



**UNIVERSITY OF CALICUT
G & A - IV - B**

No. 197029/GA - IV - B2/2024/Admn

Calicut University.P.O

Dated: 14.11.2025

From

The Registrar

To

The Principal

Sacred Heart College (Autonomous), Chalakkudy .

Sir

Sub:- Approval of the scheme and syllabus of BA English Language and Literature Honours Programme submitted by your college with effect from 2025 admission onwards - Decision of the Board of Studies in English UG - Forwarding of-Reg

Ref:- 1. Your Letter dated 24/10/2025.

2. Item no 3 of the minutes of the meeting of the Board of Studies in English UG held on 06/11/2025 (item no 2) .

3.Orders of the Vice Chancellor in the file of Even No dated 12/11/2025.

With reference to the above, it is hereby informed that the meeting of the Board of Studies in English UG held on 06/11/2025 vide item no 3 has approved the syllabus of BA English Language and Literature Honours Programme submitted by your college with effect from 2025 admission onwards. The Vice-Chancellor has approved the above resolutions of the Board of Studies. The approved syllabi appended along with this letter .

Yours faithfully

Ajayakumar T.K
Assistant Registrar
(For The Registrar)



SACRED HEART COLLEGE (AUTONOMOUS),
CHALAKUDY

BA ENGLISH LANGUAGE AND LITERATURE
HONOURS

(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SCHEME

w.e.f. 2025 admission onwards

(SHFYUGP Regulations 2024)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SCHEME

PROGRAMME OUTCOMES (PO):

At the end of the graduate programme at Calicut University, a student would:

PO 1	Knowledge Acquisition: Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.
PO 2	Communication, Collaboration, Inclusiveness, and Leadership: Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.
PO 3	Professional Skills: Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
PO 4	Digital Intelligence: Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.
PO 5	Scientific Awareness and Critical Thinking: Emergence as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
PO 6	Human Values, Professional Ethics, and Societal and Environmental Responsibility: Become a responsible leader characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.
PO 7	Research, Innovation, and Entrepreneurship: Emergence as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.

PROGRAMME SPECIFIC OUTCOMES (PSO):

At the end of the BA English Language and Literature Honours programme at Calicut University, a student would:

PSO1	Enhance communication proficiency to encompass advanced interpersonal, linguistic, and presentation skills, augmented by a nuanced comprehension of cross-cultural awareness, essential for navigating and excelling in today's competitive global scenario.
PSO2	Foster the cultivation of socially responsible and democratic-oriented students endowed with a profound comprehension of gender equality, environmental stewardship, and constitutional principles.

PSO3	Critically analyse and interpret literary and cultural texts across genres, discerning underlying ideas, values, and themes, and assess their influence in historical and contemporary cultural and societal contexts.
PSO4	Demonstrate digital proficiency through the understanding of varied perspectives and experiences evolving through technological advancements and emerging disciplines.
PSO5	Inculcate creative expression through a variety of mediums, offering opportunities to unveil imaginative prowess and ingenuity.
PSO6	Establish scientific vigour and commitment to research by undertaking comprehensive exploration and enquiry in academia.

MINIMUM CREDIT REQUIREMENTS OF THE DIFFERENT PATHWAYS IN THE THREE-YEAR PROGRAMME IN CUFYUGP

Sl. No.	Academic Pathway	Major	Minor/ Other Disciplines	Foundation Courses AEC: 4 MDC: 3 SEC: 3 VAC: 3	Internship	Total Credits	Example
		Each course has 4 credits		Each course has 3 credits.			
1	Single Major (A)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: English+ six courses in different disciplines in different combinations
2	Major (A) with Multiple Disciplines (B, C)	68 (17 courses)	12 + 12 (3 + 3 = 6 courses)	39 (13 courses)	2	133	Major: English + British History and Political Science
3	Major (A) with Minor (B)	68 (17 courses) 68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: English Minor: Political Science
4	Major (A) with Vocational Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: English Minor: English for Professional Success

5	Double Major (A, B)	A: 48 (12 courses) B: 44 (11 courses)	-	12 + 18 + 9	2	133	English and History double major
Exit with UG Degree / Proceed to Fourth Year with 133 Credits							

**BA ENGLISH LANGUAGE AND LITERATURE HONOURS
PROGRAMME**

COURSE STRUCTURE FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	ENG1CJ 101/ ENG1MN100	Core Course 1 in Major – Introduction to the World of Literature	75	5	4	30	70	100
		Minor Course 1	60/75	4/5	4	30	70	100
		Minor Course 2	60/75	4/5	4	30	70	100
	ENG1FA 101(1A)	Ability Enhancement Course 1 – English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		Total		23	21			525

2	ENG2CJ 101/ ENG2MN100	Core Course 2 in Major – Reading Fiction Minor Course 3	60	4	4	30	70	100
		Minor Course 4	60/75	4/5	4	30	70	100
		Ability Enhancement Course	60/75	4/5	4	30	70	100
	ENG2FA 103(1A)	3– English Ability Enhancement Course 4	60	4	3	25	50	75
		– Additional Language Multi-Disciplinary Course 2 –	45	3	3	25	50	75
		Other than Major	45	3	3	25	50	75
		Total		22	21			525

3	ENG3CJ 201	Core Course 3 in Major – Drama: Exploring the Literary and Performative Elements	60	4	4	30	70	100
	ENG3CJ 202/ ENG3MN200	Core Course 4 in Major – Language in Action Minor Course 5	75	5	4			
		Minor Course 6				30	70	100
			60/75	4/5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	60/75	4/5	4	30	70	100
		Value-Added Course 1 – English	45	3	3	25	50	75
	ENG3FV 108(1A)		45	3	3	25	50	75
		Total		23	22			550

4	ENG4CJ 203	Core Course 5 in Major – Journey Through The World of Poetry	60	4	4	30	70	100
	ENG4CJ 204	Core Course 6 in Major – Literary Criticism	60	4	4	30	70	100
	ENG4CJ 205	Core Course 7 in Major – Gender Perspectives in Literatures	60	4	4	30	70	100
	ENG4FV 109(1A)	Value-Added Course 2 – English	45	3	3	25	50	75

		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1A)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		Total		22	21			525
5	ENG5CJ 301	Core Course 8 in Major – Fundamentals of Film Studies	60	4	4	30	70	100
	ENG5CJ 302	Core Course 9 in Major – Foundations of Literary Theory	60	4	4	30	70	100
	ENG5CJ 303	Core Course 10 in Major – Introduction to Language and Linguistics	75	5	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		Total		24	23			575

6	ENG6CJ 304/ ENG8MN304	Core Course 11 in Major – Narrative Constructs in NonFiction	60	4	4	30	70	100
	ENG6CJ 305/ ENG8MN305	Core Course 12 in Major – Introducing Cultural Studies	60	4	4	30	70	100
	ENG6CJ 306/ ENG8MN306	Core Course 13 in Major – Literature and Ecology	60	4	4			
		Elective Course 3 in Major				30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
			60	4	4	30	70	100
	ENG6FS 113	Skill Enhancement Course 3 – Academic Writing	45	3	3	25	50	75
	ENG6CJ 349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		23	25			625

Total Credits for Three Years					133			3325
7	ENG7CJ 401	Core Course 14 in Major – British Literature: Chaucer to 19th Century	75	5	4	30	70	100
	ENG7CJ 402	Core Course 15 in Major – British Literature: From 20th Century to 21st Century	75	5	4	30	70	100
	ENG7CJ 403	Core Course 16 in Major – American Literature	75	5	4	30	70	100
	ENG7CJ 404	Core Course 17 in Major – Advanced Critical Theory	75	5	4	30	70	100
	ENG7CJ 405	Core Course 18 in Major – Post Colonial Studies	75	5	4	30	70	100
		Total		25	20			500
8	ENG8CJ 406 / ENG8MN406	Core Course 19 in Major – Advanced Linguistics	60	4	4	30	70	100
	ENG8CJ 407 / ENG8MN407	Core Course 20 in Major – Art, Literature and Aesthetics	75	5	4	30	70	100
	ENG8CJ 408 / ENG8MN408	Core Course 21 in Major – South Asian Literature	60	4	4	30	70	100
	OR (instead of Core Courses 19 – 21 in Major)							
	ENG8CJ 449	Project (in the Honours programme)	360*	13*	12	90	210	300
	ENG8CJ 499	Project (in Honours with Research programme)	360*	13*	12	90	210	300
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100
		Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100
		Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)								

ENG8CJ 489	Basics of Research Methodology	60	4	4	30	70	100
	Total		25	24			600
Total Credits for Four Years				177			4425

*The teacher should have 13 hrs/week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honours programme and Honours with Research programme, while each student should have 24 hrs/week of engagement in the Project work. Total hours are given based on the student's engagement.

CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

1. Single Major 2. Major with Multiple Disciplines 3. Major with Minor 4. Major with Vocational Minor

Semester	Major Courses	Minor Courses	General Foundation Courses	Internship/ Project	Total
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
Total for Three Years	68	24	39	2	133
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
* Instead of three Major courses					
Total for Four Years	88 + 12 = 100	36	39	2	177

DISTRIBUTION OF MAJOR COURSES IN ENGLISH LANGUAGE AND LITERATURE FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Course Code	Course Title	Hours/ Week	Credits
1	ENG1CJ 101 / ENG1MN100	Core Course 1 in Major – Introduction to the World of Literature	5	4
2	ENG2CJ 101 / ENG2MN100	Core Course 2 in Major – Reading Fiction	4	4
3	ENG3CJ 201	Core Course 3 in Major – Drama: Exploring the Literary and Performative Elements	4	4

	ENG3CJ 202 / ENG3MN200	Core Course 4 in Major – Language in Action	5	4
4	ENG4CJ 203	Core Course 5 in Major – Journey Through The World of Poetry	4	4
	ENG4CJ 204	Core Course 6 in Major – Literary Criticism	4	4
	ENG4CJ 205	Core Course 7 in Major – Gender Perspectives in Literatures	4	4
5	ENG5CJ 301	Core Course 8 in Major – Fundamentals of Film Studies	4	4
	ENG5CJ 302	Core Course 9 in Major – Foundations of Literary Theory	4	4
	ENG5CJ 303	Core Course 10 in Major – Introduction to Language and Linguistics	5	4
		Elective Course 1 in Major	4	4
		Elective Course 2 in Major	4	4
6	ENG6CJ 304 / ENG8MN304	Core Course 11 in Major – Narrative Constructs in Non- Fiction	4	4
	ENG6CJ 305 / ENG8MN305	Core Course 12 in Major – Introducing Cultural Studies	4	4

ENG6CJ 306 / ENG8MN306	Core Course 13 in Major – Literature and Ecology	4	4
	Elective Course 3 in Major	4	4
	Elective Course 4 in Major	4	4
ENG6CJ 349	Internship in Major	-	2
Total for the Three Years			70

7	ENG7CJ 401	Core Course 14 in Major – British Literature: Chaucer to 19th Century	5	4
	ENG7CJ 402	Core Course 15 in Major – British Literature: From 20th Century to 21st Century	5	4
	ENG7CJ 403	Core Course 16 in Major – American Literature	5	4
	ENG7CJ 404	Core Course 17 in Major – Advanced Critical Theory	5	4
	ENG7CJ 405	Core Course 18 in Major – Post Colonial Studies	5	4
8	ENG8CJ 406 / ENG8MN406	Core Course 19 in Major – Advanced Linguistics	4	4
	ENG8CJ 407 / ENG8MN407	Core Course 20 in Major – Art, Literature and Aesthetics	5	4
	ENG8CJ 408 / ENG8MN408	Core Course 21 in Major – South Asian Literature	4	4
	OR (instead of Core Courses 19 – 21 in Major)			
	ENG8CJ 449	Project (in Honours programme)	13	12
	ENG8CJ 499	Project (in Honours with Research programme)	13	12
		Elective Course 5 in Major	4	4
		Elective Course 6 in Major	4	4
		Elective Course 7 in Major	4	4
	OR (instead of Elective course 7 in Major, in Honours with Research programme)			
	ENG8CJ 489	Basics of Research Methodology	4	4

Total for the Four Years	114	
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ELECTIVE COURSES IN ENGLISH LANGUAGE AND LITERATURE

WITH SPECIALISATION

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credit s	Marks		
								Internal	Externa l	Total
1		LITERATURE AND INDIAN SOCIETY								
	1	ENG5EJ 301(1)	Indian Literatures: Selected Readings Reading	5	60	4	4	30	70	100
	2	ENG5EJ 302(1)	Indian Aesthetics: An Introduction	5	60	4	4	30	70	100
	3	ENG6EJ 301(1)	Dalit Literature: An Overview	6	60	4	4	30	70	100
	4	ENG6EJ 302(1)	Indian Women Writings	6	60	4	4	30	70	100
2		CROSSROADS IN LITERATURE								
	1	ENG5EJ 303(2)	Literature and Race	5	60	4	4	30	70	100
	2	ENG5EJ 304(2)	Narratives of Middle East	5	60	4	4	30	70	100
	3	ENG6EJ 303(2)	Adaptations in Literature	6	60	4	4	30	70	100
	4	ENG6EJ 304(2)	Geopolitical Dynamics in Literature	6	60	4	4	30	70	100
3		EMERGING TRENDS IN LITERATURE								
	1	ENG5EJ 305(3)	New Humanities and Literature	5	60	4	4	30	70	100

	2	ENG5EJ 306(3)	Literature and Oceanic Studies	5	60	4	4	30	70	100
	3	ENG6EJ 305(3)	Literature, Science and Technology	6	60	4	4	30	70	100
	4	ENG6EJ 306(3)	Digital Narratives	6	60	4	4	30	70	100

ELECTIVECOURSESINENGLISH LANGUAGE AND LITERATURE

WITH NOSPECIALISATION

Sl. No .	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
							Internal	External	Total
1	ENG5EJ 307	Folk and Oral Tales from Across the World	5	60	4	4	30	70	100
2	ENG5EJ 308	Shakespeare Studies	6	60	4	4	30	70	100
3	ENG6EJ 307	Reading World Classics	6	60	4	4	30	70	100
4	ENG6EJ30 8	Introduction to Disability Studies	6	60	4	4	30	70	100
5	ENG8EJ 401	Practical Literary Analysis	8	60	4	4	30	70	100
6	ENG8EJ 402	English Language Teaching	8	60	4	4	30	70	100
7	ENG8EJ 403	Applied Translation Studies	8	60	4	4	30	70	100
8	ENG8EJ 404	Writings of the Self	8	60	4	4	30	70	100
9	ENG8EJ 405	Contemporary Writings from Kerala	8	60	4	4	30	70	100
10	ENG8EJ 406	Creative Writing	8	60	4	4	30	70	100

GROUPINGOFMINOR COURSES IN ENGLISH LANGUAGE AND

LITERATURE

From the minor courses given below, the first two baskets constitute an academic discipline (basket1&2) distinctly different from major discipline . M A in Media Studies is a program offered in many Universities in India and abroad. The courses offered in these two groups focus on practical aspects of the Media Studies, which help students to master basics of English Language, and Media. The third basket can be offered to students who take multidisciplinary pathway. Students of BA in English Language and Literature have the option to select one choice from the available basket of courses.

