as part of an academic activity. It will differentiate between comics and a graphic novel. It will also trace the trajectory of graphic novels from its inception to its future. The unit acquaint the students with the different tools used in making graphic strips. Practical: At the end of this unit, the students will compile and submit some of the popular comics and graphic novels. They will also demonstrate the tools and their usage in making graphic books.	9
Unit Two: Selecting and outlining stories for easy script-making	In this unit, the learners are trained to select a good story for their graphic book between a story of their own and that of some other author. They will learn how to outline a story effectively with traditional 5 plot narrative structure; Introduction, raising action, climax, falling action, and resolution. Practical: At the end of this unit, the students will make outlines of either their own stories or the short stories of some famous writers using five plot narrative structure.	9
Unit Three: Mapping Characters and setting	In this unit, the learner will be taught how to figure out the traits of the story's characters and to create a clear cut idea of the story's setting based on their emotional arc. Practical: At the end of this unit, the students will create characters and setting through their own drawing skills or for some artist to do it.	9
Unit Four: Formatting	This unit familiarizes learners with the style and approaches of some of the experienced writers. It helps them with devising the script visually and laying out pages with panels, speech bubbles, and figures. Practical: At the end of this unit, learners will submit their 5- plot structure analysis of some of the renowned authors' graphic stories along with the analysis of panel, speech bubble and figures in those narratives.	9
Unit Five: Narrating with Pictures	This unit helps the learners write a comic book script. The learners will effectively narrate the story not with words but with pictures Practical: At the end of this unit, the learners create comic strips of their select stories and submit it.	9

8) Required Reading

- Coony, Dan. *Writing and Illustrating the graphic novel*. Barrons, 2011.
- Kneece, Mark. *The art of comic book writing: the definitive guide to outlining, scripting, and pitching your sequential art stories*. Watson-Guptill Publications, 2011.
- Rolins, Penitis. *The Making of a Graphic Novel*. Watson-Guptill Publications, 2006.

9) Recommended Reading

- Macari, Nick. *The Working Writer's Guide to Comics and Graphic Novels*. Panel by Panel, 2016.
- Peters, Jeffrey Edward. *Write a Graphic Novel in 5 Simple Steps*. Enslow Publishers. 2013.

10) Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	3	1	0	0
CO2	1	2	3	1	1
CO3	0	3	3	2	1
CO4	0	0	1	3	3
CO5	0	3	1	2	3

1. Course Assessment

End-of-semester project and Viva (80+20 = 100 marks)

SEMESTER II

S.No	Courses	Course Title	Course Code	Credits
1	CC6	British Literature II(From the Age of Reason to the Victorian Era)	ENG2021	4
2	CC7	Literary Criticism	ENG2022	4
3	CC8	Research Methodology	ENG2023	3
4	CC9	Literature and Translation	ENG2024	3
5	CCP3	Critical Reading and Academic Writing	ENG2P025	2
6	CCP4	Tools and Techniques for Translation	ENG2P026	2
7		Internship/Field Visit/Training	ENG2F021	4
8	OE/GE	Open Elective	ENG0E01/ENG0E02	3
Total				23
9	Value Added Course	Green Literature	ENGVA01	2

Core Courses (CC)

1) **Course title: British Literature II :From the Age of Reason to the Victorian Era.**

2) **Course code: ENG2021**

3) **Credits: 4**

4) **Course description:**

The course covers English Literature from 17th to 19th century. The key focuses of the course include John Milton, the Restoration Theatre, the Augustan era, Pre-Romantics, the ascendancy of Prose as a major genre of the period, Periodical essay, the rise of the Novel form, Romantic revival as well as the Victorian rearguard action. The course assumes that the two and a half centuries of English Literature covered in the study being crucial, the learner would gain awareness of a variety of events, initiatives, and movements that bear on the literature of the period. Among other things, the course would have important references to historical events such as the impact of American and French Revolution, political and economic reorganization of English society and the growing democratization of polity, growth of literacy, ideas regarding individual self, the changing conception towards Nature, the conflict between religion and science that got accentuated specially during the Victorian era, social changes brought on by industrialization, initiatives for Reforms and so on.

5) **Course Objectives:**

To familiarize the learner with the major texts and authors from the Seventeenth to the Nineteenth centuries

To help the learner situate the prescribed texts in their own socio-historical contexts and to explore how much these texts are able to escape the limitations of the ages concerned.

To enable the learner to appreciate the contemporary significance of the texts.

To help the learner make intertextual connections with texts from other periods and writers from other traditions specifically from their own native tradition.

6) Course Learning Outcomes

CO 1	The course enables the learner to have an encounter with the key English writers and thinkers from seventeenth to nineteenth centuries.
CO 2	The course would show how Literature of this long period, as always, is entangled with a variety of cultural artefacts and hence the need for a more holistic analysis.
CO 3	The learner would analyze the inter-involvement of literature and philosophy and understand the way in which literature becomes a handmaiden to the philosophy of the period.

CO 4	The dialectical pattern of the literary history of under consideration would stimulate the learner to look for a variety of guiding forces of cultural history.
CO5	The learner by juxtaposing the English literary history with his/her own literature would acquire the ability to negotiate the hallowed conventions built on human imaginative history.

7) Course Contents

Units	Content	Hrs.
Unit 1: Poetry: Milton and the Age of Reason	Milton: <i>Paradise Lost</i> Bk. IX Pope: <i>An Epistle to Dr. Arbuthnot</i> : Lines 1-40, 193-214, 305 - 333 Dryden: <i>Absalom and Achitophel</i> : Lines 1-149 Thomas Gray: “Ode on the Death of a Favourite Cat Drowned in a tub of Gold Fishes”	12
Unit 2 Romantic and Victorian Poetry	Burns: “John Anderson My Jo, John” William Blake: “London” William Wordsworth: Sonnets or excerpts from <i>Prelude</i> , Book 4. S.T. Coleridge: “Kubla Khan” John Keats: “Ode To a Nightingale”, “To Autumn” P.B. Shelley: “Ode To the West Wind” Matthew Arnold: “Dover Beach” Robert Browning: “Fra Lippo Lippi” - An excerpt Elizabeth Barrett Browning: “Sonnets from the Portuguese No. XV” Christina Rossetti: Sonnet No.2 (“I wish I could remember that first Day”) <i>Monna Innominata</i>	12
Unit 3: Drama	The Age of Sensibility (The age of Johnson/preRomantic transitional period, 1745-1785) Oliver Goldsmith: <i>She Stoops to Conquer</i> Oscar Wilde: <i>The Importance of Being Ernest</i>	12
Unit 4 Novel	Daniel Defoe: <i>Robinson Crusoe</i> Jane Austen: <i>Pride and Prejudice</i> Charlotte Brontë: <i>Jane Eyre</i> Charles Dickens: <i>Hard Times</i> (excerpt)	12
Unit 5 Prose	Addison and Steele: Any 2 Essays Charles Lamb "A dissertation upon Roast Pig" William Hazlitt: “My First Acquaintance with Poets”	12

8) Required Reading:

- John Bunyan: *Pilgrims Progress*
- John Locke: *An Essay Concerning Human Understanding*
- Mary Wollstonecraft: *Vindication of the Rights of Women*
- Samuel Richardson: *Pamela*
- Henry Fielding: *Tom Jones*
- Ian Watt: *The Rise of the Novel*
- Raymond Williams: “The Romantic Artist” from *Culture and Society*

9) Recommended Reading:

- Danielson D. (ed). *The Cambridge Companion to John Milton*
- Smith, N. *Literature and Revolution in England*
- Fairer, D and C Gerrard (eds) *Eighteenth-Century Poetry: AnAnnotated Anthology*.
- Rogers, P. (ed), *The Eighteenth Century*
- Butler, M., *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830*
- Wu, Duncan (ed), *Romanticism* 2ndedn.
- C M Bowra: *The Romantic Imagination*
- Armstrong, I. *Victorian Poetry, Poetics and Politics*
- Wheeler, M., *English Fiction of the Victorian Period1830-90. 2ndedn.* Fletcher, Ian (ed), *British Poetry and Prose 1870-1905*.

10) Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11) Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12) Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13) Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14) Question Paper Pattern**ENG2021 – British Literature II****Part – A: Objective Type****Multiple choice (10 x 1 = 10)**

1. Name the English monarch who triggered Reformation in England?

A. Richard II B. Mary I C. Edward VI D. Henry VIII

2. What among the following is true of Puritans?

A. They were indolent and lazy

B. They supported Roman Church

C. They were against democratic initiatives They stood for radical reform in the Church of England

3. Who were the antagonists involved in the English Civil War?
 A. Puritans and Liberals
 B. Parliamentarians and Puritans
 C. Royalists and Tories Royalists
 D. Parliamentarians
4. Which among the following is true about Glorious Revolution?
 A. Parliament became powerful B. Protestantism was denounced
 C. Equality before law was granted to English Catholics
 D. Printing and Publication came under strict control
5. "Nature and Nature's law lay hid in night, God said, Let Newton be! And all was light"
 Identify the author of the line.
 A. Samuel Johnson B. John Dryden
 C. Oliver Goldsmith D. Alexander Pope
6. What does Alexander Pope's famous definition of poetry and wit as "What oft was thought but ne'er so well expressed" mean?
 A. Poetry is full of novel ideas
 B. Thought is central to poetry even if its expression is bad
 C. Poetic genius is unique
 D. Poetry expresses commonly shared feelings and thoughts
7. Who has described Dryden and Pope as "classics of our prose"?
 A. Matthew Arnold B. T S Eliot C. William Hazlitt D. Dr Johnson
8. Identify the publication that has chosen for itself the aim "to enliven morality with wit and to temper wit with morality".
 A. *Gentleman's Magazine* B. *Rambler* C. *The Examiner* D. *Spectator*
9. Name the author of *Reliques of Ancient English Poetry*
 A. Thomas Percy B. Arthur Quiller-Couch C. Richard Steele D. Joseph Addison
10. Who talked about a writer's ability which "Shakespeare possessed enormously" to accept "uncertainties, mysteries, doubts, without any irritable reaching after fact and reason"?
 A. John Milton B. Alexander Pope C. John Keats D. T S Eliot

PART – B

Short Answer The answer should not exceed 200 words (5 x 4 = 20)

11. Impact of Glorious Revolution on literature of the 17th and 18th centuries. OR
 Examine the influence of Puritanism and its effect on English Literature in the first half of the 17th Century
12. Account for the nomenclature "Age of Prose and Reason" for the first half of the 18th Century OR
 Discuss the different varieties of satire. Account for its popularity during the neoclassical age.

13. Who are transitional poets? Justify the nomenclature “Transitional Poets”. OR
What are the characteristic features of the Age of Sensibility? Explain with examples
14. Nostalgia in “Dover Beach” OR
What is a Dramatic Monologue? Discuss its contemporary relevance with special reference to the text prescribed for study.
15. Write a very brief note on *Robinson Crusoe* as an epistolary novel. OR Write a short note on the periodical essay.

PART – C

Essay Answer The answer should not exceed 400 words(3 x 10 = 30)

16. Critically examine the concept of ‘Fall’ with special reference to *Paradise Lost Book IX*
(or)
Account for the emergence of the novel in the first half of the 18th century.
17. Discuss how Wordsworth’s love for Nature is more than ever relevant today.
(or)
Do you think that insoluble antinomies and elemental tension are at the centre of Keats’ Odes? Discuss.
18. Justify the title *Pride and Prejudice*
(or)
How far do you consider *The Importance of Being Earnest* as a pure comedy?

1. Course Title: Literary Criticism

2. Course Code: ENG2022

3. Credits: 4

4. Course Description:

This course will introduce a range of key texts in the canon of 'Literary Criticism' to the learners. Beginning from the inaugural work in the field: Plato's Republic and ending with the New Critical key text, the course will engage with major texts in each period of European Literary Critical trajectory. Besides orienting learners with the European critical texts, it will also introduce significant Indian classical literary critical texts such as Tolkappiam and Natyashastra to make them understand the Indian criticism as well. The course has been divided into five units: Literary Criticism: History and Orientation, Classical Criticism, Renaissance and Enlightenment Criticisms, Romantic and Victorian Criticisms and Modern Criticism

5. Course Objectives:

- To familiarize learners with major critics and their works from classical to modern periods.
- To make learners understand key critical movements in the field of 'Literary Criticism'.
- To inform learners about the thematic concerns of literary productions by juxtaposing them with critical texts.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the origin of literary criticism and its various key concepts.
CO2	Apply the key concepts of criticism to the literary texts from the same period.
CO3	Infer how literary criticism coincided with Western philosophy.
CO4	Evaluate the theories of literature that emerged in the eighteenth and nineteenth centuries, and study the literary writings produced in the period.
CO5	Examine the major modes of literary criticism that were in vogue during different time periods and characterize the literary trends that were prevalent in each period.

7. Course Content

Units	Content	Hrs.
Unit I History of Literary Criticism	M.H. Abrams: "Orientation of Critical Theories" - Abrams, M. H. <i>The Mirror and the Lamp: Romantic Theory and the Critical Tradition</i> . Wilbur Stewart Scott, Five approaches of literary criticism ; An Arrangement of Contemporary Critical Essays	12
Unit II Classical Criticism	1. Plato: <i>Republic</i> - Book 10; <i>Ion</i> 2. Aristotle: <i>Poetics</i> : Chapter 1, 4, 6 and 26 3. Longinus: <i>On Sublimity</i> : Chapter 1 4. Tolkappiar: <i>Tolkappiyam</i> – Porulatikaram – Prosody 5. Bharata: <i>The Natyashastra</i> : Chapters 6 and 7	12
Unit III Renaissance and Enlightenment Criticisms	1. Philip Sidney: "An Apology for Poetry" 2. Samuel Johnson: "Preface to Shakespeare" 3. Immanuel Kant: "What is Enlightenment"	12
Unit IV Romantic and Victorian Criticisms	1. William Wordsworth: "Preface to the Lyrical Ballads" 2. S.T. Coleridge: <i>Biographia Literaria</i> : Chapter 14, 15 and 18 3. Mathew Arnold: "The Function of Criticism at the Present Time".	12
Unit V Modern Criticism	1. T.S. Eliot: "Tradition and Individual Talent" 2. I.A. Richards: <i>Practical Criticism</i> – "Four kinds of Meaning" 3. Northrop Frye: "Archetypes of Literature"	12

8. Required Readings

- Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Revised ed. edition, OUP USA, 1972.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. 1st edition, Wiley-Blackwell, 2007.

9. Recommended Readings

- Blamires, Harry, and A. Norman Jeffares. *A History of Literary Criticism*. 1991st edition, Palgrave Macmillan, 1991.
- Empson, N. f m. *Seven Types of Ambiguity*. 3rd ed. edition, New Directions, 1966.
- Foundation, Poetry. "An Essay of Dramatic Poesy by John Dryden." Poetry Foundation, Poetry Foundation, 17 May 2021, <https://www.poetryfoundation.org/articles/69377/an-essay-of-dramatic-poesy>. <https://www.poetryfoundation.org/>.
- "Ars Poetica by Horace." Poetry Foundation, Poetry Foundation, 18 May

2021, <https://www.poetryfoundation.org/articles/69381/ars-poetica>.
<https://www.poetryfoundation.org/>.

- Murray, Penelope. Classical Literary Criticism. Translated by T. Dorsch, Reissue edition, Penguin Classics, 2000.
- Schklovsky, Viktor. "Art as Technique."
- Wimsatt, William K., and Cleanth Brooks. Literary Criticism: A Short History: 002. Univ of Chicago Pr, 1983.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	2	3	2	3
CO3	2	3	2	3	3
CO4	3	1	2	3	2
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2022Literary Criticism

Marks:60

Part – A: Objective Type Questions 10 x 1 = 10

- Who called Dryden the father of English criticism
A.) Mathew Arnold B.) T. S. Eliot
C.) I. A. Richards D.) Dr Johnson
- Which of the following is not a major school of criticism
A.) Legislative criticism B.) Instructive criticism
C.) Descriptive criticism D.) Aesthetic criticism
- Which of the following terms best describes
Thrasymachus
A.) Platonist B.) Pre-Socratic
C.) Sophist D.) Politician
- To whom does Longinus write *On the Sublime*:
A.) Aristotle B.)Cecilius
C.)PostuminusTerentianus D.) Plato
- An Apology for Poetry* is a reply to Stephen Gosson's:
A. *The School of Abuse* B. *A School of Abuse*
C. *The School for Abuse* D. None of the above

6. The principal object in the *Preface to Lyrical Ballads* was to choose incidents and objects from
 - A. Urban life
 - B. Agrarian life
 - C. Genteel life
 - D. Common life
7. What is the subject matter of Wordsworth
 - A. Love and Poetry
 - B. Political concepts
 - C. English Bards
 - D. common people
8. In *Practical Criticism*, I. A. Richards links four kinds of meaning in human utterances to four aspects. These are sense, tone, feeling and _____.
 - A. emotion
 - B. voice
 - C. intellect
 - D. intention
9. Alexander Pope's *An Essay on Criticism* was published inA. 1711
1841 C. 1711 D. 1813
10. What is the nearest possible meaning of this quote: "we shall often find that not only the best,
but the most individual of his work may be those in which the dead poets, his ancestors, assert their immortality forcefully and vigorously"?
 - A. It means that the ghosts of dead poets keep visiting living poets in their dreams
 - B. It means that the dead poets play the role of Muse and inspire living poets to write poems
 - C. It means that no living poet can escape the tradition of literary writings
 - D. It means that the best works are never written by the poet but by the ghosts of the dead poets.

PART- B: Short Answer Questions

The answer should not exceed 200 words **5 x 4 = 20**

11. a) What are the sources of sublime according to Longinus?
Or
a) Briefly explain the main ideas discussed in Chapter 6 of Bharata's *Natyashashtra*
12. a) How does Dr Johnson defend Shakespeare's violation of the three unities?
Or
a) Elucidate the major arguments in *An Apology for Poetry*.
13. a) Comment on Wordsworth's theory of poetry.
Or
b) Differentiate between fancy and imagination as discussed by Coleridge in *Biographia Literaria*.
14. a) According to Eliot, how does tradition influence individual talent? Or
b) What are the four mythos, according to Northrop Frye?
15. a) Write a brief note on Classical criticism. Or
b) Trace the development of romantic criticism from the publication of *Lyrical Ballads*.

PART- C: Essay Type Questions

The answer should not exceed 800 words

3 x 10 = 30

16. a) Comment on Eliot's impersonality theory.

Or

b) Elucidate Wordsworth's idea of poetic diction.

17. a) What are the merits and demerits of Shakespeare's works as discussed in Samuel Johnson's *Preface to Shakespear*? Or

b) Explain Plato's allegory of the cave and its implications.

18. a) Elaborate on the four kinds of meaning as explained by I. A. Richards in *Practical Criticism*.

Or

b) Explain the role of a critic as expounded by Eliot in *The Function of Criticism at the Present time*

1) Course Title: Research Methodology

2) Course Code: ENG2023

3) Credits: 3

4) Course Description:

This course, being centred on research methods and methodology for English Studies, will help learners acquire the rudimentary knowledge of research, its types, the conduct to be adopted by a researcher for avoiding plagiarism, understanding of the difference between primary and secondary sources, etc. Additionally, the learners will be introduced to Social Sciences method of fieldwork and data collection for doing qualitative research in Humanities. The course will further strive to make learners infer the idea of doing research in English Studies with its inter, trans and multi-disciplinary nuances. The learners will also be introduced to various discourses of text, its types, and the generic limitations. An attempt will also be made to explain the major current approaches in literary and cultural studies, such as textual, auto/biographical, visual, archival, interview and oral history. Finally, the course will provide the learners with training in different writings of research, like abstract, research article, project writing, proposal writing, SOP writing, and review writing. Adequate training will be given to familiarise learners with the major research style guides like APA, MLA and Chicago manuals, through constant practices in and out of the classroom.

5) Course Objectives:

- To make learners understand the idea of research and its types.
- To introduce learners to major methods and approaches in research in literary and cultural studies.
- To explain and provide awareness of research ethics, and of the conduct of researcher.
- To explicate the inter, trans and multi-disciplinary domains of English Studies.
- To provide adequate training in different research writings and documentation of research.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Demonstrate the required research skills like critical thinking, research writing and documenting the research.
CO2	Exhibit the awareness of types of research, ways to find sources, and difference between primary and secondary sources.
CO3	Understand the nature of research in English Studies in particular, and humanities in general.

CO4	Appreciate the knowledge in major methods and approaches in literary research.
CO5	Apply the training and knowledge acquired from the course to carry out their future research.

7) Course Contents:

Units	Content	Hrs.
Unit I: Introduction to Research	Research: Definition and Description, Types of Research (Qualitative and Quantitative) Ethics of Research: Plagiarism and Copyright Infringement, Selecting of Topic, Finding Sources, Accessing Online Research Databases, Primary and Secondary Sources, Fieldwork and Data Collection	12
Unit II: Research in Literary and Cultural Studies	Understanding research in literary studies: inter, trans and multi-disciplinary types Exploring the idea of text: discourse, text types and major genres The place of theory in literary research Research in Mass, Popular and Subcultures	12
Unit III: Major Methods and Approaches in Literary and Cultural Research	Archival Method, Oral history, Interviewing, Textual, Auto/biography and Visual. For the above topics, the reading can be drawn from - Griffin, Gabriele, editor. <i>Research Methods for English Studies</i> . Edinburgh University Press, 2005.	12
Unit IV: Research Reading and Writing	Reading seminal research articles in literary and cultural studies to infer research argument, discussion of the primary text/data, theoretical framework, ways of writing research articles, etc. Hypothesis, Synopsis, Abstract, Framing Research Title, Research Article, Book Review, Review Article, Literature Review, Format for Research Proposal, SOP (Statement of Purpose)/SOI (Statement of Interest), Note Taking, Framing Thesis Statement, Research Questions, Drafting, Revising and Editing.	12

Unit V: Documenting, Formatting and Referencing	Documentation: List of Works Cited: Citing Periodical Print Publications Nonperiodical Print Publications, Web Publications, Additional Common Sources, In- text Documentation: Citing Sources in the Text, Parenthetical documentation, Readability, Sample References Mechanics of Writing: General Conventions: Spelling, Punctuation, Italics, Names, Numbers, Titles of Works, Quotations, Capitalization, Abbreviations, Footnotes and Endnotes. Formatting: Indentation, Margins, Font, Spacing, Heading and Title, Pagination, Text, Formatting, Abbreviations, Indexing, Glossary and Special Elements such as: Title-page, Table of Contents, Headings and Sub-headings, Tables and Figures, Appendix, Bibliography and Proof Reading	12

8) Required Readings:

The Modern Language Association of. *MLA Handbook*. 9th edition, Modern Language Association of America, 2021.

Association, American Psychological. *Publication Manual of the American Psychological Association*. Sixth edition, American Psychological Association, 2009.

Belsey, Catherine. *Critical Practice*. 2nd edition, Routledge, 2002.

Chicago, Univ. *The Chicago Manual of Style, 17th Edition*. 17th edition, University of Chicago Press, 2017.

Dorairaj, A. Joseph. *FAQs on Research in Literature and Language*. Emerald

Publishers, 2019. Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh

University Press, 2005.

9) Recommended Readings:

Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. Fourth edition, W. W. Norton & Company, 1992.

Correa, Delia da Sousa, and W. R. Owens, editors. *The Handbook to Literary Research*. 2nd edition, Routledge, 2009. Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th edition, SAGE Publications Ltd, 2018.

10) Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	2	3	2	3
CO3	2	3	2	3	3
CO4	3	1	2	3	2
CO5	3	2	3	3	3

11) Course Evaluation:

I. Internal: 40 marks:

A Writing research article: 10

B Writing research proposal: 10

C Writing book review/article summary: 05

D Writing SOP (Statement of Purpose): 05

E Quiz on MLA/APA style sheet: 10

Total: 40

II External: 60 marks

2. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

3. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14) Question Paper Pattern:

ENG 2023 - Research Methodology

Marks: 60

Section A

Answer all the following questions. (10 marks) **10*1 = 10 marks**

1. The research done in Humanities is _____?
a) Qualitative b) Quantitative c) Explanatory d) Experimental
2. Literature review is _____?
1) Texts selected for primary sources
2) Texts selected for theoretical framework
3) Research work produced in the area of research
4) Review of primary texts
3. The literary research in the contemporary times falls under _____research?
a) Textual b) Transdisciplinary c) Multidisciplinary d) Interdisciplinary
4. Research in literary studies after 1990s turned towards _____realm.
1) Cultural b) Linguistic c) Discourse d) Visual
5. The pioneering book in textual criticism *Critical Practice* has been authored by _____?
1) Roland Barthes b) Catherine Belsey c) I. A. Richards d) Roman Jakobson
6. Which of the following scholars does not belong to Life Writing Studies?
1) G. Thomas Couser 2. Sidonie Smith 3. Gillian Rose 4. Julian Watson
7. Hypothesis in research refers to _____?
1) Unestablished thesis statement 2. Proven thesis statement
1) Theoretical framework 4. Final argument of the research
8. Which of the following does not constitute the meaning of abstract in research?
1. Outline of research 2. Description of research
3. Conclusion of research 4. Overall understanding of research
9. APA style guide is popularly followed in _____research?
1) Humanities 2. Social science 3. Life science 4. Natural science
10. Jack Kerouac, *The Dharma Bums* (New York: Viking Press, 1958), 128.
The above citation is given in the format of which style guide:
1. MLA
2. APA
3. Chicago
4. Associated Press Stylebook

Section B

Write short notes on the following topics. (4 marks each) **(5*4 = 20 marks)**

I. Comment on the types of research OR

Explain what do you understand by the term 'plagiarism'. What are the different types of plagiarism?

II. Briefly describe interdisciplinary research in literary

studies OR Comment on the use of theory in literary research.

III. Explicate archival

method. OR Expound textual analysis method.

IV. Comment on your understanding of theoretical framework in research.

OR Explain the process of literature review.

V. Explain Work Citation method for monographs and edited volumes authored by one or more than one author. OR

Write a brief note on the differences between the MLA and APA style guides.

Section C

Write an essay in 700 words in response to the following questions. **(30 marks)**

I. Discuss the ethics of research and explain good ethical practices to be followed in research.

OR What is genre in literary writings. Explain major three new genres that emerged in the twenty-first century.

II. Discuss three popular approaches in literary research and provide textual examples to support your answer. **OR** Write a research proposal on your area of research interest by including the major components of the proposal.

III. Write a short research paper in 1000 words and document it in MLA format. Note that the paper should have minimum five relevant references. **OR** Attempt to analyse any recent film that you have watched by employing visual method.

1) **Course Title: Literature and Translation**

2) **Course Code: ENG2024**

3) **Credits: 3**

4) **Course Description**

This M.A. elective is designed to be a skill-oriented course that allows learners to practice and become competent in the technicalities of translating literatures across English and other Indian languages. The first three units offer the learners a tripartite approach to the range of complexities encountered in the process of translation (linguistic, rhetorical, ethical) and equip them with the skills required in order to identify and resolve translation-based decisions at all three levels. Units 4 and 5 are designed to provide the learners with a hands-on training by the course instructor in translating a selected literary text (a short story, a poem, or any other text of limited size), making use of the concepts and issues discussed in the previous units.

5) **Course Objectives**

1. Understand the different facets of the translation process
2. Gaining a first-hand familiarity with common issues in translation
3. Approaching translation from different theoretical perspectives
4. Evaluating multiple translations of the same text

6) **Course Learning Outcomes**

At the end of this course, the student will be able to:

CO1	Understand the relevance and various theories/issues related to the practice of translation
CO2	Analyse the translation potential between and across two or more Indian languages or between English and Indian languages
CO3	Evaluate multiple translations of the same texts through the lens of its merits and demerits in various contexts
CO4	Apply the theoretical approaches learnt in this course in the course of a translation project
CO5	Create a relevant translation that will expand the scope of literary interconnectedness and comparative identities in the Indian context

7) Course Content

Units	Content	Hrs.
UnitOne: Linguistic aspects	The instructor can provide a brief overview of the relevance of the following theorists in the practice of translation. 1) Roman Jakobson 2) Eugene Nida 3) Noam Chomsky	9
UnitTwo: Rhetorical aspects	This unit can include discussions with specific references to various Indian languages (depending on the composition of the class) in relation to English. 1) Phonological units: Retaining/sacrificing elements such as alliteration, musicality, stress, rhyme and rhythm 2) Mood/Tone: Translating humor, irony, double entendre and figures of speech such as metaphors and parallel constructions 3) Literary form: Recalibrating epics, ballads, folktales, etc for translation in the 21st century	9
UnitThree: Ethical aspects	1) “Think Translation” by Kwame Anthony Appiah 2) “The Politics of Translation” by Gayathri Spivak 3) “The Role of the Translator” by A. K. Ramanujan	9
Unit Four	In this section, the instructor can initiate a series of tasks to prepare the learners for the translation project to be submitted at the end of the course. The following is a recommendation on how to proceed: 8. 1) Comparison of different translations of the same text in class as a warm-up activity (Recommended: Multiple translations of Don Quixote (Spanish/English), Ananth Math (Bengali/English), case studies of machine translation.)	9
	9. 2) Sampling Translator’s Prefaces from significant points in literary history (Recommended: Preface to the King James’ Bible, Preface to the translation of Shakuntala) 10. 3) Creating a list of eligible texts to translate along with recording the reasons, aims, purpose of the translation project 11. 4) Identifying/predicting potential issues (linguistic, rhetorical, ethical) that may arise based on the nature of the source text and the target language	

Unit Five	12. 1) Creating the translation (estimated period of writing: 2-3 weeks with constructive feedback from the instructor). 13. 2) Composing a short Translator's Preface of not more than 500 words 14. 3) Maintaining a journal to record all the issues faced and decisions made during the translation process	9
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8) Required Reading

Venuti, L. (2004), *The Translation Studies Reader*. London/NY: Routledge

Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. London: Routledge, Taylor & Francis Group, 2015. Print.

Bassnett, Susan & Lefevere, A. (eds.) (1990), *Translation, History and Culture*. London: Pinter.

Campbell, S. (1998), *Translation into the Second Language*. Harlow: Longman

Delisle, Steiner, G. (1975), *After Babel*. Oxford: OUP.

9) Recommended Reading

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2016. Print.

Woodsworth, J. (eds) (1995), *Translators Through History*. Amsterdam, Philadelphia. Catford, J.C. (1965), *A Linguistic Theory of Translation*. London: OUP.

Bassnett, Susan (1980), *Translation Studies*. London/NY: Routledge.

Bassnett, Susan & Lefevere, A. (eds.) (1990), *Translation, History and Culture*. London: Pinter.

Campbell, S. (1998), *Translation into the Second Language*. Harlow: Longman

Delisle, Steiner, G. (1975), *After Babel*. Oxford: OUP.

10) Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	1	3	2	3	3
CO2	3	2	3	3	2
CO3	3	3	2	2	1
CO4	2	3	3	2	0
CO5	0	3	3	3	2

11) Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12) Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13) Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14) Question Paper Pattern

ENGG2024-Translation Studies

Marks:60

Section A: Objective Type [Multiple choice]

(10 x 1 = 10)

1. Which of the following is not true about Eugene Nida.
 - a. He is an American linguist.
 - b. He developed the dynamic-equivalence Bible-translation theory.
 - c. He wrote the book *Towards a Science of Translating*
 - d. **He was active during the 19th century.**
2. Identify Roman Jakobson's nationality.
 - a. British
 - b. **Russian-American**
 - c. American
 - d. Greek-American
3. How many elements in the Jakobson model?
a) 6, b) 4, c) 7, d) 5
4. What is a phoneme?
a) distinct units of sound in a specified language that distinguish one word from another
b) words that are also composed of only one sound unit
c) sound units which may not be further subdivided
d) sound units which distinguish the phonotactics of one language from another
5. Which among the following may pose the greatest difficulty while translating poetry?
 - a) grammatical units
 - b) ethical considerations
 - c. **rhyme scheme and alliteration**
 - d) thematic unity
6. Which of the following is not one of the four basic concepts of translation?
 - 1) the translation must convey the source words,
 - 2) the translation must convey the source ideas,
 - 3) the translation must be read like the original,
 - 4) **the translation must reflect the literary conventions of the time in which it is translated**
7. Identify SL (source language) in *Don Quixote*.
a. Spanish

- b. French
- c. Italian
- d. German

8. Which of the following theorists talk about global power hierarchies in translation. a. Eugene Nida

- b. Gayathri Spivak**
- c. Susan Bassnett
- d. Roman Jakobson

9. What is the function of a Translator's Preface?

- a. it offers the reader an alternative mode of translation
- b. It outlines the history of translation
- c. It provides an introduction to the source text
- d. It is a personal account of the translator's experience**

10. Who translated the Shakuntala from Sanskrit to English?

- a. Sir Willian Jones**
- b. William Tyndale
- c. Charles Wilkins
- d. Kisari Mohan Ganguly

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

- I. Select and describe an insightful anecdote from the earliest historical accounts of translation. OR Identify any two observations about translation made by Susan Bassnett.
- II. Paraphrase two key observations made by Spivak say about ethics in translation?

OR Describe how the translation of the Bible impacted the spread and interpretation of Christianity.

III. Identify and describe some of the challenges of translating folktales OR songs? OR Identify from any Indian language two sentences each involving a) irony, b) figures of speech, and c) musicality. Provide two alternate translations into English for each set.

IV. Write a short note on the translation history of the novel *Ananth Math*. OR Comment on the future of machine translation with an emphasis on Google Translate. V. Identify any two problems faced by a contemporary translator of ancient epics.

OR How may a translator deal with the musicality and rhetorical nature of certain texts? Give an example.

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

Essays:

1) Translate two stanzas of any film song lyrics of your choice along with a short note on the choices made by you during the translation.

OR

What is a Translator's Preface? Write a short essay on any two famous Translator's Prefaces in the history of translation.

2) What does Kwame Appiah mean by the phrase "thick translation"?

OR

Write an essay outlining the linguistic aspects of the translation process.

3) Prepare a proposal to the National Translation Mission of India listing a set of texts of national importance that ought to be translated and why, along with a blueprint of how to proceed.

OR

Differentiate between ethical and rhetorical models for translation using two source texts as primary examples.

Core Courses Practical (CCP)

1. Course Title: Critical Reading and Academic Writing (Course Practice for Research Methodology paper)

2. Course Code: ENG2P025

3. Credits: 0:0:2

4. Course Description

This course is designed to provide hands-on training in academic reading and writing skills to learners. Divided into five units which seek to cover all the fundamentals of academic reading and writing, this course will provide the learner with a set of self-help tools for identifying research questions, developing an argument, conducting a literature review and following ethical citation practices. This practical course is also designed to be the learner's stepping stone towards critical thinking. Each unit consists of a "Practical" session designed to guide classroom activity.

5. Course Objectives

- 1) Distinguish between reading and critical reading
- 2) Learn how to evaluate sources for credibility and relevance
- 3) Familiarity with the form and necessary features of an academic argument
- 4) Understanding the relevance of citation styles
- 5) Developing an ethical outlook towards academic work

6. Course Learning Outcomes

At the end of this course, the learners will be able to:

CO1	Understand the distinguishing features of academic reading and writing
CO2	Analyse academic resources for quality and relevance
CO3	Evaluate the functions of academic writing
CO4	Apply an ethical outlook to academic reading and writing
CO5	Create quality academic writing and advance the level of comprehension of academic texts

7. Course Contents

Unit One: Critical Reading

This unit will re-introduce the learner to reading as an academic activity with emphasis on the

three different styles of reading (skimming, scanning, and in-depth reading). It will also introduce the learner to the different types of texts one will encounter in research (philosophical texts, critical essays, and review articles, polemical and argumentative pieces).

Practical: At the end of this unit, the learner prepares one-paragraph summaries of two full length research papers circulated in class.

Unit Two: Sourcing Information

In this unit, the learner will be introduced to the advantages and disadvantages of online sources as well as guidelines on how to differentiate between authentic and inauthentic/disreputable sources. They will also learn how to categorise sources into primary and secondary ones along with some guidelines on note- making and journalling practices related to literature review.

Practical: At the end of this unit, the learner will develop and submit a working bibliography related to a selected field of study.

Unit Three: Developing an Argument

In this unit, the learner will participate in classroom discussions about what constitutes critical thinking, how to test one's opinions/observations against evidence, and how to develop a coherent argument. In particular, the learner will differentiate between facts, opinions and fallacies and identify and avoid unsubstantiated, poorly researched, and weak arguments

Practical: At the end of this unit, the learner will compose several different research proposals (200-300 words with a clearly defined research question/argument) based on any text of his/her choice.

Unit Four: The Mechanics of Writing

This unit provides the learners with an opportunity to familiarise themselves with the fundamentals of spelling, punctuation, italics, names, numbers, titles of works, quotations, capitalization, abbreviations, footnotes and endnotes. They will also learn the basics of formatting a research paper such as Indentation, Margins, Font, Spacing, Heading and Title, Pagination, Text Formatting, Abbreviations, Indexing, Glossary. The learners will also be introduced to the concept of sequencing ideas and paragraph structure, including a COse analysis of the five-paragraph essay format

Practical: At the end of this unit, the learner will produce a five-paragraph essay using a word processor which adheres consistently with MLA, APA, and Chicago (Notes and Bibliography) style sheets.

Unit Five: Critical Writings

The learners will be given hands-on training to write the following:

1. Term paper
2. Abstract
3. Argumentative essays
4. Response paper
5. Academic book reviews, and film reviews
6. Writing key words etc.

Required Reading

- Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. St Martin's Press, 1998.
- *MLA Handbook for Writers of Research Papers*. 8th ed. New York: Modern Language Association of America, 2016.
- Marcuse, Michael J. *A Reference Guide for English Studies*. University of California Press, 1990.

8. Recommended Reading

- 1) Research Methods for English Studies. Edited by Gabriele Griffin (2013), 2nd Ed. Edinburgh University Press.
- 2) Williams, Kate and Jude Carroll. Referencing and Understanding Plagiarism. Palgrave Macmillan, 2009.