Title of the Minor: Media Studies

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
1		ENGLISH FOR CONTENT CREATION								
	1	ENG1MN 101	Fundamentals of Content Creation	1	60	4	4	30	70	100
	2	ENG2MN 101	Travel Narratives for Print and Digital Media	2	60	4	4	30	70	100
	3	ENG3MN 201	Digital Content Creation in the Era of AI	3	60	4	4	30	70	100
2		ENGLISH AT WORKSPACE								
	1	ENG1MN 102	The Language of Digital Space: English and New Media	1	60	4	4	30	70	100
	2	ENG2MN 102	Professional Skills in Media Presentation	2	60	4	4	30	70	100
	3	ENG3MN 202	Writing for the Screen: Theory and Praxis	3	60	4	4	30	70	100
3		TEACHING SKILLS IN ENGLISH								

1	ENG1MN 103	English Language Teaching: Foundations and Practice Level 1	1	60	4	4	30	70	100
2	ENG2MN 103	English Language Teaching: Foundations and Practice Level 2	2	60	4	4	30	70	100
3	ENG3MN 203	English Language Teaching: Foundations and Practice Level 3	3	60	4	4	30	70	100

GROUPING OF VOCATIONAL MINOR COURSES IN ENGLISH LANGUAGE AND LITERATURE

From the vocational minor courses given below, the first two baskets constitute an academic discipline distinctly different from major discipline . Students of BA in English Language and Literature have the option to select one choice from the available basket of courses.

(Title of the Vocational Minor: **COMMUNICATIVE ENGLISH**)

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
								Internal	External	Total
1		ENGLISH IN INDUSTRY								
	1	ENG1VN101	English for Radio Jockeying and Anchoring	1	60	4	4	30	70	100
	2	ENG2VN101	English Language Skills for Visual Media	2	60	4	4	30	70	100
	3	ENG3VN201	English for Technical Writing	3	60	4	4	30	70	100

	4	ENG8VN301	Research, Academic	8	60	4	4	30	70	100
			Writing and Publishing							
2		ENGLISH FOR PROFESSIONAL SUCCESS								
	1	ENG1VN102	Foundations of English Language Proficiency	1	60	4	4	30	70	100
	2	ENG2VN102	English for Professional Opportunities	2	60	4	4	30	70	100
	3	ENG3VN202	English for New Age Authors	3	60	4	4	30	70	100
	4	ENG8VN302	Freelance Translation for Professional and Commercial Functions	8	60	4	4	30	70	100

(i). Students in Single Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.

(ii). Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by any discipline, including their Major discipline. If they choose one of the Minor/ Vocational Minor groups offered by their Major discipline as the first one of the multiple disciplines, then their choice as the second one of the multiple disciplines should be any one of the Minor/ Vocational Minor groups offered by a discipline other than the Major discipline. If the students choose any one of the Minor/ Vocational Minor groups in English as given above, then the title of the group will be the title of that multiple discipline.

(iii). Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by any discipline. If the students choose any two Minor groups in **English** as given above, then the title of the Minor will be **Media Studies**.

(iv). Students in Major with Vocational Minor pathway can choose all the courses from any two Vocational Minor groups offered by any discipline. If the students choose any two

Vocational Minor groups in English as given above, then the title of the Vocational Minor will be **Communicative English**.

DISTRIBUTION OF GENERAL FOUNDATION COURSES IN ENGLISH

LANGUAGE AND LITERATURE

Semester	Course Code	Course Title	Total Hours	Hours / Week	Credits	Marks		
						Internal	External	Total
1	ENG1FM105	MultiDisciplinary Course 1 – Introducing Print and Digital Narratives	45	3	3	25	50	75
2	ENG2FM106	MultiDisciplinary Course 2 – Introducing Travel Narratives: Journey Beyond Borders	45	3	3	25	50	75
3	ENG3FV108(1A)/ ENG3FV108	ValueAdded Course 1 – Framing Values: Literary and Cultural Narratives for Languages	45	3	3	25	50	75

4	ENG4FV109(1A)/ ENG4FV110	ValueAdded Course 2 – Framing Perspectives : Literary and Cultural Narratives for Languages	45	3	3	25	50	75
5	ENG5FS112	Skill Enhanceme nt Course 2 – Translation in Praxis	45	3	3	25	50	75
6	ENG6FS113	Skill Enhanceme nt Course 3 – Academic Writing	45	3	3	25	50	75

**COURSE STRUCTURE FOR BATCH A1(B2)
IN PATHWAY5: DOUBLEMAJOR**

A1: 68 credits in English (Major A)

B1: 68 credits in Major B

A2: 53 credits in English (Major A)

B2: 53 credits in Major B

The combinations available to the students: (A1 & B2), (B1 & A2)

Note: Unless the batch is specified, the course is for all the students of the class

Semester	Course Code	Course Title	Total Hours/ Hours Week		Credits	Marks		
						Internal	External	Total
1	ENG1CJ 101 / ENG1MN 100	Core Course 1 in Major English – Introduction to the World of Literature	75	5	4	30	70	100
	BBB1CJ 101	Core Course 1 in Major B –	60/75	4/5	4	30	70	100

	ENG1CJ 102 / ENG2CJ 102 / ENG4CJ 205*	Core Course 2 in Major English – Gender Perspectives in Literatures (for batch A1 only)	60	4	4	30	70	100
		Ability Enhancement Course 1 – English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75

	ENG1FM 105	MultiDisciplinary Course 1 in English – Introducing Print and Digital Narratives (for batch A1 only)	45	3	3	25	50	75
		Total		23/23	21			525
2	ENG2CJ 101 / ENG2MN100	Core Course 3 in Major English – Reading Fiction	60	4	4	30	70	100
	BBB2CJ 101	Core Course 2 in Major B –	60/75	4/5	4	30	70	100
	BBB2CJ 102 / BBB1CJ 102	Core Course 3 in Major B – (for batch B2 only)	60/75	4/5	4	30	70	100
		Ability Enhancement Course 3 – English	60	4	3	25	50	75

		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
	ENG2FM 106 / ENG3FM106	MultiDisciplinary Course 2 in English – Introducing Travel Narratives: Journey Beyond Borders	45	3	3	25	50	75
		Total		22 /24	21			525

3	ENG3CJ 201	Core Course 4 in Major English – Drama: Exploring the Literary and Performative Elements	60	4	4	30	70	100
	ENG3CJ 202 / ENG3MN 200	Core Course 5 in Major English – Language in Action	75	5	4	30	70	100
	BBB3CJ 201	Core Course 4 in Major B	60/75	4/5	4	30	70	100
	BBB3CJ 202	Core Course 5 in Major B	60/75	4/5	4	30	70	100
	BBB3FM 106 / BBB2FM 106	MultiDisciplinary Course 1 in B –	45	3	3	25	50	75

	ENG3FV108(1A)/ ENG3FV108	Value-Added Course 1 in English – Framing Values: Literary and Cultural Narratives for Languages (for batch A1 only)	45	3	3	25	50	75
		Total		23 /24	22			550

4	ENG4CJ 203	Core Course 6 in Major English – Journey Through The World of Poetry	60	4	4	30	70	100
		Core Course 6 in Major B	60/75	4/5	4	30	70	100
	ENG4CJ 204	Core Course 7 in Major English – Literary Criticism (for batch A1 only)	60	4	4	30	70	100
	ENG4FV109(1A)/ENG4FV110	Value-Added Course 2 in English – Framing Perspectives: Literary and Cultural Narratives for Languages	45	3	3	25	50	75
	BBB4FV 110	Value-Added Course 1 in B –	45	3	3	25	50	75

	ENG4FS 112 / ENG5FS 112	Skill Enhancement Course 1 in English – Translation in Praxis	45	3	3	25	50	75
		Total		21/22	21			525

5	ENG5CJ 302	Core Course 8 in Major English – Foundations of Literary Theory	60	4	4	30	70	100
		Core Course 7 in Major B –	60/75	4/5	4	30	70	100
	ENG5CJ 303	Core Course 9 in Major English – Introduction to Language and Linguistics –I (for batch A1 only) Elective Course	75	5	4	30	70	100
		1 in Major English Elective Course	60	4	4	30	70	100
		1 in Major B Skill	60	4	4	30	70	100
	BBB5FS 112 / BBB4FS 112	Enhancement Course 1 in B	45	3	3	25	50	75
		Total		24/24	23			575
6	ENG6CJ 305/ ENG8MN305	Core Course 10 in Major English – Introducing Cultural Studies	60	4	4	30	70	100
		Core Course 8 in Major B –	60/75	4/5	4	30	70	100

	BBB6CJ 305	Core Course 9 in Major B – (for batch B2 only)	60	4	4	30	70	100
		Elective Course 2 in Major English	60	4	4	30	70	100
		Elective Course 2 in Major B	60	4	4	30	70	100
	ENG6FS 113	Skill Enhancement Course 2 in English – Academic Writing (for batch A1 only)	45	3	3	25	50	75
	ENG6CJ 349	Internship in Major English (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
625 3325		Total		23/24	25			

For batch A1(B2), the course structure in semesters 7 and 8 is the same as for pathways 1 – 4, except that the number of the core and elective courses is in continuation of the number of courses in the two categories completed at the end of semester 6.

* The course code of the same course as used for the pathways 1 – 4

CREDIT DISTRIBUTION FOR BATCH A1(B2) IN PATHWAY 5: DOUBLE MAJOR

Semester	Major Courses in English	General Foundation Courses in English	Internship/ Project in English	Major Courses in B	General Foundation Courses in B	AEC	Total
1	4 + 4	3	-	4	-	3 + 3	21
2	4	3	-	4 + 4	-	3 + 3	21
3	4 + 4	3	-	4 + 4	3	-	22
4	4 + 4	3 + 3	-	4	3	-	21

5	4 + 4 + 4	-	-	4 + 4	3	-	23
6	4 + 4	3	2	4 + 4 + 4	-	-	25
Total for Three Years	48	18	2	44	9	12	133
	68			53		12	133
	Major Courses in English	Minor Courses					
7	4 + 4 + 4 + 4 + 4	-			-	-	20
8	4 + 4 + 4	4 + 4 + 4	12*		-	-	24
* Instead of three Major courses							
Total for Four Years	88 + 12 = 100	12					177

**COURSE STRUCTURE FOR BATCH B1(A2)
IN PATHWAY5: DOUBLEMAJOR**

A1: 68 credits in English (Major A)

B1: 68 credits in Major B

A2: 53 credits in English (Major A)

B2: 53 credits in Major B

The combinations available to the students: (A1 & B2), (B1 & A2)

Note: Unless the batch is specified, the course is for all the students of the class

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
1	ENG1CJ 101 / ENG1MN 100	Core Course 1 in Major English – Introduction to the World of Literature	75	5	4	30	70	100
	BBB1CJ 101	Core Course 1 in Major B	60/75	4/5	4	30	70	100
	BBB1CJ 102 / BBB2CJ 102	Core Course 2 in Major B (for batch B1 only)	60/75	4/5	4	30	70	100

		Ability Enhancement Course 1 – English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
	BBB1FM 105	MultiDisciplinary Course 1 in B – (for batch B1 only)	45	3	3	25	50	75
		Total		23/24	21			525

2	ENG2CJ 101 / ENG2MN100	Core Course 2 in Major English – Reading Fiction	60	4	4	30	70	100
	BBB2CJ 101	Core Course 3 in Major B –	60/75	4/5	4	30	70	100
	ENG2CJ 102 / ENG1CJ 102 / ENG4CJ 205*	in Major English – Gender Perspectives in Literatures (for batch A2 only)	60	4	4	30	70	100
		Ability Enhancement Course 3 – English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75

	ENG2FM 106 / ENG3FM 106	MultiDisciplinary Course 1 in English – Introducing Travel Narratives: Journey Beyond Borders	45	3	3	25	50	75
		Total		22/23	21			525

3	ENG3CJ 201	Core Course 4 in Major English– Drama: Exploring the Literary and Performative Elements	60	4	4	30	70	100
	ENG3CJ 202 / ENG3MN 200	Core Course 5 in Major English – Language in Action	75	5	4	30	70	100
	BBB3CJ 201	Core Course 4 in Major B	60/75	4/5	4	30	70	100
	BBB3CJ 202	Core Course 5 in Major B	60/75	4/5	4	30	70	100
	BBB3FM 106 / BBB2FM 106	MultiDisciplinary Course 2 in B –	45	3	3	25	50	75
	BBB3FV 108	Value-Added Course 1 in B – (for batch B1 only)	45	3	3	25	50	75
		Total		23	22			550

4	ENG4CJ 203	Core Course 6 in Major English – Journey Through The World of Poetry	60	4	4	30	70	100
		Core Course 6 in Major B	60/75	4/5	4	30	70	100
		Core Course 7 in Major B – (for batch B1 only)	60/75	4/5	4	30	70	100
	ENG4FV109(1A)/ENG4FV110	Value-Added Course 1 in English – Framing Perspectives: Literary and Cultural Narratives for Languages	45	3	3	25	50	75
	BBB4FV 110	Value-Added Course 2 in B –	45	3	3	25	50	75
	ENG4FS 112 / ENG5FS 112	Skill Enhancement Course 1 in English – Translation in Praxis	45	3	3	25	50	75
		Total		21/23	21			525

5	ENG5CJ 302	Core Course 7 in Major English– Foundations of Literary Theory	60	4	4	30	70	100
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	Core Course 8 in Major B –	60/75	4/5	4	30	70	100
	Core Course 9 in Major B – (for batch B1 only)	60	4	4	30	70	100
	Elective Course 1 in Major English	60	4	4	30	70	100
	Elective Course 1 in Major B	60	4	4	30	70	100
BBB5FS 112 / BBB4FS 112	Skill Enhancement Course 1 in B	45	3	3	25	50	75
	Total		23/24	23			575

6	ENG6CJ 305/ ENG8MN305	Core Course 8 in Major English – Introducing Cultural Studies	60	4	4	30	70	100
		Core Course 10 in Major B –	60/75	4/5	4	30	70	100
	ENG6CJ 306/ ENG8MN306	Core Course 9 in Major English – Literature and Ecology (for batch A2 only)	60	4	4	30	70	100

	Elective Course 2 in Major English	60	4	4	30	70	100
	Elective Course 2 in Major B	60	4	4	30	70	100
BBB6FS 113	Skill Enhancement Course 2 in B – (for batch B1 only)	45	3	3	25	50	75
BBB6CJ 349	Internship in Major B (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
	Total		23/24	25			625
Total Credits for Three Years				133			3325

To continue to study English in semesters 7 and 8, batch B1(A2) needs to earn an additional 15 credits in English to make the total credits of 68. Suppose this condition is achieved, and the student of batch B1(A2) proceeds to the next semesters to study English. The course structure in semesters 7 and 8 is the same as for pathways 1 – 4, except that the number of the core and elective courses is in continuation of the number of courses in the two categories completed at the end of semester 6, taking into account the number of courses in English taken online to earn the additional 15 credits.

In the case of a Double Major pathway involving Major disciplines belonging to two different streams, the students can choose to take the Ability Enhancement Courses offered to one of the streams by English and Additional Language disciplines

* The course code of the same course as used for the pathways 1 – 4

**CREDIT DISTRIBUTION FOR BATCH B1(A2)
IN PATHWAY 5: DOUBLE MAJOR**

Semester	Major Courses in B	General Foundation Courses in B	Internship/ Projectin B	Major Courses in English	General Foundation Courses in English	AEC	Total
1	4 +4	3	-	4	-	3 +3	21
2	4	-	-	4 +4	3	3 +3	21
3	4 +4	3 +3	-	4 +4	-	-	22
4	4 +4	3	-	4	3 +3	-	21
5	4 + 4+4	3	-	4 +4	-	-	23
6	4 +4	3	2	4 + 4+4	-	-	25
Totalfor Three Years	48	18	2	44	9	12	133
	68			53		12	133
	Major Courses in B	Minor Courses					
7	4 + 4 + 4 + 4 + 4	-			-	-	20
8	4 + 4 + 4	4 + 4 + 4	12*		-	-	24
* Instead of three Major courses							
Total for Four Years	88 + 12 = 100	12					177

EVALUATION SCHEME

- The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is 4 credits. It is evaluated for 100 marks, out of which 30 marks are from internal evaluation and 70 marks are from external evaluation. Each of the General Foundation courses is 3 credits. It is evaluated for 75 marks, out of which 25 marks are from internal evaluation and 50 marks are from external evaluation.
- The 4-credit courses (Major and Minor courses) are of two types: (i) courses with only theory and (ii) courses with 3-credit theory and 1-credit practical.
 - In 4-credit courses with only theory component, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty

member teaching that course and is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

- In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory, and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.
3. All the 3-credit courses (General Foundational Courses) in English are with only theory component. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 5 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100
3	3-credit course	only theory (5 modules)	5	20	50	75

Implementation of Practical Components in the Classroom

Facilitators can implement practical components in the classroom by following the suggestions given in the fifth module. This involves integrating practical sessions into the learning process, with both instructors and learners selecting activities from a pool, based on the facilities available at their institution.

Key components to focus on: Enhanced comprehension and understanding. Ensure better comprehension and understanding of the subject matter discussed in theory classes.

Integration of Skills: Develop reading, writing, and presentation/publishing skills alongside theoretical knowledge.

Improvement of Learning: Introduce self-assessment, peer learning, and library work to improve overall learning outcomes.

Creative Opportunities: Encourage creative opportunities for learners by involving them in:

Practicing and presenting individual creative texts on a monthly basis (e.g., reading poetry and receiving feedback). Content creation based on learned texts, with activities such as uploading content online and commenting. Publishing their write-ups in a class journal or other formats. Engaging in any form of creativity that is appropriate and supported.

Critical Analysis and Appreciation: Focus on critical analysis and appreciation of texts appropriate to the academic level of the course. Encourage learners to submit weekly write-ups or monthly papers, fostering critical thinking and analytical skills.

Workshops, Seminars, and Lectures: Provide opportunities for interaction, networking, and knowledge acquisition through workshops, seminars, and lectures. Ensure a minimum of four such activities per semester, which can be pursued in any combination for the benefit of the learning community.

Practical Outcomes:

1. Enhance Subject Knowledge: Deepen understanding and retention of subject matter.
2. Develop Publishing and Academic Writing Aptitude: Foster skills in academic writing and publishing, preparing learners for future academic endeavours.
3. Improve Overall Learning and Assessment: Strengthen learning processes through improved assessment techniques and learning strategies.
4. Integrate Writing and Presentation Skills: Develop cohesive skills in writing and presentation that are crucial for academic success.

Evaluation Outcomes:

1. Identification and Presentation Skills: Enable learners to identify the focus of the subject matter, problems, main statements, and arguments within a text. Prepare learners to present these elements effectively in an academic environment.
2. Text Appreciation and Analysis: Equip learners to appreciate and analyse texts of similar nature based on their experience with syllabus texts.
3. Critical Thinking Enhancement: Provide materials not included in the syllabus but of a similar nature for analysis and appreciation, fostering critical thinking skills. This write-up organizes the components, outcomes, and evaluation criteria logically and clearly, helping facilitators understand and implement the practical components effectively.

1. MAJOR AND MINOR COURSES

1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits			
		Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-
2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-
Total		20	10	10	20*
		30		30	

* Refer to the table in section 1.2 for the evaluation of the practical component

1.3. EXTERNAL EVALUATION OF THEORY COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks, and the total marks are converted into grades by the University based on a 10-point grading system (refer to section 5).

PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10
Total Marks					70

- Questions will be based on the subjects discussed in the syllabus.
- Emphasis will be on analysing the critical thinking skills of the learner.

2. INTERNSHIP

- All students should undergo Internship of 2 credits during the first six semesters in a firm, industry or organization or training in labs with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.
- Internship can be for enhancing the employability of the student or for developing the research aptitude.

- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific problem or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship. A faculty member/ scientist/ instructor of the respective institution where the student does the Internship should be the supervisor of the Internship.

2.1. GUIDELINES FOR INTERNSHIP

- 1 Internship can be in English Language and Literature or allied disciplines. There should be a minimum of 60hrs. of engagement from the student in the Internship. Summer vacations and other holidays can be used for completing the Internship. In BA English Language and Literature Honours Program, learners have various options for internships. a) They may choose to visit recognized libraries, including University, college, public, local, or regional libraries, with qualified librarians approved by the Library Council.
- 2 b) Additionally, they can volunteer for translation projects and innovative experiments organized by University centers and facilities such as Language Labs .
- 3 c) Other internship options include working with international organizations like UNESCO, Red Cross, and Greenpeace, as well as recognized NGOs, and accredited publishing and media houses.
- 4 d) Learners may also gain experience at Sahitya Akademi, Institutes of Languages and Arts, various Government missions and departments, such as the Literacy Commission, the Public Relations Department, and the Archaeology Department.
- e) Participation in Literature, Fine arts, Film and Drama festivals organized by both government and private bodies also makes them eligible for the internship program.
- f) Learners can also assist elected constitutional bodies and administrative departments in both Govt. and public sectors. Alternatively, they may undertake a study tour to a center of academic excellence.

These activities are designed to enhance knowledge, skills, and work experience in the fields of language, literature, arts, and culture. To complete the internship requirement, learners must submit a brief report of their study tour along with geo-tagged photos.

5. The students should make regular and detailed entries in a personal log book throughout the Internship. The logbook will record the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. It may contain experimental conditions and results, ideas, mathematical expressions, rough work and calculation, computer file names, etc. All entries should be dated. The Internship supervisor should periodically examine and countersign the logbook.
6. The logbook and the typed report must be submitted at the end of the Internship.

7. The institution at which the Internship will be carried out should be prior approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

2.2. EVALUATION OF INTERNSHIP

- The evaluation of the internship shall be done internally through continuous assessment by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship	Marks for Internship 2 Credits	Weightage
1	Continuous evaluation of Acquisition of skill set internship through interim	10	40%
2	presentations and reports by Interim Presentation and the committee internally Viva-voce	5	
3	constituted by the Department Council Punctuality and Log Book	5	
4	Report of Institute Visit/ Study Tour	5	10%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work	35%
6		Presentation of the work	
7		Viva-voce	
8	Evaluation of the day-to-day records, the report of the internship supervisor, and the final report submitted for the end semester viva-voce examination before the committee internally constituted by the Department Council	8	15%
Total Marks		50	

3. PROJECT

3.1. PROJECT IN HONOURS PROGRAMME

- In the Honours programme, the student has the option to do a 12-credit Project instead of three Core Courses in Major in semester 8.
- The Project can be done in the same institution/ any other higher educational institution (HEI)/ research centre/ training centre.
- The Project in Honours programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution where the student does the Project should be the supervisor of the Project.

3.2. PROJECT IN HONOURS WITH RESEARCH PROGRAMME

- Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.
- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently-Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In the Honours with Research programme, the student has to do a mandatory 12-credit Research Project instead of three Core Courses in Major in semester 8.
- The approved research centres of the University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under the University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have at least two faculty members with Ph.D., and they should also have the necessary infrastructure to offer the Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise maximum of five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.

- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

3.3. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME

AND HONOURS WITH RESEARCH PROGRAMME

1. The project can be in English Language and Literature or allied disciplines.
2. The project should be done individually.
3. Project work can be theoretical, analytical and empirical in nature.
4. There should be minimum 360 hrs. of engagement from the student in the Project work in Honours programme as well as in Honours with Research programme.
5. There should be a minimum of 13 hrs./week of engagement (the hours corresponding to the three core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in the Honours programme and Honours with Research programme.
6. The various steps in project work are the following:
 - ☐ Wide review of a topic.
 - ☐ Investigate a problem in a systematic way using appropriate techniques.
 - ☐ Systematic recording of the work.
 - ☐ Reporting the results with interpretation in a standard documented form.
 - ☐ Presenting the results before the examiners.
 - ☐
 - ☐
7. During the Project, the student should make regular and detailed entries in a personal logbook throughout the period of investigation. The logbook will be a record of the progress of the project and the time spent on the work, and it will be useful in writing the final report. It may contain weekly reports, details of data collection and computer file names, etc. All entries should be dated. The Project supervisor should periodically examine and countersign the logbook.
8. The logbook and the typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
9. It is desirable, but not mandatory, to publish the results of the Project in a peer-reviewed journal.
10. The project report shall have an undertaking from the student and a certificate from the research supervisor for the originality of the work, stating that there is no plagiarism and that

the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.

11. The project proposal, the institution where the project is being carried out, and the project supervisor should be prior approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

3.4. EVALUATION OF PROJECT

- The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
- The Project in Honours programme, as well as that in Honours with Research programme, will be evaluated for 300 marks. Out of this, 90 marks are from internal evaluation and 210 marks are from external evaluation. The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode.
- The remaining 70% shall be awarded by the external examiner appointed by the University.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research)	Weightage
Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the university	150	50%
Evaluation of the day-to-day records and project report submitted for the end-semester viva-voce examination conducted by the external examiner	60	20%
Total Marks	300	

INTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marksfor the Project (Honours/ Honours with Research)
1	Skill in doing project work	30
2	Interim Presentation and Viva-Voce	20
3	Punctuality and Logbook	20
4	Scheme/ Organization of Project Report	20
Total Marks		90

EXTERNAL EVALUATION OFPROJECT

Sl. No	Components of Evaluation of Project	Marks for the Project (Honours/ Honours with Research) 12 credits
1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50
2	Presentation of the Project	50
3	Project Report (typed copy), Log Book and References	60
4	Viva-Voce	50
Total Marks		210

4.LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating eachquestion.
- For each course in the semester letter gradeandgrade point are introduced in 10-point indirect grading system as per the guidelines givenbelow.
- The Semester Grade Point Average (SGPA)iscomputed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based onthegrades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honours or UG Degree Honours with Research, as the case may be.