10.) Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	3	1	0	0
CO2	1	2	3	1	1
CO3	0	3	3	2	1
CO4	0	0	1	3	3
CO5	0	3	1	2	3

11.) Course Assessment

- 1) Internal Assessment (100)

- a) Working bibliography (20)
- b) Writing a research proposal (20)
- c) Summarising research articles (20)
- d) Quiz on MLA/APA style sheet (10)
- e) Writing the outline of a paper (10)
- f) Framing argument (05)
- g) Writing extended abstract (10)
- h) Writing research title and keywords (05)

1) Course Title: Tools and Techniques for Translation

2) Course Code: ENG2P026

3) Credits: 0:0:2

4) Course Description

This M.A. course is designed to be a skill-oriented course that allows learners to practice and become competent in the technicalities of translating literatures across English and other Indian languages. The course will provide training in translation across a range of genres and literary forms. The learners are encouraged in this course to consider issues such as equivalence, loss in translation, as well as literary poly-systems and the cultural politics of translation. The units pay special attention to classical literature as well as folk literatures and film subtitling.

5) Course Objectives

- 1) Understanding the different facets of the translation process
- 2) Understanding genre in translation
- 3) Understanding mood and other stylistic features in translation
- 4) Learning digital tools required to typeset in modern Indian languages
- 5) Managing online repositories of parallel translations

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand the relevance of translation between modern languages and English
CO2	Analyse one's own translation process and journal its stages
CO3	Evaluate multiple translations of the same texts through the lens of its merits and demerits in various contexts
CO4	Apply the theoretical approaches learnt in this core course in these practical sessions
CO5	Create a relevant translation that will expand the scope of literary innovation in an Indian Language

7) Course Content

The actual texts used for practice in Units 1, 2, and 4 can be decided by the course instructor depending on the constitution of the class in terms of their mother tongue. It is recommended that the texts chosen for translation in these units have not been previously translated. Analysis and comparison with existing translations can be done in Units 3 and 5.

Units	Content	Hrs.
Unit 1: Translating sonic and auditory elements	Case study: Lullabies Folksongs	12
Unit 2: Prosody and metric structure	Case study: Sonnets Limericks	12
Unit 3: Irony, Humor, Innuendos	Case study: Translating Shakespeare into an Indian language Text: Excerpts from <i>The Tempest</i>	12
Unit 4: Equivalence in target language	Case study: Subtitling regional films for an international audience	12
Unit 5: Translating the Classics	Case study: Epics and mythology from English into Indian languages Selections from: Ovid, <i>Metamorphoses</i> Virgil, <i>Aeneid</i>	12

8) Required Reading

Venuti, L. (2004), *The Translation Studies Reader*. London/NY: Routledge

Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. London: Routledge, Taylor & Francis Group, 2015. Print.

9) Recommended Reading

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2016. Print.

J. Woodsworth, J. (eds) (1995), *Translators Through History*. Amsterdam, Philadelphia. Catford, J.C. (1965), *A Linguistic Theory of Translation*. London: OUP.

Bassnett, Susan (1980), *Translation Studies*. London/NY: Routledge. Bassnett, Susan & Lefevere, A. (eds.) (1990), *Translation, History and Culture*. London: Pinter.

Campbell, S. (1998), *Translation into the Second Language*. Harlow: Longman Delisle, Steiner, G. (1975), *After Babel*. Oxford: OUP.

10) Mapping of Program Outcomes with Course Outcomes

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	3	1	0	0
CO2	1	2	3	1	1
CO3	0	3	3	2	1
CO4	0	0	1	3	3
CO5	0	3	1	2	3

11) Course Assessment

1) End-of-semester project: 100 marks

1. Course Title: Field work (M.A. English Studies)

2. Course Code: ENG2F021

3. Credits: 0:0:4

4. Course description:

In the 3rd semester, one or more of the following topics may be made available to the students by the department depending on availability of resources to facilitate the fieldwork. Each student will be expected to select the given topic or one of the given topics. It is recommended that fieldwork is conducted in the hometown of the student as the fieldwork is expected to be completed during the vacation period. All students are expected to submit a fieldwork report upon returning to campus after vacation. In case of conducting interviews, distributing questionnaires, etc, the students must follow all the ethical guidelines prescribed by iHERB, CUTN.

5. Topics for fieldwork/internship:

1) Classroom research and conversation analysis

Classroom research will require access to a classroom with permissions obtained from relevant authorities. Methodology to be followed may include observational note-making, open-ended interviews, basic statistical information, and audio recording of classroom conversation. It is preferable that the emphasis of the report is on language teaching classrooms or the use of languages (first language, English, Hindi, etc.) in science classrooms. The research can also be related to issues of gender, caste, and community.

2) Collecting oral narratives and/or narrative interviewing and/or ethnographic note-taking

For collecting oral narratives, the student must identify a specific community COse the hometown usually organised around an occupation, a specific experience, or an agonistic identity (fishing, farming, various cottage industries, teaching, medical staff and patients, at-risk women and children, caste communities, religious minorities, gender justice support groups, NGOs, etc.). The student must maintain clear audio recording of the interviews followed by an accurate transcription of the audio content into a report. A detailed description of the location, inhabitants, everyday occurrences and subjective feelings of the student may also be included in the report.

3) Archive visit

After identifying a government or private archive, the student must visit the archive on five working days and prepare an annotated bibliography of documents relevant to any ONE topic for which sufficient archival material may be available. This topic can be decided *after* visiting the archive and conducting a preliminary survey of the index of material. The overall maintenance of the archive, its methods of file organisation, bureaucratic nature of access and day-to-day working etc., may also be included in the report.

4) Nature walk

Taking permission from forest authorities concerned, the department can arrange for a nature walk (to supplement the Value-Added Course “Green Literatures”) and the students can compile their observations (listening to bird calls, identifying them, identifying plants, trees, drawing connections between climate, flora, fauna, and the changing landscape) into a final document for submission. This component can also be independently conducted by the students at their respective hometowns/villages during summer vacation.

OR

Internship at a media house

The department can arrange for the entire class (or a selected group from the class) to work as interns at a media house during summer vacation.

OR

The department can also choose to let the students decide on their internship options independently and complete them in locations close to their hometowns—provided they are able to produce acceptable documentation of the internship (inclusion attendance details and total number of hours) from the relevant authority.

6. Recommended reading:

Kovinthan, T. (2016). Learning and teaching with loss: Meeting the needs of refugee children through narrative inquiry. *Diaspora, Indigenous, and Minority Education*, 10, 141-155.

Donaldson, M. L., LeChasseur, K., & Mayer, A. (2017). Tracking instructional quality across secondary mathematics and English language arts classes. *Journal of Educational Change*, 18, 183-207.

Emerson, Robert M., Rachel I. Fretz, and Linda L. Shaw (1995) *Writing Ethnographic Fieldnotes*. Chicago: University of Chicago Press.

Ottenberg, S. (1990). Thirty years of fieldnotes: Changing relationships to the text. In R. Sanjek (Ed.), *Fieldnotes: The makings of anthropology* (pp. 139--160). New York: Cornell University

Press. Flick, U. (1998) *An Introduction to Qualitative Research*. London: Sage.

Johnson, N. and Mandler, J.M. (1980) 'A tale of two structures: underlying and surface forms of stories', *Poetics*, 9: 51-86.

Open Elective (OE)/ Generic Elective (GE)

1. Course Title: Communicative English (Open Elective)

2. Course Code: ENGOE01

3. Credits: 3

4. Course Description:

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. It also focuses on ideas and concepts in the technicalities of proper pronunciation, structure, appropriate use and style of the English Language as well as the application areas of English communication.

5. Course Objectives:

- 1) Make the students proficient communicators in English
- 2) Develop in the learners the ability to understand English in a wide range of contexts
- 3) Understanding the nuances of listening, speaking and reading and writing English
- 4) Prepares the learners to face situations with confidence and to seek employment in the modern globalized world
- 5) Develop the knowledge of various forms of English literature.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	understand the different aspects of communication using the four macro skills – LSRW (Listening, Speaking, Reading, Writing)
CO2	Analyse language errors, produce grammatically and idiomatically correct spoken and written discourse.
CO3	Apply verbal and Non-Verbal Communication Techniques in the Professional Environment
CO4	Evaluate their oral skills, viz. giving short formal speeches, discussing in group and debating.
CO5	Appreciate the Literary Texts/ (films)

7. Course Content

Units	Content	Hrs.
Unit I	Grammar and Usage , Parts of Speech, Tenses, Voices, Articles, Types of Sentences	6
Unit II	LSRW- Importance of Communication- Barriers-Personality Development-Gestures- Space Distancing- Facial Expression- Eye Contact	6
Unit III	Functional writing skills- Notices- Agenda- Minutes, email, reports - Letters- Formal, Informal	6
Unit IV	Sounds- Consonants- Vowels- Production of Sounds- Understanding various English accents- Hearing and Speaking- Conversation- Interview- Instructions- Discussion- MC	6
Unit V	Various Literary forms/genres Paper Presentation with PowerPoint slides (with referencing) - Role Play Recitation of a poem, Delivering a speech, Writing Lyrics	6

Recommended Viewing:

1. Martin Luther King's I have a Dream
<https://www.youtube.com/watch?v=vP4iY1TtS3s>
2. Swami Vivekananda's Speech
<https://www.youtube.com/watch?v=vPDQOB7pRRM>
3. Seamus Heaney's Recitation of Digging
<https://www.youtube.com/watch?v=KNRkPU1LSUg&pp=ygUVc2VhbXVzIGhlyW5leSBkaWdnaW5n>

8. Required Reading:

- 1.A.J. Thomson, A.V. Martinet, A Practical English Grammar, Oxford University Press
- 2.Murphy, Raymond. Essential English Grammar. 3rd ed., Cambridge UP, 2004
- 3.Word Power Made easy- Norman Lewis- Penguin Publishers
- 4.Raman, Meenakshi, Principles and Practice in Technical communication, OUP.
5. TED Talks, An Official Guide to Public Speaking

9. Recommended Reading:

- 1.Hewings, Martin. Advanced English Grammar. Cambridge UP, 2007.
- 2.Kallos, Judith. Email Etiquette Made Easy. Online. Killian, Crawford. Writing for the Web.

5th ed., Self-Counsel Press, 2015.

3. Hans P. Guth and Edgar H. Schuster American English Today McGraw-Hill Book

4. Howard, Peter, Perfect Your Punctuation, Orient Longman, Delhi.

5. Howard, Peter, Perfect Your Grammar, Orient Longman, Delhi.

6. Howard, Peter, Mistakes to Avoid in English, Orient Longman, Delhi.

7. Howard, Peter, Perfect Your Sentences, Orient Longman, Delhi. Company 1977.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern Part – A: Objective Type**ENG0E01 – Communicative English Multiple choice****(10 x 1 = 10)**

- How many people ... there at the meeting last week?
A. Was B. Were C. Are D. Is Why
 - Mr. and Mrs. Robert at home today?
A. Aren't B. Don't C. Isn't D. Weren't
 - I _____ working all afternoon and have just finished the assignment.
A. have been B. had been C. shall be D. Am
 - Fill in the blank with the future perfect tense form of the verb given in the bracket. "Mary _____ seats for us." (save)
A. ought to save B. should save C. would have saved D. would save
 - Our Sir teaches Maths _____ English.
A. besides B. across C. Also D. both
- Identify the sentence pattern: To err is human.
- SV
 - SVOC
 - SVO
 - SVC
- "Who, Which, What and Whom" are
A. personal pronouns
B. possessive pronouns
C. interrogative pronouns
D. demonstrative pronouns
 - _____ you tell me the way to the station, please?
A. Can B. Could C. Shall D. Would
 - Spot the error.
I have been living in this city since last several years but have never experienced any discrimination.
A. have been living B. in this city C. since last several years D. have never experience.

10. _____ We
_____ shelter until it stops snowing, or we'll freeze.
A. had better B. had had C. had rather to D. would better

Section B (5x4=20)

11. Complete the dialogue:

- a) A
B Thiruvavur from here?
A: welcome. (or)

(b) Fill in the correct pronoun:

I left Luggage with the stationmaster. (my/ me).
She went to America with ...husband. (her/she).
He is different from brother in character. (him/his)

12. a) Fill in the correct prepositions:

He sat the chair.
I have not seen herlast week.
They worked morning
to night. I came to
school Car.
(to, from, since, under, by, on)
(or)

(b) Fill in the correct tense forms:

Are you(go) to Delhi?
Has she (write) to you?
How did you (do) it?

13. a) Fill in the correct Article: (a/ an/the)

We cannot live without
Apple day. Fox is animal.
She bought dictionary, a pen and an ink pot. I am MA Economics.
(or)

13. (b) You have lost your two -wheeler. Give a complaint to the police inspector. Write a letter for the same.

14. a) Identify the correct spelling for any five of the following words. Believe/ believe b) Grief/greife) Exceptions/ exeptions
d) Protein/ protine Leisure/ leisure f) Weight/ weight g) Shield/sheild (or)

(b) You are celebrating your village festival. Invite a friend.

15. Write a Paragraph on the given topic.

- (a) Favourite leader. (or)
(b) A recent trip to a tourist spot

Section C (3x10=30)

Answer the following:

16. (a) Write the first consonant sound in the following words:

a) ten b) ball c) sit d) doll e) basket

(b) Write the vowel sound in the following words:

a) Sit b) ten c) pull d) hat e) tool (or)

(b) Find the rhyming word in the following:

Hickory dickory dock/
the mouse ran up the COck
twinkletwinkle little star/ how I
wonder what you are

17. (a) Write the steps to withdraw money in a bank by using challan. (or)

(b) How will you plant a sapling in a pot?

18. Write an essay on the following.

(a) New Education Policy (or)

(b) Compulsary language Learning

Course Title: English for Global Communication

Course Code: ENGOE02

Credits: 3

Course Description:

English for Global Communication is an interdisciplinary language course designed to enhance students' English proficiency while fostering global awareness, intercultural understanding, and civic responsibility. In today's interconnected world, the ability to communicate effectively in English and engage meaningfully with global issues is vital. The course integrates language learning with real-world themes such as sustainability, human rights, diversity, and digital citizenship. Through global texts, expert talks, discussions, debates, and collaborative projects, students will build vocabulary, improve analytical and argumentative writing, and develop the confidence to express informed opinions respectfully. Students will also participate in practical activities like role-plays, simulations (e.g., Model United Nations), advocacy writing, and online collaborations to experience the nuances of global communication. Emphasis is placed on ethical digital engagement, helping learners navigate online spaces responsibly and empathetically. Ideal for students from arts and science backgrounds, this course nurtures critical thinking, soft skills, and the communication abilities essential for higher studies, the workplace, and global citizenship. It is not just about learning English—it is about using language to understand the world, build meaningful connections, and imagine better futures. By the end, learners will be more articulate, compassionate, and globally minded communicators.

Course Objectives: This course aims to

Develop English communication skills in global and intercultural contexts

Enhance awareness of global issues, sustainability, equity, and human rights

Foster critical thinking, empathy, and ethical reasoning

Equip students with the language and confidence to participate in academic and civic discussions

Promote collaboration and respectful dialogue across cultures and perspectives

Course Learning Outcomes :

At the end of this course, the student will be able to:

CO1	Understand key concepts of global citizenship, intercultural awareness, and civic responsibility, and demonstrate comprehension through reflective writing and discussions.
CO2	Analyse global issues – such as inequality, climate change, and digital ethics – using appropriate vocabulary and language structures in spoken and written English.
CO3	Evaluate diverse perspectives and media narratives on global challenges, and articulate reasoned opinions using critical thinking and persuasive communication.
CO4	Apply intercultural communication strategies and ethical language use in real-world scenarios such as meetings, group discussions, and online collaborations.
CO5	Create collaborative projects such as blogs, podcasts, digital stories, or awareness campaigns that demonstrate global perspectives and responsible citizenship through effective use of English

Units	Contents	Hours
I	Definition and principles of global citizenship - rights, responsibilities, and values of a global citizen - vocabulary for discussing global challenges (e.g., sustainability, justice, diversity) - reading and analysing global texts (e.g., UN SDGs, opinion articles) - expressing viewpoints respectfully in spoken and written forms - writing personal reflections on identity and global responsibility	9
II	Etiquette for Intercultural Communication Understanding and respecting cultural differences - navigating politeness and non-verbal cues across cultures - avoiding stereotypes and promoting inclusive language - role-plays: cross-cultural greetings, collaborative conversations - writing emails and messages with intercultural awareness - practising active listening and empathetic responses	9
III	Global Issues and Advocacy Vocabulary building through global news, documentaries, NGO campaigns - topics: climate change, gender equality, migration, digital divide, etc. - writing cause-effect and problem-solution essays - group discussions and debates on pressing global concerns - creating campaign materials: posters, slogans, social media posts - drafting advocacy letters	9
IV	Civic Participation and Academic Engagement Participating in academic simulations: Model United Nations, panel discussions - writing persuasive and argumentative text - identifying bias and analysing diverse media sources - presenting a researched global topic in teams - Composing effective professional and networking emails - delivering TED-style talks or awareness speeches	9
V	Digital Communication and Global Collaboration Understanding digital ethics, footprints, and online safety - collaborating across borders via forums, blogs, and webinars - writing for a global audience: blogs, vlogs, podcasts - practising netiquette and inclusive online communication - creating a digital project on a global issue (e.g., mini-documentary, awareness campaign)	9

Required Reading:

1. “The 17 Goals | Sustainable Development.” *United Nations*, United Nations, sdgs.un.org/goals.

2. Sen, Amartya Kumar. *The Idea of Justice*. Penguin Books, 2010. (Selected Excerpts) Adichie, Chimamanda Ngozi. “the Danger of a Single Story.” James Clear, 3 Aug.
3. 2021, jamesclear.com/great-speeches/the-danger-of-a-single-story-by- chimamanda-ngozi-adichie.
4. Orwell, George. *Politics and the English Language*. Penguin Classics, 2013.
5. Isin, Engin F., and Peter Nyers. *Routledge Handbook of Global Citizenship Studies*. Routledge, 2019.
6. Zinsser, William Knowlton. *On Writing Well: The Classic Guide to Writing Nonfiction*. Collins, 2021. (Selected Chapters)
7. Swan, Michael. *Practical English Usage*. Oxford University Press, 2017

Recommended Reading:

1. “Learn English with BBC Learning English - Homepage.” BBC Learning English, BBC, www.bbc.co.uk/learningenglish.
2. “Education.” Oxfam GB, www.oxfam.org.uk/education. “Teachingenglish.” TeachingEnglish, www.teachingenglish.org.uk/.
3. Rosenberg, Marshall B., and Deepak Chopra. *Nonviolent Communication: A Language of Life: Life-Changing Tools for Healthy Relationships*. Puddle Dancer Press, 2015.
4. “Open Global Rights - Analyzing the Present and Future of Human Rights.” Open Global Rights - Analyzing the Present and Future of Human Rights, www.openglobalrights.org/.
5. Dana. “World Savvy: Building Future-Ready Schools Where All Young People Can Thrive.” World Savvy | Building Future-Ready Schools Where All Young People Can Thrive, www.worldsavvy.org/.
6. The Guardian, Guardian News and Media, www.theguardian.com/global-development

Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part A (Objective – 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

Model Question Paper

Section A – Multiple Choice Questions (10 × 1 = 10 marks)

- What does the term *global citizenship* primarily emphasize?
 - National pride
 - International travel
 - Interconnectedness and shared responsibility
 - Technological advancement

2. Which of the following is NOT an element of intercultural communication?
 - a) Active listening
 - b) Ethnocentrism
 - c) Empathy
 - d) Cultural awareness
3. “Digital footprint” refers to:
 - a) Internet speed
 - b) The size of a website
 - c) The trail of data left online
 - d) Number of followers
4. Advocacy writing aims to:
 - a) Describe historical events
 - b) Entertain the reader
 - c) Promote a cause or position
 - d) Avoid expressing opinions
5. One key function of the Model United Nations (MUN) simulation is to:
 - a) Test military strategies
 - b) Learn fashion diplomacy
 - c) Debate global issues in a diplomatic setting
 - d) Elect global leaders
6. Which of the following is an example of a global issue?
 - a) Local food festival
 - b) University grading system
 - c) Climate change
 - d) Road construction
7. What is *code-switching* in communication?
 - a) Changing TV channels
 - b) Switching jobs
 - c) Alternating between two or more languages in conversation
 - d) Resetting a computer code
8. Which skill is essential for digital citizenship?
 - a) Passive browsing
 - b) Sharing without verification
 - c) Respectful online behavior
 - d) Avoiding all social media
9. Which of these best demonstrates *empathetic listening*?
 - a) Interrupting to share your own story
 - b) Avoiding eye contact
 - c) Nodding and paraphrasing to show understanding
 - d) Checking your phone while listening
10. A persuasive speech should:
 - a) Be vague and non-controversial
 - b) Focus only on personal opinions
 - c) Use evidence, clarity, and emotional appeal
 - d) Repeat the same point throughout

Section B – Short Answer Questions (5 × 4 = 20 marks)

11. (a) Define global citizenship. How is it relevant in the 21st century? OR
(b) What are the key components of intercultural communication?
12. (a) Write a short note on the ethical use of digital platforms. OR
(b) Why is it important to understand your digital footprint?
13. (a) Describe the importance of advocacy writing in global communication. OR
(b) What are the features of a well-structured argument?
14. (a) Explain how collaborative projects help improve communication skills.
OR
(b) What is the significance of listening in global dialogue?
15. (a) Mention any two global issues and briefly describe how they impact communication. OR
(b) Write four strategies to improve effective virtual collaboration.

Section C – (3 × 10 = 30 marks)

- 16.(a) Discuss the role of English as a global language in promoting intercultural understanding.
OR
- 17.(b) How can language be used as a tool to foster empathy, inclusivity, and global awareness?
(a) "Digital citizenship is a key skill for the 21st-century learner." Discuss with examples.
OR
- 18.(b) Design a mock awareness campaign (poster/slogan/speech) to educate your peers about responsible digital behaviour. Explain your approach.
(a) Draft a persuasive article on any one global issue (e.g., climate change, education inequality, refugee crisis) to be published in a student magazine.
OR
- 19.(b) Reflect on your identity and values as a global citizen. How can you use your communication skills to contribute positively to the world?

1. Course Title: Value Added Course: Green literature**2. Course Code: ENG2031****3. Course Credits: 2****4. Course Description:**

This course explores the vital relationship among literature, environmental and human interactions. It focuses on five integral facets of critical division on environmental issues. The literary works are primarily centering on the prevailing socio-cultural attitudes, ethical responsibilities and irresponsibility toward nature and non-human species. The call is to highlight the human dependence on nature as source and sustenance.

5. Course Objectives:

- To introduce the learner to gain in-depth exposure to the environmental hazards
- To encourage the learner to foster global as well as regional representation of environmental issues
- To conceptualize an analytical perception to intervene on the contemporary cultural practices through an ecocritical lens

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Gain the ecological awareness of bio-sphere and encourage them for collective engagement to protect the planet Earth
CO2	Understand the relationship between Literature and Ecosystem
CO3	Conceptualize the cultural tools to address and prevent the cultural practices that may harm animals and other species
CO4	Apply the environmental exigencies in their day-to-day life
CO5	Adopt to green consciousness

7. Course Content:

Units	Content	Hrs.
Unit I Theory: Deep Ecology	1.Plumwood, Val , “‘Babe’: The tale of the speaking Meat.” <i>The Eye of the Crocodile</i> edited by Lorraine Shannon. The Australian National University, Canberra. 2012 . pp-55-74. 2. Berger, “Why Look at Animals?”PP 252-261 3. Arnes Naess-“The Shallow and the Deep- The Long-Range Ecological Movement”	9
Unit II Environmental Conscience	1.Rachel Carson- <i>The Silent Spring</i> 2.Edward Abbey- <i>The Monkey Wrench Gang</i> 3.Gieve Patel: “On Killing a Tree”	9

Unit III Landscape & Land Ethics	1. Aldo Leopold- <i>A Sand County Almanac</i> 2. Yamashita- <i>Through the Arc of the Rainforest</i> (parts I and II) 3. Robert Frost- <i>The Gum Gatherer</i>	9
Unit IV Bioregion alism	1. Eric Collier- <i>Three against the Wilderness</i> 2. Callenbach- <i>Ecotopia</i> Kelvin.J.Booth-“Environment Pragmatism and Bioregionalism”	9
Unit V Eco feminism	1. Sherry B. Ortner- “Is Female to Male as Nature is to Culture?” 2. Carolyn Merchant- “Eve as Nature” Henry Nash Smith- <i>Virgin Land</i>	9

8. Required Reading:

Carson, Rachel. *Selections from Silent Spring* (1962). Chapter 1 “A Fable for □ Tomorrow” and Chapter 2 “The Obligation to Endure”. (London: Penguin Classics, 2000):pp. 21 30.

Eli Clare. "Meditations on Natural Worlds, Disabled Bodies and a Politics of Cure" in □ S. Oppermann and □ S. Iovino (eds), *Material Ecocriticism* (Bloomington: Indiana UP, 2014).

9. Recommended Reading:

Garrard, Greg. 'Chapter 5: Apocalypse', in *Ecocriticism* (Routledge: London, 2003): 93- 116.

Garrard, Greg “Beginnings: Pollution” in *Ecocriticism* (The New Critical Idiom). (New York: Routledge, 2004): 1-18.

Heise, Ursula K. “The Hitchhiker’s Guide to Ecocriticism”. *PMLA*. Vol. 121, No. 2.pp. 503-516.

Cronon, William. “Introduction: In Search of Nature”. *Uncommon Ground: Rethinking the Human Place in Nature*. (New York: W.W. Norton & Co., 1996): 23-56.

Wolf, Cary. 2010. *What is Posthumanism?* . Minneapolis University of Minnesota Press. Braidotti, Rosi.

2016. *Posthuman Feminist Theory*. In *The Oxford Handbook of*

Todd, Zoe. 2016. "An Indigenous Feminist’s Take On The Ontological Turn: ‘Ontology’ Is Just Another Word For Colonialism." *Journal of Historical Sociology* 29 (1):4-22.

Feminist

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3

CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	30
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2032 -Green Literature

Marks:60

Part – A: Objective Type
Multiple choice questions:

(1 x 10 = 10 marks)

- Shallow ecology movement is about
A. Ozone depletion B. Ocean erosion

PART –B

Short Answer

The answer should not exceed 200 words

(5 x 4 = 20 marks)

11. a) Define deep ecology with illustrious arguments
(or)
b) Why did the author use the title the silent spring to her novel?
12. a) What is the main theme of the monkey wrench gang?
(or)
b) Bring out Gieve Patel's argument on the killing of a tree
13. a) Annotate the passage "To set your breast to the bark of trees/ That all your
aysarecim beneath
(or)
b) What are the different literary techniques employed in the essay *Through the Arc
of the Rain Forest* ?
14. a) Discuss *Ecotopia* as a futuristic novel.
(or)
b) Elaborate the role of ethics in *Environmental Pragmatism and Bioregionalism*.
15. a) How does myth play a significant role in revealing the ecoconscience in *Virgin
Land*?
(or)
b) Discuss the relationship between gender and nature as cultured notions in the essay
Is Female to male as Nature Is to Culture.

PART – C

Essay

The answer should not exceed 400 words

(3 x 10 = 30 marks)

16. a) "we can have wilderness without human life at all; but we cannot have freedom
withut wilderness"- Analyse the quote and substantiate with events discussed in the
novel *The Monkey Wrench Gang*
(or)
b) Examine with the prescibed texts whether environmental representations spell out
an enquiry on ecological equilibrium.
17. a) Explain the differences among various environmental and ecological concerns or
movements.
(or)
b) Discuss in detail on Leopold's concept of nature as a teacher.
18. a) Discuss *Is Female to male as Nature Is to Culture* as a ecofeministic text.
(or)
b) Elaborate *Ecotopia* as an ecological utopia

Semester III

S.No	Courses	Course Title	Course Code	Credits
1	CC10	British Literature III	ENG2031	4
2	CC11	Theories of Literature	ENG2032	4
3	CC12	Postcolonial Studies	ENG2033	3
4	CC13	Cultural Studies	ENG2034	3
5	CCP5	Practicing Theory	ENG	2
6	CCP6	Reporting Techniques & Skills	ENG	2
7	DSE1	Philosophical Concepts	ENGEC01	2x3=6
8	DSE2	Children's Literature	ENGEC02	
9	DSE3	Media Studies	ENGEC03	
10	DSE4	Literary and Cultural Disability Studies	ENGEC04	
11	DSE5	Detective Fiction	ENGEC05	
12	DSE6	Human Rights and Literature	ENGEC06	
13	DSE7	Introduction to Film Studies	ENGEC07	
14	DSE 8	Ancient and Medieval Queer Poetry	ENGEC19	
15	DSE 9	Interdisciplinary Explorations in English Studies	ENGEC20	
12	Soft Skills	Public Speaking MOOC /Swayam		2
Total				26

Core Courses (CC)

1. Course Title: British Literature III

2. Course Code: ENG2031

3. Credits: 4

4. Course Description:

The course covers the twentieth and twenty first centuries encompassing literatures from Great Britain, Scotland, Wales, and the Ireland. It deals with the shifts in ideology to represent the major movements and canons of the period by evolving its focus into intellectual engagement by pushing the boundaries with experimentation and positing individualism. Modernism and Postmodernism critically engage with the aftermath of the Post-World War I & II in literature and the human psyche influenced by Freud, and the continental philosophers and thinkers like Henri-Louis Bergson, Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Jacques Derrida, Michel Foucault and James G. Frazer etc., and the impact of Irish revolution, colonialism and post-colonialism, economic depression, dissolution of the British Empire, globalization, and the advent of technologies have greatly demanded literary responses. European influences like symbolism, imagism, surrealism, Dadaism, cultural and aesthetic movements and radical politics, selfhood, gender assignation propelled the emergences of genre fictions as literary enquires. Modernist poets, war poets, left-wing poets, and Irish writers like James Joyce, Samuel Beckett, modernist like D. H. Lawrence Joseph Conrad, E. M. Forster, Dorothy Richardson, Virginia Woolf, T. S. Eliot, Ezra Pound, and William Faulkner, playwrights like George Bernard Shaw, John Osborne, Harold Pinter, Tom Stoppard etc., political satirists like George Orwell, Graham Greene etc., are the central writers of this period. It also ascribes to the rise of hyphenated literatures like Asian-British, Anglo-Indian, Anglo-African etc., and the growing influence of television, film, video games and other media on literature. The course content reflects the sensibilities, and the breadth and diversity of the period, as illustrations involving the contextual readings of poetry, novels, plays, and short stories.

5. Course Objectives:

1. The learner will be introduced to some important texts of Modern and Postmodern British literature.
2. The course intends to show how modernism colours the literary texts of the twentieth century.
3. To call attention to the significant social, cultural and historical undercurrents of the age.

- 3. Course Learning Outcomes:** Upon successful completion of this course, the student should be able to:

CO1	Understand and gain knowledge on different genres and their characteristic features in British Literature
CO2	Analyse the emergence of canonical and polarising ideologies applied in various genres reflecting upon British Modernism
CO3	Evaluate the British socio-cultural context and its social milieu mobilized in British Literature
CO4	Apply a critical outlook in understanding the historical and colonial background as a parallel requisite that led to new outlook in the cultural diversity of the British Isles
CO5	Appreciate and demonstrate the modern sensibilities in narrative, poetic, and dramatic forms through CO's textual reading of representative contemporary British literary texts

7. Course Content:

Unit	Contents	Hrs.
Unit I: Modern British Poetry	1. Hopkins: "Windhover" 2. T.S. Eliot: "The Waste Land" 3. Wilfred Owen: "Anthem for Doomed Youth" 4. W.B. Yeats: "Sailing to Byzantium" 5. W.H. Auden: "In Memory of W.B. Yeats" 6. Philip Larkin: "Toads" 7. Dylan Thomas: "Do Not Go Gentle Into That Good Night" 8. Ted Hughes: "Thought Fox" 9. Seamus Heaney "Death of A Naturalist" 10. Carol Ann Duffy: "Standing Female Nude" 11.avan Boland: "Domestic Violence" 12. Gillian Clarke: "Catrin" 13. Simon Armitage: "My Father Thought it Bloody Queer"	12
Unit II: Modern British Prose	1. Henry James: "The Art of Fiction" 2. George Orwell: "You and the Atomic Bomb" 3. E.M. Forster: "Two Cheers for Democracy" 4. Bernard Russell: "The Road to Happiness"	12
Unit III: Modern British Drama	1. Samuel Beckett: <i>Waiting for Godot</i> 2. John Osborne: <i>The Patriot for Me</i> 3. Harold Pinter: <i>The Caretaker</i>	12

Unit IV: Modern British Short Stories	1. D. H. Lawrence: "Odour of Chrysanthemums" 2. Somerset Maugham: "Rain" 3. Graham Greene: "The Destructors" 4. Doris Lessing: "To Room Nineteen" 5. G. K. Chesterton: "The Blue Cross"	12
Unit V: Fiction	1. Virginia Woolf: <i>To the Lighthouse</i> 2. James Joyce: <i>Portrait of the Artist as a Young Man</i> 3. Angela Carter: <i>Night at the Circus</i> 4. Ian McEwan: <i>Atonement</i>	12

8. Required Reading:

- David Damrosch, et al., eds., *The Longman Anthology of British Literature*, Vol. 2C *The Twentieth Century and Beyond* 4th Edition, 2010.
- Davies, Marion Wynne, ed. *The Bloomsbury Guide to English Literature*, New York: Prentice Hall, 1990.
- Drabble, Margaret, ed. *The Oxford Companion to English Literature*, Oxford: Oxford University Press, 1996.
- Hamilton, Ian, ed. *Twentieth Century Poetry in English*. London: OUP, 1996.
- Jacobus, Lee A., ed. *The Bedford Introduction to Drama*. Boston: Bedford Books, latest edition.
- Leavis, Frank Raymond. *New Bearings in English Poetry*. London: Penguin, 1972.
- Lodge, David. *The Language of Fiction*. Rutledge: London, 2002.
- Pálffy, István. *English Drama in the 20th Century*. Bp.: Nemz. Tankvk., 1993.
- Tuma, Keith. ed. *Anthology of Twentieth-Century British and Irish Poetry*. London: OUP, 2001.

9. Recommended Reading:

- *A History of English Literature* – Arthur Compton Rickett
- *A History of English Literature* – Legouis and Cazamian
- *A Critical History of English Literature* – David Daiches
- *A Short History of English Literature* – G. Saintsbury
- James Acheson and Romana Huk, ed. *Contemporary British Poetry: Essays in Theory and Criticism*. SUNY P, 1996.
- Nick Bentley. *Contemporary British Fiction*. Edinburgh UP, 2008.
- Steven Connor, ed. *The Cambridge Companion to Postmodernism*. 2004.
- James F. English, ed. *A Concise Companion to Contemporary British Fiction*. Blackwell, 2006.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction*.

Cambridge, UP, 2002.

- N. Holdsworth and M. Luckhurst, ed. *A Concise Companion to Contemporary British and Irish Drama*. Blackwell, 2006.
- K. Janik and Del Ivan Janik, ed. *Modern British Women Writers: An A-to-Z Guide*. Greenwood, 2002.
 - Lee. *Realism and Power: Postmodern British Fiction*. Routledge, 1990.
- David Ian Rabey. *English Drama Since 1940*. Longman, 2003.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	2	3	3	3
CO3	3	2	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern**ENG2031 - British Literature III****Marks: 60****Section A****Part – A: Objective Type****Multiple choice****(10 x 1 = 10 marks)**

- 1) The poem “The Windhover” is written in the form of a:
 - A) Sonnet
 - B) Elegy
 - C) Blank verse
 - D) Haiku
- 2) The poem “The Thought Fox” is about the speaker’s attempt to:
 - A) Sleep
 - B) Write
 - C) Think
 - D) Cook
3. George Orwell attributes the successes of the American and French revolutions to the relative simplicity, affordability, and wide spread availability of:
 - A. Muskets and Rifles
 - B. Swords and Spears
 - C. Machine Guns
 - D. Grenades
4. “The Road to Happiness” is an essay by:
 - A. Henry James
 - B. George Orwell
 - C. Bertrand Russel
 - E. F. R. Leavis

5. "The Destructors" by Graham Greene is set at the:
- A) Beginning of WWI
 - B) Period Post WWII
 - C) Period Before WWII
 - D) Middle of the Vietnam War
6. What is the original title of Somerset Maugham's short story "Rain"?
- A) "Miss Havisham"
 - B) "Miss Rita"
 - C) "Miss Raina"
 - D) "Miss Thompson"
7. Which book influenced Stephen Dedalus in *A Portrait of the Artist as a Young Man*?
- A) *Frankenstein*
 - B) *The Three Musketeers*
 - C) *The Count of Monte Cristo*
 - D) *Ulysses*
8. Whose death is recorded as "A Shell exploded" in *To the Light House*?
- A) Andrew Ramsay's
 - B) Mrs Ramsay's
 - C) Prue's
 - D) Lily Briscoe's
9. Who is 'Everyman' in the play *The Caretaker*?
- A) Davies
 - B) Mick C) Aston
 - D) None
10. "Nothing happens. Nobody comes. Nobody goes". The lines are spoken by _____ in *Waiting for Godot*?
- A) Vladimir
 - B) Estragon
 - C) Rosencrantz
 - D) Guildenstern

PART – B

Short Answer

The answer should not exceed 200 words

(5 x 4 = 20 marks)

11. a) Discuss on Dylan Thomas' poetic style in "Do not Gentile into That Goodnight".

(or)

- b) Write about the salient features of Movement Poetry elucidating from the syllabus.

12. a) What, according to Henry James, are the fundamental principles of fiction?

(or)

- b) "If I had to choose between betraying my country and betraying my

- friend I hope I should have the guts to betray my country"- Discuss the statement critically.
13. a) Compare and contrast Vladimir and Estrogan.
(or)
b) Discuss the essence of the Caretaker in representing the modern society.
14. a) What made Elizabeth to realize at the end of "Odour of Chrysanthemums"?
- (or)
- b) Critically discuss the social settings in "To Room Nineteen"
15. a) What is the symbolic importance of 'the glided cage' in *Night at the Circus*
- (or)
- b) Write on the application of the technique of epiphany in *A Portrait of the Artist as a Young Man*

PART – C

Essay

- The answer should not exceed 400 words (3 x 10 = 30 marks)
16. a) Broadly discuss the salient features and poetic style of modern poetry with reference to "The Waste Land".
(or)
b) Critically analyse whether George Orwell morally justified the use of atom bomb.
17. a) How does John Osborne articulate the heightened social and political tension of England using the concept of 'angry young man' - Elucidate.
(or)
b) Analyse questions of the existence of God, the nature of man, and the nature of morality in *Waiting for Godot*.
18. a) Analyse Woolf's pessimism and the reflection of broken promises in the journey to *The Lighthouse*.
(or)
b) Discuss the significance of class, gender and power in *Atonement* for the plot development.

1. **Course Title: Theories of Literature**

2. **Course Code: ENG2032**

3. **Credits: 4 credits**

4. **Course description**

The course covers the major thinkers associated with Literary Theory mainly from the late 1950's to the turn of the 21st century. The course is designed to focus on some of the key texts of structuralism, poststructuralism, postmodernism and related contemporary initiatives. Even as it starts off with Ferdinand de Saussure, the key focus of the course is the period of High Theory with a partiality for the various dimensions of the philosophy of poststructuralism. The precedence accorded to poststructuralism is due to the crucial and defining nature of this system of thought in shaping and even determining the course of movements that came up in its wake such as the postcolonial, feminist, psychoanalytic, special interest, Eco critical, concern with marginalised sections among others.

5. **Course Objectives**

To examine the way Literary Theory has brought in radical changes in our perspective regarding Reality, Truth and Meaning.

To critically examine the way Literary Theory bears on different sections of society especially the marginalised ones.

To examine the way one's refusal to believe in the Grand Narratives would subvert the tyranny of one truth.

To function as an enabling course of study which would provide the learner with insight about the numerous areas for further research.

6. **Course Learning Outcomes**

CO 1	The learner would be familiar with major thinkers of Literary Theory and the way it makes a radical departure from the conventional thought.
CO 2	The course would make the learner see how the world we inhabit is constructed in history.
CO 3	The course would analyze the dynamics of the anti-essentialist and textualized knowledge systems.
CO 4	The learner would come to critically view how Literary Theory has been enabling for everyone especially for the marginalized sections.
CO 5	The learner will be ready to negotiate the generally shared sense of the world having been taken for a ride during the entire historical period up to the 1950's. The course would enable the learner to come up with alternative ways of approach which are more liberating for humanity going forward. And the course is sure to open up scores of research avenues and ideas for the learner.

7. Course Content:

Units	Content	Hrs.
Unit 1: Structuralist Linguistics and Anthropology	Ferdinand de Saussure: From <i>Course in General Linguistics</i> , (Excerpt from Philip Rice and Patricia Waugh <i>Modern Literary Theory</i>) Claude Levi-Strauss: "Incest and Myth" (David Lodge: <i>20th Century Literary Criticism</i>)	12
Unit 2: Structuralist Poetics	Roman Jakobson: "Metaphoric and metonymic Poles" (David Lodge: <i>Modern Criticism and Theory</i>) Roland Barthes : "The Death of the Author"	12
Unit 3: Formalist and Linguistic Post-structuralism	Jacques Derrida : "Structure, Sign and Play in the Discourse of the Human Sciences" Hillis Miller : "The Critic as Host" (From <i>Modern Criticism and Theory</i>)	12
Unit 4: Psychoanalytic and Philosophical Poststructuralism	Jacques Lacan : "Insistence of the Letter in the Unconscious" Gilles Deleuze : "Repetition for Itself" (From <i>Difference and Repetition</i>)	12
Unit 5: Historicist Poststructuralism and Postmodernism	Michel Foucault : "Nietzsche, Genealogy, History" (from Paul Rabinow : <i>The Foucault Reader</i>) Terry Eagleton: "Capitalism, Modernism and Post modernism" (From <i>Modern Criticism and Theory</i>)	12

8. Required Reading:

- Jonathan Culler: *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*
- Jean-Francois Lyotard. : "Postmodern Science as the Search for Instabilities" &
- " Legitimation by Paralogy"
- Slavoj Zizek : "The Sublime Object of Ideology"
- Elaine Showalter : "Towards a Feminist Poetics"
- Sigmund Freud : "Creative Writers and Daydreaming"
- Viktor Shklovsky : "Art as Technique"
- Mikhail Bakhtin : "From the Prehistory of Novelistic Discourse"
- M H Abrams : "The Deconstructive Angel"
- Homi K Bhabha : "The Commitment to Theory"

9. Recommended Reading:

- Peter Barry: *Beginning Theory*
- Terry Eagleton: *Literary Theory*
- Terence Hawkes: *Structuralism and Semiotics*
- Catherine Belsey: *Critical Practice*
- Raman Selden: *A Reader's Guide to Literary Theory*
- Hans Bertens: *Literary Theory* (Basic series)
- Frederic Jameson : *Marxism and Form*
- Frank Lentricchia: *After the New Criticism*

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.

Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
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Map

Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENG2032 - Theories of Literature

Sl. Model Questions No.

Part – A: Objective Type **Multiple choice 10 x 1 = 10**

What is “*Tel Quel*”?

- A. Name of a literary movement
- 1 B. A term to describe traditional approaches
- C. Name of a Continental art form
- D. Name of a journal

What does the term ‘event’ signify?

- A. Ordinary occurrences which may be regarded as part of a routine.
- 2 B. Incidents assumed to be ordained by supernatural agencies
- C. Unchanging phenomena existing from the beginning
- D. An occurrence that produces a perspectival change

Which of the following best expresses the meaning of the term ‘Metaphysics of Presence’?

- A. The impossibility of Philosophical meaning
- 3 B. The absence of a God-given and original meaning
- C. A terrestrial and temporary validating agency
- D. D. An extra systemic validating centre

What does the term ‘logocentric metaphysics’ stand for?

- A. A system that assumes language as a reliable medium for meaning
- B. A dispensation that upholds the impossibility of meaning
- 4 C. An anarchic world where no regulations would be valid D. A set of tools that interrogate all the conventional meaning making processes and structures.

Choose the phrase nearest in meaning to the term
'Interpellation'

- A. Marginalization on the basis of class, gender, race, creed, and so on.
- B. Illusion of choice and autonomy where in point of fact there is none.
- C. Absolute freedom to resist all forms of colonization and oppression
- D. The consciousness resulting from the awareness about hegemony

Name the thinker associated with Speech Act Theory.

- 6 A. Claude Levi-Strauss B. Sigmund Freud
- C. J L Austin D. Jean-Paul Sartre
- 7 Which among the following is the title of Jacques Lacan's major work?
A. *Speech and Phenomena* B. *Les Mots et les Choses* C. *Les Mouches* D. *Écrits*

Name the thinker who suggested that 20th century would be named after Gilles Deleuze. A.

- 8 Michel Foucault B. Louis Althusser
- C. Jürgen Habermas D. Roland Barthes

Who among the following is a neo-modernist who teaches that modernity being still an unfinished project, everyone should work towards its realization?

- 9 A. Jacques Derrida B. Jürgen Habermas
- C. Gilles Deleuze D. Francis Fukuyama

Name the surrealist painter who was a great influence on Lacan.

- 10 A. Salvador Dali B. Henri Matisse
- C. Paul Gauguin D. Wassily Kandinsky

PART – B Short Answer

The answer should not exceed 200 words (5 x 4 = 20)

- a) Define Essentialism. What is wrong/right with it? (or)
- 11 b) Why is anti-humanism (un)acceptable?
- a) Distinguish between work and text. Why is the distinction significant? (or)
- 12 b) What is binary opposition? What is wrong/right with it?
- a) Why is a world based on metaphysics of presence unacceptable to Derrida? (or)
- 13 b) Why is the concept of 'performative' important to poststructuralist thought?
- a) Illustrate how meaning emerges through Metaphoric and Metonymic Poles (or)
- 14 b) How does narratology structure tales? Illustrate

- a) How does the concept of Genealogy as proposed by Foucault differ from that of History? (or)
- 15 b) What is Hillis Miller's central argument in "The Critic as Host"?

PART – C Essay Answer

The answer should not exceed 400 words (3 x 10 = 30)

- a) How does Ferdinand de Saussure distinguish between value and signification? (or)
- 16 b) Distinguish the different meanings of the concept of the "Death of the Author" as it figures in New Criticism, Structuralism and Poststructuralism.
- a) How does Derrida demonstrate that we inhabit a decentered universe? (or)
- 17 b) Why does Foucault stress the necessity of a genealogical approach for studying the world?
- a) How does Lacan show that human unconscious is a language? (or)
- 18 b) Comment on Deleuze's view that the world of phenomena is characterized by pure difference of becoming?

1. Course Title: Postcolonial Studies**2. Course Code: ENG2033****3. Credits: 3****4. Course Description:**

Postcolonial Studies emerges from countries such as Canada, Australia, New Zealand, India, Sri Lanka, and also from several African and Caribbean nations which were colonized mainly by the European powers. The literatures from these ex-colonies reflect the colonial and post-colonial experience adopting traditional and non-traditional literary techniques. Some important texts from this corpus as well as key concepts in postcolonial studies will be introduced to the learners.

5. Course Objectives:

1. To introduce the learner to some major texts in the area of New Literatures, especially from the Asian, African and Caribbean countries.
2. To encourage the learner to understand the history of the people of the colonized countries.
3. To foster an understanding of global issues such as class, caste, race and gender.
4. To introduce some key concepts in postcolonial literature.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CO1	Understand the scope of the field of postcolonial Studies and its academic origins in the history of English Studies as a discipline
CO2	Analyse the rationale for the selection and description of literary texts from certain countries as “new” literature
CO3	Evaluate literary productions from Asia, Africa, Canada, Australia and New Zealand to widen the scope of colonial and post-colonial writing
CO4	Gain knowledge on histories, socio-politics, cultures and theoretical concepts displayed in Postcolonial context
CO5	Apply theoretical concepts to the analysis of texts from these countries

7. Course Content

Unit	1. Contents	Hrs.
Unit 1: Theoretical Orientation	2. HomiBhabha- <i>The Location of Culture</i> – Chapter 9 “The Postcolonial and the Postmodern: The Question of Agency” 3. Edward Said- <i>Orientalism</i> “Introduction” 4. Frantz Fanon- <i>The Wretched of the Earth</i> – Chapter V- “Colonial War and Mental Disorder” Ania Loomba- <i>Colonialism/Postcolonialism</i> – Chapter I	12
Unit II: Poetry	1. Srilanka: RudhramoorthyCheran- “A Letter to a Sinhala Friend” - Ebeling, Edited and translated from the Tamil by Lakshmi Holmström and Sascha. <i>A Second Sunrise: Poems by Cheran</i> . 2012. 2. Pakistan: Alamgir Hashmi- “So What if I Live in a House made by Idiots?” 3. Malaysia: MohamadBinHajiSalleh: “DoNotSay” 4. Africa: Wole Soyinka- “TelephoneConversation” 5. Carribean: Derek Walcott: “A Far Cry from Africa” 6. Australia: Henry Kendall: “The Last of His Tribe” 7. Canada: Pauline Johnson: “The Cattle Thief” 8. India: Prof. Esther Syiem “To the Rest of India from Another Indian”	12
Unit III: Prose-Art and Theatre	1. Martin Banham- Dramatists in English and the Traditional Nigerian Theatre 2. Kia Lindroos, and Frank Möller - <i>Art as Political Dissent</i> - Chapter 5 “Embodied Witnessing: Indigenous Performance Art as a Political Dissent”	12
Unit IV: Drama	1. Africa: Wole Soyinka: <i>The Lion and the Jewel</i> 2. Australia: Louis Nowra: <i>Radiance</i> 3. Canada: George Ryga: <i>The Ecstasy of Rita Joe</i>	12
Unit V : Fiction	1. Australia: Kate Grenville: <i>The Secret River</i> 2. Bangladesh: Neamat Imam- <i>The Black Coat</i> 3. Canada: Margaret Atwood- <i>The Edible Woman</i> 4. Sri Lanka: Michael Ondaatje- <i>The English Patient</i>	12

8. Required Reading:

- Ashcroft, Bill, et al. *Post-Colonial Studies: The Key Concepts*. 2013.
- Bartels, Anke, et al. *Postcolonial Literatures in English: An Introduction*. 2019.
- Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*. 1986.
- Young. *Post Colonialism: A Very Short Introduction*. 2003.

9. Recommended Reading:

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2016.
- Ashcroft. *The Empire Writes Back*. 2002.
- Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. 2005.
- Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, 2001.
- Innes, C. L. *The Cambridge Introduction to Postcolonial Literatures in English*. 2007.
- Said, Edward W. *Culture And Imperialism*. 1994.
- Soyinka, Wole. *Myth, Literature and the African World*. 1990.
- Young, Robert J. C. *Postcolonialism: An Historical Introduction*. 2016.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	2
CO3	3	2	3	3	3
CO4	3	3	3	3	3
CO5	3	1	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2

Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question paper pattern

ENG2033 - Postcolonial Studies

Marks:60 Part – A: Objective Type

Multiple choice (10 x 1 = 10 marks)

1. What is Edward Said's opinion about Bernard Lewis's ideas in *Orientalism*?

- A) Said has a neutral opinion about his ideas
- B) His ideas are criticized by Said
- C) His ideas are supported by Said
- D) None of the above

2. In which year was *The Wretched of the Earth* published?

- A) 1952
- B) 1962
- C) 1951
- D) 1961

3. Who is the titular character in the poem "Cattle Chief"?

- A) An aboriginal
- B) A white settler
- C) A Yoruba Deity
- D) None of the above

4. What does "Kikuyu" refer to in the poem "A Far Cry from Africa"?

- A) An African animal
- B) An African uprising
- C) An African native tribe
- D) An African folktale

5. Which two dramatists of African ethnicity does Martin Banham discuss about in the opening section of "Dramatists in English and the Traditional Nigerian Theatre"?

- A) Duro Lapido and Wole Soyinka
- B) Ian Fraser and Wole Soyinka

- C) Duma Ndlovu and Duro Lapido
 D) None of the above
6. *Kongi's Harvest* is a play by:
 A) Duro Lapido
 B) Ian Fraser
 C) Wole Soyinka
 D) Duma Ndlovu
7. *The Ecstasy of Rita Joe* is divided into acts.
 A) 3
 B) 2
 C) 1
 D) 4
8. The acts in the play *The Lion and the Jewel* is divided according to the different:
 A) Times of the day
 B) Months
 C) Yoruba Deities
 D) Astrological signs
9. What is Kip's real name in the novel *The English Patient*?
 A) Kripalu Singh
 B) Kishan Singh
 C) Kirpal Singh
 D) Kuldeep Singh
10. In the novel *The Edible Woman*, Marian and Duncan meets at:
 A) A museum
 B) A college class
 C) A laundromat
 D) An office party

PART – B

Short Answer

The answer should not exceed 200 words

(5 x 4 = 20 marks)

11. a) Discuss Arthur James Balfour's role in orientalist history
 (or)
 b) Critically discuss on Fanon's point of argument on the colonialist urge during world wars and their psychologically impact on the europeansoliders
12. a) Critically discribe the purpose of "Telephone Conversion"
 (or)
 b) Race and identity in Derek Walcot's poetry
13. a) Write on Martin Banham's perspective on Nigerian Theatre
 (or)
 b) How did the post-colonial drama exhibit resistance against imperialism
14. a) Comment on the denouement of the play *Radiance*
 (or)
 b) How does Rita Joe succumb to changes in her character over the course of the play?
15. a) Bring out the journalitic voice in Neemat Imam's *The Black Coat*
 (or)

b) What story telling technique is applied in *The English Patient*

PART – C

Essay

The answer should not exceed 400 words

(3 x 10 = 30 marks)

16. a) Comment on Ania Loomba's arguments on colonialism and postcolonialism
(or)
b) Bring out the political stride of indigenous art as accounted by Kia Lindroos and Frank Moller
17. a) Justify the title *Lion and the Jewel* with allegorical reference to the Nigerian culture and context
(or)
b) Critically analyse Indigenous Literature as the representation of colonial resistance against poverty and racial discrimination
18. a) "A secret river of blood runs through Australian history"- does this quote elucidate the fact that a nation tell its foundation story when that story displays the dispossession of other people? Discuss them critically
(or)
b) "women are so much better at arranging on plate" critically analyse the importance of food narrative in *The Edible Woman*

1. Course Title: Cultural Studies**2. Course Code: ENG2034****3.Credits: 3****4.Course Description:**

Being an introductory course in Cultural Studies, this will introduce major keywords, schools in Cultural Studies and theoretical lineage of the discipline. It will also try to orient learners with how culture interacts with space and location through some of the eminent essays. The learners will be introduced to critically look at the idea of shopping, food culture in India and the movement of graffiti and street art in city space in the second unit. In the third unit, they will be exposed to the interaction between caste and modernity and the origin of national consciousness. Further, in the fourth unit, the discussion will be made through the selected essays on the idea of culture and minorities. The last unit will orient the learners with the idea of controlling/shaming body and the concept of sexual identity

5. Course Objectives:

To introduce the complex and varied idea of culture and its theories particularly within the disciplinary and historical context of the academic study.

To enable students to perceive the connections between cultural theory and everyday objects and practices.

To examine the overlap between culture and other categories such as caste, nationalism, space, religion, disability, body, and sexual identity.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the idea of culture in a holistic manner with its intersections
CO2	Do a cultural analysis of any text by using cultural theories
CO3	Comprehend the cultural politics/subjugations occur in their real life situations.
CO4	Infer how common categories such as body, disability, sexuality, religion and caste are often used as cultural signs to stigmatize one's identity.
CO5	Use arguments of this course as a starting point to initiate into a research area for their doctoral research.

7. Course Content

Units	Content	Hrs.
Unit I Introduction and Theoretical Orientations	1. Keywords High vs Low/Mass Culture, Culture industry, Popular culture, Representation, Ideology, Power, Hegemony, Resistance, Base and superstructure, Body, Common culture, Communication, Counterculture, Cultural capital, Cultural materialism, Cultural politics, Cultural populism, Culturalism, Identity, Identity politics, Subculture, Subject position, Youth culture. 2. 2 Major Schools of Cultural Studies Birmingham and Frankfurt 3. Theoretical Lineage a. Stuart Hall: "Cultural Studies: Two Paradigms" b. Theodor W. Adorno: "Culture Industry Reconsidered" c. Arjun Appadurai: "Disjuncture and Difference in the Global Cultural Economy"	12
Unit II Culture, Space and Location	1. John Fiske: "Shopping for Pleasure: Malls, Power and Resistance" - Fiske, John. <i>Reading the Popular</i> . 2nd edition, Routledge, 2010. 2. Ashish Nandy: "The Changing Popular Culture of Indian Food: Preliminary Notes" Kurt Iveson: "Graffiti, Street Art and the Democratic City". - <i>Graffiti and Street Art: Reading, Writing, and Representing the City</i> by Konstantinos Avramidis and MyrtoTsilimpounidi	12
Unit III Culture, Casteand Nationalism	1. M. S. S. Pandian: "One Step outside Modernity: Caste, Identity Politics and Public Sphere" 2. Benedict Anderson: "The Origins of National Consciousness" – <i>Imagined Communities: Reflections on the Origin and Spread of Nationalism</i>	12
Unit IV Culture and Minorities	A. Shahid Amin: "Representing the Musalman: Then and Now, Now and Then" - Muslims, Dalits, and the Fabrications of History B. Sharon L. Snyder and David T. Mitchell: "Introduction: Cultural Locations of Disability" - Snyder, Sharon L. and David T. Mitchell. <i>Cultural Locations of Disability</i> . University of Chicago Press, 2006.	12

Unit V Cultur, Bodyand Sexual Identity	1. Eve Kosofsky Sedgwick: “Epistemology of the COset” - Ablove, Henry, et al., editors. <i>The Lesbian and Gay Studies Reader</i>. 1st edition, Routledge, 1993. 2. Dina Giovannelli and Stephen Ostertag: “Controlling the Body: Media Representations, Body Size, and Self-Discipline”- <i>The Fat Studies Reader</i>. Edited by Esther Rothblum and Sondra Solovay, New York University Press, 2009.	12
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8. Required Reading:

1. Barker, Chris. The Sage Dictionary of Cultural Studies. London: Sage, 2004.
2. During, Simon, ed. The Cultural Studies Reader. London: Routledge, 1993.
3. Lewis, Jeff. *Cultural Studies - The Basics*. First edition, SAGE Publications Ltd, 2002

9. Recommended Reading

1. Brooker, Peter. A Glossary of Cultural Theory. London: Arnold, 2003.
2. Certeau, Michel de. The Practice of Everyday Life. Berkeley: U of California P, 1984.
3. Edgar, Andrew, and Peter Sedgwick, eds. Key Concepts in Cultural Theory. London: a.Routledge, 1999.
4. Nayar, Pramod K. An Introduction to Cultural Studies. New Delhi: Viva, 2011.
5. Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. 1st edition, Sage Publications Ltd, 2007.
6. Storey, John. Cultural Theory and Popular Culture: An Introduction. London: Pearson, 2012.
7. Strinati, Dominic. An Introduction to Theories of Popular Culture. London: Routledge, 1995.
8. Tudor, Andrew. Decoding Culture: Theory and Method in Cultural Studies. London: Sage, 1999.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	2	3	3	3
CO3	3	3	3	3	3
CO4	3	2	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern**Ques****ENG2034 - Cultural Studies****Marks:60****Sl. No. Model Questions**

Part – A: Objective Type
Multiple choice 10 x 1 = 10

How many shapes do Arjun Appadurai mentions in his essay?

- 1 a) 3 b) 5
 c) 6 d) 4

Who is the first director of Birmingham School of Culture Studies?

- 2 a) Raymond Williams b) Stuart Hall
c) **Richard Hoggart** d) Theodore Adorno

What is "proletariat shopping" mentioned in Fiske's essay?

- 3 a) Shopping by Women b) **Window Shopping**
c) Shopping by Men d) Shopping by masses

"Grafitti, Street Art and the Democratic City" is an essay written by.

- 4 a) **Kurt Iveson** b) Ashish Nandy
c) Dick Hebdige d) Arjun Appadurai

Which author does MSS Pandian quote in the beginning of the essay "One Step Outside Modernity"?

- 5 a) Amrita Pritam b) Ismat Chughtai
c) **R K Narayan** d) Mulk Raj Anand

Find the odd one out from the factors that contributed to the growth of national consciousness according to Benedict Anderson.

- 6 a) **Renaissance** b) Latin
c) Reformation d) geographical unevenness

Disability Culture refers to

- 7 a) Abled Culture b) Popular Culture
c) Culture of disabled people d) disabling culture

Shahid Amin in his essay predominantly says that Muslims are misrepresented in

- a) **Literature** b) Politics
8 c) Culture d) All of the above

- Eve Kosofsky Sedgwick's *Epistemology* got published in the year a)
- 9 1960 b) **1990**
- c) 1997 d) 1998

- Televisions are _____ that examine fat female depictions.
- 10 a) Media b) Political
- c) Entertainments d) Panopticon

PART – B Short Answer

The answer should not exceed 200 words 5 x 4 = 20

- a.) Elucidate the ideological and conceptual difference between Frankfurt School and Birmingham School.
- 11 Or
- b.) What is 'culturalism' in Cultural Studies and explain why Hall prefers it over 'structuralism'.
- 12 a.) Explicate how Nandy engages with the discourse of health and nutrition, and religious rituals embedded in the Indian food culture.
- Or
- b.) Elucidate how Fiske compares shopping malls with worshiping places like cathedrals. What sort of connection you could infer from your reading of the essay.
- 13 a.) Briefly summarize the caste politics pointed out by MSS Pandian in his essay "One Step Outside Modernity".
- Or
- b.) How does print capitalism gave rise to national consciousness?
- 14 a.) Expound how Amin reveals different tropes of representing Musalman in Indian popular culture and literature. Substantiate your arguments by drawing some instances from the essay.
- Or
- b.) Comment on "Disability Cultural Model".

a.) How does body is politicized in media representations?

15 Or

b.) Explain the historical underpinnings on Epistemology of COset.

PART – C Essay Answer

The answer should not exceed 400 words

a.) “The masses are not the measure but the ideology of the culture industry, even though the culture industry itself could scarcely exist without adapting to the masses.” From the above cited quote by Adorno, do you feel that masses in Cultural industry are objectivized and deprived of their subjectivity owing to their secondary function.

16 Substantiate your argument by drawing references from the essay.

Or

b.) Elucidate the historical lineage of how Cultural Studies project came to be formulated in Europe. Expound the role of CCCS in pioneering the discipline

a.) It is argued by Nandy that food in Indian context negotiates with ethnic identity, capitalism, health, religious rituals and cosmopolitanism. Looking at such overlapping and ambiguous nature of food in India, how your reading of the essay helps you locate it in the larger politics of pure and polluted, and sanctified and profane. Do you also feel that food culture in India tacitly reveals the dietary politics fraught with the relationship among caste, class and imperial culture.

Or

b.) Discuss how Fiske grounds shopping mall as the locus of power centre where bourgeois materialism and patriarchal capitalism exercise their hegemony. Also, bring in how Fiske critiques the way in which window shopping and women shopping are dealt by shopping malls.

a.) Highlight how the body is represented in the visual media that you watch through presenting the arguments of the essay "Controlling the Body: Media Representations, Body Size, and Self-Discipline".

18 Or

b.) What are the four strategies offered by Kurt Iveson to make graffiti a more democratic art form?

Core Courses Practical (CCP)

1. **Course Title: Practicing Theory**
2. **Course Code: ENG2P035**
3. **Credits: 0:0:2**
4. **Course Description:**

The course is designed to cover the period of Literary Theory from Structuralism to the present. The purpose of the course is to give a sense of the shape of the practical realisation of the course with the title Theories of Literature (ToL). Firstly, the course envisages demonstrating different approaches to a series of texts under the rubrics of structuralism, deconstruction, New Historicism, Feminism, and Postcolonialism. Additionally, it will also try to analyse the same text from the perspectives referred to above. Each unit will have a series of texts relevant to the branch of the theory as the case may be. Besides, each unit will have a common text for analysing it from all the angles possible. As far as possible, the course has been designed to foreground the signifying process's contingency and show how a text takes on different significations based on the perspective under consideration.

5. Course Objectives:

1. To show how to practically approach any given text
2. To show the learner how different theoretical orientations would yield different meanings to a text.
3. To practically demonstrate the contingent character of all meaning production.
4. To make the student aware of the dangers of the assumptions of the tyranny of one meaning.

6. Course Learning Outcomes

CO1	The learner would know how to approach a text practically
CO2	The possibility of the plurality of meaning in all texts will be an invaluable Insight
CO3	The learner would be conscious of the necessity of a liberating rather than an oppressive hermeneutics.
CO4	An insight into the contingent nature of all meaning production will be a key outcome.
CO5	The learner would understand that the present is a product of such an interpretation.

7. Course Contents

Units	Content	Hours
I Liberal Humanism	A. Personal Work 1. "To His Coy Mistress" 2. <i>Hamlet</i> 3. <i>The God of Small Things</i> 4. <i>The Tempest</i> (All the four texts to be viewed from a Liberal Humanist Perspective) B. Class Work Cleanth Brooks: 'Literary Criticism: Marvell's "Horatian Ode"'.	12
II Formalism, Structuralism, Post- structuralism	A. Personal Work 1. "To His Coy Mistress" 2. <i>Hamlet</i> 3. <i>The God of Small Things</i> 4. <i>The Tempest</i> (All the four texts to be viewed from Formalist, Structuralist and Poststructuralist Perspective) B. Class Work i. M. M. Bakhtin: 'Heteroglossia in the Novel' ii. Gayatri Spivak: ' "Draupadi" by Mahasweta Devi'	12
II Feminism, Gender Studies and Race	A. Personal Work 1. "To His Coy Mistress" 2. <i>Hamlet</i> 3. <i>The God of Small Things</i> 4. <i>The Tempest</i> (All the four texts to be viewed from a Feminist and Gender Studies Perspective) B. Class Work i. Elaine Showalter: 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism' ii. Henry Louis Gates, Jr: 'Binary Oppositions in Chapter One of <i>Narrative of the Life of Frederick Douglass an American Slave Written by Himself</i>'	12

IV Postcolonialism and Psychoanalysis	A. Personal Work 1. "To His Coy Mistress" 2. <i>Hamlet</i> 3. <i>The God of Small Things</i> 4. <i>The Tempest</i> (All the four texts to be viewed from a Postcolonial and psychoanalytic Perspective) B. Class Work i. Gayatri Spivak: "Can the Subaltern Speak?" ii. Homi K. Bhabha: "Signs Taken for Wonders"	12
V New Historicism and Cultural Studies	A. Personal Work 1. "To His Coy Mistress" 2. <i>Hamlet</i> 3. <i>The God of Small Things</i> 4. <i>The Tempest</i> (All the four texts to be viewed from a New Historicist and Cultural Studies Perspective) B. Class Work i. Stephen Greenblatt: 'The Cultivation of Anxiety: King Lear and His Heirs' ii. Alan Sinfield: 'Macbeth: History, Ideology and Intellectuals' iii. Edward W. Said: 'Jane Austen and Empire'	12

8. Required Reading:

1. K. M. Newton (ed.) *Theory Into Practice: A Reader In Modern Literary Criticism*
2. Guerin, Wilfred L. et al. *A Handbook of Critical Approaches To Literature* (Fifth Ed.)
3. Dobie, Ann B. *Theory Into Practice: An Introduction To Literary Criticism*. Third Edition
4. Selden, Raman. *Practising Theory and Reading Literature: An Introduction*
5. Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 5th Edition.
6. Easthope, Antony. *Literary Into Cultural Studies*
7. Arundhati Roy: *The God of Small Things*

9. Recommended Reading:

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin Eds. *The Post-Colonial Studies Reader*.
2. Choudhury, Bibhash. *Reading Postcolonial Theory: Key texts in context*
3. Alter, Robert. *The Pleasures of Reading In An Ideological Age*
4. Johansen, J Dines. *Literary Discourse: A Semiotic-Pragmatic Approach to Literature*.
5. Stephen Greenblatt: *Renaissance self-Fashioning*
6. EMW Tillyard: *The Elizabethan World Picture*
7. John Drakakis (ed): *Alternative Shakespeares*
8. Ania Loomba: *Gender, Race and Renaissance Drama*

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	C O1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Reporting Skills and Techniques**2. Course Code: ENG2P036****3. Credits: 0:0:2****4. Course Description:**

This course introduces students to the Skill of Reporting. Reporting is the centre of Journalism. The course enhances the students' skill of reporting such as verbal Communication, active listening, emotional intelligence, critical thinking, problem solving and digital journalism etc. This course also helps the learners to become professional reporters by developing their writing and presentation skills.

5. Course Objective:

- To enable students to become Reporters which is expected in the field of Journalism.
- To make them understand basic ethos of the news and news-gathering.
- To prepare them to write or present the copy in the format of news and to develop nose for news.
- To train them to acquire the skills of news-gathering with traditional as well as modern tools and also make them inculcate the skills for investigative journalism.
- To make them understand the basic structure/ essential knowledge for various beats and to make them responsible reporters

6. Course Learning Outcome:

At the end of the course the learners are able to

CO1	Understand the concept of reporting, duties and qualities of a good reporter
CO2	Apply their acquired knowledge in creating good reports
CO3	Analyse the content (prepared by them) critically
CO4	Evaluate their work and also other's for accuracy, fairness, style and correctness
CO5	Create their own style of reporting

7. Course Contents

Units	Content	Hrs.
Unit I:	What is Reporting?	12

Gathering the News	Who is a Reporter & Qualifications of a Reporter Reporting for Newspapers: (Writing, Planning, Drafting, Editing and Design) Reporting skills: Nose for News, Observation (listening & seeing), Taking notes, finding, checking, verifying, analysing& interpreting information Types of interviews and Interviewing techniques. Practical: News Reporting: News items regarding programmes in the University Departments and News items & visit to a local press.	
Unit II: Skills for Writing News and other skills	News Paper Writing, Jargons used in News Gathering, Headlines and Leads, The Inverted Pyramid- Kinds of Leads, Organizing the facts - Time elements- Digital Journalism- Public speaking Practical: Various Types of News- Development, mishap, accident and crime, court, Agricultural, Industrial, Sports, Theatre and Music etc. A student is expected to write at least one news item of each type.	12
Unit III: Types of Reporting,	Objective, Interpretative, Investigative, Legal, Developmental. Political. Sports, Crime, Economic & Commercial, Technical & Science Reporting. Practical: A student is expected to write at least one news item of each type.	12
Unit IV: Writing the Story	Newspaper Style, Radio Style and Television style Leads, story structure, word choice, Use of names, quotations and attributions. Eg. Writing Hard News, Action & Fire Stories - Obituaries & Tribute Practical: A Student is expected to review the content of other student.	12
Unit V: Magazine and Feature Writing	Elements of Style of the features- Types: Profile, personal experience, Travelogue, Historical etc. Magazine- Functions – Types Writing headlines for Magazines, Rules (Dos and Don'ts) Practical: Non-news Articles: These include topical articles such as side article, Biography, Book review, Film Review and Special article, At least one article of each type must be produced by the student. Interview: The student is expected to write interviews of 3 personalities in various field.	12

8. Required Reading:

- Westley H Bruce, News Editing, New Delhi, Oxford, 1975
- Parthasarthy, Rangaswamy, Journalism in India, Sterling Publishers, N. Delhi, 1997
- Sharon Wheeler, Feature Writing for Journalists, Routledge, New York
- Stein, P. Burnett, New Writer's Handbook: An Introduction to Journalism, Blackwell Publishing, 2000
- Agarwal. VirBala, Essentials of practical journalism. (2006) Concept publishing Company, New Delhi.
- Brunus, Lynette Sheridan, Understanding Journalism, (2002) Vistaar Publications. New Delhi.
- Lawrence, Alders Lorenz and JhonVivan, News Reporting and Writing (2006) Pearson Education, New Delhi.
- Pant N.C. and Jitenderkumar, Dimensions of Modern Journalism. (1995) Kanishka Publishers, New Delhi.
- Verma. M.K, News.

9. Recommended Reading:

- Professional Writing Skills,
- Writing a Report
- Writing Essays and Reports

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Course Assessment: Based on CUTN Regulations

Internal: Practical from each unit consists of 20 marks (5*20=100)

Discipline Specific Elective (DSE) Courses

1. Course Title: Philosophical Concepts

2. Course Code: ENGEC01

3. Credits: 3

4. Course Description

An introductory course in philosophy for non-philosophy majors. Concepts from the major philosophical areas of World, Mind and Body, Knowledge, Faith, Ethics and Aesthetics, and Society are introduced with a view to enabling the learners to apply them to literary texts. Traditional Tamil philosophical ideas are also introduced wherever appropriate.

5. Course Objectives

1. To introduce the learner to the fundamentals of philosophy
2. To enable the learner to appreciate better the philosophical dimension of the literary text.
3. To introduce early Tamil philosophy
4. To enable the learner to see how literature and philosophy converge
5. To foster a spirit of inquiry

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CO1	Understand the significance of Indian philosophical studies in their daily life, the basic of Indian ethics which includes Hindu, Jain and Buddhist ethics and also learn to address the argumentative details of the Indian debates on these topics.
CO2	Analyze and understand the nature and basic concepts of philosophy related to the area of Pre-Socratic Philosophy i.e., knowledge, belief, and skepticism.
CO3	Recognize different values including different moral dimension of one's decision and thereby increase the power of responsibility of concerned.
CO4	Develop Logical and critical attitude to think logically and critically. The student would be able to argue and evaluate in a constructive way.
CO5	Demonstrate a basic understanding of methods of philosophy pertaining to criticism, ontology, feminist ethics.

7. Course Content

Unit	Content	Hrs.
Unit I Introduction to Indian Philosophy	Common Features of Indian Philosophical Schools. The Upanishads: Doctrine of the Self and Critique of Rituals. Cārvāka: Metaphysics and Epistemology. Early Buddhism: Four Noble Truths and Doctrine of Dependent Origination (Pratityasamutpāda). Jainism: Anekāntavāda and Syādvāda. Nature of Knowledge: Nyāya- Vaiśeṣika and Mimāṃsa. Viśiṣṭādvaita of Rāmānuja: Nature of Brahman and Refutation of Māyā.	9
Unit II Pre Socratic Philosophy	Thales: First Principle. Pythagoras: Number theory Heraclitus: Doctrine of Flux and Logos. Sophists: Protagoras (Man is the measure of all thing). Socrates: Virtue is Knowledge, Irony, Dialogue. Plato: Theory of Knowledge, Theory of Ideas, Immortality of the Soul. Aristotle: Concept of Cause, Form and Matter, Criticism of Plato's Theory of Ideas, Rhetoric, Tragedy.	9
Unit III Introduction to Scholastic Philosophy	St. Thomas Aquinas: Faith and Reason, On Being and Essence, The Principles of Nature. St. Augustine: Problem of Evil, Confessions, On Christian Doctrine	9
Unit IV The Scientific Revolution	Descartes: Discourse on the Method, Dualism. Hobbes: Social Contract theory. Locke- Theory of Mind, Liberalism. Berkeley: Principles of Human Knowledge.	9

	Hume: An Enquiry Concerning Human Understanding. Kant: Transcendental Idealism. Hegel: Aesthetics, Political Philosophy. Kierkegaard: Epistemology, Ethics. Schopenhauer-The world as Idea, Will, The wisdom of life. Nietzsche-Truth Theory, Cultural Criticism	
Unit V Modern Philosophy	Henri Bergson: The Revolt against Materialism, Criticism. Benedetto Croce: The Philosophy of the Spirit, what is beauty Bertrand Russell: Philosophy of perception, logic. George Santayana: Reason in Science, Religion and Society. Sartre: Ontology, Consciousness. Beauvoir: Feminist Ethics.	9

8. Required Reading:

- Chattopadhyaya, Debiprasad. A Popular Introduction to Indian Philosophy. New Delhi: PPH, 1964.
- Dasgupta, S.N. History of Indian Philosophy, Vols. I and II. Delhi: Motilal Banarsidass, 1975.
- Hiriyanna, M. Outlines of Indian Philosophy. Delhi: Motilal Banarsidass, 2009.
- Copleston, Frederick: A History of Philosophy, New York, Image Books, 1993
- Durant, Will: A Story of Philosophy: The lives and Opinions of the Greater Philosophers of the Western World, Pocket Books, 1991.
- Russell, Bertrand: History of Western Philosophy, London, Routledge Classics, 2004.
- Sabine, George. A History of Political Theory- (New York: Rinehart and Winston 1961)
- Augustine St. The Confessions of Saint Augustine. Image Books ed edition. 1960.
- Plato. The Republic. Fingerprint! Publishing. 2015.
- Kant, Immanuel. Critique of Pure Reason. Penguin Classics. 2007.
- Lock, John. An Essay Concerning Human Understanding: Second Treatise of Government. Wordsworth Editions Ltd; UK ed. edition. 2014.