5.1. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA): The SGPA equals the product of the number of credits (Ci) with the grade points (Gi) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester,

$$\text{i.e. SGPA (Si)} = \frac{\sum (Ci \times Gi)}{\sum (Ci)}$$

where Ci is the number of credits of the ith course, and Gi is the grade point scored by the student in the ith course in the given semester. Credit Point of a course is the value obtained by multiplying the credit (Ci) of the course by the grade point (Gi) of the course.

$$SGPA = \frac{\sum \text{of the credit point of all the courses} \in \text{a semester}}{\text{Total credits} \in \text{that semester}}$$

ILLUSTRATION – COMPUTATION OF SGPA

Semester	Course	Credit Grade	Letter	Grade point	CreditPoint (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24
I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	Total	20			139
	SGPA				139/20 = 6.950

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students. CGPA for the three-year programme in CUFYUGP shall be calculated by the following formula.

$$CGPA = \frac{\sum \text{of the credit point of all the courses} \in \text{six semesters}}{\text{Total credits} \in \text{six semesters}(133)}$$

CGPA for the four-year programme in CUFYUGP shall be calculated by the following formula.

$$CGPA = \frac{\sum \text{of the credit point of all the courses} \in \text{eight semesters}}{\text{Total credits} \in \text{eight semesters}(177)}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the University shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.



**FOUR-YEAR UNDER GRADUATE PROGRAMME (CUFYUGP) BA ENGLISH LANGUAGE & LITERATURE
HONOURS MAJOR**

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS				
Course Code	ENG1CJ101/ENG1MN100				
Course Title	INTRODUCTION TO THE WORLD OF LITERATURE				
Type of Course	MAJOR				
Semester	I				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of the characteristics and conventions of various literary genres including poetry, fiction, drama and short stories.				
Course Summary	This course offers a comprehensive examination of various literary expressions interweaving the past and present. Through a combination of classic and contemporary works, as well as engaging TED Talks, speeches, illustrative narratives, web series and films, students will delve into the rich tapestry of human expressions through literature				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Acquaint various genres of literary representations and their multiple interpretations.	U	F, C, M	Assignments Quiz
CO2	Sensitize learners with the critical U, An aspect of reading literature.		C, M	Assignments Seminars
CO3	Learns to appreciate the aesthetic, imaginative and creative range of poetry along with the basic elements of poetry, including the stylistic and rhetorical devices.	U, An, E	C, M	Peer Evaluation Test Paper
CO4	Familiarize the basic elements of drama U, An and thereby appreciate the art form.		C, M	Discussion/ Presentation
CO5	Learn to identify how fiction inculcates the question of social/ cultural /ethical/ gender/political contexts and frameworks in the texts.	U,An,E	C,M	Assignment/ Seminars
CO6	Be exposed to the digital and broader aspects of literature.	Ap,E	M,P	Practical Assessment/ Assignment

*-Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create ©

#-Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs (75)	Marks (70)
I	LOVE ACROSS TIME		10	20
	1	What he said -Avvaiyar (trans. by A K Ramanujan)	2	
	2	Western Wind- Lyric of unknown authorship from the Middle English period	2	
	3	A Red, Red Rose- Robert Burns	2	
	4	Before You Came-Faiz Ahmed Faiz	2	
	5	Sthandwa sami(my beloved isiZulu)- Yrsa Daley-Ward	2	
II	WAR & PEACE		1	15
	6	The Art of War -Sun Tzu (Chapter 4)	2	
	7	Sayonara Sayonara- Totto Chan-TetsukoKuroyanagai	3	
	8	To Every Briton- M K Gandhi https://www.mkgandhi.org/mynonviolence/chap46.php	3 3	
	9	A. Malala Yousafzai's Nobel Peace Prize Lecture (2014) https://youtu.be/iBBB-vJZB50?si=YhanN0_87P_cjkia	3	
III	THE WORLD WE LIVE IN		12	20
	10	Burgersfort Landfill-Vonani Bila	3	
	11	Virginia woolf's "Shakespeare's Sister" (1929)	3	
	12	Speech delivered by Amanda Gorman at Joe Biden's Presidential Inauguration https://youtu.be/Jp9pyMqnBzk?si=OqEfJ15FzY5nqjk3	3	
	13	https://www.youtube.com/watch?v=B6uuIHpFkuo A. Purl (2018), Dir. Kristen Lester	3	
IV	GOING DIGITAL		11	15
	14	Twitter Fiction-David Lodge, Ian Rankin, Sophie Hanna and Anne Enright https://www.theguardian.com/books/2012/oct/12/twitter-fiction-140-character-novels	3	
	15	In the Pale Moonlight- Season 6 Episode 19 -Star Trek Deep Space Nine dir. Victor Lobi	3	
	16	Intro.-rh Sin (A Beautiful Composition of Broken-Instagram Poem)	2	

	17	'The Popular Vampires'- The Bloomsbury Introduction to Popular Fiction edited by Christine Berberich (Section 2- American Pace till the line 'Tellingly, these references demonstrate how Meyer has indeed created a new breed of superheroes, or gods, to both save humans and show them how to live differently and better')	3	
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V	Practicum		30	
	1	Module I: 1. Organise a group discussion on the evolution of love through 8 literature. 2. Arrange writers given in the module chronologically categorising them based on their nationality and identify their contemporaries. 3. Submit an assignment about the historical context of writers given in the module. 4. Identify regional literatures foregrounding the idea of love and its interpretations. 5. Compare the theme of love in different genres of literature and prepare a brief note on it. 6. GD- Scottish Literature. 7. Prepare an article focusing on themes, characters, symbolism, and narrative techniques related to love across different periods in the texts provided. 8. Explore how factors such as race, gender, sexuality, and class influence individuals' experiences of love and relationships and write an essay.		

2	Module II: 1. Identify and present other writings on war tactics in the class and discuss its effect on respective cultures. Organise a debate on the present war zone and how is it going to end. 2. Organize a discussion on the concept of pacifism and how it evokes multiple arguments during the time of military operations done by political states, trace the evolution of the given philosophy and compare the moral high note it possesses against the prescribed sections from the art of war. 3. Read the novel and consolidate your observations on the effect of war on the individual and their personal choices then identify and present the real-life stories of individuals experiencing conflict due to their voice of dissent regarding war in your classroom. 4. Read the novel Totto Chan and write a Japanese perspective on how the war affected them 5. Write a paper on the role of Journalists and activists in bringing political change. 6. Collect famous letters written by world leaders and organise an exhibition in the class 7. Prepare a speech on the concept of nonviolence.	7	
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3	Module III: 1. A Group discussion on people on the peripheries based on the module. 2. Identify other memoirs from your context after watching the adaptation. 3. Write an assignment on Women & Contemporary literature. (you could talk about writers of your region) 4. Curate profiles of the writers incorporated in the module. 5. Conduct a GD on healthy human relationships after reading Queenie. 6. Fiction is an excellent medium to explore the complexity of human emotions. Do you agree? Prepare a write-up.	8	
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		7. Poetry is a powerful medium to expose social discrimination. Conduct a discussion based on the poem by Vonani Bila. 8. Prepare a brief note on contemporary African poetry.		
		Module IV: 1. Write an assignment on how new social media platforms transforms the concept of writing. 2. Write a short story of your own as a creative assignment and post it in any platform you like then attempt to write a review of it in the class. 3. Explore and identify various digital platforms and genres 4. List out similar illustrations which are connected to your childhood. 5. Identify and analyze Instagram poets from your language and share it in the class. 6. Attempt to write a fanfiction on a movie you recently watched and post it in an available in the collaborative fanfiction writing sites and then share the reviews with the class. 7. Discuss the credibility and quality of web literature by incorporating the analysis of the texts from the module. 8. Familiarise yourself with sci-fi narratives on digital platforms. 9. Create a science fiction/ short film/ instead of write a fan fiction illustration instead on book.	7	

Note: The course is divided into five modules, with four having total 17 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 16 units from the fixed modules.

Suggested Readings:

1. *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*- A K Ramanujan
2. Message from 2023 Nobel Peace Prize Laureate Narges Mohammadi <https://youtu.be/FbBY-SGBKrw?si=MAvSzdTgXJAQysM7>
3. Hope's Journey: A Tale of Peace and Justice- Story.com
<https://www.story.com/story/children-stories/hopes-journey-9>
4. *The Dark Knight Returns*- Frank Miller
5. "Asvathama's Promise" *Urubhanga* by Bhasa

Mapping of COs with PSOs and POs:

	PS O1	PS O2	PSO 3	PS O4	PS O5	PS O6	PS O7	PO 1	PO 2	PO 3	PO 4	PO 5	PO6	PO7
CO 1	-	1	3	3	2	3	3	3	1	-	3	2	3	1
CO 2	-	-	3	3	2	3	3	3	-	-	1	2	2	1
CO 3	-	1	3	-	-	1	3	3	-	-	-	1	-	-
CO 4	1	1	2	-	1	1	3	3	1	-	-	1	1	-
CO 5	-	2	3	3	2	3	3	3	1	-	-	2	2	2
CO 6	2	3	1	2	1	2	3	2	1	1	3	2	2	1

Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz / Classroom Participation / Discussion / Seminar
- Midterm Exam
- Viva
- Assignments
- Final Exam

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Seminar	End Semester Examinations
CO 1	✓	✓	✓	✓
CO 2	✓	✓		✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓	✓	✓

CO 6		✓	✓	
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FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP) BA ENGLISH LANGUAGE AND LITERATURE HONOURS MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG2CJ101/ENG2MN100
Course Title	READING FICTION
Type of Course	MAJOR
Semester	2
Academic Level	100-199

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4 hours	-	-	60 hours
Pre-requisites	Basic English language comprehension and inclination towards literature				
Course Summary	This course offers a comprehensive understanding of cross-cultural fictional narratives and its adaptations around the globe. The course will offer the opportunity to the students to engage with works from variety of genres, including short stories, novels, and experimental fiction. Special attention will be given to socio-cultural contexts in which these works were written, allowing students to appreciate the diversity of voices and perspectives that fiction offers.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify and explain key elements of fiction such as theme, plot structure, and narrative techniques.	R, U, An	P	Review, Quiz, poster making, podcast, blogs, vlogs etc.
CO2	Critically analyse and interpret fictional texts examining the components and their interrelations.	An, C	C,P	Roleplay, Review, writing exercise.
CO3	Critically evaluate the effectiveness of different narrative techniques and literary styles.	E	C,P	Brainstorming Quiz Viva Voce, Presentation.
CO4	Critically evaluate and analyse the historical, cultural and socio-political contexts that influence and are reflected in fiction, appreciating the diversity and complexity of literary voices and perspectives.	An,E, C	C	Debate, GD, Critic and Creative exercise.

CO5	Learns to deconstruct the canonical works by understanding layered nuances of socio, cultural and political relationships. Critically evaluate and debate the politics behind the construction of canons.	C	C	Debate, Discussion, Practices of reading and interpretation.
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (70)
I		GENRES	12	20
	1	Gothic/Mystery: Dracula (Movie Adaptation 1958) -Terence Fisher	4	
	2	Detective: The Tuesday Night Club -Agatha Christie		
	3	Epistolary: The Color Purple- Alice Walker (Excerpt (179-193 2 Phoenix 2004)		
	4	Epic Sci Fi: Dune part 1 (Movie Adaptation) -Denis Villeneuve	4	

		Suggested Activities: 1. Select any text of any other genre not mentioned in the syllabus and review them by submitting a written document, podcast or three-minute video, vlog, blog etc 2. Quiz based on texts (prescribed and suggested reading) 3. Representation (like installations, cartoons, posters, etc) based on the texts, scenes, or themes. 4. Choose any plot point text from the module and write your on versions or genre as a creative assignment.		
II	NARRATIVE TECHNIQUES		12	15
	5	Ist person and stream of Consciousness: TheYellow Wallpaper- Charlotte Perkins Gilman	3	
	6	The Million Pound Note -Mark Twain	3	
	7	Backstory: Frankenstein(chapter 13)-Mary Shelley	3	
	8	Hypertext: The Game of Life -Naemie Breard https://virtualwritingtutor.com/hypertext-narratives/23930/thegame-of-life.html	3	
		Suggested Activities: 1. Identify other narrative techniques, select one text from that and submit review either as a written document, podcast or three-minute video, vlog, blog etc. 2. Group discussion on possible different climaxes based on contemporary movies and fiction. 3. Create a short hypertext fiction (group activity) 4. Write scripts for the fictional narratives for an imaginary adaptation.		

III	DECONSTRUCTINGCANON		12	15
	9	a. Cendrillon -Charles Perrault, (https://www.pookpress.co.uk/cendrillon-frenchcinderella-perrault/) b. 'Cinderella' from Politically Correct Bedtime stories- James Finn Garner	6	

	10	a. Heart of Darkness -Joseph Conrad (Excerpt- page no 20-23) ("Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to earth.....Next day I left the station at last, with a Caravan of sixty men, for a two hundred mile tramp). b. "An Image of Africa: Racism in Conrad's Heart of Darkness"- Chinua Achebe (page No 253- 256) (From 'The most interesting and revealing passages in Heart of Darkness are however about people.....to 'Marlow seems to me enjoy Conrad's complete confidence- a feeling reinforced by the close similarities between their two careers). (Heart of Darkness Norton Critical Edition Ed by Robert Kimbrough)	6	
		Suggested Activities: 1. Debate on different perspectives based on any prescribed text 2. Rewrite any canonical texts, movies, epics 3. Create a page on a character or theme (from the syllabus) on any social media platform and submit the report (not necessarily in written format)		
IV	EXPLORINGTHEMARGINS		12	20
	11	Dalit: A Corpse in theWell-(excerptfromTaralAntaralShankar Ramachandra Kharat)	3	
	12	War: Open It -SadatHasanManto	3	
	13	Ecology: The GreatIndianTeeandSnakes-KartikaPandey	3	
	14	Race and Gender:Droupadi-MahashwetaDevi	3	
		Suggested Activities: 1. Scriptwriting/drama/video/audiopresentations (based on the prescribed stories). 2. Compilationofanthologies/magazinesbased on specific themes. 3. Learnersshouldproduceanaudiobookprescribed in thetext. 4. GDoneachgenre suggestedinthemodulethen write short notes on it.		
V	OPEN-ENDED		12	

Note: The course is divided into five modules, with four having total 14 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split

between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 14 units from the fixed modules.