- Arthur Schopenhauer. The World as Will and Representation, Vol. 1. Dover Publications Inc.; New edition. 2000.
- Fiebleman, James K. “Understanding Philosophy: A Popular History of Ideas”. Horizon Press, 1973.

9. Recommended Reading:

- Spinoza, Benedict. Ethics. Penguin Classics. 1996.
- Popper, K. “Epistemology without a Knowing Subject” (From Objective Knowledge, Oxford, Clarendon Press, 1972) p. 106-40.
- Thilly, Frank, A History of Philosophy, Central, Allahabad Publishers, 1996.
- Roy W. Perrett, An Introduction to Indian Philosophy. Cambridge University Press (1 August 2016).
- Y. Masih. A Critical History of Western Philosophy: (Greek, Medieval and Modern). 2017.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern**ENGE01 Philosophical Concepts****Marks: 60****Part – A: Objective
Type****10 x 1 = 10**

- The concept of Carvaka is also known as
 - Samkhya
 - Lokayata
 - Vaisheshika
 - Mimansa
- WhowroteNyaya Sutras
 - Patanjali
 - Gautama
 - Kapila
 - Shankaracharya

3. Aristotle introduces the concept of Matter and form in his book
 - A. Physics
 - B. Poetics
 - C. Metaphysics
 - D. On the soul
4. Who said that “**man is the measure of all things**”
 - A. Plato
 - B. Protagoras
 - C. Socrates
 - D. Thales
5. According to Thomas Aquinas what are ‘mysteries’
 - A. Reason
 - B. Higher truth
 - C. Knowledge
 - D. Ethics
6. The problem of evil is known as
 - A. Theodicy
 - B. Privation
 - C. Manicheism
 - D. Akrasia
7. Descartes book ‘Discourse on Method’ was published in the year
 - A. 1648
 - B. 1646
 - C. 1637
 - D. 1688
8. The Social Contract theory holds
 - A. Man is a social animal and cannot live outside the society
 - B. State is the result of slow process of evolution
 - C. State was created through a contract concluded in the sixteenth century
 - D. State was created as a result of contract concluded by the people living in the pre-civil society
9. In which book Sartre introduces his concepts of Self and Ego
 - A. The Transcendence of the Ego
 - B. The Age of Reason
 - C. The Wall
 - D. No Exit

10. 'There are no facts only interpretations' who said these lines

- A. Friedrich Nietzsche
- B. Jean Paul Sartre
- C. Thomas Hobbes
- D. Plato

PART – B Short Answer

The answer should not exceed 200 words 5 x 4 = 20

a) Write a paragraph on the major Indian Philosophical Schools

OR

b) Explain how Carvaka helped in shaping the Indian philosophical thought

a) How did Socrates reinforced the Western Philosophical realm

OR

b) Is "Ideas" or "Forms", are the non-physical essences of all things, explain with regard to Plato's Theory of forms

a) Write briefly about the three forms of nature put forward by St. Thomas Aquinas

OR

b) What exactly is Privation according to St. Augustine

a) Explain Hobbes Social Contract Theory

OR

b) How Friedrich Nietzsche Changed Philosophy Forever

a) In Sartre's ontology what differentiates human being from all other being is precisely nothing. Evaluate this statement

OR

What is Croce's position on beauty

PART – C

Essay Answer

The answer should not exceed 400 words (3 x 10 = 30)

a) How Philosophy changed since Kant (or)

What are the major differences between modern philosophy and traditional philosophy

a) What is Nietzsche's theory on the nature of truth? (or)

Write a note on the common features of Indian

Philosophy 18.

a) Similarities between the philosophy of Socrates and Plato (or)

b) How Sartre changed the modern philosophical thought

1. Course Title: Children's Literature**2. Course Code: ENGEC02****3. Credits: 3****4. Course Description:**

The course intends to provide a broad introduction to the domain of Children's Literature which is as ancient as the oldest traditions of story-telling across civilizations. It incorporates representative texts from the eighteenth century, the immensely popular texts of the nineteenth, and the popular authors and readers of the twentieth and twenty-first centuries to inspect the idealization of cultural and political ideology. The course brings out validation and responsibility of children through representations in books.

5. Course Objectives:

The course introduces students to important texts, trends and theories as well as to the pedagogic, disciplinary and cultural implications of studying children's books

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the scope of Children's Literature and its academic origins in the history of English Studies as a discipline
CO2	Equip the cultural notions of "child" and "childhood" for getting a overview on the theory of writing about children
CO3	Examine the representation of children in culture, history, literature, genres and theories of writing for children, identity and ideology in children's literature, children's books, market and media.
CO4	Gain knowledge on ideas of innocence, growth, adulthood, formative requisites, emotional balance, identity, confidence, creativity, responsibility and belonging that are often embedded in children's books and in turn situate them in the world of adults.
CO5	Apply theoretical concepts to the analysis of texts and contemporary cultures

7. Course Content

Units	Content	Hrs.
Unit I Concept	Hunt, Peter. <i>Understanding Children's Literature</i> . Routledge, New Fetter Lane, London.1999. 1.Essentials: What is Children's Literature? What is Childhood? 2. The Impossibility of Innocence: Ideology, Politics, and Children's Literature	9

	Nikolajeva, Maria. "Narrative Theory and Children's Literature." <i>International Companion Encyclopedia of Children's Literature</i> , 2018, pp. 166–178. Rudd, David. "Theorising and Theories the Conditions of Possibility of Children's Literature." <i>International Companion Encyclopedia of Children's Literature</i> , 2018, pp. 29–43.	
Unit II Poetry	Lewis Carroll: <i>Jabberwocky</i> Shel Silverstein: <i>Where The Sidewalk Ends</i> Robert Fitzgerald : <i>Cobb Would Have Caught It</i> William Cowper : <i>'Nightingale and the Glowworm'</i> Robert Louis Stevenson : <i>'Good and Bad Children'</i>	9
Unit III Folk Literature	Blatt, Gloria T. "Once Upon A Folktale: Capturing the Folktale Process with Children". Teachers College, Columbia University, New York. (80-93) Brothers Grimm: <i>The Fisherman and His Wife</i>	9
Unit IV Fiction	Lewis Carroll: <i>Alice's Adventures in Wonderland</i> Mary Norton: <i>The Borrowers</i> Roald Dahl: <i>Matilda</i>	9
Unit V Indian Narrative	R.K.Narayan : <i>Swami and Friends</i> Ruskin Bond : <i>Room on the Roof</i> Sudha Murthy : <i>Grandma's Bag of Stories</i> (pp.11-27)	9

8. Required Reading:

- Blatt, Gloria T. *Once Upon a Folktale: Capturing the Folktale Process with Children*. Teachers College Press, 1993, pp. 80–93.
- Bond, Ruskin. *The Room on the Roof*. Penguin Books, 1956.
- Brothers Grimm. "The Fisherman and His Wife." *Grimms' Fairy Tales*, translated by Margaret Hunt, Dover Publications, 2003.
- Carroll, Lewis. *Alice's Adventures in Wonderland*. Macmillan, 1865.
- Carroll, Lewis. *Jabberwocky. Through the Looking-Glass and What Alice Found There*, Macmillan, 1871.
- Cowper, William. "The Nightingale and the Glowworm." *The Task and Other Poems*, 1785.
- Dahl, Roald. *Matilda*. Jonathan Cape, 1988.
- Fitzgerald, Robert. "Cobb Would Have Caught It." *Poetry*, vol. 88, no. 4, 1956, pp. 227–228.
- Hunt, Peter. *Criticism, Theory, and Children's Literature*. Oxford: Blackwell, 1991.
- Hunt, Peter, editor. *Understanding Children's Literature*. Taylor & Francis, 2005.

- Murthy, Sudha. *Grandma's Bag of Stories*. Penguin Books, 2012, pp. 11–27.
- Murty, Sudha. *Grandma's Bag of Stories*. Illustrated by Priya Kuriyan, Puffin Books, 2015, pp.1127.
- Narayan, R.K. *Swami and Friends*. Indian Thought Publications, 1935.
- Nikolajeva, Maria. "Narrative Theory and Children's Literature." *International Companion Encyclopaedia of Children's Literature*, 2018, pp. 166–178, <https://doi.org/10.4324/9781315015729-12>.
- Norton, Mary. *The Borrowers*. Harcourt, 1952.
- Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2011.
- Rudd, David. "Theorising and Theories: The Conditions of Possibility of Children's Literature." *International Companion Encyclopaedia of Children's Literature*, 2018, pp. 29–43, <https://doi.org/10.4324/9781315015729-3>.
- Silverstein, Shel. *Where the Sidewalk Ends: The Poems and Drawings of Shel Silverstein*. Harper and Row, 1974.
- Stevenson, Robert Louis. "Good and Bad Children." *A Child's Garden of Verses*, Longmans, Green, and Co., 1885.
- Thacker, Deborah, and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge, 2002.
- Workman, Mark. "Folklore and Literature." *Once upon a Folktale: Capturing the Folklore Process with Children*, edited by Gloria T. Blatt, Teachers College Press, 1993, pp. 131–138.
- Zornado, Joseph L. *Inventing the Child: Culture, Ideology and the Story of the Child*. Garland Science, 2004.

9. Recommended Reading:

- Lesnik-Oberstein, Karin. *Children's Literature: New Approaches*. Basingstoke, 2004. Palgrave.
- Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press. 1993.
- Wolf, Shelby. *Handbook of Research in Children's and Young Adult Literature*. Cambridge: Routledge. 2010.
- Schwenke Wyile, Andrea & Teya Rosenberg. *Considering Children's Literature: A Reader*. Buffalo: Broadview Press. 2008.
- Thacker, Deborah and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge. 2002.
- Thiel, Elizabeth. *The fantasy of family: nineteenth-century children's literature and the myth of the domestic ideal*. Routledge, 2007.
- Grenby, Matthew Orville, and M. Matthew Orville Grenby. *The Child Reader, 1700-1840*. Cambridge University Press, 2011.
- Reynolds, Kimberley, and Matthew Orville Grenby, eds. *Children's Literature Studies: A Research Handbook*. Palgrave Macmillan, 2011.
- Grenby, M. Matthew Orville, and Andrea Immel, eds. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2009.
- The Children's Literature Web Guide: <https://people.ucalgary.ca/~dkbrown/>
- International Children's Digital Library: <http://en.childrenslibrary.org/>

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay - 3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENGE02

Children's Literature

Marks: 60

Part – A: Objective Type(10 x 1 = 10 marks)

1. Which of the following best describes the main purpose of *Once Upon a Folktale: Capturing the Process with Children*?
 - a) To teach children how to write essays
 - b) To explore storytelling and its impact on children's creativity
 - c) To analyze historical folktales only
 - d) To discourage children from using imagination
2. In the story *The Fisherman and His Wife*, what is the main consequence of the wife's greed?
 - a) They become rich and happy forever
 - b) They lose everything and return to their original state
 - c) The fisherman becomes king
 - d) The wife finds a treasure
3. According to Peter Hollindale, which of the following is not one of the three levels of ideology in children's literature?
 - a. Author's personal ideology
 - b. Cultural ideology of the time
 - c. Reader's reinterpretation of ideology
 - d. Passive ideology of the text
4. Maria Nikolajeva uses which structuralist theorist's model as a base for her narrative analysis?
 - a. Roland Barthes
 - b. Gérard Genette
 - c. Michel Foucault
 - d. Julia Kristeva
5. What creature does the speaker warn the boy about in "Jabberwocky" by Lewis Carroll?
 - a. The Bandersnatch
 - b. The Jabberwock
 - c. The Borogove
 - d. The Slithy Tove
6. In "Good and Bad Children" by Robert Louis Stevenson, what happens to the bad children according to the speaker?
 - a. They grow up strong
 - b. They are forgotten
 - c. They become famous
 - d. They are loved by everyone
7. In *Alice's Adventures in Wonderland*, what causes Alice to grow and shrink in size?
 - a. A pair of magical shoes
 - b. A special potion and cake
 - c. The White Rabbit's watch
 - d. A talking caterpillar
8. In *Matilda* by Roald Dahl, what special ability does Matilda discover she has?
 - a. She can speak to animals
 - b. She can become invisible
 - c. She can read minds
 - d. She can move things with her mind
9. In *Swami and Friends* by R.K. Narayan, who is Swami's closest friend?
 - a. Rajam
 - b. Somu
 - c. Mani
 - d. Shankar
10. In *The Borrowers* by Mary Norton, what are the tiny people known as?
 - a. Lenders
 - b. Movers
 - c. Borrowers
 - d. Stealers

PART – B

The answer should not exceed 200 words

(5 x 4 = 20 marks)

11.a) What does Hollindale mean by the “three levels of ideology” in children’s books?

Or

b)How does Nikolajeva distinguish between narrated time and narrating time in children's literature?

12. a) What is the symbolic meaning of the sidewalk ending in Shel Silverstein’s poem “Where the Sidewalk Ends”?

Or

b) In “*Cobb Would Have Caught It*” by Robert Fitzgerald, what does the poem suggest about the baseball player Ty Cobb?

13.a) Briefly explain how storytelling with children can enhance their creative thinking according to *Once Upon a Folktale: Capturing the Process with Children*

Or

b)Summarize the moral lesson of *The Fisherman and His Wife*

14.a) How does Ruskin Bond use nature to shape the atmosphere in *Room on the Roof*?

Or

b) Describe how Sudha Murthy portrays Indian culture and family traditions in *Grandma’s Bag of Stories*.

15.a) Why is the character of Miss Trunchbull important in *Matilda*? What does she represent?

Or

b) How does Alice's curiosity drive the plot of *Alice’s Adventures in Wonderland*?

PART – C

The answer should not exceed 400 words

(3 x 10 = 30)

16.a). Compare the use of imagination in “Jabberwocky” by Lewis Carroll and “Where the Sidewalk Ends” by Shel Silverstein. How do both poets use fantastical imagery to communicate deeper themes?

Or

b)In William Cowper’s “The Nightingale and the Glowworm,” what moral lesson is conveyed through the interaction between the two creatures? How does this reflect on the value of different forms of beauty.

17. a) In *The Borrowers* and *Room on the Roof*, characters seek belonging and identity in unfamiliar or Challenging environments. Compare how Arrietty and Rusty deal with the world around them and what do their journeys tell us about independence and growing up?

Or

b) Family and storytelling play a key role in *Grandma’s Bag of Stories*. How does Sudha Murthy use the figure of the grandmother to teach values and connect generations? Compare this with how relationships are shown in another book from the list, such as *Swami and Friends* or *Matilda*.

18.a)Discuss the role of folktales like *The Fisherman and His Wife* in teaching values to children. How can capturing the storytelling process with children enrich their learning experience and understanding of these tales?

Or

b)Many of these stories explore the themes of childhood, imagination, and rebellion against authority. Choose two characters—such as *Matilda*, *Swami*, or *Alice*—and compare how they respond to the adult world around them. What does this tell us about growing up?

1. Course Title: Media Studies**2. Course Code: ENGEC03****3. Credits: 3****4. Course Description:**

The Course provides an introduction to Media studies and its history where the learners know the various gazettes that emerged in the past. It also gives a general description of the subject media and communication science emergence. The course also gives the students a general background of the different kinds of media languages, starting with a general introduction to key concepts such as language, media and mediated communication. It further introduces the students the development of film narrative with reference to evolution of film techniques, the Silent Era, Film movements, Film Noir and Asian cinema.

5. Course Objectives:

To introduce the learners to various theories of language as a communicative medium and the newest manifestations of language

To give a brief idea of how knowledge is created in various media, print, radio and Television •

To understand the core concepts of media and communication, the knowledge of new Communication technologies and responsibility towards the society.

To give the students basic knowledge in the history, art and culture of motion picture.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the Role of Press in the democratic society, importance of freedom of press and impact of media in general.
CO2	Evaluate primary academic writing associated with the communication discipline.
CO3	Analyze the field of media by acquiring knowledge in the culture of research, innovation and also aware of professional ethics, values of Indian and global culture.
CO4	Apply their communication skills in writing for mass media and develop their language skills and communication skills and link it with the modern media.
CO5	Appreciate the literary texts as well films

7. Course Content

Units	Content	Hrs.
Unit I Mass Communication and Its History in India	Tony Bennett's Theories of the Media, Theories of the Society Marshal McLuhan's Medium is the Message Asa Briggs' Communication and Culture 1823-1973 A tale of Two Centuries Mass Communication, Communication and Mass Communication Models of Mass Communication with reference to the following – (Bengal Gazette-Swadesamitran –Indian Gazette-Madras Gazette-Indian Herald-Bombay Herald- Bombay Courier- Bombay Gazette-Sanbad Kaumudi - (The Bombay Times)-Amrit Bazaar Patrika – Kesari –Mahrata –Young india-Harijan-National HeraldThe Hindu-) PTI.	9
Unit II Definitions – Language and Media	Mass Media: Electronic and Print News writing for Radio and Television Stages of the course of the news – news value – newspaper writing – terms used in news gathering, newspaper organization, copy writing and copy editing – truth telling, agenda setting – opinion forming – media as a democratic institution Language and Persuasion. Advertising: Language of Advertising, Persuasive Strategies in Advertising, Semiotics in advertising (Gender, Women)	9
Unit III Print Media – Copy writing and copy editing	Copy Writing - writing for mass circulation – diversity of the audience – elements of readability – vocabulary and structural simplicity – units of thought and sentence – fog index– inverted pyramidal structure of news stories – editorializing – headlines and lead paras – different types of stories Copy Editing – editing to make meaning – editing to save space - cutting, trimming, boiling – developing angles – objectivity and fairness – coverage – making stories legally safe	9
Unit IV Radio and Television	Narrative, pause, dramatic silence, voice, points of view, sound, atmos, music in documentaries and plays (BBC & AIR). Evolution and change in language, voyeurism, hurried mode of narrative, 'flow', space and culture in Documentaries, plays and soap operas.	9

Unit V Film Language	I. The development of film narrative with reference to: Evolution of film techniques, The Silent Era, Film movements, Film Noir, Asian cinema II. Language of films in four forms: Mis-en-scene, Cinematography, Sound and light, Editing Film Institutes in India	9
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8. Required Reading:

- 1.Samuel Beckett's All That Fall
- 2.John Biewen's Reality Radio: Telling True Stories in Sound.
- 3.Kevin Branigan's Radio Beckett.
- 4.Westley H., Bruce. News Editing. New Delhi: Oxford IBH, 1975.
- 5.Theodore Adorno's "How to look at Television".
- 6.Raymond William's Television: Technology and Cultural Forms.
- 7.Andre' Bazin's "The Evolution of the Language of Cinema".
- 8.Laura Mulvey's "Visual Pleasure and Narrative".
- 9.Susan Hayward, 2004, Key Concepts in Cinema Studies, Routledge, London.
- 10.Parthasarthy, Rangaswami, Journalism in India, Sterling Publishers, New Delhi, 1997
- 11.Sharon Wheeler, Feature Writing for Journalists, Routledge, New York.
- 12.Stein, P. & Burnett (2000), News writer's Handbook: An Introduction to Journalism, Blackwell Publishing.

9. Recommended Reading:

- 1.Mehta, D.S. Mass Communication and Journalism in India. Bombay: Allied, 1979.
- 2.Shrivastava, K. M. News Reporting and Editing. New Delhi: Sterling Publishers, 2003.
- 3.Theodore Adorno's The Culture Industry
- 4.Sergei Eisenstein's Film Forms: Essays in Film Theory.
- 5.James Monaco's How to Read a Film.
- 6.Andre' Basin's What is Cinema?

- 7.Gilles Deleuze's The Movement Image.
- 8.John Fiske's Introduction to Communication Studies
- Asa Briggs' History of Broadcasting in the United kingdom

10. Recommended viewing:

- 1.Griffith: The Birth of a Nation (1915)
- 2.Eisenstein: Battleship Potempkin (1925)
- 3.Chaplin : Modern Times (1936)
- 4.Welles: Citizen Kane (1941)
- 5.De Sica: Bicycle Thieves (1948)
- 6.Kurosawa: Rashomon (1950)
- 7.Bergman: Wild Strawberries (1957)
- 8.Godard: Breathless (1960)
- 9.Ray: Charulatha (1964)
- 10.Ghatak: Subarnarekha (1965)
- 11.Patwardhan: Bombay Our City (1985)

11. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

12. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60

Total	20	20	20	20	20	100
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13. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

14. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

15. Question Paper pattern

ENGE03 – Media Studies

Part – A: Objective Type [Multiple Choice] 10 x 1 = 10

- The ability to understand and interpret mass communication message is
a) digital integration b) interpersonal multiple intelligence c) medial literacy d) multitasking

2. Who among the following published first newspaper in India?
a) James Augustus Hickey b) Lord William Bentinck c) Lord Cornwallis d) Sir Thomas Munro
3. This type of Media Code includes camera angles, sound and lighting and basically how technology is used to create meaning
a) Technical Code b) Symbolic Code c) Audio Code d) Written Code
4. Group of readers, viewers or listeners to whom a media text is specifically addressed because of a set of characteristics that they share, such as age, gender, profession, class and interests
a) Audience b) Target Audience c) Producers d) Stakeholders
5. What does the print media mean?
a) photograph b) Plan book, paper, or any object c) Paper sheet d) Paper used for letterpress machinery.
6. What does label translation mean?
The text that appears on containers used to store various consumer goods.
The text that appears on the corner of the paper.
The text displayed on the sign on the road.
Text that appears on COth paper.
7. A film or television or radio program that gives facts and information about a subject:
a) Documentary b) A newsreader c) Radio Commentator d) Chat show
8. A person who reads out broadcast news bulletins.
a) Drama series b) Newsreader c) Chat show d) Documentary
9. This angle shoots the subject from above to create a feeling of powerlessness and/or weakness.
a) High angle b) Low angle c) Eye level angle d) Dutch angle
10. When foreground and background are equally in focus
a) Soft focus b) Deep focus c) Rack focus d) Hard focus

Part – B

The answer should not exceed 200 words

5 x 4= 20

11. a) Write briefly on some of the Southern State's Newspapers that helped in freedom struggle.
(or) b) Importance of Mass Communication- Brief
12. a) Copy editing. (or) b) Fog index.
13. a) Current state of newspapers. Do they give facts or interpretation? (or) b) Different types of news stories.
14. a) The development of film narrative. / b) Digital media.
15. a) News reporters are the silent workers- brief/ b) How Sound and Light take a film to its altitude?

PART C – ESSAY ANSWERS

The answer should not exceed 400 words 3 x 10 = 30

- a) Language as a communicative medium. (or)
- b) Analytical review of any English Daily Newspaper for eg. *The Hindu* (from first page to last).
- a) Role of an editor in print media and Television. (or)
- b) Write a script for a Reality show for 10 minutes that you are going to be the master of ceremony.
13. a) Appreciation of the film *Bicycle Thieves*. (or)

b) Write a complete News story on the arrival of Prime Minister tomorrow to your Campus

1. Course Title: Literary and Cultural Disability Studies

2. Course Code: ENGEC04

3. Credits: 3

4. Course Description:

Being an introductory course in the fledgling discipline of Literary and Cultural Disability Studies, this course is aimed at providing an overview of the interdisciplinary nature of Disability Studies and the literature of the disabled. The course will attempt to situate the condition of disability in socio-political, historical and cultural context to reveal the overlapping nature of disability. It will explicate how the disability rights movement, a seedbed of Disability Studies, resisted the charity based approach towards the disabled and established the right based approach through the popular maxim “Nothing about us without us.” Through discussing a range of important and often used key concepts in the field of Disability Studies, this course will expose students to specific vocabularies of disability epistemology. By elucidating how the disability of an individual is translated to become a social pathology, the course will inquire into the various models employed to critically understand the condition termed ‘Disability’. Having explored these theoretical aspects, the course will also investigate the politics of disability representation in literature and culture by discussing some of the key articles by Disability Studies scholars. The course will finally engage with the ethnocentric writings of the disabled to exemplify how they articulate their unheard voices of their experience with disability.

5. Course Objectives:

To introduce the new epistemology of the disabled as manifested in sociological, literary and cultural writings.

To provide the learners with an overview of the history of disability in Western and Indian context.

To explicate the origin and development of Disability Rights Movements in the West and India and its role in the foundation of Disability Studies as a new academic enquiry.

To familiarize learners with key-terms in Disability Studies and their wider context in the disability epistemology.

To expose learners to critical writings on the politics of disability representations in the mainstream literary and cultural writings alongside the ethnocentric writings of the disabled.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the subject position of disabled in the societal and cultural context as political.
CO2	Decipher disability is not an individual problem, rather social pathology.
CO3	Familiarize themselves with key concepts, models and new areas in Disability Studies.

CO4	Comprehend the normative, ableist and stigmatized construction of disabled in the public sphere and their portrayal in literature, culture and cinema.
CO5	Appreciate the ethnocentric writings of disabled and their potentials in providing agency to better articulate their experience and identity

7. Course Content

Units	Content	Hrs.
Unit I Introduction to Disability Studies	1. Situating disability: socio-political, historical and cultural context. 2. From charity to right based approach: a history of disability rights movement in India and West. 3. Emergence of Disability Studies: an overview.	9
Unit II Key concepts and Major Models in Disability Studies	1. Key Concepts: Ableism, Accessibility, Barriers, Citizenship, Disableism, Embodiment, Ethnocentrism, Eugenics, Impairment, Inclusive Education, Intersectionality, Normalcy, Rehabilitation, Representation, Special Education, and Stigma. 2. Major Models in Disability Studies: Medical, Social and Cultural.	9
Unit III Disability Representation in Literature and Culture:	1. Kenneth Jernigan: "Blindness: Is Literature Against Us?" https://nfb.org/images/nfb/publications/convent/banque74.htm 2. Siebers, Tobin. "Introducing Disability Aesthetics." Disability Aesthetics, University of Michigan Press, 2010, pp. 1–20. 3. David Mitchell and Sharon Snyder: "Narrative Prosthesis" 4. "Aesthetic Nervousness" by Ato Quayson The two articles feature in <i>The Disability Studies Reader</i> edited by Lennard J. Davis.	9
Unit IV Literature by the Disabled (Poetry and Essays)	1. Poetry: A. Deanna Noriega (Visually Impaired): 'See Me, Open Your Eyes and Really Look' - http://www.visionaware.org/blog/visually-impaired-now-what/how-poetry-helps-me-move-on-as-a-blind-person/12 B. Tito Rajarshi Mukhopadhyay (Autistic): 'A Simple Cup' - http://dsq-sds.org/article/view/1192/1256 C. Cheryl Marie Wade (Physically Impaired): 'Cripple Lullaby' - http://archive.rabble.ca/babble/ultimatebb.cgi?ubb=get_topic&f=21&t=000222	9

	D. Alyssa D'Amico (Epileptic): 'Epilepsy' - https://www.disabled-world.com/communication/poetry/escape.php#59 E. Jim Ferris (Physically Impaired): 'Poet of Cripples' - http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=article&did=Literature.Ferris.i0005&id=Literature.Ferris&size=text&pview=hide F. Stevie Drown (Hearing Impaired): 'You Have to be Deaf to Understand' - http://deafworldministries.com/deafpoetry.html 2. Essays: A. Nancy Mairs (Multiple Sclerosis-Physically Impaired): 'On Being a Cripple' - https://docs.google.com/viewer?a=v&pid=sites&srcid=am95Y2VoYXZzdGFkLmNvbXxjbGFzc2VzfGd4OjRlNjM2YTl5ZjlyND RiM2M B. Tasha Chemel (Visually Impaired): 'In Search of the Ordinary' - http://blindnessandarts.com/papers/TashaChemel2.htm	
Unit V Literature by the Disabled (Life Narratives and Novel)	1. Life Narratives: A. Temple Grandin (Autistic): <i>Thinking in Pictures: My Life with Autism</i> (2006) B. Malini Chib (Cerebral Palsy): <i>One Little Finger</i> (2011) 2. Novel: A. Firdaus Kanga (Dwarf): <i>Trying to Grow</i> (1991) B. Hamid, Mohsin. <i>Exit West: A Novel</i>. Riverhead Books, 2018.	9

8. Required Reading:

- "Introduction: Disability, Normality, and Power" "Disability, Life Narratives, and Representation" Davis, Lennard J., ed. *The Disability Studies Reader*. 4 edition. New York, NY: Routledge, 2013.
- "Introduction: Global Disability Studies" "Psychology: Critical Psychological Disability
- Studies," "Culture: Psycho Analytic Disability Studies" Goodley, Dan. *Disability Studies: An Interdisciplinary Introduction*. 1 edition. Los Angeles, Calif ; London: SAGE Publications Ltd, 2010.
- "Introduction: Epistemological and Academic Concerns of Disability in the Global South",
- "Emergence of Disability Rights Movement in India: From Charity to Self-advocacy",
- "Disability Rights Law and Origin of Disability Rights Movement in India: Contesting Views" *Disability in South Asia: Knowledge and Experience*. Edited by Anita Ghai, 1 edition, Sage Publications Pvt. Ltd, 2018.
- "From Charity to Independent Living" Shapiro, Joseph P. *No Pity: People*

with Disabilities Forging a New Civil Rights Movement. 1 edition, Broadway Books, 1994.

- “The Disabled People’s Movement,” “The Medical Model,” and “The Social Model” Cameron, Colin, ed. *Disability Studies: A Student’s Guide*. 1 edition. Los Angeles: SAGE Publications Ltd, 2013.
- Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. New York: New York University Press, 2015.

9. Recommended Reading

- Albrecht, Gary L., et al., editors. *Handbook of Disability Studies*. 1 edition, SAGE Publications, Inc, 2003.
- Barker, Clare, editor. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017.
- Barker, Dr Clare. *Postcolonial Fiction and Disability: Exceptional Children, Metaphor and Materiality*. 2011 edition, Palgrave Macmillan, 2012.
- Cho, Sumi, et al. “Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis.” *Signs*, vol. 38, no. 4, 2013, pp. 785–810. JSTOR, doi:10.1086/669608.
- Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. First Edition, Verso, 1995.
- ---. *The Disability Studies Reader*. Taylor & Francis, 2006.
- Gerschick, Thomas J. “Toward a Theory of Disability and Gender.” *Signs*, vol. 25, no. 4, 2000, pp. 1263–68.
- Ghosh, Nandini, editor. *Interrogating Disability in India: Theory and Practice*. 1st ed. 2016 edition, Springer, 2016.
- Grech, Shaun, and Karen Soldatic, editors. *Disability in the Global South: The Critical Handbook*. 1st ed. 2016 edition, Springer, 2016.
- GUPTA, SHIVANI. *No Looking Back*. Rupa Publications India, 2013.
- Hall, Alice. *Literature and Disability*. 1 edition, Routledge, 2015.
- L, Subramani. *Lights Out: A True Story of a Man’s Descent into Blindness*. Ebury Press, 2014.
- MEHROTRA, NILIKA. “Disability Rights Movements in India: Politics and Practice.” *Economic and Political Weekly*, vol. 46, no. 6, 2011, pp. 65–72.
- Mitchell, David T., and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. University of Michigan Press, 2001.
- Monga, Preeti, and Radhika Kapoor Mitra. *The Other Senses*. Reado, 2012.
- NASEEMA HUZRUK. *NASEEMA - THE INCREDIBLE STORY - NASEEMA HUZRUK*.
- Internet Archive, <http://archive.org/details/Naseema-TheIncredibleStory-NaseemaHuzruk>.
- Quayson, Ato. *Aesthetic Nervousness – Disability and the Crisis of Representation*. Columbia University Press, 2007.
- Shapiro, Joseph P. *No Pity: People with Disabilities Forging a New Civil*

Rights Movement. 1 edition, Broadway Books, 1994.

- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. 1st edition, Columbia University Press, 1996.
- Tremain, Shelley Lynn, editor. *Foucault and the Government of Disability*. 1st edition, University of Michigan Press, 2005.
- Valliappan, Reshma. *Fallen Standing: My Life as a Schizophrenist*. Women Unlimited, 2015.
- Wappett, M., and K. Arndt, editors. *Foundations of Disability Studies*. 2013 edition, Palgrave Macmillan, 2013.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	2
CO2	3	3	3	3	3
CO3	3	3	3	2	3
CO4	3	3	3	3	2
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

ENGE04- Literary and Cultural Disability Studies

Marks: 60

Part – A: Objective Type

Multiple choice 10 x 1 = 10

- The word disability was first coined in the year.
 - 1547
 - 1545**
 - 1546
 - 1548
- Who proposed the theory of Ableism?
 - Fiona Kumari Campbell**
 - Erving Goffman
 - Lennard J Davies
 - Rosemarie Garland Thomson
- The idea of 'Interdependence' was first proposed by
 - Rosemarie Garland Thomson
 - Erving Goffman
 - Fiona Kumari Campbell
 - Lennard J Davies
- Which work by disability studies' theorists takes cue from Donna Haraway's *Cyborg Manifesto*?
 - Enforcing Normalcy
 - Disability/Postmodernism**
 - Staring: How we look
 - The sexual politics of disability

- 5 The essay "Aesthetic Nervousness" by Ato Quayson studies disability with association to which theory
- a) Postmodernism b) Cultural Studies
- c) **Postcolonial Studies** d) Gender Studies
- 6 "Narrative Prosthesis" is an essay written by
- a) Ato Quayson b) Lennard J Davies
- c) Thomson d) **David Mitchell and Sharon Snyder**
- 7 "I don't need your pity. I only ask your acceptance". These poetic lines occur in the poem
- a) **"See me open your eyes and really look"** b) "Dancers"
- c) "Poet of Cripples" d) "A simple cup"
- 8 The poem "You have to be deaf to understand" opens with poet's sadness over
- a) Inability to hear the mother b) Inability to communicate c) **Inability to listen to class lectures** d) Inability to chat with friends
- 9 The autobiography *One little Finger* was published in the year
- a) **2010** b) 2009
- c) 2005 d) 2012
- 10 Who is the protagonist of the novel *Trying to grow*
- a) Amalie b) Ram
- c) **Brit** d) Amulya

PART – B Short Answer

The answer should not exceed 200 words 5 x 4 = 20

- 11 a.) Expound how the term 'Disability' is defined and preferred in Disability Studies over many euphemistic terms and trace its various usages in the European historical social context
- b.) Briefly comment on the idea of stigma employed in Disability Studies.
- 12 a.) What is Charity Model of Disability and how it is connected with religion, culture and society? Or Elucidate the ideology of Ableism

- 13 a.) Explain what is 'Aesthetic Nervousness' and the two major sources from which this term has been framed by Quayson. Or b) Discuss how David Mitchell and Sharon Snyder critically engage with the programmatic roles assigned to disabled characters in the literary works and employment of disability as a prosthetic trope in their influential essay "Narrative Prosthesis".
- 14 a) Explain how Alyssa D'Amico associates her condition of being epileptic with her own identity. Or
b) Expound how Tasha Chemel puts forth the experience of living blind artist.
- 15 a) Elucidate the childhood experiences of Temple Grandin as portrayed in her autobiography *Thinking in Pictures: And Other Reports from My Life with Autism*. Or
b) Comment on the character of Brit from the novel *Trying to Grow*.

PART – C Essay Answer

The answer should not exceed 400 words

- 16 a.) Do you agree with the popular notion that Disability Rights Movement objected the charity approach towards disability and established the right based model to the disabled, and created legislations to ensure equal opportunity and full-participation in Europe and India? Support your argument by citing some of the achievements of disabled movement. Or
b.) What is Social Model of Disability? And how it differs from Medical Model of Disability. Enumerate its merits and demerits.
- 17 a.) Do you agree with the argument of David Mitchell and Sharon Snyder that the disabled in the literary texts have been depicted with certain programmatic roles and thus leading to a standard tropes of disability. Support your arguments by drawing references from their essay "Narrative Prosthesis".
Or
b.) It is said that the disabled through their literature counter their negative cultural and literary representations carried out down the ages. In this vein, how do you locate "Poet of Cripples" by Jim Ferris . Elucidate your own take on this poem.

- 18 a.) Elucidate how Deanna Noriega brings in the intersectional subject position of woman with blindness in her poem and her reflections on negotiating with such intersection in different stages of her life.

Or

b.) It is said that disabled people control their cultural representations through documenting their life stories in the form of life narratives. In the light of this argument, how far do you agree with Malini Chib's text documenting her life story of fighting against social discrimination, inaccessible atmosphere and patriarchal domination, while foregrounding the struggle of disabled woman living in India.

1. Course Title: Detective Fiction

2. Course Code: ENGEC05

3. Credits: 3

4. Course Description

This course introduces the learner to the genre of detective fiction. It is divided into five units which mirror five critical approaches to the genre. The course employs a combination of essays and lectures on the historical and socioeconomic context of the rise of detective fiction along with a sampling of texts from various subgenres. It also touches upon the postcolonial possibilities of detective fiction as well as its philosophical implications on structuralist and poststructuralist thought and the role of gender in the rise of dime novels. The learners are also encouraged to think about detective fiction in terms of contemporary popularity by analysing popular television series in this genre.