Suggested Reading:

1. Romance: *Pride and Prejudice*- Jane Austen
2. Fantasy: *Harry Potter Vol 1*-JK Rowling
3. Graphic: *Akira Vol 1*-Katsushiro Otomo
4. Flash Fiction: *Girl* -Jamaica Kincaid
5. Gothic/ Mystery: *Dracula* (novel) -Bram Stoker
6. Epic Sci Fi: *Dune*-Frank Herbert
7. Study on Fiction: *The Art of Fiction*-David Lodge
8. II-person narrative/ metafiction: *If on a Winter's Night a Traveller*-Italo Calvino
9. Magical Realism: *The Color Master* -Aimee Bender
10. Non-linear narrative: *The Garden of Forking Paths*-Jorge Luis Borges
11. Pair
 - a. *Ravana's tale* from *Ramayana*
 - b. *Oorukaval*- Sara Joseph
12. Pair
 - a. *Scavenger's Son*-Thakazhi
 - b. *Vrithiyude Jathi* dir-Vidhu Vincent
13. Pair
 - a. *Hamlet* from *Shakespera's Tales*
 - b. *Ophelia* by Lisa M Klein
14. "Canon Fodder: Denouncing the Classics." *The New Yorker*, 23 May 2013, www.newyorker.com/books/pageturner/canon-fodder-denouncing-the-classics Sam Sacks
"Value: criticism, canons, and evaluation." *Literary Theory and Criticism* Patricia Waugh
15. Queer: *Middlesex*-Jeffrey Eugenides
16. Diaspora: *The Namesake*-Jhumpa Lahiri
17. Ethnicity: *The Judgement*-Ananya Guha
18. Disability: *Out of my Mind*-Sharon M Draper

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2	-	1	-	1	1	3	2	-	1	1	-	2
CO 2	2	3	3	-	2	1	3	2	-	1	1	-	2
CO 3	3	1	2	1	-	2	3	-	2	1	1	-	2
CO 4	1	3	3	-	2	2	3	1	-	-	3	3	3
CO 5	3	-	1	-	2	2	3	3	2	3	2	-	-

C O 6	-	3	3	-	2	2	3	1	1	-	-	3	3
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Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Class Participation/ Discussions/ Seminars/ Interactive essays with multimedia elements/ peer teaching (10 %)
- Quizzes/Assignments/ Digital Story Telling/ Podcasts or Audio Essays/ (10 %)
- Mid-Semester Test/Viva/ Creative projects/ Social Media Simulation (10 %)
- Final Exam (70%)

Mapping of COs to Assessment Rubrics:

	Internal Exam/ Creative projects/ social media simulation	Assignment/Quizzes/ Digital story telling/ podcasts/	Class Participation/ Discussion/ interactive essays with multimedia elements/ peer teaching	End Semester Examinations
CO 1	✓	✓	✓	✓

CO 2	✓	✓	✓	✓
CO 3	✓		✓	✓
CO 4	✓		✓	✓
CO 5	✓	✓	✓	✓
CO 6	✓		✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME

(CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG3CJ201
Course Title	DRAMA: EXPLORING THE LITERARY AND PERFORMATIVE ELEMENTS
Type of Course	MAJOR
Semester	III

Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic knowledge on different elements of drama and theatre				
Course Summary	The course is envisaged to develop an understanding of drama, along with its aesthetics and performance aspects. The learners will be able to understand the history of drama and different genres with in it (eastern and western). They will be able to appreciate the social, cultural and historical dimensions of drama and theatre.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Analyze and interpret significant works of drama and literature from various historical periods and cultural contexts	U	F	Assignments
CO2	Apply close reading and textual analysis techniques to identify literary devices, narrative structures, and dramatic conventions employed by playwrights and authors.	Ap	M	Seminar Presentation
CO3	Examine the interplay between drama and literature, exploring how theatrical elements such as dialogue, character, setting, and plot.	R	C	Review and Discussion

C04	Critically evaluate the relationship between dramatic adaptation and literary source material.	An	C	Term paper writing
C05	Synthesize theoretical concepts, critical frameworks, and practical insights gained throughout the course to produce original scholarship, creative projects, or performance-based analysis that contribute to ongoing conversations within the fields of Drama and Literary Studies.	Ap	F	Assignments
C06	Analyze representations of identity, gender, race, class, and power dynamics in dramatic and literary texts.	An	M	Mini project and Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (70)
		Introduction to Drama and Theatre	12	10
	1	Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot	3	

I	2	History of Drama a brief overview-Greek Drama-Shakespearean Drama-Restoration drama, Comedy of Manners	3
	3	A brief introduction of the movements- Avant-garde, Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Futurism, Immersive Theatre, Video performances	2
	4	Familiarizing Digital Theatre- New Technologies in Modern Theatre	2
	5	Elements of Theatre (Sets, Lights, Costume, Properties, Make up) Sound and Music in Theatre, Actor's Voice, Speech and Diction/ Acting Styles	2
		Suggested Activities: 1. Identify new techniques in theatrical performance. 2. Classroom discussions on the advent of technology in theatre. 3. Presentations and debates on the themes discussed in the module.	

II III	World Theatre	12	25
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6	Introduction to World Theatre- Realism, Surrealism, Expressionism.	3
7	European - <i>The Tempest</i> (Act 5)- William Shakespeare	3
8	African - <i>I Will Marry When I Want</i> - Ngũgĩ wa Thiong'o	3
9	Indian - - <i>Thirty Days in September</i> - Mahesh Dattani	3
	Suggested Activities: 1. Trace the history of European, African and Indian theatre (any traditions of your choice) and present it in the class. 2. Debates and discussions on the emerging trends in World theatre. 3. Discussions on the new plays in regional literature.	
Women and Theatre		12
10	Women Playwrights-Feminism and Contemporary Theatre	2
11	Gender discrimination in language	1
12	<i>Lights Out</i> - Manjula Padmanabhan	3
13	<i>Ruined</i> - Lyn Nottage	3
14	<i>Home</i> - Naghmeh Samini	3

25

		Suggested Activity: 1. Discuss the role of feminism in developing a language for women on stage. 2. Compare and contrast the role of women in the text that you studied. 3. GD and report on how men and young boys performed the role of women in Shakespearean plays.		
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IV		Post-dramatic Theatre	12	10
	15	A Brief Introduction to Post-dramatic Theatre- Stage page divide-Text and Performance Text	3	
	16	Performance Art and Installations-Dramatization of Varied Art and Media.	3	
	17	What Makes Performance Studies Special(Chapter 1- Section 3)Performance Studies: An Introduction -Richard Schechner.	3	
	18	Digital theatre – ‘The Art of Facing Fear’ (37 minutes)- Ivam Cabral and Rodolfo García Vázquez - https://youtu.be/UQRJbMyfE9Y?si=PkNHym9JP3jUTViN	3	

		Suggested Activity: 1. Watch video performances on contemporary issues and submit an assignment. 2. Debates and discussion on the recent trends in digital theatre. 3. Presentation on the topic of how technology has influenced drama and theatre. 4. Watch video performances from different countries as part of the World Theatre. Initiate discussions in this regard.		
V		Open ended Module	12	

Note: The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 18 units from the fixed modules.

Suggested Reading:

1. *The History of World Theatre: From English Restoration to the Present*- Felicia Hardison Londre, Continuum, 1999
2. *Contemporary Indian Theatre: Theatricality and Artistic Crossovers*- Ravi Chaturvedi and Tapati Gupta (eds). Rawat, 2017
3. *Makers of Modern Theatre: An Introduction*. Routledge, Robert Leach, 2004
4. *Modern Indian Theatre: A Reader*. Nandi Bhatia ed. Oxford UP, 2009.
5. *Attempts on Her Life*- Crimp Martin
6. *Worm Play*- Zubin Driver

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	3	2	1	1	-	2	-	1	2	-	3	-	2
C O 2	2	-	3	1	-	-	1	-	3	1	-	-	1
C O 3	-	1	2	-	1	1	-	2	2	1	2	-	3
C O 4	3	3	-	1	3	-	1	2	1	-	2	-	2
C O 5	2	3	-	1	2	3	-	2	1	-	3	-	1
C O 6	-	3	3	2	-	3	-	2	1	2	-	2	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Internal Exam/ Creative projects/ social media simulation	Assignment/Quizzes/ Digital storytelling/ podcasts/	Class Participation/ Discussion/ interactive essays with multimedia elemets/ peer teaching	End Semester Examinations
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓		✓	✓
CO 4	✓		✓	✓
CO 5	✓	✓	✓	✓
CO 6	✓		✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE
AND LITERATURE MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG3CJ202 /ENG3MN200				
Course Title	LANGUAGE IN ACTION				
Type of Course	Major				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	A fundamental understanding of Language, Media and Society				
Course Summary	The course aims to enable the learner to explore the diverse areas where English language is employed to perform various purposes. The areas include Media, Literature and Technical documentation.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	*Knowledge Category	Evaluation Tools used

CO1	To enable the learner to understand how language shapes and reflects societal norms, values, and power structures.	U	C	Exam/ Assignment/ Presentations / workshops/ interactive sessions
CO2	To critically analyze the use of language in various forms of media.	Ap	P	Translation assignments/ workshops/
CO3	To comprehend how literary texts convey themes, perspectives, and cultural values.	An	C	Presentations / reviews/ case studies
CO4	To develop proficiency in using clear, concise language in technical writing contexts.	C	C, P	Software demonstrations/ practical and digital presentations
CO5	To analyze similarities and differences in language use across the domains of media, literature, and technical documentation.	Ap	C, P	Translation practice and public presentations in various genres and fields of verbal, visual and print sectors
CO6	To appreciate critical reflection on the ethical and cultural implications of language use in various professional and personal contexts.	E, C	M	Innovative research productivity through independent research
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

MODULE	UNIT	CONTENT	Hrs (75)	Marks (70)
I	Introduction		12	16
	1	Language praxis- the role of language in social practice & identity formation-literature, media & policy documents	3	
	2	Literature as a language discourse-language use – creative writing	3	
	3	Media and the use of language- writing to performance-media and the formation of public opinion	3	
	4	Role of language in documenting policies- Clarity – Effectiveness-Precision- Purpose - -Ethical Considerations-Impact	3	
II	LITERATURE AS LANGUAGE PRACTICE		12	19
	5	The Transformation of Silence into Language and Action- Audre Lorde	3	
	6	What is Literature (First Three Paragraph)- Terry Eagleton	3	
	7	Commute (Chap1-Autobiography of Death) -Kim Hyesoon	3	
	8	Sea Oak – George Sanders	3	

III	MEDIA AND LANGUAGE		12	16
	9	Chapter 6-Understanding Media: The extensions of Man- Marshall McLuhan	3	
	10	'From Documents to Performances' (Page 33-36) Software Takes Commands-Lev Manovich	3	
	11	How Close Are We to a Climate Change Tipping Point? https://youtu.be/mFYE4CfeIj0?si=i75yzgYenB0SIrbz	3	
	12	Journey of a Kuchipudi dancer from Pakistan to India- Ujwal Bommakanti http://timesofindia.indiatimes.com/articleshow/60064428.cms?ut1m_source=contentofinterest&utm_medium=text&utm_campaign=cppst	3	
IV	LANGUAGE IN POLICY DOCUMENTS		12	19
	13	National Legal Services v. Union of India (Verdict)	3	
	14	No.WEC-19752-Women and Child Development – Dowry Prohibition Act, Kerala Dowry Prohibition (Amendment)	3	
	15	Universal Declaration of Human Rights- Preamble	3	
	16	The Forest Conservation Act 1980-Act.No.69 of 1980	3	

V	PRACTICUM	12	
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	Suggested Activities: Module I: 1. Explore current events or historical speeches that have influenced societal attitudes or policies. 2. Analyze how language was used to convey messages of identity, social practices, or policy objectives. Discuss the ethical implications and the impact of language on public perception and action. 3. Create identity maps that incorporate language as a central element. They can include personal language use (slang, dialects), media influences, and policy implications on their identities. 4. Discuss how language shapes their self-perception and interactions within different social contexts. 5. Provide excerpts from policy documents (e.g., government policies, organizational guidelines) that address social issues such as education, healthcare, or environmental sustainability. 6. Ask students to evaluate the clarity, precision, and ethical considerations of the language used. Discuss how language can impact the implementation and interpretation of policies. Module II 1. Read other literary works and, in a group, analyse how they vary in theme, perspective and language 2. Conduct an analysis on historical, cultural or social context of the literary works given and submit assignment based on the analysis 3. Organise a debate on how various literary discourses contribute to the growth of literature 4. Read literary works which bring social change and present it as seminar in the class 5. Write your own version of the story 'Sea oak'. 6. Read other texts defining and detailing the nature of literature and compare it with Eagleton 7. Write a short note on South Asian literature. 8. Write an assignment on any literary narrative you recently read Module III 1. Read and analyse various newspaper reports, focusing on tone, Bias, language and perspective 2. Organise debates on current media topics, practicing argumentation and critical thinking 3. Prepare and deliver your own version of TED talk in the classroom		
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	4. Write an editorial piece on a current issue, expressing your viewpoint and supporting evidence 5. Prepare an article on the role of performance in new media platforms 6. Identify various new media platforms where interactive writing can be done then attempt to participate in the writing process and read it in the class 7. Translate a work from regional language to English using translation apps or web tools of your choice 8. Enact a channel discussion in your classroom Module IV 1. Read and analyse various government orders and find out the features of language used in the discourse focusing on clarity and structure 2. Identify other acts and policies given by govt. & non govt. organizations and discuss the impact of these on the society 3. Find out various petitions and submit a report based on any one of them 4. Compare different acts related to a particular issue, such as environmental protection or labour laws. 5. Attempt to draft a policy on the protection of any endangered species you like 6. Organize a debate on the fine points of any recent Supreme Court Verdict the class choose on the issue of dowry 7. Attempt to re draft the human rights declaration or any other charter provided by U N 8. Write a note on the role of language in policy making after finishing the module		
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Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 16 units from the fixed modules.