5. Course Objectives

1. Gain a historical overview of the rise of detective fiction
2. Examine differences in the rise of the genre in different parts of the world
3. Explore the postmodern and postcolonial implications of the genre
4. Survey the subgenres of detective fiction

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand how the category ‘detective fiction’ exceeds a literary definition
CO2	Analyse texts through the prism of multiple approaches to the genre
CO3	Evaluate and compare different theoretical approaches to detective fiction
CO4	Apply the theoretical approaches learnt in this course to texts of detective fiction and to the social/cultural problematic of ‘detection’ and crime and knowledge
CO5	Create new models of analysis at the interaction of detective fiction and various other cultural texts

7. Course Content

Units	Content	Hrs.
UnitOne: Historical Overview	Lectures on 19th century Criminal Broad­sides and the <i>Blackwood’s Magazine</i> Lectures on the Pinkerton Agency and Francois Vidocq 1. “On Murder Considered as one of the Fine Arts” by Thomas DeQuincy in <i>Blackwood’s Magazine</i> (1827) 2. “The Typology of Detective Fiction” by Tzvetan Todorov (1966)	9
Unit Two: Modern Detective Fiction (theU.S. and the U.K.)	Lectures on the rise of positivism, pre-history of forensics, and the figure of the rational modern detective 1. 1) Edgar Allan Poe — “The Murders in the Rue Morgue”(American) 2. 2) Sherlock Holmes — “The Hound of Baskervilles (British) 3. Agatha Christie — <i>Murder on the Orient Express</i> (British)	9
UnitThree: “Other” Beginnings of Detective Fiction	a) ectures on Umberto Eco, Paul Auster and the emergence of metaphysical detective fiction (Text: “Death and the Compass” by Borges) b) ecture on the role of gender in the rise of detective fiction (Text: Selected stories from <i>The Detective’s Album</i> by Mary Fortune.)	9
UnitFour: Subgenres	Lectures on the rise of modern institutions such as asylums, prisons and correctional facilities and statist/psychoanalytical approaches to the criminal mind 3. 1) Hardboiled (“The Maltese Falcon” byDashie­ll Hammett) 4. 2) Police Procedurals (<i>The Mentalist</i>) and Psychological Thrillers (<i>Hannibal</i>) — with an emphasis on televised detective fiction 5. 3) Nordic Noir (from <i>The Green Pyramid</i> by Henning Mankell)	9
UnitFive: Colonial/ Postcolonial Responses to Detective Fiction	Lectures on intercultural processes that shaped the genre in the backdrop of the Indian colonial context in particular. 6. Lectures on the history of detective fiction in colonial India 7. <i>Byomkesh Bakshi</i> by Satyajit Ray Samples of writing by SaradinduBhandyopadhyay	9

8. Required Reading

- “A Philosophical View of the Detective Novel” by Ernst Bloch (1980)
- *Crime Fiction: From Poe to the Present* by Martin Priestman (2013), Liverpool University Press.
- *Detective Fiction and the Rise of Forensic Science* (2000) by Roland R. Thomas, Cambridge University Press.
- Dover, J.K. Van. *We Must Have Certainty: Four Essays on the Detective Story*. Selinsgrove: Susquehanna University Press, 2005.
- *The Imagination of Evil: Detective Fiction and the Modern World* by Mary Evans (2009), Bloomsbury Publishing.

9. Recommended Reading

- *True Crime Writings in Colonial India: Offending Bodies and Darogah in Nineteenth-Century Bengal* by Shampa Roy.
- *Hard-boiled: Working Class Readers and Pulp Magazines* (2000) by Erin A. Smith, Temple University Press.
- Bennett, Maurice J. “The Detective Fiction of Poe and Borges.” *Comparative Literature*, vol. 35, no. 3, [Duke University Press, University of Oregon], 1983, pp. 262–75, <https://doi.org/10.2307/1770621>.
- *Victorian Detective Fiction and the Nature of Evidence: The Scientific Investigations of Poe, Dickens, and Doyle* by Lawrence Frank (2003). Palgrave.

Recommended Viewing

- *The Maltese Falcon* (1941)
- *The Big Sleep* (1946)
- *Vertigo* (1958)
- *Blade Runner* (1982)
- *The Silence of the Lambs* (1991)
- *Fargo* (1996)
- *Zodiac* (2007)

10. Mapping of Program Outcomes with Course Outcomes:

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	2	1	3	0
CO2	2	3	1	2	3

CO3	3	3	3	2	3
CO4	1	0	2	3	2
CO5	3	3	1	2	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

16) Question Paper Pattern

**ENGE05- Detective
Fiction Marks:60**

Section A

I. Multiple Choice Questions: (10X1=10)

1. During which period was Blackwood's Magazine first published?
a) 18th century b) 19th century c) late 19th century d) 20th century
2. Who is the author of "On Murder Considered as one of the fine arts"?
a) William Blackwood b) Thomas De Quincey c) Edgar Allan Poe d) Van Dine
3. Which of the following is least true about the Victorian criminal broadside?
a) They highlight crime and capital punishment b) they often feature trial and hanging c) they include verse description of the event d) they are published by the court of justice
4. Sherlock Holmes's "The Hound of Baskervilles" is an example of detective fiction which does not feature a murder. True/False
The murder takes place in a flashback
The killing cannot be determined as a murder
5. Which of the following terms is least associated with Edgar Allan Poe's fiction?
a. Despair
b. Suspense
c. Gothi
d. Police
6. Who is the author of "Death and the Compass"?
a. Paul Aster
b. Umberto
c. Eco Jorge Luis
d. Borges
7. The rise of the woman detective begins with American private eye fiction.
a. True
a. **False.** Partly true There are no women private eyes in the genre.
8. Which of the following is not a distinguishing feature of Nordic Noir fiction?
Drug-addled city streets
Slow, melancholic pace
Bleak naturalism
Absence of metaphorical style
9. *The Maltese Falcon* by Dashiell Hammett does not feature:
A femme fatale
An Orientalist villain
A mysterious suicide bomber
An unemotional protagonist
10. To which period does the Bengali detective fiction writer Sarandindu Bhandopadhyay belong?
a) 18th century b) 19th century c) **20th century** d) early 19th century

Section B

Attempt any Five of the following in 300 words: (5X4= 20)

I. Write a short on the role of location and atmosphere in Henning Mankell's fiction.

OR

How can a police procedural be distinguished as a sub-genre from crime fiction.

II. Comment on the popularity of the figure of the serial killer in contemporary television and cinema. OR

How does "The Maltese Falcon" adhere to the norms of "hardboiled" detective fiction. Write a short note on Mary Fortune's style of narration in *The Detective Album*. OR

OR

How does Paul Aster 'play' upon the conventions of the detective story in his fiction?

Comment on the Pinkerton Agency with reference to the evolution of detective fiction.

OR Write a short note on the impact of structuralism on detective fiction.

Write a critical analysis of detective fiction in the Indian context with reference to SaradinduBhandyopadhyay.

OR

Who is Francois Vidocq? What is his role in the history of detective fiction?

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

Write an essay on the role of gender in the history of detective fiction. OR

Distinguish between the traditional British detective and the American private eye.

What is meant by metaphysical detective fiction and how is it connected to postmodernism? OR

Write a review in five paragraphs about any film/book of crime fiction of your choice. The essay must situate the chosen text within the larger history of the genre and use critical frameworks to support observations.

Compose an essay about Satyajit Ray's efforts to create detective fiction in the Indian context. Include your critical opinion about his stories. OR Outline the conditions that led to the rise of detective/crime fiction in England and the U.S. with special reference to the evolution of the criminal justice system.

1. Course Title: Human Rights and Literature

2. Course Code: ENGEC06

3. Credits: 3

4. Course Description:

The course enhances the students' understanding, the concepts of human rights through introducing them to various literary texts that deal with human rights. They are also introduced to the social practice and constitutional safeguards. The texts including poems, novels, dramas, essays, etc. analyse the human rights. The Indian perspective of protection of Human Rights vide its Legislations, the Constitution of India more read by its language, the Fundamental rights, Duties and Directive Principles of the State Policy has been elicited.

5. Course Objective:

- Enhance students to be active citizens in their community, aware of their rights and the rights of others and to foster awareness of responsible actions
- Use the study of several genres of literature such as novel, drama and poetry as a vehicle to explore various aspects of human Rights.
- Enable students to become critical thinkers and make them relate what they read to realize around them.
- Enhance students' language skills.
- Helps the students to trace the development of regional instruments drafted aiming at protection of Human Rights and its enforceability.

6. Course Learning Outcome:

At the end of this course, the student will be able to:

CO1	Understand the various ways that literature engages with the current political landscape regarding issues of human rights and recognition
CO2	Analyse human rights in the texts taught and are able to examine these rights in our community and discover human rights abuses in their society and try to fight them
CO3	Evaluate the texts on the basis of human rights and its relation to literature.
CO4	Apply theoretical knowledge in debates concerning human rights, representation, spectatorship, and power
CO5	Create a research paper on a relevant topic

7. Course Content:

Units	Content	Hrs.
Unit I - Human Rights across the Countries	Human Values- Dignity, Liberty, Equality , Justice, Unity in Diversity, Ethics and Morals , Meaning and significance of Human Rights Education UN and Human Rights Brief History of Human Rights- International and National Perspectives Provision of the charters of United Nations Universal Declaration of Human Rights- Significance- Preamble	9
Unit II - Human Rights of Women and Children	Social Practice and Constitutional Safeguards- Female Foeticide and Infanticide - Physical assault and harassment - Domestic violence -Conditions of Working Women- Institutions for Implementation- Human Rights Commission - Judiciary - Violations and redressal - Violation by State - Violation by Individuals - Nuclear Weapons and terrorism -Safeguards.	9
Unit III HR Important Aspects	Broad classification of Human Rights and Relevant Constitutional Provisions Right to Life, Liberty and Dignity Right to Equality Right against Exploitation Cultural and Educational Rights, Economic, Political and Social Rights	9
Unit IV: Human Rights in Literature Poetry	The Chimney Sweepers- William Blake Poem about my Rights- June Jordan Mushrooms – Sylvia Plath Native Land- Robin S Ngangom	9
Unit V Prose	Sankati – Bama To Kill a Mocking Bird – Nelle Harper Lee The American Embassy/ Sola- Chimamanda Ngozi Adichie, Beloved- Tony Morrison The Hand Maid’s Tale- Margaret Atwood Stolen Angels: The Kidnapped Girls of Uganda- Kathy Cook Long Walk to Freedom- Nelson Mandela Drama: Ecstasy of Rita Joe- George Ryga Shakespeare’s “The Merchant of Venice” Shylock’s Soliloquy	9

For Screening:

He Named me Malala (Documentary)

The Whistleblower(2010)

Selma (2015)

Jai Bhim(2021)

The Goat Life(2023?)

8. Required Reading:

- Pramod K Nayar, Human Rights and Literature: Writing Rights, Palgrave, 2016
- Col. Ved Prakash “Terrorism in India’s North East: A Gathering Storm”, 2008,
- King, Martin L., Jr. "I Have a Dream." Speech. Lincoln Memorial, Washington, D. C. 28 Aug. 1963.
- Declaration of the Rights of Man and Citizen Approved by the National Assembly of France, August 26, 1789
- [https://www.ohchr.org/en/universal-declaration-of-human-rights#:~:text=The%20Universal%20Declaration%20of%20Human%20Rights%20\(UDH R\)%20is%20a%20milestone,rights%20to%20be%20universally%20protected.](https://www.ohchr.org/en/universal-declaration-of-human-rights#:~:text=The%20Universal%20Declaration%20of%20Human%20Rights%20(UDH R)%20is%20a%20milestone,rights%20to%20be%20universally%20protected.)
- <https://legislative.gov.in/constitution-of-india/>
- Human Rights and the laws - Paras and Diwan
- Global Perspectives on Human Rights – Snow White Publications – Edited by Prof. Dr. Vijay Chitnis.
- The Constitution of India - Basu.
- National Human Rights Commissions, India’s Publications
- AIR Report, Journals ,Supreme Court Cases and UN Declaration on Human Rights – Publications
- Adichie, N. C. (2009). The Thing Around Your Neck. Lagos: Farafina Publishers.

9. Recommended Reading:

- Emancipation Proclamation- <https://www.archives.gov/exhibits/featured-documents/emancipation-proclamation#:~:text=President%20Abraham%20Lincoln%20issued%20the,and%20henceforward%20shall%20be%20free.%22>
- Anand, Mulk Raj Coolie, 1936
- Walker, Alice The Color Purple, 2014
- Meena, P.K.Human Rights theory and practice: Murali Lal and Sons, New Delhi, 2008.
- Bhavani Prasad Panda. Human Rights Development and environmental law: Academic excellence, Delhi,2007.
- Vishwanathan. V.N.Human Rights – Twenty First Century Challenges: Kalpaz Publications, New Delhi,2008.

- Ansari, M.R. Protecting Human Rights: Max Ford Books, New Delhi, 2006.
- Rao, M.S.A. Social Movements in India – Social Movements and Social Transformation in India Vol.1 & 2: Manohar publications, New Delhi.1978.
- Benyamin, Aadujeevidham, Penguin books, 2008.

10. Mapping of Course Outcome with Program Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Model Question Paper:**ENGEC06- Human Rights and Literature****Time: 3 hours****Marks: 60**

Section A Answer all: (10*1 = 10 marks) Define Ethics in a sentence or two.

What is Human Rights?

Define: UDHR

Specify an important function of UNO.

International human rights Day is Celebrated on_____. a) 10th December b) 1st December c) 10th June d) 1st May

What is the full form of NHRC?

What is Magna carta.

Article 21 A- define.

Habeas Corpus

Little Sweep with Liberatto by Eric Crozier is influenced by William Blake's.....

Section B

Answer all the following in 300 words (5*4 = 20 marks)

1. a) What are Human Values? Quote few examples. b) How does UNO plays its role in protecting Human Rights?
2. a) Explain Child Labour as a violation of Human Rights. Or b) What are the significance of Fundamental Rights in India
3. a) Indian Constitutions and Human Rights. Or b) How one could mean Gender Justice?
4. a) What are the important aspects of Rights? Or b) How Civil war and terrorism affects human rights.
5. a) Write shortly on insurgency in the North East India according to Ngangom or b) how does Adichie define exhibits the issue of a refugee in the American Embassy?

Section C

Answer all the following in 800 words: 3* 10= 30

- 1) Powers and Functions of NHRC. or b) Fundamental rights in the Indian Constitution
- 2) How does the two writers speak of immigrants' issue in Mushrooms and the American Embassy? or b) Write a note on the different ways in which police violate the human rights in a democratic society?
- 3) Explain the Human rights issues of Adivasis/ Dalits/ Refugees according to the writers Bama, and Ngozi Adichie or b) Hand Maid's Tale is a revolutionary piece of literature-Elaborate

1. Course Title: Introduction to Film Studies

Course Code: ENGEC07

Credits: 3

Course Description

This course is designed to equip the learner with a variety of approaches to the study of film, its technology, history, aesthetics and politics. The course is divided into five units out of which the fifth unit alone engages with the field from a theoretical and postcolonial perspective. The first three units are designed to introduce the learners to the most basic elements of film analysis including classic editing methods, camerawork, and filmic narrative language as well as a sampling of auteur theory through four ‘big’ names in the history of cinema—all from the perspective of a film critic, not a film-maker. Unit Four is designed in continuity with the rest of the M.A. English Studies curriculum allowing learners to juxtapose cinema with other literary genres—pulp fiction genres in particular. This unit allows the learners to separate the technical and theoretical approaches to the form of cinema from the medium’s continuity with and belongingness to the sphere of changing popular culture, thus segueing into the final unit that introduces them to contemporary film studies scholarship from India. While Units 1 and 2 may be heavily dependent on classroom lectures and demonstration of concepts using small video clips, Units 3 and 4 may be organised about consistent film screenings followed by classroom discussion mentored by the course instructor. Unit 5 must be treated as a reading and writing intensive component.

2. Course Objectives

- 1) Surveying the rise of cinema as media and as literary text
- 2) Exploring avant-garde and popular cinema
- 3) Surveying genres such as melodrama and noir
- 4) Comparing world cinema with the specific case of cinema in India

Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand the historical development of film theory and early European modernist thought on the subject
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CO2	Analyse films from around the world in terms of their technology, history, aesthetics and politics
CO3	Evaluate critical commentaries and theorisations on film from a colonial and postcolonial framework as well as from the point of view of Cultural Studies
CO4	Apply the theoretical approaches learnt in this course in film analysis
CO5	Create an archive of popular films which best illustrate the range of critical insights learned from this course

Course Content

Units	Content	Hrs.
Unit 1: Film	aesthetics An overview of the following technical concepts/categories may be provided by the course instructor alongside examples from popular cinema (selected video and audio clips can be used in class as texts for analysis). • Mise-en-scene • Set design • Mise-en-shot • Film sound (Case study: M.G.M.Studios)	9
Unit 2: Film Structure	The following three concepts may be discussed in class with COse reference to selected movies screened in class that provided ample demonstration of these methods. • Restricted narration • Omniscient narration • Fragmentation in narration	9
Unit 3: Film authorship	This unit can be accompanied by events such as week-long screenings of several films by one director. This will allow the learners to trace patterns across the work of one director as well as learn to identify exceptions within a coherent style, steady development of craft over time, internal contradictions within one oeuvre, etc. Auteur theory • Case study: Satyajit Ray • Case study: Alfred Hitchcock • Case study: Orson Welles • Case study: Agnes Varda	9

Unit 4: Film genres	This unit can be juxtaposed with literary genres (especially pulp fiction genres) for the sake of exploiting continuity and familiarity of content within the curriculum: most genre films are also based on bestsellers and classics in literature. • ‘Superstar’ cinema • Horror/Thriller • Film Noir	9
Unit 5: Film Criticism in India	Highlighting the key observations in each essay will offer the learners insights into the role of nation, region, caste, gender, etc., in cinema. It is also recommended that the course instructor follow premeditated methods for supporting the students as they read, re-read, underline, summarize, recap, etc., <u>in class</u> to stabilize their relationship to theoretical reading material.	9

1. Prasad, M. Madhava. (1998). *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
2. M.S.S.Pandian. “Tamil Cultural Elites and Cinema: Outline of an Argument” in *Economic and Political Weekly*, 1996. 950-955.
3. Srinivas, S V. *Megastar: Chiranjeevi and Telugu Cinema After N.t. Rama Rao*. New Delhi: Oxford University Press, 2009. Print. (one chapter)
4. Vasudevan, Ravi. Devotional Transformation: Miracles, Mechanical Artifice, and Spectatorship in Indian Cinema. *Postscripts: The Journal of Sacred Texts, Cultural Histories, and Contemporary Contexts*, 1(2-3), 2005. 237–257.
5. Ratheesh Radhakrishnan. “What is Left of Malayalam Cinema?” in *Cinemas of South India : culture, resistance, ideology*. Oxford University Press. 2010.

3. Required Reading

- Bollywood: A History (2006) by Mihir Bose
- *The Eye of the Serpent* (1996) by Theodore Bhaskaran
- *The Cinematic Imagination* (2003) by Jyotika Virdi
- Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Bloomington, Ind: Indiana University Press, 2009. Print.
- Kapur, Geeta. “Mythic Material in Indian Cinema.” *Journal of Arts and Ideas* (Delhi) 14–15 (July– December 1987): 79–108. In *When was Modernism?: Essays on*

Contemporary Cultural Practice in India, 233–64. Delhi: Tulika Books, 2000.

- Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses.* , 2007. Print
- Hayward, Susan. *Cinema Studies: The Key Concepts.* , 2018. Print.

4. Recommended Reading

- Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses.* , 2007. Print.
- Hayward, Susan. *Cinema Studies: The Key Concepts.* , 2018. Print.
- Tom Gunning “An Aesthetic of Astonishment: Early Film and the [In]Credulous Spectator.” In *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams, 114–33. New Brunswick: Rutgers University Press, 1995.
- Dyer, Richard. “Entertainment and Utopia.” In *Movies and Methods*, ed. Bill Nichols, 2:220–32. 2 vols. Berkeley: University of California Press, 1985.
- Menon, Dilip. "Things Fall Apart: the Cinematic Rendition of Agrarian Landscape in South India." *The Journal of Peasant Studies.* 32.2 (2005): 304-334. Print

5. Mapping of Course Outcome with Program Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

Course Assessment

External: 60

Internal: 40

a) Class test: 10

b) Quiz: 10

c) Film Club activities: 20 (including post-screening QnA and online discussion forum)

11. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2

Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

12. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

13. Question paper pattern

ENGE07- Introduction to Film Studies

Marks:60

Part – A: Objective Type

Multiplechoice

10 x 1 = 10

1. Which of the following is most appropriate to describe Benjamin's "aura"?

- a) a sense of belonging iridescence
- b) a distant veneration
- c) an intimacy towards new media

2. Who is SigfriedKracauer?

- a) German film critic, early 20th century
- b) French film critic, early 20th century
- c) German film critic, mid-19th century
- d) French film critic, mid-19th century

3. Identify the director of the film *Battleship Potemkin*.

- a) Alfred Hitchcock
- b) Sergei Eisenstein
- c) Lumiere Brothers
- d) Robert Wiene

4. Which of the following points to Laura Mulvey's most important contribution to film theory?

a) visual pleasure b screen c distan d caura

5. Which of the following is not a description of “noir”?

- a) stylish family drama
- b) dark and ominous
- c) background cynical
- d) malevolent characters femme fatale

6. Which of the following movies make use of found footage?

- a) The Exorcist
- b) The Shining
- c) The Blair Witch Project
- d) Nosferatu

7. Who among the following scholars wrote about “devotional transformation” to understand Indian cinema?

- a) Madhav Prasad
- b) Ravi Vasudevan
- c) S. V. Srinivas
- d) M.S.S. Pandian

8. Which of the following Indian movies was directed by Shyam Benegal?

- a) Ajantrik Manthan
- b) Kagazke
- c) Phool
- d) Aparajito

9. Identify M.S.S. Pandian’s contribution to film studies.

- a) An argument about
- b) Tamil cultural elitism and cinema theorising of melodrama
- c) religious imagination in Hindi
- d) cinema superstardom in Telugu cinema

10. Who is the author of *Ideology of the Hindi Film: A Historical Construction*?

- a) Ashish Rajadhyaksha
- b) Ashish Nandy
- c) M. Madhav Prasad
- d) Harish Trivedi

Section B

II. Attempt any Five of the following in 300 words:

(5X4= 20)

11. a.) Identify two important early critical responses to cinematic technology? OR

b.) Write a brief note on early cinematic technology that preceded the film as we know it today.
12. a.) Write a short note on the significance of *The Cabinet of Dr. Caligari* in European film history.

OR

b.) Comment on psychoanalytic explanations about 'pleasure' in cinema.

13. a.) Write a short note on the Lumière

Brothers. OR

b.) Summarise Noel Carroll's argument about horror film.

14. a.) What does Ravi Vasudevan argue about the nature of spectatorship in Indian cinema? OR

b.) Describe the nature of cinematic images found in *Sant Tukaram* (1936).

15. a.) Write a short note on the rise of any one "superstar" in Indian cinema with examples.

ORb.) Comment on the role of songs or musical interludes in Indian cinema with examples.

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

16. a.) Outline S. V. Srinivas's argument about the phenomenon of the megastar in Telugu cinema.

ORb.) Compose an essay describing the role of religion in shaping popular Indian cinema.

17. a.) Write a critical appraisal of *Paranormal Activity* in the form of a five-paragraph essay. OR

b.) Elucidate the role of 'technology' and human-machine interface in *Ajantrik*.

18. a.) Outline the nature of Alfred Hitchcock's contribution to English cinema in the form of a five- paragraph essay.

ORb.) What is meant by the terms 'auteur,' 'noir' and 'found footage'? Elucidate these categories with Example

1. Course Title: Ancient and Medieval Queer Poetry**2. Course Code: ENGEC19****3. Credits: 3****4. Course Description**

The sonnet is often identified as the literary form par excellence for heterosexual romantic love. Most comedies in Western drama end with the union and marriage of long-separated lovers (man and woman) and several important classical tragedies are premised on the inability of lovers to unite. In the history of the novel, heterosexual love has served as the fulcrum for elaborate adventurous and psychological plots ranging from Sir Walter Scott and Jane Austen to the pulp romances published by Mills and Boons. Various categories of poetry such as bhakti poetry and metaphysical poetry also draw from the traditions of love poetry to innovate poetic form. This literary history has long ignored or censored in various ways poetic forms expressive of queer identities which have a history that can be dated as early as 5th century BC in the West and much earlier in India. While the field of critical queer studies has led to the efflorescence of many contemporary writings about queerness and about various forms of queer intimacies in society in the form of poetry and life writing and fiction, literary examples of queer love often do not seem to date prior to the modern era especially in the curriculum. The discovery, reading and analysis of queer love in poetry from classical antiquity to the Middle Ages is therefore not only an important chapter in recuperating queerness in literary history but also central to rejecting claims that the queer identity is a modern and urban invention and therefore a ‘fad’ or a ‘lifestyle trend’ or ‘the latest idea’ in youth culture. Rather, in this course, queerness appears to be a timeless aspect shaping human social intimacies since the beginning of human history. In that sense, the study of ancient and medieval queer poetry is very much a study of the present and of the politics and sociology of the contemporary as much as it is rooted in the past. All primary reading material listed in Units 2, 3, 4, and 5 can be accessed from the first book in the Required Reading list provided at the end of this course outline.

5. Course Objectives

- 1) To identify the relationship between form and content (eg. the sonnet, eCOgues, epigrams, etc.) when it comes to queer self-expression in the given historical period
- 2) To understand how forces of suppression, evasion, negotiation and censorship work in literary history
- 3) To explore the ways in which queer intimacies (often denounced as illegal, immoral, extraneous or whimsical) somehow find their literary expression in various societies
- 4) To trace literary ways of being queer in classical antiquity and the middle ages that seem to exceed the modern category of queerness as an issue-based and agonistic gender identity

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CO 1	Understand how the idea of ‘queerness’ in earlier times may have exceeded its current political and activist connotation
CO 2	Analyse canonical texts through the prism of queer intimacies rather than find ‘other’ queer texts without unsettling the literary canon
CO 3	Evaluate and compare different literary expressions of the queer identity in Greco-Roman societies

CO4	Apply wherever possible the insights from this study of Western classical literature to Indian classical literature
CO5	Create new models of analysis when it comes to the study of classical literature

7.Course Content

Units	Content	Hrs.
UnitOne: The 'Not-Queer' English Canon	Introductory lectures on the sonnet as a literary genre and its connection to heteronormativity in literary history. A focus on Petrarch and Shakespeare is recommended but the course instructor may introduce the idea through any other texts within the British literary canon such as Keats and Browning. Some general lectures on the cultural history of the idea of 'romantic love' (including its intersection with religion and politics as we find in the Arthurian romances and its intersection with colonialism as we find in Austen and Bronte) is also recommended for this unit.	9
Unit Two: From Classical Greek and Roman Writings	1) Sappho • Verse No. 1. "Immortal Aphrodite, on your elegant throne..." • Verse No. 16. "Some say an army of horsemen, and others..." 2) Theocritus • Idyll No. 6 • Idyll No. 12 • Idyll No. 29 • Idyll No. 30 3) Virgil • "The shepherd Corydon was yearning for handsome Alexis..." 4) Ovid • From Book X • The Story of Cyparissus (Cypress) • The Brief Story of Ganymede • The Story of Hyacinth and Apollo • From Book XI • The Story of Iphis and Ianthe	9
Unit Three: From Medieval Latin literature	1) Paolinus of Nola (ca. a.d. 353-431) • The End of a Letter to Ausonius 2) Luxorius (early sixth century) • [1] To an Effeminate Lawyer • [2] To a Hermaphroditic Girl 3) Alcuin (ca.735-804) • [1] Lament for a Lost Cuckoo	9

	• [2] Debate Between Winter and Spring • [3] To Amo of Salzbur 4) O Admirabile Veneris Idolum (ca. 900) — Anonymous 5) Peter Abelard (1079-1142) • David's Lament for Jonathan	
Unit Four: From Medieval Arabic and Hebrew literature	Arabic poetry 1) Ibn KhafAja (1058-1139) • “A forehead nearly pale, soft, clear—“ 2) Ibn Sahl (ca. 1210- 1251) • “Return the stolen sleep to my eyes.” Hebrew poetry 3) Solomon Ibn Gabirol (early eleventh century) • ”He steals the sleep of my eyes and I’m unaware...” • “To every man our wondrous love” 6. 4) Selections from the “Tarshish”	9
UnitFive: From late Medieval vernacular literature	1) Dante Alighieri (1265-1321) • Inferno XV, 13ff. • Inferno XVI 2) Geoffrey Chaucer (ca. 1341-1400) • “The Pardoner’s Portrait” from the Prologue to The Canterbury Tales • Epilogue to “The Pardoner’s Tale”	9

8.Required Reading:

Wilhelm James J. Gay and Lesbian Poetry : An Anthology from Sappho to Michelangelo. Routledge 2013.

Boehringer Sandra. Female Homosexuality in Ancient Greece and Rome. Routledge 2021.

Blud Victoria. The Unspeakable Gender and Sexuality in Medieval Literature 1000-1400. D.S. Brewer 2017.

Duberman Martin B et al. Hidden from History : Reclaiming the Gay and Lesbian Past. Meridian 1990.

9.Recommended Reading

Natoli Bartolo et al. Ancient Women Writers of Greece and Rome. Routledge 2022.

Moore K. R. The Routledge Companion to the Reception of Ancient Greek and Roman Gender and Sexuality. 1 Edition 1st ed. Routledge 2023.

Bremmer Jan N. Becoming a Man in Ancient Greece and Rome : Essays on Myths and Rituals of Initiation. Mohr Siebeck 2021

Spencer-Hall Alicia and Blake Gutt. Trans and Genderqueer Subjects in Medieval Hagiography. Amsterdam University Press 2021.

Burg B. R. Gay Warriors : A Documentary History from the Ancient World to the Present. New York University Press 2002.

10. Mapping of Program Outcomes with Course Outcomes:

CO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CO1	3	2	1	3	0
CO2	2	3	1	2	3
CO3	3	3	3	2	3
CO4	1	0	2	3	2
CO5	3	3	1	2	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
----------	-----	-----	-----	-----	-----

Part A (Objective – 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

16. Question Paper pattern

ENGEC08 - Ancient and Medieval Queer Poetry

Model Questions

Section A: Objective type 10x1=10

- While homosexual love is mentioned in many of the thirty idylls attributed to Theocritus, it is the main subject of Idylls _____.
a) 12, 29, 30 b) 4, 19, 12 c) 22, 11, 5 d) 1, 2, 15
- Idyll 6 is more representative of Theocritus's _____ poetry. It tells the story of a singing contest between two herdsmen: Daphnis and Damoetas, who is the younger of the two.
a) bucolic b) elegiac c) love d) epic
- Fill in the right word in the stanza given below.
*"Long ago it happened that young boys
who wanted presents were quite satisfied
with quails or balls or _____.
But now they want a fancy meal and coins."*
a) Knuckle-bones b) grail c) scabbard d) crucible
- Identify the poet:
*Cruel Love, you never strike me with desire for women,
but only with the lightning bolt of fever for a male.
Now burned by Damon, now looking at Ismenos,
I am tortured by persistent pain.*
a) Luxorius b) Peter Abelard c) Sappho d) Strato of Sardis
- Fill in the blank with the right word.

*O Venus, are you stirring up some new _____
 Once again? Spare me, I beg you, I beg you.
 I'm no longer the man I was when I allowed
 Cinara to rule me. So stop,*

- a) Embroilments b) conundrum c) tomfoolery d) malarkey
- 6) “With the triumph and spread of Christianity one might have expected all homosexual literature to cease. The Early Church Fathers were clearly very hard on the subject, as they were to any sexuality outside the bond of marriage. And yet, as _____ showed in *Christianity, Social Tolerance, and Homosexuality* (University of Chicago, 1980), there was often a gap between the letter of the law and actual social practice.”
 a) John Boswell b) Jan Bremmer c) Victoria Bled d) K. R. Moore
- 7) A successful politician under the Roman Emperor Gratian, Ausonius retired to his native Bordeaux in 383. He was married one time, and when his wife died, he never married again. He had a deep friendship with his favorite student _____.
 a) Paulinus of Nola b) Callimachus c) Strato of Sardis d) Polytimus
- 8) The lines given below are taken from the poem “On Martius, a Passive Homosexual” by _____.
*Now lacking both, you are a tale of unknown sex:
 Though you're not a woman, you still cannot be a man*
 a) Luxorius b) Strato of Sardis c) Sappho d) Chaucer
- 9) Considered by many to be the greatest medieval poet _____ was not homosexual, but he did create one of the most sensitive portraits of a homosexual in world literature: that of his beloved teacher Brunetto Latini.
 a) Dante b) Juvenal c) Peteronius d) Ovid
- 10) The poem “A Debate Between “Ganymede and _____” features Ganymede, who has just been carried off from Mt. Ida near Troy, and Hebe, the little girl who served as cupbearer until he replaced her.
 a) Narcissus b) Hebe c) Patroclus d) Zeus

Section B (5X4=20)

- 11.a) In Sappho's Fragment 16, the contrast between initial "public" values and Sappho's "private" one is underscored by the structure and vocabulary of the poem's beginning. Explain.

OR

- b) “Born in England, Serlo of Wilton moved to Paris, where he taught until around 1171, when he became abbot of the Cistercian monastery of L'Aumone near Chartres. The Welsh writer Giraldus Cambrensis tells us in his *Speculum Ecclesiae* (II, 33) that when he met the elderly Serlo, he leaned forward and said, “Do you think it is possible that a beautiful youth such as you are could die?”

Read the passage above and comment on the male-male relationships and camaraderie as depicted in medieval Latin literature.

- 12.a) Theocritus's Idyll 30 presents a speaker grappling with an intense, unwanted passion for a boy. It is a representation of the complex psychological torment of resisting an overwhelming desire. Explain.

OR

- b) Identify the poet and comment on the significance of the lines given below from the point of view of queer studies.

*If I had been protected from the fire,
I would have thrown myself down toward them,
And I do believe my master would have let me.
But because I would have been burned and baked,
Fear overwhelmed that good will of mine
That made me desirous to embrace them.*

13.a) Virgil's *Eclogue 2* depicts the shepherd Corydon's unrequited love for the boy Alexis. While Corydon's longing is central, the poem avoids explicit labels of sexual orientation common in modern discourse. Discuss.

OR

b)

T

he invective is a literary form in which queer representation may be found in unexpectedly complex ways in Western classical literature. Explain.

14.a) How does Ovid's language, particularly in Iphis's lament articulate the "unnaturalness" of her love from a societal perspective and, paradoxically, emphasize the sincerity of her inherently same-sex affection for Ianthe?

OR

b) Comment on the use of pastoral motifs in the lines given below and their relevance to queer representation in poetry of the classical period.

*"You look down on me, Alexis; you don't ask what I am—
How rich I might be in cattle, how flowing in snowy-white milk.
I have a thousand she-lambs which roam in Sicily's mountains;
I never lack fresh milk—not in the heat of summer, not in the cold.
I sing the way Amphion of Dirce always used to sing when
He was calling his cattle back from the Attic hills."*

15.a) Abelard's "David's Lament for Jonathan" amplifies David's grief for Jonathan. How is this amplification significant for queer studies?

OR

b) Identify the poet and comment on the significance of the lines given below from the point of view of queer studies.

*Why, Aphrodite, shoot three arrows at one target?
Why have you buried three weapons in one soul?*

Section C (3X10=30)

Question 1

16.a) Medieval Arabic poetry, particularly from the Abbasid and Andalusian periods, is often characterized by a striking openness to themes of male-male love. Discuss.

OR

b) The figure of the Greek goddess Venus is employed in various narrative ways to naturalize and give expression to homosexual love, often in contradictory and ambiguous terms. Explain in the form of an essay.

17.a) How do characters like the Wife of Bath or the Pardoner challenge or complicate heteronormative medieval societal expectations?

OR

b)

rite an essay outlining the heavily queer-coded nature of the stanza given below. Identify the author and time period. Give two examples of other such instances from the texts you have learned as a part of this course.

"You might say "gold for bronze" now. Playing "give and take"

are handsome Sosiades and Diodes the shaggy.

Who would compare a bramble with a rose or figs with toadstools?

Who would compare a lamb, smooth as curdled milk, with oxen?

What did you give? What did you receive from him?

Diomedes gave gifts like this to Glaucus..."

18.a) To what extent do Dante's theological framework, personal relationships, and the prevailing social attitudes of the medieval period shape his portrayal of homosexuality?

OR

b) Write an essay elaborating on the statements made in the passage given below.

"Readers often wonder if the isolation of the Spanish Arabs from the east accounts for the large amount of homosexual verse, but that is not the case. Eastern poets such as Abu Nuwas are just as prolific in this vein, and often more obscene. Homosexuality far predated the advent of Islam, and even that often rigid religion was unable to stamp it out."

1.Course Title: Interdisciplinary Explorations in English Studies**2.Course Code: ENGEC20****3.Credits: 3****4.Course Description:**

This course engages students with interdisciplinary frameworks that intersect with literary studies, including memory and trauma, health, space and geography, posthumanism, and climate. Students will study foundational concepts, historical contexts, and critical debates in each area and apply these insights to interpret a wide range of primary texts, including fiction, poetry, memoirs, and visual media. It focuses on literature's capacity to reflect, interrogate, and reimagine human experience across these domains, enabling students to develop interdisciplinary reading practices that are critically aware, socially responsive, and analytically nuanced.

5.Course Objectives: This course aims to

- To introduce students to foundational concepts and developments in five major ancie fields connected to literary studies.
- To encourage students to apply theoretical frameworks to textual and visual narratives.
- To enhance students' ability to critically analyse literature in light of broader social, psychological, and ecological concerns.
- To foster independent thought through COse reading, contextual interpretation, and class discussion.