Suggested Reading:

- 1 Terry Eagleton, "Introduction: What is Literature?"
- 2 Kim Hyesoon, *Autobiography of Death*
- 3 Audre Lorde- *The Cancer Journals*
- 4 Hiro Murai- *Sea Oak*
- 5 Marshall McLuhan- *Understanding Media: The extensions of Man*
- 6 Lev Manovich – *Software Takes Command*
- 7 <https://wcd.kerala.gov.in/>
- 8 [https://moef.gov.in/moef/division/forest-divisions-2/forest-conservation/in-troduction/index.html#:~:text=The%20Forest%20\(Conservation\)%20Act%20C,for%20the%20non%20forestry%20purposes.](https://moef.gov.in/moef/division/forest-divisions-2/forest-conservation/in-troduction/index.html#:~:text=The%20Forest%20(Conservation)%20Act%20C,for%20the%20non%20forestry%20purposes.)
- 9 <https://www.un.org/en/about-us/universal-declaration-of-human-rights>
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Mapping of COs with PSOs and POs:

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	PS O1	PS O2	PSO 3	PS O4	PS O5	PSO 6	PO 1	PO 2	PO 3	PO 4	5	PO 6	PO7	
CO 1	3	3	1	2	3	2	1	2	3		3	2	3	2
CO 2	2	2	2	3	3	1	2	3	3		2	3	1	3
CO 3	1	3	1	2	3	3	2	3	2		3	2	3	2
CO 4	2	3	1	3	3	2	3	3	3		1	2	2	2

CO 5	3	2	2	3	2	1	1	3	2				
										3	3	2	1
CO 6	2	1	2	3	3	2	2	3	3				
										3	3	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Assignment/ Discussion / Seminar (10%)
- Midterm Exam (10%)
- Class Tests/Quiz (10%)
- Final Exam (70%)

Mapping of COs to Assessment Rubrics:

	Internal Exam ✓	Assignment	Project Evaluation	End Semester Examin ations ✓
CO 1		✓		
CO 2	✓	✓		✓

CO 3		✓		✓
CO 4		✓	✓	✓
CO 5	✓	✓	✓	✓
CO 6		✓	✓	



FOUR - YEAR UNDER GRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE & LITERATURE
HONOURS MAJOR

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS				
CourseCode	ENG4CJ203				
Course Title	JOURNEY THROUGH THE WORLD OF POETRY				
Type ofCourse	MAJOR				
Semester	4				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of Language and Literature				

Course Summary	This course aims to deepen learners understanding and appreciation of poetry as a literary form. Through close reading, analysis, and discussion of various poetic works, students will explore the multifaceted dimensions of poetry, including its aesthetic, emotional, and intellectual elements. The course will cover a range of poetic styles, genres, cultures, trends and themes, enabling students with the tools to critically engage with poetry and to articulate their interpretations effectively.
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Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	Appreciate and interpret various poetic devices and genres, effectively evaluating their use and effect on the poem's meaning and aesthetic appeal.	An,E	F	Annotations/ Presentations/ Quizzes
CO 2	Ability to distinguish, analyse and apply new trends and methods of poetry effectively communicating their interpretations through written and oral presentations.	An,Ap	C	Interpretation, presentations (oral and written)

CO 3	Inculcate a critical mindset, questioning assumptions considering perspectives based on gender, race, ethnicity, region, environment, nation, etc., and cultivate cultural sensitivity and understanding through evaluation of socio-historical context in which literary texts are created and consumed.	E	P	Group Discussion/Debate/ appraisal and Review/ Essays/ Presentations
CO 4	Gain insights into the craft of poetry and develop a poetic sensibility through their creative skills.	C	M	Projects and Term Papers
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P). Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (70)
I		CLASSICS	8	17
	1	Indian Kalidasa – Meghaduta (Horace Hayman Wilson trans.) Lines 1-28	3	
	2	Latin Dante: La Vita Nuova	3	
	3	Persian Rumi: Grasses	2	
		Suggested Activities: 1. Analyse a classic text (e.g., Oedipus Rex) and identify the elements and style of classical poetry. 2. Appreciate classical poetry based on the poetic images used and learn the techniques and devices used. 3. Discussion on three different cultural context evolved through your text.		
II		GENRES IN POETRY	12	18

5	Sonnet William Shakespeare: Sonnet 60 "Like as the waves make towards the pebbled shore".	2
6	Haiku Basho: i) The Old Pond ii) O Tranquility iii) How Brief is this Life	2
7	Ode John Keats: Ode on a Grecian Urn	3
8	Ballad Edgar Allan Poe: Annabel Lee	3
9	Elegy Oscar Wilde: Requiescat	2
	Suggested Activities: 1. Discussion about the different types of poems and the unique characteristics of each genre. 2. Reading of poems belonging to various genres can be encouraged and through the introduction of the poets and the period, the socio-political context can be discussed. 3. Identify various poetic movements through given texts and prepare an assignment on each.	

III	ACROSS CULTURES	14	17
10	USA: Wallace Stevens: Anecdote of the Jar	3	
11	Chile: Gabriela Mistral: Give Me Your Hand	3	
12	Senegal: Leopold Sedar Senghor: Prayer to Masks	3	
13	Palestine Mahmoud Darwish: Identity Card	3	
14	India: Arundhati Subramaniam: To The Welsh Critic Who Doesn't Find Me Identifiably Indian	2	

		Suggested Activities: 1. Class discussion on the characteristics of poetry across the world. Research project: Choose a poet from a nation other than the ones mentioned in the syllabus and analyse the cultural elements in it. 2. Discuss how far the poetry of a land is rooted in its culture.		
IV		TRENDS AND THEMES	14	18
	15	Concrete poetry: e e cummings-I carry within my heart	3	
	16	Eco poetry: Earle Birney: Bushed	3	
	17	Feminism: Warsan Shire-Backwards	2	
	18	Marginalized: Sukirtharani: Portrait of my village	3	
	19	Queer: Kai Cheng Thom: What the Queer Community Should Have Told Us	3	

		Suggested Activities: 1. Class/Group discussion on the various trends and themes of poetry. 2. In addition to the essential and suggested topics, various other trends and themes can also be discussed and presentations can be done based on it. 3. Visual Representation of the prescribed poems in the syllabus. 4. Based on the theme of the poems, performances can be done in the form of dance or skit. 5. Identify the genre of various poems not prescribed in the syllabus by analyzing the elements of poetry. 6. Quiz can be conducted based on poetry.		
V		Open-Ended	12	

Note: The course is divided into five modules, with four having total 19 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 19 units from the fixed modules.

Suggested Reading:

1. Chinese: Confucius – A Love Song
2. Greek: Sappho - Song of the Rose
3. Dramatic Monologue: Robert Browning: Porphyria's Lover
4. Song: Bob Dylan- Blowin' In The Wind
5. Metaphysical: John Donne "The Flea"
6. Satire: Jonathan Swift: A Satirical Elegy on the Death of a Late Famous General
7. Russia: Joseph Brodsky: To Urania
8. New Zealand: Allen Curnow: House and Land
9. Caribbean Islands: Derek Walcott: Sea Grapes
10. Confessional: Kamala Das-The Old Playhouse
11. Carpe Diem: Charles Baudelaire: Be Drunk
12. Instapoetry: Rupi Kaur: Locked
13. Performance Poetry: Hedwig Gorski: Teenager in Nova Scotia
14. Visual Poetry: Dona Mayoora: Melancholic Rain
15. A Concise Companion to Literary Forms. Emerald, 2013.

16. TheCambridge Companion to Modernist Poetry. Ed. Alex Davis, Lee. M. Jenkins, 2007.
17. TheNorton Anthology of Poetry. Ed. Ferguson et al. – W.W. Norton & Company, 2018.
18. TheNorton Anthology of World Literature. Ed. W. Puchner et al. W.W. Norton & Company, 2018.
19. TheVintage Book of Contemporary World Poetry. Ed. J.D McClatchy, 1996.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PS O3	PS O4	PS O5	PS O6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1 1		1	3	1	-	-	3	-	2	1	1	1
CO 2 2		1	3	3	-	1	3	2	2	2	2	2
CO 2 3		-	3	2	3	3	3	2	2	2	3	3
CO 1 4		1	2	3	2	2	3	2	3	2	2	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Class Participation/ Discussions/ Seminar (10 %)
- Quizzes/Short Assignments (10 %)
- Mid-Semester Test/Viva (10 %)
- Final Exam (70%)

Mapping of COsto Assessment Rubrics:

	Internal Exam	Assignment/Quizzes	Class Participation/ Discussion	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3	✓		✓	✓
CO 4	✓		✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE & LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG4CJ204				
Course Title	LITERARY CRITICISM				
Type of Course	MAJOR				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of literary criticism				
Course Summary	This course provides a comprehensive understanding of literary criticism by exploring diverse theoretical perspectives from antiquity to modern times. Learners will delve into pivotal works by influential thinkers, gaining insights into various critical lenses used to analyze literature. Through interactive discussions and activities, learners will enhance their ability to analyze literature from multiple perspectives. The course concludes with a collaborative project where learners apply their acquired knowledge to analyze specific literary works using chosen critical approaches. Upon completion, learners will possess refined analytical skills and a deeper appreciation for the complexities of literature and criticism.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used

CO 1	Demonstrate advanced analytical skills in critically evaluating literary texts, including novels, poems, plays, and essays.	An	C	Essays/ Presentations
CO 2	Ability to interpret and elucidate complex literary works, discerning underlying themes, motifs, and symbolism.	U, Ap	F	Written interpretations/Oral presentations
CO 3	Develop strong research skills, enabling them to conduct in-depth literary analyses, engage with secondary sources, and contribute original insights to the field of literary criticism.	E	C	Critical reviews
CO 4	Cultivate a critical mindset, questioning assumptions, challenging prevailing interpretations, and contributing to ongoing scholarly debates	E, C	C	Discussions
CO 5	Foster cultural sensitivity and awareness, encouraging students to consider the socio-historical contexts in which literary texts are produced and consumed, and to appreciate the diverse perspectives represented in literature.	U, Ap	C	Essays/Presentation
CO 6	Enhance communication skills by articulating their literary analyses coherently and persuasively.	U, Ap	P	Written essays and Oral presentations/ Seminars.
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P). Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Foundations of Literary Criticism	15	18
	1	Introduction to Classical Literary Criticism: Rasa, bhava, Rhetoric, Logos, Yugen, Wabi-sabi		
	2	Introduction to Classical Literary Criticism Essential Reading: M. H. Abrams: A Glossary of Literary Terms (focus on terms mimesis, catharsis, and verisimilitude)	3	
	3	Plato's Theory of Mimesis Essential Reading: Plato, Republic (selections from Book X on the nature of art and imitation)	3	
	4	Aristotle: Catharsis Essential Reading: Patricia Waugh, Literary Theory and Criticism, an Oxford Guide (Chapter 1, excerpt on Catharsis)	3	
	5	Dante: Promoting the Vernacular Essential Reading: M. A. R. Habib, A History of Literary Criticism From Plato to the Present (Promoting the Vernacular: Dante's De Vulgari Eloquentia)	3	
	6	Anandavardhana: Dhvani Essential Reading: Neeraja A. Gupta, Dhvani: A Historical Overview (focus on the concept of dhvani or suggestion in Indian aesthetics)	3	
		Suggested Activity: 1. Analyze a classic text (e.g., Oedipus Rex) applying Aristotelian elements of plot, character, and theme. 2. Group activity: Analyze a poem using the concept of Dhvani or suggestion. 3. Watch a Noh play (e.g- https://youtu.be/YVARAMARvk8?si=Zkh7hS74fT_dWSQn) and compare it with a traditional theatre performance in your region.		
II		Neoclassical Criticism and the age of Enlightenment	12	17
	7	The Rise of Neoclassicism Essential Reading: M. A. R. Habib, A History of Literary Criticism From Plato to the Present (Chapter 12, excerpt on Neoclassicism)	4	
	8	John Dryden Essential Reading: M. A. R. Habib, A History of Literary Criticism From Plato to the Present (Chapter 12, excerpt on Neoclassicism)	4	
	9	David Hume Essential Reading: David Hume, "Of the Standard of Taste" (from Four Dissertations)	4	
		Suggested Activity: 1. Class debate: David Hume is right, taste is subjective.		

III	Romanticism and the Rise of Modern Criticism		12	17
	10	Introduction to Romanticism Essential Reading: M. A. R. Habib, A History of Literary Criticism From Plato to the Present (Chapter 17 on Romanticism in England)	3	
	11	Samuel Taylor Coleridge Essential Reading: Samuel Taylor Coleridge, Biographia Literaria (excerpts on imagination and fancy)	3	
	12	Ralph Waldo Emerson Essential Reading: Ralph Waldo Emerson, "The Poet" (Excerpts)	3	
	13	Matthew Arnold Essential Reading: M. A. R. Habib, A History of Literary Criticism From Plato to the Present (Excerpt "Matthew Arnold")	3	
	14	Leo Tolstoy Essential Reading: Leo Tolstoy, "What is Art?" (excerpt on the purpose and definition of art)	3	
		Suggested Activity: 1. Class discussion on the characteristics of Romanticism with reference to "Ode to a Nightingale" by John Keats. 2. Research project: Choose a Romantic era artist (e.g., William Blake) and analyze their work through a Romantic lens.		
IV	Delving into Modernity		9	18
	15	T. S. Eliot: Impersonality theory Essential Reading: T. S. Eliot, "Tradition and the Individual Talent" (excerpt on the concept of the "individual talent")	3	
	16	New Criticism Essential Reading: Stephen Matterson, "New Criticism" (from Literary Theory and Criticism, an Oxford Guide by Patricia Waugh, Chapter 12, excerpt on methods and characteristics)	2	
	17	Wimsatt and Beardsley Essential Reading: W. K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy"	2	
	18	Sigmund Freud Essential Reading: Sigmund Freud, "Dostoevsky and Parricide" (excerpt on the psychoanalytic interpretation of literature)	2	

		Suggested Activity: 1. Close reading and analysis of an excerpt from T. S. Eliot's "The Waste Land" 2. Group activity: Analyze a poem using the methods and characteristics of New Criticism. 3. Psychoanalytic reading: Apply Freudian concepts to a short story or novel. 4. Comparative Literary Criticism: Cross-cultural Analysis 5. Contemporary Trends in Literary Criticism 6. Practical Criticism: T.S. Eliot and I.A. Richards 7. Individual Research Project: Applying Literary Criticism Theories to Modern Texts		
V		OPEN ENDED	12	

Note: The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 18 units from the fixed modules.

Suggested Reading:

Module I:

1. History of Sanskrit Poetics-S. K De
2. Literary Theory: An Introduction-Terry Eagleton
3. Readings in Chinese Literary Thought-Stephen Owen

Module II:

4. The Spectator essays- Joseph Addison and Richard Steele
5. An Essay of Dramatic Poesy -John Dryden (Excerpt)
6. What is Enlightenment? -Immanuel Kant

Module III

7. The Social Contract -Rousseau
8. Preface to Lyrical Ballads -William Wordsworth

Module IV:

9. Ode to a Nightingale -John Keats
10. A Defence of Poetry -P. B Shelley

Module V:

11. Woman in the Nineteenth Century-Margaret Fuller
12. The Well Wrought Urn -Cleanth Brooks

Module VI:

13. Modern Fiction -Virginia Woolf
14. Against Interpretation-Susane Sontag

15. Two Aspects of Language and Two Types of Aphasic Disturbance-Roman Jakobson

Jakobson

Mapping of COs with PSOs and POs:

	PS01	PS02	PS03	PS04	PS05	PS06	P01	P02	P03	P04	P05	P06	P07
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C02	-	-	-	-	2	-	-	-	-	-	3	-	-
C03	3	-	-	-	-	-	-	-	-	-	-	3	-
C04	-	-	-	-	-	-	-	3	-	-	-	-	-
C05	-	-	-	-	-	2	-	-	-	-	-	-	2
C06							3	-	-	-	-	-	-
C07													
C08													

Mapping of COs with PSOs and POs:

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Class Participation/ Discussions/ Seminar (10 %)
- Quizzes/Short Assignments (10 %)
- Mid-Semester Test/Viva (10 %)
- Final Exam (70%)

Mapping of COs to Assessment Rubrics:

	InternalExam	Assignment/Quizzes	Class Participation/ Discussion	End SemesterExaminations
CO 1	✓	✓		✓
CO 2	✓	✓	✓	✓
CO 3	✓			✓
CO 4	✓		✓	✓
CO 5			✓	✓

CO 6			✓	
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FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG4CJ205				
Course Title	GENDER PERSPECTIVES IN LITERATURES				
Type of Course	MAJOR				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	Basic understanding of literature.
Course Summary	The course aims to understand the concept of gender and its trajectories across literature and popular culture.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the basic concepts related to gender, gender issues, and gender stereotypes.	U	F	Assignments
CO2	Analyse power dynamics related to gender in various social economic and political context.	An	F	Assignments
CO3	Explore basic concepts and frameworks related to gender including feminism, queer and postcolonial perspectives.	E	F, P	Seminar Presentation
CO4	Foster critical thinking and contribute to the development of a more equitable and inclusive society.	C	F	Seminar Presentation
CO5	Develop the ability to analyze and interpret literary texts through the lens of gender, understanding how gender dynamics shape narratives, character development, and thematic elements.	Ap	C, M	Debates and Discussion

CO6	Gain a comparative and contextual understanding of how societal norms on gender across cultural contexts is embedded in the literature of its time.	C	C, M	Debates and Discussion
*-Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) #-Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks(70)
I		Introduction	11 2	18
	1	GenderStudies - IntroductiontoGender	3 3	
	2	Sex andGender GenderasaSocial	3	
	3	Construct Gendre and Patriarchy		
	4	Suggested Activities:		
		1. Initiateadiscussionaboutgender roles in domestic andpublicspaces. 2. Discussionanddebateonpolitics of childhood toys.		
II		Gender and Identity	1	17
	5	Intersectionality:GenderandCaste	2	
	6	Intersectionality:ClassandRace	3	
	7	Pretha Bhashanam-CAyyappan.Trans. V.C Harris	3	
	8	Breaking Barriers:TheQuestofPalestinian Women in Leadership-VeraBaboun-TEDTalks September 2022	2 2	
	9	Ain't I a Woman?-SojournerTruth	2	
		Suggested Activities: 1. Learnerscananalyzereal-world stories highlightingintersectionsofgender, caste, and race,followedbygroupdiscussions and presentations. 2. Learnerscancreatevisualmaps illustrating how gender,caste,andraceintersect in variouscontexts,usinghistorical and contemporary examples.		

		3. Learners can participate in a debate on gender, caste, and race to explore multiple perspectives and foster empathy.		
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III	What is Queer		13	18
	1	LGBTQIA+ - A brief introduction	3	
	0	Queer- Issues and challenges: Prejudice, mental health and legal rights	3	
	12	Homosexuality in India: Past and Present-Ruth Vanita	2	
	13	Your Life- Andrea Gibson https://youtu.be/LmBdIZTZMbA?si=s_TK0M8q9oG4se6G	2	
	14	IDream of Horses Eating Cops- Joshua Jennifer Espinoza	2	

		Suggested Activities: 1. Learners can create collages that visually represent their own gender identities and the factors that influence them, followed by a class discussion. 2. Learners can write and share short personal narratives exploring their experiences with gender and identity, highlighting how these aspects have shaped their lives. 3. Learners can watch and analyze films or documentaries that explore themes of gender and identity, discussing how these narratives challenge or reinforce societal norms.		
IV		Gender and Media	1	17
	1	Gender representation in Media- stereotypes and biases	2	
	5	'Coded Bias': Documentary (90 mins) - Dir. Shalini Kantayya	6	
	1 6 1 7	'#IWD2023 Interview: The Growing Opportunities for Women and Girls in Cybersecurity' - Interview with Kathleen Hyde- https://www.infosecurity-magazine.com/interviews/opportunities-women-girls/	3 3	
		Suggested Activities: 1. Learners can analyze gender representations and interactions on social media platforms, identifying patterns of bias or empowerment. 2. Learners can create and reflect on online personas with different gender identities to understand digital self-presentation and perception. 3. Learners can examine case studies of gender-based cyberbullying, discussing its impact and proposing strategies for prevention and support.		
V		Open Ended	12	

Note: The course is divided into five modules, with four having total 17 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 18 units from the fixed modules.

Suggested Readings

1. M H Abrams. A Glossary of Literary Terms. 2020.
2. Peter Barry. Beginning Theory: An Introduction to Literary and Cultural Theory. Viva Books, 2018.
3. *Women, Race and Class*. Angela Davis. Navayana Publishing: 2013 New Delhi.
4. *Dislocating Cultures: Identities, Traditions and Third World Feminism*. Narayan U. London, Routledge, 1997.

5. *Feminism and Race* , Bhavnani Kumkum, (ed) New York, Oxford University Press ,2003
6. *Masculinities*- R W Connell
7. *Literature and Gender*- Lizbeth Goodwell.
8. *An Essay About Men: Considering the Inner Worlds of Those Who Are Taught to Deny Them*- Bell Hooks
Female Masculinity- Judith Halberstam
9. <https://www.theguardian.com/uk/2007/jan/10/ukcrime.prisonsandprobation>
Meena T Pillai, *Affective Feminisms in Digital India Intimate Rebels*. Routledge, 2023.
10. *Technically Wrong: Sexist Apps, Biased Algorithms and Other Threats of Toxic Tech* by Sarah Wachter- Boettcher
- 11.

Mapping of Cos with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	P01	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
C O 1	2	3	3	1	2	1	1	3	2	1	1	3	2

CO 2	2	3	3	1	2	1	1	3	2	1	1	3	2
CO 3	2	3	3	1	2	1	1	3	2	1	1	3	2
CO 4	2	3	3	1	2	1	1	3	2	1	1	3	2
CO 5	2	3	3	1	2	1	1	3	2	1	1	3	2
CO 6	2	3	3	1	2	1	1	3	2	1	1	3	2
	2	3	3	1	2	1	1	3	2	1	1	3	2
	2	3	3	1	2	1	1	3	2	1	1	3	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/Assignment/ Quiz/ Discussion / Seminar (10%)
- MidtermExam (10%)
- Programming Assignments (10%)
- Final Exam (70%)

Mapping of COs to Assessment Rubrics:

	Quiz/Discussion/ Seminar (10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓

CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
CO6	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5CJ301				
Course Title	FUNDAMENTALS OF FILM STUDIES				
Type of Course	MAJOR				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learner should have a basic aptitude for film and familiarity of the world of Cinema.				
Course Summary	This course introduces films, films cultures and different theories on films.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the History of cinema, Film classics, Eras and the Doyens of Cinema	R	F	Exams / Quiz
CO2	Recognise the technical aspects of cinema. Identify film genres and trace their evolution.	U	C	Practical Assignment / Observation of Practical Skills
CO3	Understand film theory and apply it while reading films. To understand the nuances of representation (gender, class, caste, race etc.,)	AP	C	Assignments (Film reviews)
CO4	Classify films and categorize film genres.	An	P	Exams / Assignments
CO5	Inculcate research aptitude in films. To develop research papers/ theses applying the knowledge gained from the understanding of technical and theoretical aspects of cinema	E /C	P	Seminar Presentation / Group Tutorial Work/Viva Voce

CO 6	Analyse the intersectionalities between films and literary narratives.	An	P	Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks(70)
I		Introduction to Film Studies	22	18
	1	Evolution of Cinema Beginning, The SilentEra, The Talkies, Color Film, New Age, Digital, OTT Suggested viewing*: <i>Films of Lumiere brothers, The Kid, The Jazz Singer</i> *No questions to be asked from suggested viewing.	3	

2	Film Making: Key Terms-Shots (close up, medium shot, long shot).-Camera Angle (Straight on Angle Shots, High Angle Shots, Low Angle shots. ShotReverse Shot) -Focus (shallow focus, deep focus)Editing: chronological editing, Continuity Editing, Cross cutting, Montage. Suggested Viewing*: <i>Battleship Potemkin, Breathless, A Trip to the Moon, Tokyo Story</i> *No questions to be asked from suggested viewing.	6	
3	Film Genres Major genres:Documentary, Feature Films, Short Films, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Historical, Science fiction, Road movies, Digital films etc. Suggested Viewing*: <i>India Untouched: Stories of a People Apart(2007), LaLa Land (2016), Pan's Labyrinth (2006), The Good, The Bad and the Ugly (1966), Coco(2017), Rosemary's Baby (1968), Motorcycle Diaries (2004)</i> *No questions to be askedfrom suggested viewing.	3	

	4	A brief introduction to Film Theories Montage Theory, Auteur theory, Apparatus Theory, Male Gaze, Film Semiotics Suggested Viewing*: 1. <i>Strike</i> (1925) 2. <i>Gone with the Wind</i> (1939) 3. <i>Bicycle Theives</i> (1948) 4. <i>The 400 Blows</i> (1959) 5. <i>Rashomon</i> (1950) 6. <i>Pather Panchali</i> (1955) 7. <i>The Hour of the Furnaces</i> (1968) *No questions to be asked from suggested viewing.	6	
	5	Introducing Master Film Makers Charlie Chaplin, Alfred Hitchcock, Andrei Tarkowsky, Akira Kurosawa, Ingmar Bergman, Abbas Kiarostami, Agnes Varda, Satyajit Ray, Adoor Gopalakrishnan, Ousmane Sembene.	4	

II		Perspectives: Essays & Interview	8	17
	6	Engendering Popular Cinema in Malayalam- V C Harris	3	
	7	“Low Budget Films” by Mrinal Sen from <i>Viewson Cinema</i> by Mrinal Sen (Pub. Ishan pages 10-15)	3	
	8	Interview Christopher Nolan: The full interview - Newsnight	2	

III	World Cinema		9	18
	9	<i>Capernaum</i> (2018) -Nadine Labiki	3	
	10	<i>I, Daniel Blake</i> (2016)- Ken Loach	3	
	11	<i>Cinema Paradiso</i> (1988)-Giuseppe Tornatore	3	
	Suggested Viewing*: 1. <i>Schindler's List</i> (1993) 2. <i>Sacrifice</i> (1986) 3. <i>Psycho</i> (1960) 4. <i>Citizen Kane</i> (1941) 5. <i>Mandabi</i>(1968) 6. <i>Babel</i> (2006) 7. <i>Run Lola Run</i> (1998) 8. <i>Offside</i> (2006) 9. <i>The Monk and the Gun</i> (2023) 10. <i>Dheepan</i> (2015) 11. <i>Fahrenheit 9/11</i>(2004) *No questions to be asked from suggested viewing.			
IV	Indian Cinema		9	17
	12	<i>Fandry</i> (2014) -Nagraj Manjule	3	

13	<i>Adaminte Vaariyellu</i> (1983) -K G George	3
14	<i>Masaan</i> (2015) Neeraj Ghaywan	3
	Suggested Viewing*: 1. <i>Meghe Dhaka Tara</i> (1960) 2. <i>Chomana Dudi</i> (1975) 3. <i>Court</i> (2014) 4. <i>Sholay</i> (1975) 5. <i>Anbe Sivam</i> (2003) 6. <i>Village Rockstars</i> (2017) 7. <i>Haider</i> (2014) 8. <i>Piravi</i> (1989) 9. <i>Kanchana Sita</i> (1978) 10. <i>Swayamvaram</i> (1972) 11. <i>Avasavyuham</i> (2022) *No questions will be asked from suggested viewing.	
V	Open Ended Module	12

Note: The course is divided into five modules, with four having total 14 fixed units and one open-ended module with a variable number of units. There are a total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments 30 Marks (Open ended 10 and Four Modules 20 marks) and the External evaluation 70 marks.