6.Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand foundational theories and concepts from five interdisciplinary fields—Memory and Trauma Studies, Health Humanities, Geohumanities, Posthumanism, and Climate Studies.
CO2	Analyse literary and visual texts using critical tools from interdisciplinary frameworks.
CO3	Apply interdisciplinary methodologies to examine how literature engages with social, spatial, medical, technological, and ecological concerns.
CO4	Evaluate the role of literature in constructing or challenging dominant narratives across disciplines such as history, medicine, environment, and ethics.
CO5	Create original arguments or creative outputs that synthesize literary analysis with interdisciplinary perspectives.

7. Course Contents

Units	Content	Hrs.
Unit I : Memory and Trauma Studies	Core Concepts Origin and development of memory and trauma studies - Holocaust studies, cultural & intergenerational trauma – Autobiographical memory, Postmemory, testimony, latency, narrative rupture, witnessing, collective/communicative & cultural memory Primary Sources Novel: <i>Austerlitz</i> by W.G. Sebald Short Story :<i>Roots</i> by Ismat Chughtai	9
Unit II : Health Humanities	Core Concepts Introduction to health humanities and narrative medicine - From medical humanities to patient-centred storytelling - Graphic medicine - medical gaze, illness narrative, stigma, care ethics Primary Sources: Poetry - Sylvia Plath's <i>Tulips</i>, <i>The Colossus</i>, <i>Ariel</i> Graphic Novel: <i>Mom's Cancer</i> by Brian Fies	9
Unit III: Geohumanities	Core Concepts Introduction to Geohumanities - Relationship between geography, literature, and identity - Place/space, literary mapping, spatial justice - affective mapping - ruins and spatial haunting - imagined geographies – cartography and memory mapping Primary Sources: Novel: <i>A Terrible Matriarchy</i> by Easterine Kire Film: <i>Garm Hava</i> (1973)	9
Unit IV: Posthumanism	Core Concepts What is posthumanism? From Enlightenment humanism to post-anthropocentrism - Rethinking the Human, the Body, and the Machine -Cybernetics, AI, biotechnology, environmental interconnectedness - Cyborg, hybridity, extended mind, techno-body, nonhuman agency Primary Sources: Film: <i>Ex Machina</i> (2014) Short Story: <i>The Girl Who Was Plugged in</i> by James Tiptree, Jr	9

Unit V: Climate Studies	Core Concepts Origins of climate humanities, eco-criticism, and Anthropocene thinking - From pastoral literature to cli-fi and planetary crisis narratives - slow violence, ecological grief. Primary Sources: Short Film: <i>All That Breathes</i> (2022) Novel: <i>The Overstory</i> by Richard Powers (2018)	9
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8.Required Reading:

Cathy Caruth – *Unclaimed Experience: Trauma, Narrative, and History* (1996)

Marianne Hirsch – *The Generation of Postmemory* (2012)

Jan Assmann – “Communicative and Cultural Memory” - *Cultural Memory Studies. An International and Interdisciplinary Handbook*, Berlin, New York 2008, S. 109-118

Rita Charon – *Narrative Medicine: Honoring the Stories of Illness* (Oxford University Press, 2006)

Select Excerpts from *Research Methods in Health Humanities* by Craig M. Klugman (ed.), Erin Gentry Lamb (ed.) (2019)

“Graphic Medicine: Comics as a Patient Education Resource” by Courtney Womble. Pages 310-318 | Published online: 09 Sep 2021

Tim Cresswell – *Place: An Introduction* (2014)

Edward Said – “Imaginative Geography and Its Representations”, *Orientalism* (1979)

Select excerpts from *Geohumanities: Art, History, Text at the edge of place* (2011) Edited by Michael Dear et al.

N. Katherine Hayles – *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (1999)

Cary Wolfe – *What is Posthumanism?* (2010)

Amitav Ghosh – *The Great Derangement: Climate Change and the Unthinkable* (2016)

Rob Nixon – *Slow Violence and the Environmentalism of the Poor* (2011)

Lawrence Buell – *The Environmental Imagination* (1995)

9.Recommended Reading

Dominick LaCapra – *Writing History, Writing Trauma* (2001)

Paul Ricoeur – “Memory and Forgetting” *Memory, History, Forgetting* (2004), pp. 3–24

Metaphors of Mental Illness in Graphic Medicine (2022) by Sweetha Saji, Sathyaraj Venkatesan

Select Excerpts from *Envisioning Landscapes, Making World: Geography and the Humanities* (2011) by Stephen Daniels et al

Elaine L. Graham – *Representations of the Post/Human* (2002)

Kate Rigby – *Dancing with Disaster: Environmental Histories, Narratives, and Ethics for Perilous Times* (2015)

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

12. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

13. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

14. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part A (Objective – 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

15.Model Question Paper

ENGE09: Interdisciplinary Explorations in English Studies

Part A – Multiple Choice Questions 1x10=10

- Who coined the term "Postmemory" in the context of intergenerational trauma?
 - Cathy Caruth
 - Marianne Hirsch
 - Dominick LaCapra
 - Aleida Assmann
- The concept of the “medical gaze” was introduced by:
 - Susan Sontag
 - Rita Charon
 - Michel Foucault
 - Arthur Kleinman
- In geohumanities, the term “affective mapping” refers to:
 - Geographic charting of affective disorders
 - Mapping emotional responses tied to place
 - Weather-based mapping techniques
 - Topographical surveys
- Which literary work is an example of cli-fi (climate fiction)?
 - The Remains of the Day*
 - Gun Island*
 - Wide Sargasso Sea*
 - The Bell Jar*
- "Slow violence" as a concept is most COsely associated with:
 - Amitav Ghosh

- b) Rob Nixon
 - c) Timothy Clark
 - d) Dipesh Chakrabarty
6. In posthumanism, the concept of the cyborg was popularized by:
- a) Bruno Latour
 - b) N. Katherine Hayles
 - c) Donna Haraway
 - d) Elaine Graham
7. Which of the following is a key concept in trauma studies?
- a) Flat character
 - b) Testimony
 - c) Pastoral
 - d) Synecdoche
8. The Anthropocene refers to:
- a) A post-human era
 - b) A cultural movement in visual arts
 - c) A geological epoch shaped by human activity
 - d) An age of literary experimentation
9. Narrative medicine emphasizes:
- a) Statistical analysis of diseases
 - b) Doctor-centered discourse
 - c) Patient-centered storytelling
 - d) Biomedical terminology
10. The Graphic Medicine Manifesto is:
- a) A medical ethics handbook
 - b) A theoretical and visual introduction to comics in healthcare
 - c) A dystopian novel
 - d) A textbook on visual design

Section B – (5 × 4 = 20 marks)

1. (a) Define *postmemory* and explain its role in intergenerational trauma.
OR
(b) Briefly discuss the difference between *autobiographical memory* and *cultural memory*.
2. (a) What is *narrative medicine* and how does it relate to patient-centered care?
OR
(b) Explain *care ethics* using an example from any illness narrative.
3. (a) What is the significance of *space and place* in geohumanities?
OR
(b) Write a short note on *affective mapping* with reference to a literary or visual text.
4. (a) Explain the concept of *posthumanism* in relation to technology and the body.
OR
(b) What is *nonhuman agency*? Give a literary example.
5. (a) Define *slow violence* and explain how it is represented in environmental literature.
OR

(b) What is *ecological grief*? How is it different from conventional environmental activism?

Section c – (3 × 10 = 30 marks)

1. (a) Discuss how a regional Indian literary or visual text explores *memory*, *trauma*, and *cultural identity* using concepts such as *testimony*, *postmemory*, and *cultural memory*.

OR

(b) Analyze how trauma is represented in a short fiction or memoir that deals with *partition*, *displacement*, or *intergenerational pain*.

2. (a) Choose a literary or visual work that engages with *space*, *place*, or *ruins* and analyze it using concepts from geohumanities such as *spatial haunting* and *memory mapping*.

OR

(b) How do *cartography* and *imagined geographies* shape cultural or personal identity in literature?

3. (a) Examine how a selected text or graphic narrative contributes to *health humanities* by depicting illness, disability, and care. Discuss the concepts of *medical gaze*, *stigma*, and *narrative rupture*.

OR

(b) “The body is both a site of suffering and a story to be told.” Analyze this statement with reference to a literary or visual illness narrative.

Soft Skills: MOOC/Swayam

- 1. Course Title:** Public Speaking
- 2. Course Code:**
- 3. Credits:** 3
- 4. Online Platform:** NPTEL Swayam
- 5. Institution:** IIT Roorkee
- 6. Name of the Instructor:** Prof. Binod Mishra
- 7. Duration:** 12 weeks

Semester IV

S.No	Courses	Course Title	Course Code	Credits
1	Research Project/ Dissertation	Research Project	ENG2RP04	8
2	DSE10	Subaltern Studies	ENGEC08	3X4=12
	DSE11	Refugee Literature	ENGEC09	
	DSE12	Gender Studies	ENGEC10	
	DSE13	Life Writing	ENGEC11	
	DSE14	Dalit literature	ENGEC12	
	DSE15	Introduction to Linguistics	ENGEC13	
	DSE16	Popular Fiction	ENGEC14	
	DSE17	Prison Narratives	ENGEC15	
	DSE18	Indigenous Literature	ENGEC16	
	DSE19	Literature and Affect	ENGEC17	
	DSE20	Literature and Psychology	ENGEC18	
Total				20

Research Project/ Dissertation

1. **Course Title: Research Project**
2. **Course Code: ENG2RP04A**
3. **Credits: 8**

1. Course Title: Subaltern Studies**2. Course Code: ENGEC08****3. Credits: 4:0:****4. Course Description:**

This paper would deal with the concept of subalternity and approach the study in terms of historiography, literature and education. It aims to introduce students to the literature that has been excluded down the ages. It also familiarizes and makes them understand the concepts of Subaltern and Subalternity. The course tries to exhibit the painful feelings and experiences of the oppressed.

5. Course Objectives:

- To make them to identify and position subaltern identities in texts and critically analyse texts from subaltern perspective
- To have a wider knowledge of the trials and tribulations endured by downtrodden people
- To enhance their ability to read text analytically to understand the social discrimination
- To cultivate ability to analyze the elements and strategies of various genres
- To comprehend literary writing as a platform for recording the voice of the voiceless • To evaluate the power of creative writing as a means to recover and to redeem one to get better job.

6.Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the feelings of the exploited and re-explores the political, social and economic role in literature and comprehend the themes such as oppression, marginalization, gender discrimination, subjugation of lower and working classes
CO2	Analyse the condition of the third world countries and the marginalized groups in the society
CO3	Evaluate the political and cultural autonomy of the people who were subdued in colonial domains, as reflected in literature
CO4	Apply acquired knowledge to do research and projects on the analysis of political role in the subaltern literature.
CO5	Appreciate the literary texts written on / by the marginalized, oppressed and exploited on the cultural, political, social and religious grounds

7. Course Content

Units	Content	Hrs.
Unit I: Key Concepts	Subaltern Studies in India - Varna and caste system in India Subalterns and the Constitution of India - Subalterns in the context of Globalization - Subalternity and literature	9
Unit II: Essays	i) Historiography and Education: 1. Ranajit Guha: "On Some Aspects of Historiography of Colonial India" from Subaltern Studies 2. Paulo Freire: Introduction and First chapter of Pedagogy of the Oppressed 3. Spivak Can the Subaltern Speak? ii) Literature and Disability Augusto Boal: Aristotle's Coercive System of Tragedy (from Theatre of the Oppressed) Dan Goodley: Introduction: Global Disability Studies Homi.K. Bhabha: The Location of Culture Dipesh Chakrabarty: A Small History of Subaltern Studies: 2000 from Habitation of modernity Essays in the wake of Subaltern studies	9
Unit III: Poetry	John Betjeman: A Subaltern's Love Song A.M. Klein's Indian Reservation: Caughnawaga Audre Lorde: "Power" Nellie Wong: Their Eyes Langston Hughes: The Ballad of the Land Lord	9
Unit IV: Fiction	Alice Walker's Color Purple Bama's Karukku Mahasweta Devi: Rudali TemsulaAo: Curfew Man (from These Hills Called Home)	9
Unit V: Drama	George Ryga's Ecstasy of Rita Joe Mahesh Dattani's Seven Steps around the fire	9

8. Required Reading:

- Ranajith Guha Ed. Subaltern Studies Reader 1985-1995
- Dipesh Chakrabarty, A Small history of Subaltern studies:2000. Habitation of modernity: Essays in the wake of subaltern studies. Chicago: el of Chicago p, 2002.
- Mapping Sub studies & the post-colonial Ed. Vinayak Chatuoudi London:2000.
- Spivak, Gayatri Chakraborti. "Subaltern Studies: Deconstructing Historiography." Ed.
- Ranajith Guha, "Writings on South Asian History and Society Vol IV. OUP, 1985.
- Gramsci, Antonio. "History of the Subaltern Clases, Prison Notebooks Vol.II,

(ED.& Tr.) Joseph A. Buttigieg, Columbia UP, 1966.

- Fanon, Frantz. “Black Skin, White Masks”, Grove, 1967.
- Morris, Rosalind. Can the Subaltern Speak? Reflections on the History of an Idea. Columbia University Press. 2010.
- <https://www.youtube.com/watch?v=Zh5YmyH3EGI>
- [https://www.poetryfoundation.org/poetrymagazine/browse?volume=66&issue=6&page=25\(Esources\)](https://www.poetryfoundation.org/poetrymagazine/browse?volume=66&issue=6&page=25(Esources))

9. Recommended Reading:

- AshisNandy. The Intimate Enemy.
- Ranajit Guha. Elementary Aspects of Peasant Insurgency in India.
- Saurabh Dube. Untouchable Past.
- Ranajit Guha. Dominance Without Hegemony and Other Essays.
- Partha Chatterjee ed. Texts of Power F. Mrinalini Sinha. Colonial Masculinity.
- Indra Parthasarathy. The River of Blood

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

ENGEC10 - Subaltern Studies

Marks: 60
(10 x 1 = 10)

Part – A: Objective Type

I. Choose the correct option:

- Subaltern studies deal with how history is recorded, researched, remembered, and taught in which nations?
A. Postcolonial nations B. Imperialist nations C. Western nations D. Marxist nations
- The term 'subaltern' was first used by
A. Gayatri Spivak B. Ranajit Guha
C. Antonio Gramsci D. Dibesh Chakrabarty
- Homi K Bhabha discusses stereotypes and the 'concept of ___' in his work *The Location of Culture*
A. Negritude B. Subaltern
C. Fixity D. Black consciousness
- Subaltern studies analyzes the "binary relationship" of
A. Self and Other B. European and Third world nations
C. Subaltern and ruling class D. None of the above
- Subaltern Studies journal was founded in ___ A.1980 B.1981 C.1988 D.1982

6. Who tries to overthrow the binary opposition between subject and object, self and other, Occident and Orient and center and marginal in the essay "Can the Subaltern speak?" ?
 A. Julia Kristeva B. Ranajit Guha
 C. Gayatri Spivak D. Jacques Derrida
7. Spivak criticizes _____ and _____ for committing 'epistemic violence'
 A. Stuart Hall and Raymond Williams B. Ranajit Guha and Antonio Gramsci
 C. Deleuze and Guattari D. Foucault and Deleuze
8. "When Rita Joe first come to the city, she told me... The cement made her feet hurt" (126).
 This line understates _____
 A. European domination B. Breach between the dominant and the Subaltern
 C. Rita's powerlessness D. Rita's life and struggles in the city
9. Celie getting raped by her father foreshadows _____ in the novel *The Colour Purple*?
 A. A new beginning for Celie. B. Celie to be a violent person.
 C. Happiness for Celie and her family. D. Overwhelming misfortune and violence to come
10. The poem 'Power' by Audre Lorde revolves around
 A. Justice for a racist murder B. Black women's empowerment C. Social justice D. Hatred and death

PART – B Short Answer

II. Answer the following in 200 words

(5 x 4 = 20)

11. (a) Discuss 'Karukku' as a powerful portrayal of Dalit's suppression.
 (or)
 (b) Describe how Betjeman visualizes the idyllic England and middle class life in his poem "A Subaltern's love song".
12. (a) How does Langston Hughes expose the racial discrimination that was predominant in Harlem and discuss its relevancy in today's world?
 (or)
 (b) Comment on the 'double marginalisation' experienced by Sanichari in Mahasweta Devi's *Rudali*.
13. (a) How does the play *Seven Steps Around the Fire* by Mahesh Dattani represent the plight of eunuchs in the society?
 (or)
 (b) What role do you think Sofia plays in the novel? Describe her character and how she contributes to the themes in the book.
14. (a) Critically analyse the contemporary relevance of Marxism in exploring the international division of labor and capitalism in the essay "Can the Subaltern speak?"
 (or)
 (b) Reflect your views on Indian caste system and how it has become a 'way of life' in Indian society.
15. Relate subalternity with literature with reference to any one of the following texts:
 i) A.M. Klein's *Indian Reservation: Caughnawaga* OR
 ii) Alice Walker's *The Colour Purple*

PART – C Essay Answer

III. Answer the following in 400 words :

(3 x 10 = 30)

16. (a) Analyse the visibility of disabled in the field of subaltern Studies and comment on the globalization of subalternity OR
(b) Describe the origin, features and problems of the caste system in India.
17. (a) In what way the novel *The Colour Purple* can be described as a subaltern text? OR
(b) Attempt a subaltern study of Bama's *Karukku*.
18. (a) Explore the homogenisation of geographical, cultural, social and political differences in the third world countries exhibited in Temsula Ao's "Curfew or Man"
(b) Being a revolutionary woman poet, how does Nellie Wong represent the oppression of Afghan women in her poem "Their eyes"?

1) Course Title: Refugee Literature**2) Course Code: ENGEC09****3) Credits: 4****4) Course Description:**

This course will familiarize learners with the diverse writings of refugees from transnational backgrounds. Learners will be introduced to several terms employed in Refugee Studies, such as exile, diaspora, expatriate, migrant, immigrant, etc., so as to make them understand the semantic variance of such terms. The introductory unit, besides offering a deep understanding into the writings of refugees, provides knowledge of postcolonial/global southern perspectives of refugee literature, in particular, and Refugee Studies, in general. The subsequent units have been framed to introduce refugee literary forms such as poetry, essays, life narratives, and novels, in order to make learners infer distinct literary expressions fraught with resistance, and loss of homeland and identity.

5) Course Objectives:

- To introduce the unique writings of refugees located in transnational backgrounds.
- To expose learners to refugee literary themes such as collective memory, collective identity, loss of homeland, resistance, use of land, and natural elements.
- To make learners understand how the popular literary forms like poetry, essay, life writing and novel, are appropriated by refugee writers.
- To explain how refugee writers use literature, particularly the genres of life narrative and novel, to narrate their suppressed history.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Gain the knowledge of locating refugee literature in the contemporary, larger, literary discourse.
CO2	Understand how refugees use literature as a powerful medium, to express and construct their lost identity and homeland, metaphorically.
CO3	Apply theories of refugee studies for their future research works on refugee writings.
CO4	Create an awareness of refugee writings and their situation in geo-politics in a society.
CO5	Evaluate the aesthetic and creative aspects of various forms of refugee literature.

7) Course Content:

Units	Content	Hrs.
Unit I - Understanding Refugee Literature	Said, Edward W. "Reflections on Exile". <i>Reflections on Exile: And Other Essays</i>. Granta, 2012. Asaad, Lava. "Can the Refugee Speak? Voices by Proxy, Storytelling, and Surrogate Agencies" <i>Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees</i>. 1st edition, Routledge, 2019. B. S. Chimni: "The geopolitics of Refugee Studies: A view from the South" Cox, Emma, et al. "Introduction." <i>Refugee Imaginaries: Research Across the Humanities</i>, edited by Emma Cox et al., Edinburgh University Press, 2020, pp. 1–12. Classon Frangos, Mike, and Ghose, Sheila. "Why Refugee Genres?: Refugee Representation and Cultural Form", <i>Refugee Genres</i>, edited by Mike Classon Frangos and Sheila Ghose., Palgrave Macmillan Cham, 2023, pp.1-21. Bromley, Roger. "Introduction." <i>Narratives of Forced Mobility and Displacement in Contemporary Literature and Culture</i>, 1st ed., Palgrave Macmillan Cham, 2021, pp. 1–26. Gallien, Claire. "'Refugee literature': What postcolonial theory has to say." <i>Journal of Postcolonial Writing</i>, vol. 54, no. 6, 2 Nov. 2018, pp. 721–726, https://doi.org/10.1080/17449855.2018.1555206.	12
Unit II - Poetry	Mahmoud Darwish: "Identity Card" Rafeef Ziadah: "We Teach Life, Sir." https://adarshbadri.me/letters/poems-that-tell-the-story-of-palestine/ Nizar Qabbani: "A Lesson In Drawing" R Cheran: "My Land"- You Cannot Turn Away, translated by ChelvaKanaganayakam Jean Arasanayagam : "Innocent Victim" Trincomalee: - Apocalypse'83 Warsan Shire: "Home" https://www.amnesty.ie/wp-content/uploads/2016/06/home-by-warsan-shire.pdf Nhien Nguyen MD: "Vietnamese Refugee Boat People Forty Years Later"	12
Unit III – Essays and Stories	Ramzy Baroud: "Death Notice" - Baroud, Ramzy. <i>The Last Earth: A Palestinian Story</i>. Pluto Press, 2018. Ain Van do: <i>Simple map, Small Compass, Three Flashlights</i> – Cargill, Mary Terrell, and Jade Quang Huynh, editors. <i>Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival</i>. McFarland, 2015. Danticat, Edwidge. "Children of the Sea." <i>The Penguin Book of</i>	12

	Migration Literature, edited by Dohra Ahmad, Penguin Books, 2019. Nayeri, Dina. “Valid and Taraa” The Ungrateful Refugee, Catapult New York, 2019.	
Unit IV - Life Writings	Jacob J. Nammar: Born in Jerusalem, Born Palestinian: A Memoir Nujeen Mustafa, Christina Lamb: Nujeen: One Girl's Journey from War-Torn Syria in a Wheelchair	12
Unit V – Novels	Hamid, Mohsin. Exit West: A Novel. Riverhead Books, 2018. Benjamin Dix, Lindsay Pollock: Vanni: A Family's Struggle Through the Sri Lankan Conflict	12

8) Required Readings:

Asaad, Lava. *Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees*. 1st edition, Routledge, 2019.

Bose, Sumantra. *Contested Lands: Israel-Palestine, Kashmir, Bosnia, Cyprus and Sri Lanka*. Harvard University Press, 2009.

Harlow, Barbara. *Resistance Literature*. Routledge, 1987

Rellstab, Daniel H., and Christiane Schlote, editors. *Representations of War, Migration, and Refugeehood: Interdisciplinary Perspectives*. 1st edition, Routledge, 2014.

9) Recommended Readings:

Baroud, Ramzy. *The Last Earth: A Palestinian Story*. Pluto Press, 2018.

Brownlie, Siobhan. *Discourses of Memory and Refugees: Exploring Facets*. 1st ed. 2020 edition, Palgrave Macmillan, 2020.

Cargill, Mary Terrell, and Jade Quang Huynh, editors. *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*. McFarland, 2015.

Fiddian-Qasmiyeh, Elena, et al., editors. *The Oxford Handbook of Refugee and Forced Migration Studies*. Reprint edition, Oxford University Press, 2016.

Nguyen, Viet Thanh, editor. *The Displaced: Refugee Writers on Refugee Lives*. 1st edition, Harry N. Abrams, 2018.

Triandafyllidou, Anna, editor. *Routledge Handbook of Immigration and Refugee Studies*. 1st edition, Routledge, 2015.

10) Mapping of Program Outcomes with Course Outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11) Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12) Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13) Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14) Question Paper pattern

Section A

ENGE11-Refugee Literature

Marks: 60

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

1. Which among the following is not an example of refugee literature?

A. *Exit West*

B. *What is the What*

C. *Sea Prayer*

D. *Surfacing*

2. What are the common themes dealt with in refugee literature?

A. War

B. Trauma

C. Injustice

D. All the above

3. Mahmoud Darwish is a

A. Afgan poet

B. Indian Poet

C. Pakistani poet

D. Palestinian Poet

4. Which among the following is not a work by Nizar Qabbani?

A. *Book of Love*

B. *The Lover's Dictionary*

C. *Arabian Love Poems*

D. *Book of Longing*

5. Ramzy Baroud is the editor of

A. The Palestinian times

B. Palestine Chronicle

- C. Felesteen
D. Al-Quds
6. Jacob J Nammar is born in
- A. Pakistan
B. Palestine
C. Jerusalem
D. Syria
7. Which among the following works is/are written by Susan Abilwaha
- A. *Against the Loveless World*
B. *Mornings in Jenin*
C. *Between Sky and Water*
D. All of the above
8. Nujeen Mustafa is known for
- A. LGBT movement
B. Disability rights activism
C. Environmental activism
D. None of the Above
9. *Vanni: A Family Struggle Through the Sri Lankan Conflict* deals with the story of
- A. Narayanan family
B. Ashok Kumar family
C. Ramachandran family
D. Shantaram family
10. *Voices of Vietnamese people: Nineteen Narratives of Survival Through the Sri Lankan Conflict* deals with the story of..... Vietnamese people
- A. East
B. West
C. North
D. South

PART- B Short Answer Questions

The answer should not exceed 200 words

5 x 4 = 20

11. a) Discuss any two significant themes in Lava Asaad's *Literature with a White Helmet*.

Or

b) A 'new approach' took shape, which critiqued the established positivist approach to refugee law and created the myth of difference – Explain the new approach, which is discussed in B. S. Chimni's *The geopolitics of Refugee Studies: A view from the South*.

12. a). Jean Arasanayagam's *Apocalypse '83* is an assessment of cultural and

individual trauma – Support this argument based on the prescribed poems.

Or

b) Elucidate the theme of displacement and injustice as depicted in the poem *The Identity Card* written by Mahmoud Darwish.

13. a) Elucidate how Ramzy Baroud brings out the Palestinian's struggle for justice during the painful Second Intifada years.

Or

b) How the ordeals faced by South Vietnamese people is reflected in *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*?

14. a) *One Girl's Journey from War-Torn Syria in a Wheelchair*, written by Nujeen Mustafa, is a breathtaking tale of fortitude, grit and hope – Substantiate the argument based on your reading of the work.

Or

b) Discuss how the Palestinian life is reflected in Jacob J Nammar's *Born in Jerusalem, Born Palestinian: A Memoir*.

15. a) Briefly elucidate how *Mornings in Jenin* is a haunting and heart- wrenching novel of vital contemporary significance.

Or

b) Explicate how *Vanni: A Family's Struggle Through Sri Lankan Conflict* engages with the mainstream refugee narratives.

PART- C: Essay Answer Questions

The answer should not exceed 800 words

3 x 10 = 30

16. a) Attempt a critical appreciation of the poem *A Lesson In Drawing* by Nizar Qabbani.

Or

b) Discuss any three themes dealt with in refugee narratives.

17. a) Faiz Ahmed Faiz has concluded his famous poem thus, "Let's go on, we haven't reached the destination yet". What do you feel about the contradiction between the title of the poem and the ending line? Support your argument by citing references from the poem.

Or

b) What is your understanding of the process of forced migration and its effect on refugees based on the reading of *Vanni: A Family's Struggle through the Srilankan Conflict*?

18. a) Discuss how the struggles faced by refugees get represented in fictional accounts. Support your answer using instances from any two prescribed texts.

Or

b) Analyze the poem *Vietnamese Refugee Boat People Forty Years Later* as a recollection of the past experiences and struggles faced by the Vietnamese people.

1. Course Title: Gender Studies**2. Course Code: ENGEC10****3. Credits-4****4. Course Description:**

Gender Studies aims at introducing the learner to some of the key concepts and theoretical postulations in the field of gender and sexuality. Units two, three, and four are divided according to some of the major theoretical approaches to gender. The first unit offers a list of key concepts to be discussed during the introductory lectures by the course instructor. This unit has been further divided into two categories: general and theoretical key concepts. The last unit includes a selection of literary texts which are expected to be read in the light of the theoretical approaches discussed in the other sections.

5. Course Objectives:

- Gaining an overview of all the key concepts in gender studies
- Reading gender in literary texts
- Understanding gender as a theoretical concept
- Analyzing gender from an intersectional point of view

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the significance of the term ‘gender’ and appreciate its theoretical ramifications in textual and cultural analysis
CO2	Analyse literary texts through the prism of gender theory
CO3	Evaluate and compare different theoretical approaches to gender and form opinions about varying methodologies
CO4	Apply the theoretical approaches learnt in this course in literary analysis
CO5	Create knowledge that is attuned to the insights about gender acquired in this course

7. Course Content

Units	Content	Hrs.
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Unit I Concept	General Concepts: Sex/Gender, Biological Determinism, Patriarchy, Gender Discrimination/Stereotyping, Gendered Division of labour, Gender Sensitivity and Empowerment, Queer Theory, Sexuality. Theoretical Concepts: Agency, Heteronormativity, Subjectivity, Performativity, Class, Feminist Politics, Body, Gender identity, Reflexivity, Sexual Politics	12
Unit II Politics	Simon De Beauvoir's The Second Sex (excerpts) Gayle S. Rubin's "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality"(excerpts) doi: https://doi.org/10.1215/9780822394068-006 Excerpts from The Mad Woman in the Attic (1979) by Sandra Gilbert and Susan Gubar.	12
Unit III Black and Writing	Helene Cixous: "The Laugh of the Medusa" doi: http://www.jstor.org/stable/3173239?origin=JSTOR-pdf Luce Irigaray: Excerpts from This Sex Which Is Not One. Ithaca, New York: Cornell University Press, 1985. Print.	12
Unit IV: Gender/Sex uality as Construct and Performance	Judith Butler: "Imitation and Gender Insubordination" in The Gay and Lesbian Studies Reader, Edited by Abelove, Barale, and Halperin, Routledge, 1993. David M. Halperin: "Is There a History of Sexuality?" doi: https://www.jstor.org/stable/2505179	12
Unit V: Between the Pages	Poetry: Lee Mocoobe: "A Powerful Poem About What It Means to Be a Transgender" Sukirtharani: "My Body" Fiction: Rēvati, and VaKītā. The Truth About Me: A Hijra Life Story., Penguin Books, India, 2010. Print (excerpts) Remove and replace with: Nalini Jameela- Autobiography of a Sex Worker Winterson, Jeanette. Orange Are Not the Only Fruit. New York: Grove Press, 2007. (excerpts)	12

8. Required Reading:

1. Evans, Mary, and Carolyn Williams. Gender: The Key Concepts. Abingdon, Oxon: Routledge, 2013.

2. Menon, Nivedita. Gender and Politics in India. New Delhi: Oxford Univ. Press, 2011. Print.
3. Banerjee, Supurna, and Nandini Ghosh. Caste and Gender in Contemporary India: Power, Privilege and Politics. Routledge, 2019.
4. Alsop, Rachel, Annette Fitzsimons, and Kathleen Lennon. Theorising Gender: An Introduction. Oxford: Polity, 2002. Print.

9. Recommended Reading

1. Foucault, Michel. The History of Sexuality: Volume 1. Penguin Modern Classics, 2020. Print.
2. Butler, Judith. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 2007. Print.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO 2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
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Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

ENGEC12 – Gender Studies

Part – A: Objective Type (10 x 1 = 10)

1. Which of the following is not true about Jeanette Winterson's *Oranges are not the only Fruit*?

Jeanette compares her mother to William Blake.

Jeanette frequently swims in the ocean to relieve her emotional turmoil.

Jeanette's mother is subscribed to a religious magazine.

At her local library, Jeanette reads a revised version of *Beauty and the Beast*.

2. Identify the title of Nalini Jameela's award-winning work.

Breath, Eyes, Memory

Autobiography of a Sex Worker

The Danger of DisCOsure

Of Woman Born: Motherhood as Experience and Institution

3. Which of the following approximates to Judith Butler's theorization about gender?

We cannot assume a stable subjectivity that goes about performing various gender roles There is a need to question the very terms of symbolic legitimacy and intelligibility High-tech culture provides a challenge to these antagonistic dualisms such as culture/nature, male/female, civilized/primitive.

There is no reference to a pure body which is not at the same time a further formation of thatbody.

4. When was "The Laugh of the Medusa" originally published?

A. 1901 B.1895 C.1975 D.1990

5. The concept of performativity in gender theory is originally borrowed from:
A. Simone de Beauvoir B. J. L. Austin C. Jean-Francois Lyotard D. Judith Butler

6. Identify the statement which is not associated with Luce Irigaray.
Mimesis repeats a negative view-without reducing women to that view.

The emotional state of the average housewife was for a long time “the problem that has no name”

The mother-daughter relationship is an important model for furthering female subjectivity.
It is crucial that women learn to occupy the position of “I” and “you” in language.

7. Which of the following questions is best associated with the theoretical contribution of Kimberle Crenshaw?

How does popular culture influence body self-image?

What is intersectionality in gender theory?

What are the different forms of gendered violence?

What role does gender play in medicine, science, and technology?

Which theorist wrote an introduction to the published memoir of the 19th century French “hermaphrodite” [sic] Hercule Barbin?

Judith Butler

Julia Kristeva

Gilbert & Gubar

Michael

Foucault

Which of the following is not associated with Sukirtharani’s identity as a Dalit poet:
writing poetry considered ‘too bold’ by established poets

intertwining her poetry with consistent social

activism evoking ‘shocking’ images of rape and

brutality giving a voice to sex workers from

Kamathipura

Identify the author of the work Unarvum Uruvumum (Our Lives, Our Words)

Sukirtharani

Revathi

Meena Kandasamy

Gogu Shyamala

PART-B (5X4=20)

(a) Identify and critically describe one everyday example of the gendered division of labour from your lived experience. OR

(b) Elucidate the controversial nature of the term “agency” in gender theory with reference to two contesting theoretical positions.

15. (a) What is a revisionist reading? Outline its relevance to gender studies with the help of one example. OR

(b) Write a short note on the gendered cultural history of hysteria and ‘nervous breakdowns’ in the Victorian age.

16. (a) Define *écriture féminine* with the help of one example from contemporary literature/film/artwork. OR
(b) Disambiguate the theoretical implications of the title *This Sex Which is Not One* by Luce Irigaray.
17. (a) Define the term 'heteronormativity' with reference to two foundational gender theorists and an example from contemporary popular culture in the Indian subcontinent. OR
(b) Paraphrase David Halperin's argument about the history of sexuality.
18. (a) Explain how Sukirtharani challenges traditional notions about poetry and aesthetic form in her writing. Include a comparison of her style with one other female poet in your answer. OR
(b) How do the rise of spoken word performances impact the field of queer writing and self-expression in the public sphere?

PART-C (3X10=30)

19. (a) Compose a brief critical appraisal of the character of Bertha Mason in *Jane Eyre* and *Wide Sargasso Sea* OR
(b) Elaborate the significance of the terms 'mimesis,' 'imitation' and 'insubordination' in gender theory.
20. (a) Outline the relevance of memoirs and life writing in the context of the need for an *écriture féminine*. OR
(b) In what ways did queer theory create a radical intervention within feminist thought?
21. (a) Write a critical appraisal of Nivedita Menon's contribution to feminist scholarship. OR
(b) In what ways did Partition studies in the Indian subcontinent impact feminist scholarship from the region?

1. Course Title: Life Writing**2. Course Code: ENGEC11****3. Credits: 4****4. Course Description**

Being a new course on the emerging genre of Life Writings, this will introduce the learners to the emergence of life writings and its varied forms at present. The course will also provide a critical introduction to the genre of Life Writings in the way of exposing the learners to the introductory readings of some of the eminent scholars in Life Writing Studies. Further, the course will engage with some of the major concerns of life writings such as representation, memory, identity, experience and space. Besides providing a ground in the introduction to the genre forms and aspects of life writings, it will introduce life writing texts from the sub-genres like diary, letters, biography, autobiography, memoir, life narrative, graphic autobiography, star account and others.

The course will make learners understand the need to read life writing texts in a wider socio- political and historical context. By discussing the texts that are selected from various politico-social, historical and national matrix, this course will help learners locate life writing texts in a larger context. Learners will also be told how life writings of people who belong to countries in the Global South should be read as a narrative of entire community at large. To make this proposition clear, they will be introduced to the role of collective memory and identity in life writings.

5. Course Objectives:

To introduce the emerging genre of Life Writings and its diverse forms to the learners.

To make them understand the historicity of the genre of Life Writings.

To provide them with socio-political and cultural context of production of different kinds of Life Writings.

To expose them to diverse Life Writing texts and their context.

To make them infer how the genre of Life Writings has attained a distinct position in the field of literature.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Familiarize themselves with various modes of life writings and how they are similar to or different from each other in documenting life history.
CO2	Understand the importance of life writings in writing historical and social document.
CO3	Read various life writings as co-texts to other historical and social texts.
CO4	Apply and evaluate in real life situations, by looking at a few examples of the public figures they are, as readers, historically COse to in terms of time, and reach an understanding and derive inferences about how historiography functions, and how it is important to read and write narratives of this kind.

CO5	study how the genre of Life Writings provides a space to articulate one's agency and resistance.
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7. Course Content

Units	Content	Hrs.
Unit I Life Writings: Understanding the Genre	"Introduction" - Anderson, Linda. <i>Autobiography</i>. 2nd edition, Routledge, 2010. "Life Narrative: Definitions and Distinctions" – "Life Narrative in Historical Perspective" - Smith, Sidonie, and Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i>, Second Edition. University of Minnesota Press, 2010.	12
Unit II Life Writings: Studies on Representation And Genre Forms	"Subjectivity, Representation and Narrative" - Anderson, Linda. <i>Autobiography</i>. 2nd edition, Routledge, 2010. "Self-portraiture, photography, and performance" - Marcus, Laura. <i>Autobiography: A Very Short Introduction</i>. Illustrated edition, OUP Oxford, 2018. "Political Self-representation in postcolonial life-writing" - Moore-Gilbert, Bart. <i>Postcolonial Life-Writing: Culture, Politics, and Self-Representation</i>. 1st edition, Routledge, 2009. "Autobiographical Subjects" - Smith, Sidonie, and Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i>,. 2nd edition, University of Minnesota Press 2010.	12
Unit III Letters, Diaries and Biographies	1. Hellen Keller: Selected Letters - Helen Keller: The Story of My Life and Selected Letters hagat Singh: Selected letters - Singh, Bhagat. <i>The Jail Notebook and Other Writings</i>. Edited by Chaman Lal,	12
	LeftWord Books, 2007. 3. Anne Frank: <i>The Diary of a Young Girl</i> 4. Dhananjay Keer: Dr Babasaheb Ambedkar: Life and Mission	

Unit IV Autobiographies , Memoirs and Life Narratives	1. Nelson Mandela: Long Walk To Freedom 2. Nawal El Saadawi: Memoirs from the Women's Prison 3. Timothy Conigrave: Holding The Man 4. FadwaTuqan: <i>A Mountainous Journey: A Poet's Autobiography</i> 5. Kalki Subramanyam: <i>We Are Not the Others: Reflections of a Transgender Activist</i>	12
Unit V New Forms of Life Writings	1. Marjane Satrapi: Persepolis (graphic autobiography) 2. Manisha Koirala: Healed: How Cancer Gave Me a New Life (illness/star narrative) 3.	12

8. Required Reading:

- Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
- 2. “The Practice of Writing a Diary” by Philippe Lejeune and Catherine Bogaert and “The Diary among Other Forms of Life Writing” by Julie Rak Ben-Amos, Batsheva, and Dan BenAmos, editors. *The Diary: The Epic of Everyday Life*. 2nd Revised ed. edition, Indiana University Press, 2020.
- 3. “What Memoir Is, and What It Is Not”, “Memoir and Genre” and “Memoir’s Forms” Couser, G. Thomas. *Memoir: An Introduction*. OUP USA, 2012.
- 4. “Long Live the Self” Heehs, Dr Peter. *Writing the Self: Diaries, Memoirs, and the History of the Self*. Bloomsbury Academic USA, 2013.
- 5. “Confession, conversion, testimony” and “Autobiographies, autobiographical novels, and autofictions” Marcus, Laura. *Autobiography: A Very Short Introduction*. Illustrated edition, OUP Oxford, 2018.
- 6. “Working the borders of genre in postcolonial life-writing” and “Non-western narrative resources in postcolonial life-writing” Moore-Gilbert, Bart. *Postcolonial Life-Writing: Culture, Politics, and Self-Representation*. 1st edition, Routledge, 2009.
- 7. “In the Wake of the Memoir Boom”, “The Visual-Verbal-Virtual Contexts of Life Narrative” and “A History of Autobiography Criticism, Part I: Theorizing Autobiography” Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives, Second Edition*. 2nd edition, University of Minnesota Press, 2010.

9. Recommended Reading

- 1. Ashley, Kathleen M., et al., editors. *Autobiography and Postmodernism*. University of Massachusetts Press, 1994.
- 2. Cowley, Christopher, editor. *The Philosophy of Autobiography*. 1 edition, University of Chicago Press, 2015.
- 3. DiBattista, Maria, and Emily O. Wittman, editors. *Modernism and Autobiography*.

- Cambridge University Press, 2014.
- 4.Gilmore, Leigh. *Tainted Witness: Why We Doubt What Women Say About Their Lives*.
- Columbia University Press, 2017.
- 5.*The Palgrave Handbook of Auto/Biography* | Julie M. Parsons | Palgrave Macmillan.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
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Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

ENGEC13-Life Writings

Marks: 60

Part – A: Objective Type

Multiple

Choice

Questions 10 x 1 = 10

- The term life narrative refers to
a) biography of an individual b) Personal writing of an individual c) the text that contains collective memory and identity d) autobiography of an individual
- The off-quoted book *Autobiography* by Linda Anderson was published by
a) **Routledge** b) Oxford University Press c) Cambridge University Press d) Palgrave Macmillan
- The essay "Subjectivity, Representation and Narrative" appears in which book of Linda Anderson.
a) *Women and Autobiography* b) *Fragments* c) *Words of Reflection* d) *Autobiography*
- Postcolonial life Writings call for which type of Representation
a) literary b) **Political** c) Cultural d) Social
- Anne Frank's *Diary* was published in the year.
a) 1950 b) 1948 c) 1980 d) **1947**
- Who is the author of the text "Why I am an Atheist?"
a) **Bhagat Singh** b) Ambedkar c) Nehru d) Periyar
- Holding the Man* is _____ memoir.
a) transgender b) lesbian c) **gay** d) bisexual
- Fadwa Tuqan is a _____ writer.
a) Iran b) **Palestine** c) Iraq d) Israel

9. The title of the graphic memoir *Persepolis* refers to
a) Arab Empire b) British Empire c) Ottoman Empire d) **Persian Empire**
10. What is the nick name of the writer of letters in the autofiction *On Earth We're Briefly Gorgeous* ?
a) **Little dog** b) Little cub c) Little cat d) Little Chimp

Section B

Short Answer

The answer should not exceed 200 words 5 x 4= 20

11. a. Briefly attempt to define Autobiography and Life Narrative and elucidate the difference between both of them. Or
b. Briefly trace the history of Autobiography.
12. a. Comment on the idea of 'subjectivity' in life Writings. Or
b. Explain the narrative form of lifewritings.
13. a. Discuss the idea of embodiment of deaf and blindness in Hellen Keller's letters. Or
b. Comment on the idea of child psychology depicted in Anne Frank's *Diary*.
14. a. Explain the impact of aids among the gay community in the early period as portrayed in *Holding the Man*. Or
b. Comment on the identity of Arab Woman represented in *The Mountainous Journey*.
15. a. Discuss the important panel techniques used in the *Persepolis*. Or
b. Discuss of Manisha Koirala's text fits into star autobiographies.

Section C

Essay Answer

**The answer should not exceed 400 words
10 = 30**

3 x

16. a. How does the genre of graphic narratives catered to the genre of life narratives? Or b. What is star autobiography? Explain some of its features by drawing reference from Manisha Koirala's text.
17. a. Discuss how Mandela's text narrates the collective struggle of African people against apartheid and the history of South Africa. Substantiate your argument by drawing references from Mandela's text. Or b. Discuss the major features of letters written by freedom fighters and how they are different from other letters. Cite examples from the letters that you have studied as part of this course.
18. a. Explicate how life writings of marginalized sections provide a space for representation of themselves and their community. Substantiate your argument by citing examples from the life Writings you have studied. Or
b. Discuss how Postcolonial life writings foreground Political self representation.

1. Course Title: Dalit Literature**2. Course Code: ENGEC12****3. Credits: 4****4. Course Description:**

Most of the selections are translations into English from regional languages. Hence, we have Dalit writings from Marathi, Punjabi, Gujarati, Telugu, Kannada, Tamil, and Malayalam. An attempt has been made to expose readers to the richness of Dalit Literature. With these criteria in mind the selected texts span from the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of 'brahmanical culture', an assertion of equality and human rights, an impulse to transcend the center-margin dichotomy, and an aspiration for dignity and political power run through these Dalit writings.

5. Course Objectives:

- 1) The course will familiarize students with the political and cultural context in which Dalit literature as a distinct domain of knowledge production emerged in modern India.
- 2) Students would be introduced to different forms of Dalit literature such as novels, poems, short stories, essays, plays, and autobiographies to examine how the varied forms of Dalit cultural expressions contribute to the project of Dalit emancipation.
- 3) To critically examine some of the important debates in Dalit literary criticism.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand and familiarize with the political and cultural context in which Dalit literature as a distinct domain of knowledge production emerged in modern India.
CO2	Critically interpret Dr. Babasaheb Ambedkar's writing and philosophy through his published works. It will also sensitize the community towards the developmental issues concerning the society at large. Some of the fast-eroding areas of social movements, critical discourse on Dr. Babasaheb writings.
CO3	Develop Critical approach towards the study of different dimensions of dominance on the basis of gender, caste.
CO4	Acquire different approaches to understand that Dalit Aesthetics dwells on the ground realities coupled with their way of life. The prominent feature of its aesthetics is communitarian and participatory than individual pleasure and bliss.
CO5	Understand and discover the discipline of Dalit literature through different literary expressions like drama, film, poetry.

7. Course Content

Units	Content	Hrs.
Unit I Emergence and literary expression: Historical overview	The Exercise of Freedom: An Introduction to Dalit Writing. Satyanarayana, K and Tharu, Susie. Ed. New Delhi: Navayana, 2013. Introduction: Dalit Literature Past, Present and Future. Dangle, Arjun. Ed. Poisoned Bread. Dalit Studies in Higher Education. Kumar Arunand Kumar, Sanjay (eds). DeshkaalPublication, 2005.	12
Unit II Introduction to B.R Ambedkar	Annihilation of caste. Ambedkar, B.R. (Bombay: Thacker and Co, 1946) Castes in India: Their Mechanism, Genesis and Development. Ambedkar B.R. Createspace Independent Pub, 2017. Against the madness of Manu: B.R Ambedkar's Writings on Brahmanical Patriarchy. Rege, Sharmila. New Delhi: Navayana, 2013. Speech at Mahad. Ambedkar B.R. (Poisoned Bread, p.223233).	12
Unit III Gender and Caste: Selections from some of the following texts will be taken up for discussion in class:	Periyar, Women and Ethic of Citizenship". Geetha, V. 1998. "Conceptualizing Brahmanical Patriarchy in Early India: Gender, Caste, Class and State". Chakravarthy, Uma. 2013. Caste and gender. Understanding dynamics of power and violence". Kannabiran, Vasanth and Kalpana Kannabiran. 1991.	12

Unit IV Dalit Aesthetics: Select chapters from the following texts will be taken up in this unit:	Government Bhrahmana. Malagatti, Arvind. Orient BlackSwan; First edition (1 January 2007). Towards an Aesthetics of Dalit Literature. Limbale, Sharankumar. Orient Black Swan (1 January 2004). An Anthology of Dalit Literature. Anand, Mulk Raj and Eleanor Zelliot, eds. New Delhi: Gyan, 1992. “ Narrating Dalit Womanhood and the Aesthetics of Autobiography.” Brueck, Laura. June 3, 2017. “ The Political and Aesthetic Significance of Contemporary Dalit Literature”. Satyanarayana, K. Published 2019.	12
Unit V Literary expressions:	Poetry: A Current of Blood. Dasal, Namdeo. Narayana Publishers ISBN 978-8189059927. (2019). My Body. Sukirtharani. Tilted Axis Press (Sheffield), 2018. Unknown Subjects: Songs of Poykayil Appachan. Sekher. Ajay. Edited by V V Swamy and E V Anil. Translated by Ajay Sekher. Kottayam: IPRDSS, 2008. Before it Rains Again. Chinnaswamy, Mudnakudu and Rowena Hill. 1 January 2018 Books: The Outcaste: Akkarmashi, Limbale, Sharankumar. OUP India; Student edition (19 September 2013). Seasons of the Palm. Murugan Perumal. Penguin Random House India (17 April 2017). The Weave of My Life. Pawar Urmila. Columbia Univ Pr; Reprint edition (22 September 2015). Joothan: A Dalit Life Story. Omprakash. Valmiki. Columbia University Press; Illustrated edition (2 July 2008) The Whipcord of the Cultivators. Phule, Jyotirao. Trans. Jaaware, Aniket. 1881. Drama: Dreamhunt. Santhakumar, A Dasan, M et al, eds. The Oxford Anthology of Malayalam Dalit Writing. New Delhi: Oxford UP, 2012. Film: The Bandit Queen, Pariyerum Perumal Apart from the two films, other films may be taken up on the suggestion of students for screening and discussions.	12

8. Required Reading:

- An Anthology of Dalit Literature. Anand, Mulk Raj and Eleanor Zelliot, eds New Delhi: Gyan, 1992.
- Poisoned Bread: Translations from Modern Marathi Dalit Literature. Dangle, Arjun, ed. New Delhi: Orient Longman, 1992.
- “No Alphabet in Sight: New Dalit Writing” from South India Dossier 1: Tamil and Malayalam. Susie Tharu and K. Satyanarayana (Ed). Delhi: Penguin: 2011.
- The Scar. Trans. Gunasekaran, K. A V. Kadambari. Chennai: Orient Blackswan, 2009.
- Bama. Karukku. Trans. Lakshmi Holmström. Chennai: Macmillan, 2000.
- Sangati: Events. Trans. Lakshmi Holmström. New Delhi: OUP, 2005.
- Outcaste : A Memoir. Jadhav, Narendra. New Delhi : Viking, 2003.
- The Prisons We Broke. Kamble, Baby. Trans. Maya Pandit. Chennai: Orient Longman, 2008.
- The Outcaste: Akkarmashi. Limbale, Sharan Kumar. Trans. Santosh Bhoomkar. New Delhi: OUP, 2003.
- Upara: An Outsider. Mane, Laxman. Trans. A. K. Kamat. New Delhi: Sahitya Akademi, 1997.
- The Branded: Uchalya. Gaikwad, Lakshman. Delhi: SahityaAkademi, 1998.
- Sudhakar, Yendluri. MallemoggalaGodugu: MadigaKathalu. Hyderabad: Dandora, 1999.
- Fifth Pulley. M. Vinodini. Published in Tutun Mukherjee (Ed.) Staging Resistance: Plays by Women in Translation. Delhi: OUP, 2004.
- Writing Caste/Writing Gender: Narrating Dalit Women’s Testimonies. SharmilaRegeed.
- The Exercise of Freedom: An Introduction to Dalit Writing. K. Satyanarayana and Susie Tharued.
- Annihilation of Caste, (Bombay: Thacker and Co, 1946). B.R. Ambedkar.

9. Recommended Reading

- Untouchable Spring. Kalyanarao, G. Trans. Alladi Uma and M. Sridhar. Chennai: Orient Blackswan, 2010.
- The Grip of Change and Author’s Notes. Sivakami, P. Chennai: Orient Longman, 2006.
- Rajendran, C. Soundaryasasthram (Aesthetics). Thiruvananthapuram: KSIL, 1999
- Clarke, Sathianathan. Dalits and Christianity: Subaltern Religion and Liberation Theology in India. Delhi: Oxford University Press, 1998
- Dewey, John. Art as Experience. New York: Minton, 1934.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	2	2	3	2	2
CO3	3	3	3	2	3
CO4	2	2	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

Course code: ENGEC14

Dalit Literature

Marks: 60

PART -A

Objective Questions

(1 x 10 = 10)

1. Who argued that 'The established literature of India is Hindu Literature?'

B.R.Ambedkar

c) Urmila Pawar

Baburao Bagul

d) Sharan Kumar lambale 2. When was the first Dalit conference conducted?

1954

c) 1957

1958 d) 1956

3. The term Brahminical or Graded patriarchy was first used by:

Arundati Roy

c) Arjun Dangle

Uma Chakravarti

d) Urmila pawar 4. Caste is an

enCOsed: Religion

c) Social Code

Class

d) Structure

Which of the following is **not** the element of Brahminical

Patriarchy? Caste

c) gender stratification

Religion) Class

'Manhood' of the caste is defined by the degree of control men exercise over women and the degree of -----

Resistance

c) humiliation

Passivity

d) Power

What is the meaning of the word Akkarmashi:

Dalit

c) Ignorant

Outcaste

d) Beggar

Who is considered as fore fathers of
Dalits? Ravana C) Ekalavya
Karna d) Rama

The novel *Seasons of Palm* is the translation of----- Tamil novel.
Mathorubagan c) Pukkuli

Koolamadari d) Kanganam
The Weave of my Life : A Dalit Woman's Memoirs is a memoir of -----
Sujatha Gidla c) Sukirtharani
Urmila Pawar d) Bama

PART-B

Short Answers

The answer should not exceed 200 words (5 x 4=20)

- a) Write a note on the history of Dalit literature and its evolution. Or 'Dalit literature is not merely a literary practice or a trend but a social movement- Elaborate.
- a) What is Mahad Satyagraha and explain the significance of speech at Mahad (Or)
Briefly explain the origin, mechanism and development of Caste.
- a) Why Caste has to be read through the lens of Gender? (Or) Write a Short note on Brahminical Patriarchy.
14. a) What are the aesthetics of Dalit Autobiography (Or)
b) Narrating Dalit womanhood and its complexities- elaborate.
15. a) How does the poet Sukirtharani describe the plight of a Dalit woman in her poem my body'? (Or) b) How does the novel 'The Seasons of Palm' portray the life of daily humiliations of untouchability.

PART-C

Essay Answers

The answer should not exceed 400 words (3x10=30)

1. How does Cinema as a medium helps in conveying Dalit experiences? Do a critical Appreciation of a movie that portrays Dalits Life. (or) Explain the significance of the title 'outcaste' and how does this novel portray the experience of Limbale as an individual from a Mahar community and elaborate how it recounts as a collective experience as well.
2. Comment on the significance of the title 'Annihilation of Caste' and elaborate more on the arguments that Ambedkar put forth to Annihilate Caste from the society.(Or) How does Manu suppress the women? Explain it with Ambedkar's writings on Brahminical Patriarchy.
3. What is Dalit Literature? Can Dalit Literature be judged with the magnitudes of mainstream literature? Elaborate more on the Aesthetics of Dalit Literature. (or) Why do Dalit writer extensively use the form 'Autobiography' and how does the form help Dalit women writers to narrate their experience? Explain it with reference to the text of your choice.

1. Course Title: Introduction to Linguistics**2. Course Code: ENGEC13****3. Credits: 4****4. Course Description**

The aim of the course is to help the students develop an understanding of the study of language and to respond critically to related issues. It introduces the students to the basic tools essential for a systematic study of language. The units are designed around the standard textbook-based division of the field into phonetics and phonology, syntax, morphology, semantics, pragmatics as well as select issues in sociolinguistics without an emphasis on empirical research. Apart from these, the first unit will impart to the learners a historical sense of the modern and comparative nature of linguistics as a subject. An effort must be taken by the course instructor to connect the contents of this course with the larger concerns about discourse and power that determine the rest of the M.A. English Studies curriculum. For example, apart from emphasising the exact number and nature of vowel sounds in English, the classes can also focus on specific case studies that embody lived reality such as the Bristol /r/ and cases of lenition and contraction that cause differences to emerge in the same language from region to region.

5. Course objectives :

- To foster a scientific approach to language
- introduce the learner to some basic concepts of English linguistics.
- enable the learner to apply linguistic knowledge to everyday language use.
- apply linguistic knowledge in other disciplines.
- attempt to describe and explain that complexity; and account for and dispel some of the common myths, legends about language and language differences.

6. Course Learning Outcomes:

At the end of this course learners are able to

CO1	Understand the application of linguistics on other related disciplines, language structures, the linguistic concepts, methods and approaches, and functioning of the language
CO2	Analyze both the social and formal aspects of language in general and English in particular, linguistic knowledge to everyday language use
CO3	Evaluate the relationship between language and society
CO4	Apply this understanding to the construction and analysis of meanings in different modes of communication (spoken, written and multimodal) as well in teaching
CO5	Appreciate current critical debates in several areas of linguistics

7. Course Content

Units	Content	Hrs.
Unit 1: A brief history of linguistics	○ Classical and Medieval Linguistics ○ The prescriptive tradition ○ Nineteenth century philology ○ Structural linguistics	12
Unit 2: Phonology and Morphology	○ Phonemes and Allophones ○ Syllable structure ○ Suprasegmentals ○ Free and bound morphemes ○ Derivational morphology ○ Inflectional Morphology ○ Borrowing, Compounding, Clipping, Conversion, etc.	12
Unit 3: Syntax and Generative Grammar	○ Traditional Grammar and IC analysis ○ Phrase Structure Rules and Tree Diagrams ○ Chomsky and the North American Descriptivists (TG Grammar) ○ Composite sentences, government and agreement	12
Unit 4: Semantics & Pragmatics	○ Semantic roles, and semantic features ○ Examples of lexical relations ○ Speech act theory ○ Grice's theory of implicature ○ Politeness theory	12
Unit 5: Language Change	○ Variations by class and style ○ Language and gender ○ Language shift, standardisation, and language death ○ Bilingualism and diglossia ○ An overview of branches such as sociolinguistics, neurolinguistics, psycholinguistics, forensic linguistics, etc.	12

9. Required Reading:

- Crystal, David. Linguistics. Penguin Books. 1990
- Verma S. K. Linguistics. 1974. Oxford University Press.
- N. Krishnaswamy. 1971. An introduction to Linguistics for Language Teachers. Somaiya Publications.
- 1. Meyer, Charles F. Introducing English Linguistics. CUP, 2009.
- 2. Chomsky, N. And Halle, M. The Sound Pattern of English. (New York: Harper

- and Row,
- 1968).
- 3.Radford, A. Transformational Grammar. (Cambridge: Cambridge University Press, 1988).
- 4.F.T. Wood, An outline History of English Language.
- 5.Frank, Palmer, Grammar, Penguin Books, 1986
- 6.Daniel Jones: The Pronunciation of English. New Delhi: Blackie and Sons, 1976
- 7.George Yule. The Study of Language. (2010).
- **9.RecommendedReading:**
 - Bruce Hayes - Introductory Linguistics. (2010).
 - Paul de Lacy.The Cambridge Handbook of Phonology. (2007).
 - Andrew Carnie. Syntax: A Generative Introduction. (2006).
 - Kate Kearns. Semantics. (2000).
 - Richard Ogden. An Introduction to English Phonetics. (2009).

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5

Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern

Part – A: Objective Type

ENGE15 – Introduction to Linguistics

Multiple Choice

10 x 1 = 10

- Linguistics focuses on
 - a) the study of world languages
 - b) the rules and conventions of language
 - c) English phonetics
 - d) scientific study of language
- The study of structure of phrase and sentences is
 - a) syntax
 - b) morphology
 - c) phonology
 - d) semantics
- What is the correct definition of syntax?

the branch of linguistic that examines words in the sentences

the branch of linguistics that examines the sentence structure of English Language

the branch of linguistics that studies sentence structure

the branch of linguistics that studies phrase
- The rules to be followed to generate a tree is called _____.
 - a) Phrase Structure Rules
 - b) Tree Diagram
 - c) Constituency
 - d) Grammatical Category
- What is polysemy?

Words with same spelling, different meaning and pronunciation

Words with same pronunciation, different meaning

Words with the same spelling and pronunciation, have many related meaning

Words with same spelling and pronunciation, different meaning
- Lexical ambiguity refers to

words that have same meaning

a word that has more than one meaning

words that have different meaning

a word that contains the meaning of a more general words

6. The branch of linguistics that studies human speech and concerns with the physical properties of the sound is

a) Phonetics b) Articulation c) Phonology d) Morphology

7. The speech sounds produced by pushing the air stream through the mouth are called

a) Labial sounds b) Nasal sounds c) Oral sounds d) Diaphragmatic sounds

8. This method places emphasis on the social and situational contexts of communication.

a) Grammar Translation b) Audio-lingual c) CLT d) Silent Way

9. There are some techniques as map drawing, dictation, fill-in-the-blank exercise, or paragraph writing in this method.

a) Grammar Translation b) CLT c) Direct Method d) Suggestopedia

PART B – SHORT ANSWER

The answer should not exceed 200 words 5 x 4= 20

11.a) Write a short note on Classifications of Language. (Or)

b) Trace the development of English Language in India in brief.

12. a) Clauses and sentences- brief (Or)

b) Differentiate Free and Bound Morphemes.

13.a) Classify Word clauses and Phrases. (Or)

b) List out the different English Language Dictionaries and brief its usages.

14. a) Define Front vowels with the diagram and their tongue position. (Or)

b) Point out how many syllables in the following words. Indicate syllable division by a hyphen. a) remember b) scream c) possibility d) computation e) examination

15.a) What are the methods used in teaching pronunciation to the primary school children? (Or)

b) Write the phonetic transcription for the following words: a) Literature b) English c) appointment d) candidate e) Dryden

PART – C Essay Answer

The answer should not exceed 400 words

3 x 10 = 30

16.a) Write an essay on Development of Vocabulary in English. (Or)

b) Enumerate the Morphological properties of English Verbs. 17.a) Immediate Constituent Analysis. (Or)

b) Production of Diphthongs – Discuss

18.a) Bring out importance of Stress and Intonation of English Language. (Or)

b) What are the various methods and techniques involved in Teaching English pronunciation at the Kindergarten and Primary level? – Elaborate

1. Course Title: Popular Fiction

2. Course Code: ENGEC14

3. Credits: 4

4. Course Description:

The course discusses by way of exposing the learners to theories on popular taste and diverse forms of cultures sampling at varied genres and concerns of popular fictions and culture capital. It looks COsely at more recent developments like fan fiction communities and evolving technologies in shaping the production and consumption of popular fictions. The Units I, II & III accustom the learners with the definition and redefinition of popular culture and Unit IV & V enhance the learning consumption with literary samples representing each genre.

5. Course Objectives:

The course explores how the category of popular fictions are defined and redefined across cultures.

The course enables the learners to get familiarized with the literary roots of pulp and genre fictions, formulaic tropes, characterization, and narrative strategies.

6. Course Learning Outcome: Upon successful completion of this course, the student should be able to:

CO1	Understand and gain knowledge on different genres, factors enforcing and embellishing them and their characteristic features in the contemporary popular Literature
CO2	Analyse the emerging ideologies and methods of various genres reflecting the current trending
CO3	Evaluate the popular socio-cultural context and its social milieu mobilized in literary representation.
CO4	Apply a critical and media outlook in understanding the cultural diversity of the Popular genres.
CO5	Appreciate and demonstrate the modern sensibilities in narrative methods in the reading of texts representative of popular mood and mode

7. Course Content:

Units	Content	Hrs.
Unit I	1. Lowell, Elizabeth's <i>Popular Fiction: Why We Read It, Why we write It</i> n.d. Web. 23 December 2013. < http://www.elizabethlowell.com/popfiction.Html> 2. Dasgupta, Shaukat. Leading the idiocracy. Tehelka Magazine: Volume 9 Issue 33, August 2012 3. Popular fiction and fantasy: Gary Festfahl, "How Charlie made children hate him: fantasy and reality"	12
Unit II	1. Umberto Eco. 'Narrative Structure in Fleming', in <i>The Study of Popular Culture: A Source book</i> ed. Bob Ashley (London : Pinter, 1989). pp. 124- 34. 2. Gender Equations in popular fiction 3. Brian Baker's Masculinity in Film and fiction: Representing Men in popular genre	12
Unit III	1. Reflection of popular culture in popular fiction and impact of pop fiction in pop culture 2. Stuart Hall. 'Notes on Deconstructing "the Popular"' 3. Select chapters from Clive Bloom's <i>Cult Fiction: Popular Reading and Pulp Theory</i> 4. Jayashree Kamble's <i>Making Meaning in Popular Romance fiction</i>	12
Unit IV	1. Science Fiction -Edgar Rice Burroughs- <i>A Princess of Mars</i> 2. Culinary Fiction- Laura Esquivel- <i>Like Water for Chocolate</i> 3. Horror Fiction-Bram Stoker- <i>Dracula</i>	12
Unit V	1. Chick Lit-Swati Kaushal's <i>Piece of Cake</i> 2. Dystopian Novel- Margaret Atwood- <i>The Handmaid's Tale</i> 3. Graphic Novel- Art Spiegelman – <i>Maus</i>	12

8. Required Reading:

- 1.Christopher Pawling, 'Popular Fiction : Ideology or Utopia? 'Popular Fiction and Social Change, ed. Christopher Pawling (London : Macmillan, 1984).
- 2.Ken Gelding, *New Directions in Popular fiction: Genre, Distribution and Reproduction*, London:Macmillan, 2016.
- 3.Leo Braudy, *Native Informant: Essays on film, fiction and popular culture*, Oxford, Oxford University Press, 1991.
- 4.Scott McCloud's graphic novel exploration of the medium, *Understanding Comics: The Invisible Art*,
- 5.Storey, John.*Cultural Theory and Popular Culture: An Introduction*. Fifth Edition University of Sunderland: Pearson Longman. www.pearsoned.co.uk/storey
- 6.Agger, Ben. *Cultural Studies as Cultural Theory*. London: Falmer Press, 1992.

9. Recommended Reading:

- Glover, David & Scott McCracken, eds. *The Cambridge Companion to Popular Fiction*. Cambridge UP
- Gill, Rosalind & Herdieckerhoff, Elena. —Rewriting the Romance: New femininities in Chicklit?. *Feminist Media Studies* 6(4). 2006.
- Chute, Hillary. —Comics as Literature? Reading Graphic Narrative. *PMLA* – Publications of The Modern Language Association of America. 123. 452-465. 20

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	2	3	3	2
CO3	3	2	3	3	3
CO4	3	3	3	3	3
CO5	3	3	1	2	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern**ENGEC16 Popular Fiction****Marks:60****Part – A: Objective Type**

Multiple choice questions

(1 x 10 = 10 marks)

10. Shougat Dasgupta in “Leading the Idiocracy” focuses on the writings of:
 B. Chetan Bhagat B. Salman Rushdie
 D. V. S. Naipaul D. Thomas Shadwell
11. The character Charlie in Gary Festfahl’s “How Charlie made children hate him: fantasy and reality” appears in which of the following works:
 B. *Charlie and the Chocolate Factory* B. “How Charlie Made Topsy Love Him”
 D. *Fantastic Mr. Fox* D. *Gulliver’s Travels*
12. Umberto Eco’s essay “Narrative Structures in Fleming” begins with an analysis of Ian Fleming’s work:
 A. *The Man with the Golden Gun* B. *From Russia, With Love*
 D. *Casino Royale* D. *Dr. No*
13. “Feminism in Romances” is an essay by:
 B. Judith Butler B. MerjaMakinen
 C. Simone de BeauvoirD. Adrienne Rich

14. The first part of Stuart Hall's "Notes on Deconstructing 'The Popular'" is an historical account of:
 - A. The development of British popular culture in late 19th and early 20th centuries
 - B. The development of French popular culture in the 20th century
 - C. The regression of British popular culture in late 18th century
 - D. None of the above
15. Jayashree Kamble's *Making Meaning in Popular Romance Fiction* examines mass-market romance fiction in the U.K., Canada, and the U.S. through which of the following four categories:
 - A. Capitalism, war, heterosexuality, and white Protestantism
 - B. Feminism, reader-response theory, war, and Catholicism
 - C. Socialism, reader-response theory, feminism, and Protestantism
 - D. Feminism, queer studies, war, and reader-response theory
16. Who is Renfield in Bram Stoker's *Dracula*?
 - A. An English solicitor
 - B. Vampire
 - C. Vampire hunter
 - D. A devoted servant
17. In *The Handmaid's Tale*, what is the name of the ceremony that encourages handmaids to beat a criminal to death.
 - A. Particilcution
 - B. Salvaging
 - C. Prayvaganza
 - D. Absolution
18. Which character in *Like Water for Chocolate* knows all the family recipes?
 - A. Mama Elena
 - B. Chenchu
 - C. Nacha
 - D. Pulque
19. In Art Spiegelman's *Maus*, Jews are depicted as:
 - A. Mice
 - B. Cats
 - C. Pigs
 - D. Dogs

PART – B

Short Answer

The answer should not exceed 200 words

(5 x 4 = 20 marks)

11. a) What makes popular fiction the most sought after as stated by Elizabeth Lowell (or) b) Gary Festfahl's use of fantasy to plague magical amplification of exaggeration-justify
12. a) How gender equation is attained in popular fiction (or) b) Baker's notion on the representation of masculinity in genre fictions
13. a) Examine on Stuart Hall's strategic deconstruction of the popular fiction (or) b) Evaluate the nuances of cult fictionalisation with an illustration
14. a) Examine the use of magical realism in *Like Water for Chocolate* (or) b) Describe on the use of horrific sexuality in *Dracula*
15. a) Define chick lit with all its attributions (or) b) How Vladek Spiegelman's masks become graphic symbols in *Maus*

PART – C

Essay

The answer should not exceed 400 words

(3 x 10 = 30 marks)

16. a) In Popular fiction, the only critics who really matter are readers” How do you look into this quote by Lowell and do you agree with it –Elaborate with sample readings.
(or) b) Examine whether masculinity and feminine representations are validated in popular fiction.
17. a) Explain the differences of narrative sequences applied by varied popular fiction writers (or) b) Elucidate some of the key features of popular literature from the prescribed fictions and describe on how they are apart from other forms of writing
18. a) Assess the importance of *Maus* among graphic novels.(or) b) Examine whether Atwood’s novel is a feminist work or a critique of it.

1. Course Title: Prison Narratives

2. Course Code: ENGEC15

3. Credits-4

4. Course Description:

An introductory course in the emerging area of Prison Narratives, this will orient learners with various genres of prison writings such as poetry, essays, letters, diaries, life narratives, novels and documentary. The course will also provide them with the background readings in the origin of prison writings, the act of reading and writing in the oppressive space like prison and the untold stories of women prisoners. The readings for this paper have been drawn from various national and political contexts so as to make learners understand the diversity of prison spaces and the experiences of prisoners.

5. Course Objectives:

- a. To familiarize learners with the distinct writings of prison.
- b. To make them understand how the popular genre forms have been appropriated by prison writers to express their experiences.
- c. To provide them with the background in prison spaces and its power structure in various national contexts.
- d. To help them infer the intersectional aspects of prisoners and their literary expressions.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the role of Prison Narratives in shaping our sensibility and awareness of prison spaces and its power dynamics
CO2	Apply theoretical concepts to the analysis of texts and contemporary cultures
CO3	Locate prison writings in the larger socio-political and national contexts.
CO4	Infer state's role in stifling dissenting voices through the mechanism of incarceration.
CO5	Appreciate the aesthetics of Prison Writings

7. Course Content

Units	Content	Hrs.
Unit I Introduction: Understanding Prison Narratives	1. Thomas S. Freeman: "Rise of Prison Literature" 2. Anne Schwan: "Introduction: Reading and Writing in Prison." 3. Barbara Harlow: "From the Women's Prison: Third world Women's Narratives of Prison." 4. Emma Kaufman and Mary Bosworth: "The Prison and National Identity: Citizenship, Punishment, and Sovereign State" - <i>Why Prison?</i> Edited by David Scott	12
Unit II Poetry	1. Ethridge Knight: "Hard Rock returns to Prison from the hospital for the criminal insane" 2. Mahmoud Darwish: "The Prison Cell" 3. KoigiWaWamwere: "Excerpts from the book Conscience on Trial" - <i>Writers Under Siege: Voices of Freedom around the World</i> edited by Lucy Popescu et al. 4. Chris Abani: "Mango Chutney" - <i>Writers Under Siege: Voices of Freedom around the World</i> edited by Lucy Popescu et al.	12
Unit III Essays, Letters and Diaries	1. Martin Luther King Jr: Letters from Birmingham Jail (Any 2 letters) 2. SunetraChoudhury: "The Gangrape of A Trans Bar Dancer In Custody" From the book <i>Prison Tales of India's Most Famous</i> 3. YuryBandazhevsky: Excerpts from the book <i>The Philosophy of My Life – Writers under Siege: Voices of Freedom around the World</i> edited by Lucy Popescu et al.	12
Unit IV Life Narratives	1. Nawal El Saadawi: Memoirs from the Women's Prison 2. Kobayashi Ghandy: Fractured Freedom: A Prison Memoir	12
Unit V Novelsand Documentaries	1. James Baldwin: If Beale Street Could Talk 2. Abhijit Dasgupta: The Jail Documentary. https://youtu.be/nFn_X2bRB_g	12

8. Required Reading:

- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 2nd Vintage Books ed edition, Vintage, 1995.
- Kelly, Michelle, and Claire Westall, editors. *Prison Writing and the Literary World*.
- *Imprisonment, Institutionalization and Questions of Literary Practice*. 1st edition, Routledge, 2020.
 - Popescu, Lucy, et al., editors. *Writers Under Siege: Voices of Freedom from Around the World, A Pen Anthology*. New York UnivPr, 2007.
- 4.Scott, David, editor. *Why Prison?* New edition, Cambridge University Press, 2013.

9. Recommended Reading

- Abbott, Jack Henry. *In the Belly of the Beast: Letters From Prison*. Reprint edition, Vintage, 1991.
- Castro, Fidel, and Ann Louise Bardach. *The Prison Letters of Fidel Castro*. Bold Type Books, 2009.
- Choudhury, Sunetra. *Behind Bars: Prison Tales of India's Most Famous*. Roli Books, 2017.
- Lerman, Amy E. *The Modern Prison Paradox*. 1st edition, Cambridge University Press, 2013.
- Oates, Joyce Carol, editor. *Prison Noir*. Akashic Books, 2014.
- Sweeney, Megan. *Reading Is My Window: Books and the Art of Reading in Women's Prisons*. New edition, The University of North Carolina Press, 2010.
- Wicker, Tom. *Prison Writing in 20th-Century America*. Edited by H. Bruce Franklin, Penguin Books, 1998.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	2	1	2	3
CO3	3	2	3	2	3
CO4	3	2	3	2	3
CO5	3	2	3	2	3

10. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

11. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

12. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

13. Question Paper pattern

ENGEC17 - Prison Narratives

Marks: 60

Part – A: Objective Type Questions

10 x 1 = 10

1. Which among the following is not a work by Barbara Harlow?

- A. *Resistance Literature* B. *Barred: Women, Writing & Political Detention*
C. *You, The Singer* D. None of the Above

Elucidate the idea of rebellion, oppression and imprisonment embedded in the prison narratives depicted in the poem *Hard Rock Returns to Prison from the Hospital for criminal insane*.

a) Elucidate how *Martin Luther King Jr: Letters from Birmingham jail* can be considered an enduring document on American Theology or Philosophy.

Or

How the theme of violence is represented in *The Gangrape of a Trans Bar Dancer in custody?*

a) Explore the idea of women's resistance to state violence and fascinating insights into the formation of women's community as reflected in Nawal El Saadawi's *Memoirs from the Women's Prison*.

Or

Explain how the unjust system breaks the brave and the bold based on reading Kobad Ghandy's *Fractured Freedom*.

a) What is the title's significance *If Beale Street Could Talk*?

Or

Explicate how Abhijith Dasgupta's *The Jail Documentary* engages with the mainstream prison narratives.

PART- C Essay Answer Questions

The answer should not exceed 800 words

3 x 10 = 30

a) Briefly discuss any three major themes discussed in the prison narratives. Or

The jails are not pretty – Comment on the depictions of violence as portrayed in *The Gangrape of a Trans Bar Dancer in Custody* and *Waiting for Justice*.

a) Discuss how *Fractured Freedom: A Prison Memoir* can be considered a story of life in extremes -the height of privilege and the depth of despair.

Or

b) Nawal El Saadawi's *Memoirs from the Women's Prison* is haunting prose of twentieth-century literature. Substantiate this argument based on your reading of the work.

a) Discuss how the idea of resistance gets represented in prison narratives.

Or

b) Explain the irony in the poem *The Prison Cell*.

1. Course Title: Indigenous Literature**2. Course Code: ENGEC16****3. Credits: 4****4. Course Description:**

The course provides an understanding of the literature of Indigenous nations in Canada, Australia, New Zealand and the Philippines. It starts from stories from the oral tradition through written poems, stories, and drama, to novels. Further it gives an overall view to the learners how the indigenous writers have contributed to literature through hardship. It also comprises some of the important texts in this genre from Native America. The course further introduces the issues relating to the representation of race and Indignity in literature, in addition to the politics of indigenous authorship, narrative voice, and self-empowerment

5. Course Objectives:

The learner will be introduced

- To some of the important Indigenous writings (indigenous experiences) from Native America, Canada, Australia, New Zealand and the Philippines.
- To examine indigenous novels, traditional stories, poetry, short stories, and plays from various time periods, written by Métis, Inuit, and First Nations authors.
- To enable the learner to criticize the texts using postcolonial, indigenous cultural and historical aspects
- To foster an historical understanding of literary cultures other than British and American Literatures.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand and read the texts in the light of its history and culture
CO2	Analyze the literary terminology, the components and basic structures of novels, plays, and poems, using specific examples from works studied in the course.
CO3	Evaluate and compare different authorial treatments of particular themes and subjects in works of different genres.
CO4	Apply own critical analysis, original ideas, and research about the literature.

CO5	Appreciate and discuss literary patterns in a novel, play, or poem and tend to write critical essays, including a formal research paper, on literary texts and topics.
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7. Course Content

Units	Content	Hrs.
Unit I Key Concept	Introduction to Indigenous Literature with reference to Native American (Tales and Oratures), Canadian, Australian, New Zealand and the Philippines –Truth and Reconciliation Commission of Canada- Children’s Removal Act (Scoop-up)- Stolen Generation- Dispossession of Land- Aboriginal Rights Movement etc.	12
Unit II Poetry	Joy Harjo’s <i>Once the World was Perfect</i> Jeannette Armstrong’s <i>Indian Woman</i> Marjorie Evasco’s <i>Farol de Combate</i>	12
Unit III Narratives/ Biography/ Memoirs	John G. Neihardt’s <i>Black Elk Speaks</i> N. Scott. Momaday’s <i>From the way to Rainy Mountain</i> Kate Howarth’s <i>Ten Hail Marys</i> Patricia Grace’s <i>The Moon Sleeps</i> - (an excerpt) Le Anne Howe’s <i>Moccasins Don’t Have High Heels</i>	12
UnitIV Novel	Eden Robinson’s <i>Monkey</i> Beach Alan Duff’s <i>Once were Warriors</i> Hone Kouka’s <i>Waiora</i> (1996) Witi Ihimaera’s <i>The Trowenna Sea</i> Narayan’s <i>Kocharethi</i>	12
UnitV Drama	Jack Davis’ <i>The Dreamers</i> Drew Hayden Taylor’s <i>In a World Created by a Drunken God</i>	12

8. Required Reading:

1. Velie R Alan. Ed. An Anthology of American Indian Literature, University of Oklahoma Press, Norman.
2. David, Daniel Moses, Ed. An Anthology of Canadian Native Literatures in English. Toronto. OUP, 1998.
3. Nicholas Jose, Anita M Heis. An Anthology of Australian Aboriginal literature, 2008.

4. Lawana Trout, Ed, Native American Literature .1998
5. QuaysonAto, Cambridge History of Postcolonial Literature, 2012.
6. Moses, D. D. & Goldie, T. (Eds.). (2013). *An Anthology of Canadian Native Literature in English*. (4th ed.). Toronto: Oxford UP.

E-Reference:

Epgpathsala:paper 07: module 04

Links to Refer:

- <https://nctr.ca/education/trw/general-public-schedule/>
- <https://csps-efpc.gc.ca/events/national-day-truth-reconciliation/index-eng.aspx>
- <https://www.canada.ca/en/canadian-heritage/campaigns/national-day-truth-reconciliation.html>
- <https://www.rcaanc-cirnac.gc.ca/eng/1621447127773/1621447157184>
- <https://csps-efpc.gc.ca/ils-eng.aspx>
- <https://downiewenjack.ca/national-day-for-truth-and-reconciliation/>
- <https://poetryarchive.org/poet/david-eggleson/>
- <https://poetryarchive.org/poem/turangawaewae/>
- <http://cordite.org.au/poetry/philippines/farol-de-combate/>
- [https://www.thefreelibrary.com/Mutuwhenua+\(an+excerpt\).-a0137013012](https://www.thefreelibrary.com/Mutuwhenua+(an+excerpt).-a0137013012)

9. Recommended Reading

1. Erdrich's The Round House and Tribal Jurisdiction
2. Read Womack, "Theorizing American Indian Experience
3. Genoni, Paul (2004). *Subverting the Empire: Explorers and Exploration in Australian Fiction*. Altona, VIC: Common Ground.
4. <https://www.abc.net.au/news/2021-05-27/first-nations-poetry-flourishing-evelynaraluen/100160654>
5. <http://www.cultureandrecreation.gov.au/articles/poetry/index.htm>
6. <http://www.cbc.ca/books/2016/06/the-shoe-boy.html>

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO5	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3

CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper pattern
ENGEC18 -Indigenous Literature

Part – A: Objective Type Marks: 60
Choose the right option: (10 x 1 = 10)

1. _____ have been a part of the social and cultural life of American Indian and Eskimo peoples.
a) Music b) Folktale c) Dance d) Sports
2. The Truth and Reconciliation Commission of Canada is active from
a) 2003-2007 b) 2007-2011 c) 2008-2015 d) 2011-2017
3. “I am the giver of life” is a line from the poem
a) Once the World was Perfect b) Indian Woman c) Farol de Combate d) The Moon
4. Marjorie Evasco is a _____ poet.
a) American b) Indian c) Canadian d) Filipino
5. During the fishing lesson, how does Watanye react when Black Elk falls into the water? He laughs until his mouth bleeds.
He paddles away, forcing Black Elk to walk home.
He reaches out to Black Elk with a branch to help him up
He releases all the fish and makes Black Elk start all over.
6. Who recounts his own journey to Rainy Mountain to visit his grandmother Aho’s grave?
a) Momaday b) Tai-Me c) Howarth d) Grace
7. *Monkey Beach* is a novel set in the village of
a) Waterton b) Ontario c) Kitamaat d) Hatley
8. *Once Were Warriors* is a novel which tells the story of _____ family.
a) Duff b) Maori c) Urban d) Jake
9. The Dreamer details _____ month time period of the lives of the Wallitch family. a) six
b) seven c) eight d) nine
10. Jason Pierce is a character from the play
a) The Dreamers b) In a World Created by a Drunken God c) Someday d) Alternatives

Part – B: Short Answer

I. Answer the following in 200 words: (5 x 4 = 20)

a) Write a short note on stolen generations (or)

Write a short note on Aboriginal Rights Movement.

a) How does Joy Harjo explore the halcyon days of the past in the poem “Once the World Was Perfect”?

(or)

How does Jeannette Armstrong’s *Indian Women* resist society’s dominant standards?

a) Examine the archetypal theme of ambivalent identity in “Moccasins Don’t Have High Heels” (or)

What does the pipe symbolize in *Black Elk Speaks*?

a) Animals appear prominently throughout the novel, *Monkey Beach*. What is the role of

animals in the novel and what do they symbolize?

(or)

Bring out the postcolonial elements in Witi Ihimaera's *The Trowenna Sea*. 15. a)

Critically analyze Jack Davis' play, *The Dreamers*

(or)

b) Examine the role of culture, morality and history in D. H. Taylor's "In a World Created by a Drunken God"

Part – C:

II. Answer the following 400 words (10 x 3 = 30)

16. a) Elucidate Truth and Reconciliation Commission of Canada

(or)

b) Describe the poem "Once the World Was Perfect" as a representation of hope.

17. a) Discuss the role of memory in N. Scott. Momaday's *From the way to Rainy Mountain* (or) Explore the differing interpretations of home and belonging in Hone Kouka's *Waioira*.

18. a) Bring out the comical elements in the play "In a World Created by a Drunken God" (or) Describe Kate Howarth's *Ten Hail Marys* as a tale of resilience.

1. **Course Title: Literature and Affect**
2. **Course Code: ENGEC17**
3. **Credits: 4**
4. **Course Description**

This course features a tentative reading list designed to initiate a postgraduate class into the mode of ‘reparative’ reading as advocated by the affect studies scholar Eve Kosovsky Sedgwick. Since affect is a theoretically dense field the course content consciously refrains from prescribing essays by key thinkers in the field such as Sedgwick, Sara Ahmed, Deleuze, Brian Massumi, Rita Felski, Laurent Berlant and Sianne Ngai as primary reading material in the five units. Rather, these essays have been added in the Required Reading section—to be introduced to the class in small doses as deemed fit by the course instructor. Since together these writers form a group of heady advocates for immanence and contingency and the primacy of process over essence, it would be counter-productive (and paradoxical) to force them upon the learners as “theoretical frameworks” to be learned and applied to literary texts. Rather, the actual classroom practice of ‘reparative’ reading with an emphasis on the learners’ self-reflexive documentation of their own affective orientations towards literature is the primary and ambitious goal of this course.

The primary reading material has been organized around the form of the short story or short fiction. The list of stories have been curated based on their well-documented capacity to emotional appeal. With the exception of the last unit, the texts have also been selected from the literary canon (rather than from a postcolonial or intersectional counter-canon, for example) in order to introduce an acceptable level of alienation and difficulty (language-wise) into the texts for the learners in an Indian classroom. This is also an attempt to lay claim to the post-critical possibility of a truly content-agnostic pedagogy—a promise that affect theory holds out to us ever so often.

Designed mainly as a reading-intensive course, the assembled reading material is dependent on the performing of various cumulative classroom tasks such as keeping first-response journals (eg., “Write down two questions about the character X.” or “What is likely to happen next?”), documentation of various enumerative tasks (eg., “Prepare a list of phrases that contribute to fear/suspense in the story” or “What parts of the story were boring/infuriating/mundane to you? Why?”) and creative tasks (“Write a letter to the author/character”). A course designed in such a manner is thus heavily dependent for its success on the amount of pedagogical experimentation the course instructor is willing to bring to the table. The course instructor’s familiarity with the theoretical framework of affect, the specific concept of ‘reparative’ reading, as well as familiarity with the history and form of the short story is also essential to prevent the course from dissipating into a mere short fiction course.

5. Course Objectives

- 1) To reintroduce the learners to concepts of ‘Close reading’ and ‘distant reading’
- 2) To distinguish these modes of reading from the history and politics of New Criticism and from Reader Response theory
- 3) To practice a ‘reparative’ reading of literature that involves cumulative documentation of one’s experience of the text
- 4) To gain an introductory familiarity with the key concepts of affect theory
- 5) To rethink the formal elements of a short story and reconsider its literary function in the modern world

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand the differences between various modes of reading literature
CO2	Analyse with verbal clarity one’s own affective orientation towards a literary text
CO3	Evaluate a text without necessarily resorting to critique
CO4	Apply various modes of ‘personal’ entry into the short story that exceed theoretical concepts and conclusions about the world
CO5	Create or discover one’s own politics and agenda of reparative reading

7. Course Content

Units	Content	Hrs.
Unit One	Ernest Hemingway: “Hills Like White Elephants” Herman Melville: “Bartleby the Scrivener” Edgar Allan Poe: “The Cask of Amontillado” Shirley Jackson: “The Lottery”	12
Unit Two	Charlotte Perkins Gilman: “The Yellow Wallpaper” Kate Chopin: “The Story of the Hour” Jamaica Kincaid: “Girl” Zora Neale Hurston: “Sweat”	12

Unit Three	Franz Kafka: "The Metamorphosis" Nikolai Gogol: "The Overcoat" Gabriel Garcia Marquez: "Chronicle of a Death Foretold" Jules Verne: "A Drama in the Air"	12
Unit Four	H. G. Wells: "The Star" Ted Chiang: "The Tower of Babylon" Ursula Le Guin: "Nine Lives" H. P. Lovecraft: "The Dunwich Horror"	12
Unit Five	Rabindranath Tagore: "Hungry Stones" Ismat Chughtai: "The Quilt" Sadat Hassan Manto: "Freedom" Mahasweta Devi: "Breast-giver"	12

8. Required Reading

- Pâtea Viorica. *Short Story Theories : A Twenty-First-Century Perspective*. Rodopi 2012.
- Charters Ann. *The Story and Its Writer : An Introduction to Short Fiction*. Compact 8th ed. Bedford/St. Martins 2011
- Ngai Sianne. *Ugly Feelings*. 1st Harvard University Press pbk. ed. Harvard University Press 2007.
- Felski Rita. *Uses of Literature*. Wiley 2011.
- Berlant Lauren Gail. *Cruel Optimism*. Duke University Press 2011.
- Ahmed Sara. *The Cultural Politics of Emotion*. Second ed. Routledge 2015.

9. Recommended Reading

- Littau Karin. *Theories of Reading : Books Bodies and Bibliomania*. Polity Press 2006.
- Iser Wolfgang. *The Act of Reading : A Theory of Aesthetic Response*. Johns Hopkins University Press 1978.
- Bendixen Alfred and James Nagel. *A Companion to the American Short Story*. Wiley-Blackwell 2010.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3

CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Course Assessment

End-of-semester exam (60 marks)
Internal Assessment (40 marks)
10 marks: Class journal
10+10 marks: Class tests
10 marks: Seminar presentation

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question paper pattern

ENGEC19 - Literature and Affect
Marks:60

Section A

I. Multiple Choice questions: (10X1=10)

1. The following is the title of "One Charned" by Charles Baudelaire.
a) Chagrined **b) The Carcass** c) The Forgone One d) The Charred Body
2. *Penthesilea* by Heinrich von Kleist is originally written in:
a) French b) Greek **c) German** d) Latin
3. H. P. Lovecraft is known as the father of
a) Crime thrillers **b) Weird realism** c) New Weird d) Speculative Fiction
4. In Bram Stoker's *Dracula*, we do not find the theme of
a) Otherness and difference b) Foreign places **c) Fear of environmental dangers** d) Human-animal miscegenation
5. *Lihaaqby* by Ismat Chughtai was written in:
a) **mid-20th century** b) late 19th century c) 1901 d) 1854

Which of the following writers is associated with the sublime
Cassius Longinus, Wolfgang Goethe, Alexander Pope, Aristotle

Which of the following scholars is associated with the word "tarrying" or "hesitation".
a) Svetlana Boym b) Martha Nussbaum c) Judith Butler **d) Joseph Vogl**

8. Which of the following scholars wrote about "ugly feelings"?
a) Brian Massumi b) Laurent Berlant **c) Sianne Ngai** d) Sarah Ahmed

9. In "The Autonomy of Affect," Brian Massumi's opening section features which of the following

a) A builder **b) A snowman** c) A surgeon d) Ronald Reagan

10. Who or what is a "con-man" in American cultural history?

a. A confidence man b) A conniving man c) A man who deals with confetti d) A woman dressed as a man

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

11. a.) Distinguish between emotion and affect with examples. OR
b.) Write a short note about a) the sublime or b) pity in literature with examples.
12. a.) Identify two texts that exemplify disgust or "the ugly" in literary history and highlight their social significance. OR b.) Elucidate the role of 'mood' in horror fiction with reference to any one movie/text.

13. a.) How does Ismat Chughtai's *Lihaaf* fuse an aesthetics of disgust to put forward questions about sexuality and proscription? OR b.) Write a short note about the relationship between obscenity and sexuality in literary representation.
14. a.) Moral outrage about human right violations are mediated through images by some artists. Explain with examples. OR b.) Roland Barthes' *Camera Lucida* is a good example of identifying affect in photography. Explain.
15. a.) Paraphrase Deleuze's reading of affect in Meville's short story "Bartleby, the Scrivener." OR b.) Paraphrase Rita Felski's reading of Baudelaire's poetry in her essay "Shock."

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

16. a.) How does Brian Massumi distinguish between affect and emotion in "The Autonomy of Affect"? OR b.) Explain Svetlana Boym's distinction of nostalgia into two types.
17. a.) Drawing from Sara Ahmed's theorization about affect and queer identity, compose a short essay about the idea of cultural emotions. OR b.) Outline the role of affect in H. P. Lovecraft's fiction with reference to any two stories by the author.
18. a.) Write an essay about graphic narratives with reference to "affect" as a key function of such texts. OR b.) Identify any two instances of a systematic analysis or theorisation of emotions from the ancient/medieval period. Compose an essay about them in the light of your understanding of the word "affect."

1. Course Title: Literature and Psychology**2. Course Code: ENGEC18****3. Credits- 4****4. Course Description:**

The course will deal with the discovery of the Unconscious and its cognates and their deterministic nature and function as explained by Freud, Jung, Adler, Rank, Fromm, Lacan and others and examine the classical applications of these in the interpretation of art in general and literature in particular. Whether we read to escape, to discover, or even to fulfil requirements, we have a purpose, a motive, and more than likely some expectations. Moreover, we have a number of years of existence during which time we have adopted a large variety of rules, and we are likely to apply those rules to any new system we encounter. What happens, then, when we enter a fictional world that questions or disturbs our suppositions and beliefs, our rule structures? Within the texts we will ask similar questions of the characters. How is emotion expressed? How is it structured? What happens when disruptions occur?

We will be reading a variety of psychoanalytic and psychological texts to open up areas of discussion—the unconscious, affect, relationships, the body, dreams, and trauma, etc. And, we will be reading novels and short stories-modern and contemporary--that will put the reader into different emotional spheres.

5. Course Objectives:

- 1)The course will introduce the participants to the inter- disciplinary interface between Literature and Psychology in their concern with the underlying mental aspects of human behavior.
- 2) To encourage the participants to employ them in their understanding of literary texts. It will meet student interest in the ways in which psychology enhances the experience of literature.
- 3) To critically examine various genres including novels, works of non-fiction, drama, short stories through psychological theories.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Develop a working knowledge of the nature of psychology. They will be able to demonstrate an understanding of fundamental concepts, theories, principles and terminology of concerned discipline.
CO2	Examine and evaluate literature and literary themes through a lens facilitated by their understanding of psychological theories.
CO3	Acquire the skills to psychological interpretation of literary texts to deepen the understanding of various Freudian psychoanalytic theories.

CO4	Develop a critical attitude to analyze the psychological principles of Carl Jung in a constructive way through literary texts.
CO5	Demonstrate and analyze the applications of psychological principles, theories and methods of Alfred Adler to understand the complexity of human behavior.

7. Course Content

Units	Content	Hrs
Unit I A brief introduction to key terms of Psychology	Psychology, Psychiatry, Psychoanalysis and Demonology. (i) A Lexicon of Psychology, Psychiatry and Psychoanalysis- Jessica Kuper. (ii) Projection and Re-Collection in Jungian Psychology: Reflections of the Soul (Reality of the Psyche Series)- Marie- Louise von Franz.	9
Unit II Interface between literature and psychology	(i) Holland's Guide to Psychoanalytic Psychology and Literature and Psychology- Norman N. Holland. (ii) A psychological Approach to Fiction- Bernard J Paris. (iii) A psychoanalytical reading of "Young Goodman Brown" (iv) Literature and psychoanalysis- The question of reading, Otherwise-Felman, Shoshana Baltimore.	9
Unit III Sigmund Freud	Freudian psychology and its model of the human psyche, infantile and adult sexuality, the Unconscious, Oedipal complex, dream work, psychotherapy etc. in literary texts. (i) Oedipus Rex- Sophocles (ii) Hamlet- Shakespeare (iii) The Sleepers- Walt Whitman. (iv) The Stranger- Albert Camus .	9
Unit IV Carl Gustav Jung	Jung's visionary mode and collective unconscious in literary writings: (i). The shepherd of Hermas- Daniel Robison. (ii) The Divine Comedy- Dante Alighieri. (iii) Dynamo- Eugene O'Neill.	9
Unit V Alfred Adler	Adler's individual/power psychology, Inferiority complex and aggressive drives in literary contexts. (i) Plant Teacher - Carolina Alethia. (ii) Man's Search for Meaning - Frankl, Viktor. (iii) A Rose for Emily- William Faulkner.	9

8. Required Reading:

1. Adler, Alfred. The Practice and Theory of Individual Psychology. Martino Fine Books. 2011.
2. Freud, Sigmund. Interpretation of Dreams. Avon. 2006.
3. Robison, Daniel. The Shepherd of Hermas. Createspace Independent Pub. 2013.
4. Alighieri, Dante. The Divine Comedy: The Inferno, The Purgatorio, and The Paradiso. Penguin USA. 2003.
5. Goethe, Johann. Faust. Anchor . 1962.
6. O'Neill, Eugene. Eugene O'Neill: Complete Plays Vol. 2 1920-1931. Library of America. 1988.
7. Alethia, caroline. plant teacher. CreateSpace Independent Publishing Platform (January 7, 2012).
8. William Shakespeare. Hamlet. CreateSpace Independent Publishing Platform (23 July 2017).
9. Bernard J. Paris. A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad . Routledge; 1st edition (30 March 2010).
10. Felman, Shoshana. Literature and psychoanalysis. The question of reading: Otherwise. Baltimore, MD: [Johns Hopkins](#) University Press.
11. Marie-Louise von Franz. Projection and Re-Collection in Jungian Psychology: Reflections of the Soul (Reality of the Psyche Series). Open Court Publishing Company (1 January 1999).
12. Jessica Kuper, A Lexicon of Psychology, Psychiatry and Psychoanalysis. Routledge.

2015.

9. Recommended Reading

1. Austin, W.G. & Worchel, S. (1986). Psychology of Intergroup Relations. NelsonHall Publishers.
2. Onder Cakirtas, Literature and Psychology: Writing, Trauma and the Self. 2019.
3. Patrick White. Literature Through Psychology. 2019. Independently published.
4. M.H. Abrams, A Glossary of Literary Terms, (Banglore: Prism Books Pvt. Ltd, 1993) P.264.
5. Benjamin, Ludy T., Jr.; Hopkins, J. Roy; Nation. [Psychology](#). Collier Macmillan, 1987

6. Yalom, Irwin D. “When Nietzsche Wept”. New York, NY, Basic Books, 1992.

7. Pinker, Steven. “Rationality: What It Is, Why it Seams Scare, Why It Matters”. Penguin, 2021.

8. Peterson, Jordan. “Maps of Meaning”. Routledge, 1999.

10. Mapping of program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
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Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper patter Objective Questions

Model Question Paper

ENGEC20 - Literature and Psychology

Marks: 60 Part A

10x1=10

11. Who among the following is known for the interpretation of fairy tales.
- c) Emma Jung c) Barbara Hannah
d) Maria-Louise Von Franz d) Aniela Jaffe
12. Who introduced the notion of projection?
- c) Sigmund Freud c) James Frazer
d) Carl Jung d) Herman Hess
14. Psychological Approach to fiction helps us to understand consciousness of the
- c) Reader c) Protagonist
d) author d) None of the above
15. Dante's Divine Comedy parallels with ----- concept of Carl Jung.
- c) Id c) Collective Unconscious
d) Individuation d) Ego
16. Psychology and Literature meet in their focus on -----
- c) Phantasies c) Emotions
d) All the above d) Human Soul
17. Oedipus complex occurs in ----- stage of Psychological development.
- c) Latency stage c) Anal stage
d) Phallic stage d) Genital Stage
15. Shakespeare's Hamlet is considered as a victim of Oedipus complex because of his
- c) Hubris c) Jealousy
d) Procrastination d) Guilty conscience
16. Archetype represents universal pattern and images that are part of the collective unconscious. Which archetype consists of Sex and Life instincts?
- c) The Person C) The Self
d) The shadow d) Sage

17. Which complex is associated with the work of Alfred Adler?
 c) Validity Complex c) Superiority complex
 d) Inferiority Complex d) Vaidity Complex
18. William Faulkner's A Rose for Emily is about the story of Emily Grieson who is
 a) -----
 c) Queer c) Idealist
 d) Eccentric d) None of the Above

PART-B

Short Answers

The answer should not exceed 200 words

5x4=20

11. a) Major difference between psychology, psychiatry and psychoanalysis.
 b) 'How Scientific and authentic is Demonology since it is a part of psychology?
12. a) How literature and Psychology complements each other. (Or)
 b) Briefly write about the psychoanalytic approach in literature and its possibilities.
13. a) Why Freud is still hailed today even after finding some of his theories unfalsifiable?
 Or How Sigmund Freud revolutionized science, explain it with regard to his vital contributions to science.
14. a) Difference between Unconscious and Collective Unconscious. (Or)
 b) Explain Jung's Visionary and Psychological mode of creativity.
15. a) Explain the key terms in Alderian theory. (Or)
 b) How did Alder disagree with Freud?

PART-C Essay Answers

The Answer should not exceed 400 words

3x10=30

16. a) Write about the five stages of psychosexual development according to Freud. (or)
 b) Explain Oedipus Complex, taking Hamlet as a Case study.
17. a) Evaluate Carl Jung's Visionary mode and Collective Unconscious with relation to any Literary text. (Or)
 b) How does Alderian psychology differs from Freudian Psychology?
18. a) Briefly Explain the Key terms in psychology. (or)
 b) Psychoanalytic approach in literature enhanced the possibilities in the field of literature.

Evaluate

1. Course Title: General English I for Integrated Sciences and BPA Music

2. CourseCode:ENG1011

3. Credits-3

4. Course Description:

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. Further the learners are introduced to some literary texts including various Genres such as Poetry, prose, short stories, essays, novella etc.

5. Course Objectives:

The course is offered to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading and Writing English. Further the course prepares the learners to face situations with confidence and to seek employment in the modern globalized world. Introduction towards some literary pieces will enhance the students to appreciate and analyse the same.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the principles and importance behind learning English as second Language
CO2	Analyse and appreciate poetry, fiction, prose and drama and other genres.
CO3	Evaluate grammatically and idiomatically correct spoken and written discourse
CO4	Apply verbal and Non-Verbal Communication Techniques in the Professional Environment
CO5	Appreciate the literary texts critically

7. Course Content

Units	Content	Hrs.
Unit I Grammar & Usage	Parts of Speech Nouns – Singular Noun, Plural Noun, Common Noun, Proper Noun, Concrete Noun, Abstract Noun, Collective Nouns and Compound Noun	9
	Pronouns Verbs– Main Verbs and Auxiliary Verbs Adjectives Adverbs Prepositions Tenses - Simple Present Simple Past Simple Future Present Continuous Past Continuous Future Continuous Present Perfect Past Perfect Future Perfect Present Perfect Continuous Past Perfect Continuous Future Perfect Continuous Voices - Active Voices & Passive Voices Sentence pattern, Articles – Definite and Indefinite Articles Common Errors in English and Spotting Errors	
Unit II Reading and Writing	Functional Writing Skills Vocabulary Morphemic Analysis Synonyms and Antonyms Idioms and Phrases Sentence Formation Paragraph Writing, Jumbled Sentences Types of reading – Skimming and Scanning, Newspaper Reading News Reporting.	9
Unit III Poetry	Langston Hughes-Let America be America (1985) Sukirtharani- Debt Shakespeare-Sonnet 18 Kamala Das-Dance of the Eunuchs	9
Unit IV: Essay	Betrand Russel's Knowledge and Wisdom J. B. Priestley's Travel by	9

	Train Martin Luther King's, I have a Dream	
Unit V: Fiction	An Astrologer's Day – R.K. Narayan.(Short Story) Old man and the sea- Ernest Hemingway (Novella)	9

8. Required Reading:

1. A Background to the study of English Literature: Revised Edition by B. Prasad 2016
2. Murphy, Raymond, English Grammar in Use, Fifth Edition.
3. Murphy, Raymond. Intermediate English Grammar. 2nd ed., Cambridge UP, 2012.
4. Business English, Pearson, 2008. Fluency in English Part II. Oxford UP, 2006.

10. Recommended Reading:

1. Frank, M. Writing as thinking: A guided process approach. Englewood Cliffs, Prentice HallReagents.
2. Graff, Gerald, Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing.New York: Norton, 2009.
3. Hamp-Lyons, Liz, Ben Heasley, Study writing: A Course in Writing Skills for AcademicPurposes. Cambridge UP, 2006.
4. Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.
5. Riordan, Daniel G., Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).
6. Sood, S. C et al. editors. Developing Language Skills-2 Ed. S.C. et al. Spantech, Delhi 1992 .

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3

CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper patternPart – A:

Objective Type Multiple choice 10 x 1 = 10

1. If we finish our work quickly we can go to the movies. Here quickly is a/an _____
- A. Adjective
B. Adverb

- C. Preposition
 - D. Conjunction
2. The noun form of able is ____
- A. Able
 - B. ability
 - C. Ablehood
 - D. Ablebodied
3. What does Langston Hughes says about ‘American dream’ in his poem, “Let America Be America Again”?
- A. American dream is for everyone inspite of racial differences
 - B. American dream is not for everyone in America
 - C. American dream is unattainable
 - D. It is promised bythe constitution
4. Who wrote the poem The Dance of the Eunuchs?
- A. Kamala Das B. Nissim Ezekiel C. A.K. Ramanujan D. Jayanta Mahapatra
7. In “I Have a Dream”, Dr. Martin Luther King, Jr., urges his followers to
- A. work toward gradual change
 - B. demand equality and justice now
 - C. use any means necessary
 - D. distrust white people
8. According to Bertrand Russell Knowledge without wisdom can be_____.
- A. Beautiful
 - B. Harmful
 - C. Enchanting
 - D. Ugly
9. How long had it been since the old man had caught a fish in the novella *The Old man and the Sea*
- A. 84 Days
 - B. 90 Days
 - C. 100 Days
 - D. 50 Days
10. The stranger’s name in the short story “An Astrologer’s Day” by R.K. Narayan is _____
- A. Ram Mohan
 - B. Guru Nayak
 - C. Guru Nanak
 - D. Raja

Part B (5x4=20)

11. (a) Fill in the Blanks
- i. She _____ the railway station before the train came.
a) had reached b) has reached c) reached d) was reached
 - ii. His uncle does not _____ here.
a) live b) lives c) living d) lived
 - iii. Peter _____ editing this magazine for twenty five years by next January.
a) will be b) will have been c) is d) would be

- iv. Peter _____ two wickets before rain interrupted play.
a) took b) has taken c) had taken d) had took
- v. I _____ him twice before he left for New York.
a) was met b) met c) was meeting d) had met (Or)
b) Write simple sentences by using the following pairs of words:
- Alright – All right
 - Desert – Dessert
 - Loose – Lose
 - Peace – Piece
12. (a) Write a paragraph on how to open a gmail account. (or)
(b) How will you make lemonade? Write the steps...
13. (a) How does Sukirtharani portray the pathetic conditions of Dalit community in Debt? (or)
(b) What is a sonnet form? Define
- 14 a) How does JB Priestly sketch the character of heavy carriers in travel by Train? (or)
b) What is Wisdom according to Russell?
15. a) Sketch the character of astrologer. (or) b) Sketch the character of the old man.

Part C (3x10=30)

16 (a) Correct the errors and rewrite the following passage.

On cold, wet morning, my class was filled with excitement. Someone (1) have discover that the next day was our teacher's birthday. Our teacher was the kindest person that ever (2) exist. Thus it (3) is no surprise she was the favourite teacher (4) to the pupils. Everyone (5) want to get her a present. I, very much wanted to (6) shown any appreciation too. That afternoon, I (7) spends the whole afternoon (8) shop for a present. After a long search, I finally made (9) on my mind. The next day I (10) gived her a bouquet of beautiful roses and she eclaimed with pleasure. (or)

(b) Write a news story of a cultural event that was held in your department.

17. (a) Write a critical appreciation of Langston Hughes' "Let America be America". (or)

(b) How does Priestly Characterise the people of a particular era in a Beautiful manner in his Travel by Train?

18. (a) Conflict between nature and human in Ernest Hemingway's *The Old man and the Sea*. (or)

(b) How is the portrayal of Indian Tamil Culture presented in An Astrologer's Day by R.K Narayan?

1. Course Title: General English II for Integrated MSc and BPA Music Programmes**2. Course Code: ENG1041****3. Credits: 3****4. Course Description:**

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW.

Further the learners are introduced to some literary texts including various Genres such as Poetry, prose, short stories, essays, novella etc.

5. Course Objectives:

The course is offered to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading and Writing English. Further the course prepares the learners to face situations with confidence and to seek employment in the modern globalized world. Introduction towards some literary pieces will enhance the students to appreciate and analyze the same.

6. Course Learning Outcomes:

On completion of the course, the students should be able to:

CO1	Understand the principles and importance behind learning English as a second Language
CO2	Analyze and appreciate poetry, fiction, prose and drama and other genres.
CO3	Evaluate grammatically and idiomatically correct spoken and written discourse
CO4	Apply verbal and non-verbal Communication techniques in the professional environment
CO5	Appreciate the literary texts critically

7. Course Content

Units	Content	Hrs.
Unit I Writing and Reading	Writing: Letter Writing – Formal Letters Informal Letters) Report and its common template Writing Minutes Writing CV (Curriculum Vitae) Email writing and etiquettes of emails, Essays - Narrative Essays, Descriptive Essays and Argumentative Essays Reading: Extensive Reading & Intensive Reading, Script Writing, Close Reading	9

Unit II Oral Communication	Group Discussion Mock Interview Situational Communication (Debate).	9
Unit III Poems	Jayanta Mahapatra – Hunger Shakespeare’s Sonnet no: 65 Robert Frost : Road not Taken Tennyson’s Ulysses	9
Unit IV Prose	O.Henry’s Last Leaf. Jerome K. Jerome’s The Dancing Partner Helen Keller’s The Story of my Life. R.K Narayan’s Swami and Friends	9
Unit V One Act Play	Anton Chekhov – The Marriage Proposal. The Bishop’s Candlesticks – Norman Mc Kinnel	9

8. Required Reading:

1. A Background to the study of English Literature: Revised Edition by B. Prasad 2016
2. Murphy, Raymond, English Grammar in Use, Fifth Edition.
3. Murphy, Raymond. Intermediate English Grammar. 2nd ed., Cambridge UP, 2012.
4. Business English, Pearson, 2008. Fluency in English Part II. Oxford UP, 2006.

9. Recommended Reading:

1. Frank, M. Writing as thinking: A guided process approach. Englewood Cliffs, Prentice Hall Regents.
2. Graff, Gerald, Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing. New York: Norton, 2009.
3. Hamp-Lyons, Liz, Ben Heasley, Study writing: A Course in Writing Skills for Academic Purposes. Cambridge UP, 2006.
4. Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.
5. Riordan, Daniel G., Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).
6. Sood, S. C et al. editors. Developing Language Skills-2 Ed. S.C. et al. Spantech, Delhi 1992.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

CO5	3	2	3	3	3
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11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

14. Question Paper Pattern

Part - A

I. Answer the following questions:

(10X1=10)

Choose the correct Answer

- When you are sending a reply mail to an inquiry you received, you begin with.
 - purpose
 - a line of thanks
 - remarks
 - Closing statement
- Reading a magazine in a beauty salon in your waiting time is regarded as _____.
 - Intensive reading
 - scanning
 - extensive reading
 - speed reading
- It is possible to work on the feedback in a _____ interview.
 - mock
 - panel
 - direct-planned interview
 - group interview
- The first most important skill tested in a group discussion is _____.
 - Leadership
 - reasoning
 - time management
 - presentation
- The daughter referred in the poem, *Hunger*

- turned__a. 19 b. 9 c. 15 d. 8
6. As per *Sonnet 65* written by Shakespeare, _____ is not stronger than a flower.
a. Time b. death c. brass d. beauty
7. The *Dancing Partner* is written in _____.
a. 1893 b. 1983 c. 1985 d. 1894
8. _____ is the new student to the Albert Misson School.
a. Swaminathan b. Rajam c. Samuel d. Mani
9. The play, *The Marriage Proposal* is a _____.
a. satire b. tragedy c. farce d. melodrama
10. _____ is a hypochondriac in the play, *The Marriage Proposal*.
a. Chubukov b. Chubkov's grandfather c. Lomov d. Natalya

Part- B

II. Answer the following in 300 words: (4X5= 20)

- 11.a. What are characteristics of writing a good report? OR
a. Comment on the benefits of attending a mock interview.
12. a. Explain the octave in Shakespeare's *Sonnet no: 6* OR
b. How does Robert Frost ask us to live our life in the poem, *Road not Taken*?
13. a. What is meant by an effective group discussion? OR
b. What are the tragic consequences of hunger as depicted in Mahapatra's poem?
14. a. Brief on the impact of the last leaf on Johnsy. OR
b. How did Anne Sullivan influence Helen Keller?
15. a. Discuss the nature of the argument between Natalya and Lomov. OR
b. How is fatherhood portrayed in *The Marriage Proposal*?

Part- C

III. Attempt any Three of the following in 800 words: (3X10=30)

16. a. Describe in detail the elements of a good CV. OR
b. Sketch Helen Keller as an inspiring personality.
17. a. Imagine you are an HR of a company. How would you select a suitable candidate and/or a team with the Group Discussion round as an interviewing process? OR
b. How would you present your arguments in a debate regarding the pros and cons of pursuing careers abroad?
18. a. How does Tennyson depict Ulysses as the embodiment of courage and exercise the theme of adventure in his poem?
OR
b. How does the choice matter and bring impact in one's life as explored in the poem, "The Road Not Taken"?