Suggested Activities:

1. Assignments

Identifying the technical aspects of cinema. The teacher can provide materials from suggested viewings for analysis.

2. Seminar Presentations

The learner should contextualize cinema and discern the power relations in play in cinema and society. The learner should identify the distinct features of filmmaking in prescribed movies.

3. Making a short film of maximum 5 minutes by a group of approximately 5 learners. Decide upon a concept and research the concept. Do Shooting & editing based on the research work.

Suggested Reading*

1. "Visual Pleasure and Narrative Cinema" -Laura Mulvey
2. *What is Cinema?* -Andre Bazin
3. Monaco, James, et al. 2000. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford University Press.
4. Barsam, Richard Meran, and Dave Monahan. 2012. *Looking at Movies: An Introduction to Film*. W W Norton & Company Incorporated.

Mapping of Cos with PSOs and Pos:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	PO 6	P O 7
C O 1	-	-	3	3	2	3	3	-	1	1	1	2	2
C O 2	-	-	1	2	-	-	3	2	2	1	2	-	2
C O 3	-	-	3	3	3	3	3	1	1	1	2	3	3
C O 4	-	-	2	3	1	-	3	-	1	-	-	1	2
C O 5	-	-	3	3	2	2	3	1	2	1	3	2	3

C O 6	2	-	1	2	3	1	2	2	1	2	2	1	3
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Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Assignment/Seminar Presentation (5%)
- Group Discussion (5%)
- Midterm Exam (10%)
- Viva (5%)
- Short film Making/ Short film Script writing (5%)
- Final Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Viva/ Short Film Script Making/ Quiz/ Discussion/ Seminar (10%)	Internal Exam (10%)	Assignment /Seminar Presentation (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Program	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5CJ302				
Course Title	FOUNDATIONS OF LITERARY THEORY				
Type of Course	MAJOR				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial Per week	Practical Per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of literature covering basic literary concepts, genres, and literary analysis techniques.				

Course Summary	Foundations of Literary Theory is designed to familiarize learners with key concepts and approaches in the study of literature. Through critical readings and discussions of representative texts, learners will explore various theoretical frameworks.
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Course Outcome:

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of key literary theories and critical approaches.	U	C, F	Assignments/ Discussions/Debates/Group activities /Seminar
CO2	Analyse and interpret literary texts through the lens of various theoretical frameworks.	An	C	Assignments/ Discussions/Debates/Group activities/ Seminar
CO3	Evaluate the significance of language, form, and representation in literature.	E	P	Assignments Debates Group activities Seminar Presentation
CO4	Engage critically with foundational texts and theoretical essays by prominent theorists.	An	C	Debates/Group activities/Seminar
CO5	Apply theoretical concepts to analyze and discuss themes in literary texts	Ap	F,C,P	Assignments/Discussions/
CO6	Develop advanced analytical and interpretive skills through close reading, textual analysis, and critical writing.	An	M	Group activities Seminar Presentation

*-Remember(R), Understand(U), Apply(Ap), Analyse(An), Evaluate(E), Create (C)

#-FactualKnowledge(F)ConceptualKnowledge(C)ProceduralKnowledge(P)Metacognitive Knowledge (M)

Detailed Syllabus:

Module I	Unit	Content	Hrs	Marks
		Structuralism and Formalism	12	18
	1	Signifier, signified and sign	3	
	2	Language as system of signs	3	
	3	Language as representation of reality versus language as constitutive of reality/ literary form.	2	
	4	Formalism and Structuralism-Defamiliarization and foregrounding,	2	
	5	Organic unity, literariness, metaphor and metonymy.	2	
	Suggested Activities:			
	1. Analyze a short literary text and identify the signifiers, signified, and signs within the text. Encourage them to explore how these elements contribute to meaning. 2. Organise a workshop where learners can analyze the form of different literary texts, focusing on elements such as structure, language, and style. Provide examples for discussion and analysis. 3. Identify similarities and differences in major theories of language and literary analysis.			
II	Psychoanalysis and Phenomenology		12	17

	6	Id, Ego, Superego, Freudian slip	3	
	7	Mirror stage, The imaginary, Symbolic and Real Orders	3	
	8	Desire, Lack, Gaze	3	
	9	Intentionality -Corporeality	3	
III		Marxism and Feminism	12	18
	10	Marxist Thought- Base-superstructure	2	
	11	Class Struggle- Alienation-Ideology	3	
	12	Antonio Gramsci and Hegemony	3	
	13	Feminist movement- Gender and patriarchy	2	
	14	Intersectionality, agency, autonomy, representation, ecriture feminine	2	

		Suggested Activities: 1. Debate on the concept of class division and its relevance in contemporary society. Assign learners to argue for and against the Marxist perspective. 2. Analyze gender representation in a literary text using feminist theory. Encourage them to explore themes of patriarchy, representation, and agency. 3. Write a short story or poem that challenges traditional gender roles and stereotypes. Encourage them to explore concepts of agency, autonomy, and écriture féminine in their writing.		
IV		Post Structuralism/ Post Modernism and Post Colonialism	12	17
	15	Discourse-power-knowledge	2	
	16	Deconstruction	2	
	17	Fragmentation, discontinuity, rhizome	2	
	18	Othering, hybridity, mimicry	2	
	19	Decolonization, neo-colonialism, cultural imperialism	2	
	20	Ethnocentrism, globalization	2	

		Suggested Activities: 1. Deconstruct a popular advertisement or media text using Derrida's concept of <i>différance</i>. Encourage them to analyze how meaning is constructed and destabilized. 2. Discussion on Edward Said's concept of Orientalism and its implications for literature and culture. Encourage learners to reflect on representations of the "other" in literary texts and media. 3. Create visual representations of rhizomatic networks in a literary text or cultural artifact.		
V		Open Ended	12	

Note: The course is divided into five modules, with four having total 12 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 12 units from the fixed modules.

Suggested Readings:

1. Linguistic Structure: Its Place Among the Facts of Language. - Ferdinand de Saussure - Modern Criticism and Theory: A Reader, edited by David Lodge and Nigel Wood, Pearson Education, 2003, pp. 5-9.
2. The Metaphoric and Metonymic Poles.- Roman Jakobson, Modern Criticism and Theory: A Reader, edited by David Lodge and Nigel Wood, Pearson Education, 2003, pp. 56-59.
3. In Defence of the Unconscious. - Sigmund Freud- The Unconscious, translated by Graham Frankland, Penguin Classics, London, 2005, pp. 50-54.
4. Exploring the World of Perception: Animal Life.- Maurice Merleau-Ponty- The World of Perception, translated by Oliver Davis, Routledge Classics, London, 2008, pp. 45-51.
5. Scapegoats. - Terry Eagleton, *Holy Terror*, OUP, New York, 2005, pp. 128-140

6. Feminist Manhood. – bell hooks- The Will to Change: Men, Masculinity, and Love, Atria Books, 2004, New York.
7. Deleuze, Gilles. Many Politics (Part 1). Dialogues II, by Gilles Deleuze and Claire Parnet, translated by Hugh Tomlinson and Barbara Habberjam, Continuum, 2007, pp. 93-101.
8. Said, Edward W. The Uses of Culture. The End of the Peace Process: Oslo and After, Penguin Books, 2002, pp. 139-143.
9. An Introduction to Literature, Criticism and Theory- Andrew Bennett and Nicholas Royle Pearson, 2016.
10. Beginning Theory: An Introduction to Literary and Cultural Theory- Peter Barry- Manchester University Press, 2009.
11. Literary Theory: A Very Short Introduction- Jonathan Culler-Oxford University Press, 2011.
12. Terry Eagleton. Literary Theory: An Introduction. Blackwell Publishing, 2008.
13. Mary Klages. Literary Theory: A Guide for the Perplexed. Continuum, 2006.
14. Vincent B. Leitch, editor. The Norton Anthology of Theory and Criticism. W. W. Norton & Company, 2018.
15. Thomsen, Mads Rosendahl. Literature: An Introduction to Theory and Analysis. Bloomsbury Academic, 2010.
16. Tyson, Lois. Critical Theory Today: A User-Friendly Guide. Routledge, 2015.
17. Richter, David H., editor. The Critical Tradition: Classic Texts and Contemporary Trends. Bedford/St. Martin's, 2007.
18. Selden, Raman, et al. A Reader's Guide to Contemporary Literary Theory. Pearson, 2005.

Mapping of Cos with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2	2	2	2	2	2	3	2	1	1	2	2	1
CO 2	3	3	3	3	3	3	3	2	1	1	2	2	1
CO 3	3	3	3	3	3	3	3	2	1	1	2	2	1
CO 4	1	1	1	1	1	1	3	2	2	1	2	2	1
CO 5	1	1	1	1	1	1	3	2	2	1	2	2	1
CO 6	3	3	3	3	3	3	3	2	2	1	2	2	1

Correlation

Level	Correlation
-	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

- Quiz/Assignment/Seminar Presentation-(10%)
- Internal Exam (10%)
- End Semester Exam-(70%)
- Creative Writing projects/ Assignments-(10%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Seminar(10%)	Discussion/ Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME (CU-FYUGP) BA
ENGLISH LANGUAGE AND LITERATURE HONOURS MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5CJ303				
Course Title	INTRODUCTION TO LANGUAGE AND LINGUISTICS				
Type of Course	MAJOR				
Semester	5				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Prerequisites	Basic understanding of English Language				
Course Summary	" Introduction to Language and Linguistics" courses provide a comprehensive understanding of language as a complex, dynamic system that shapes and reflects human interaction and cognition. By studying its structure, use, variation, and evolution, learners gain insights into how languages function, change over time, and influence societies globally.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Toolsused
CO1	Identify fundamental concepts and major thinkers in language and linguistics.	U	C	Exam/Quiz/Assignment
CO2	Describe the evolution of the English language and its current status.	U	C	Assignment/Exam
CO3	Classify various aspects of the scientific description of language.	An	C	Seminar /Presentation / Exam
CO4	Categorise major contemporary branches of linguistics and their applications.	Ap	P	Exam/Assignments
CO5	Critically analyse various theories of language fundamentals including TG grammar, IC analysis and PS Grammar and recognise syntactic structures of basic English sentences.	E	C	Exam / Assignments
CO6	Induce curiosity over language phenomenon and develop a critical and pragmatic approach to linguistic discourses	C	P	Assignments Seminar Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module Unit	Content	Hrs	Marks
I	Language	10	18
1	Communication: definition - elements of communication - verbal vs nonverbal - communication systems and Semiotics	1	
2	Language: definition - spoken & sign languages - writing	2	
3	Language classification: genealogical & typological - major language Families: Indo-European, Dravidian, Sino-Tibetan, Austroasiatic, Austronesian, Afroasiatic, Atlantic-Congo, Turkic, Uralic, Tupian	3	
4	Brief history of English Language: Germanic subfamily - Norman conquest and creolisation - modernisation and standardisation - colonial expansion –English in India - Constitutional status - Indian English - GIE - World English - English as a global language - three circles of English - postcolonial approaches to English	4	
II	Linguistics	11	17
5	Approaches: descriptive/prescriptive, diachronic/synchronic	1	
6	Levels of linguistic analysis: Phonetics, Phonology, Morphology, Syntax, Semantics, Pragmatics.	2	
7	Macro linguistic branches: Sociolinguistics, Anthropological Linguistics, Graphemics, Neurolinguistics, Psycholinguistics, Cognitive Linguistics, Biolinguistics, Developmental Linguistics, Historical linguistics, Stylistics, Ethnolinguistics, Language Philosophy	4	
8	Major linguists and their concepts: Saussure and structuralism - langue and parole, notion of linguistic sign, syntagmatic and paradigmatic relations - Noam Chomsky and generativism - universal grammar, innateness hypothesis, competence & performance - MAK Halliday and functionalism - fundamental categories, meta function	4	

III	Language Descriptions		12	17
	9	Speech sounds: Phonetics- branches: Articulatory, Acoustic, Auditory air stream mechanisms - speech organs - classification and description of speech sounds - voicing, manner of articulation & place of articulation vowels - cardinal vowels - monophthong, diphthong, triphthong - Semi vowels, IPA chart Phonology: phonemes, minimal pair, allophones, Syllable English Phonology: classification of English phonemes - vowels, consonants - diphthongs - 3 term label – Great Vowel Shift - stress in English - IPA transcriptions, English accents - RP	3	
	10	Words and their building blocks: Morphology: morph, allomorph, morpheme - free and bound morphemes - morpheme and word - base - root, stem - affix Word formation: derivation, inflection, conversion, compounding, acronym, abbreviation, clipping, blending, backformation, coinage, borrowing etc.	3	
	11	Sentences and their building blocks: Sentence: definition, structure - phrase - clause Syntax: definition and scope - IC Analysis (construct basic tree diagrams of simple English sentences) - PS rules TG grammar: base & surface structure - kernel sentence & transformation	3	
	12	Meanings and their sense: Semantics: semantic relations: polysemy, synonyms, homonyms, antonyms, meronym & holonym, hyponym & hypernym, metaphor & metonymy - semantic change: widening, narrowing, amelioration, pejoration Pragmatics: context and meaning - utterance - denotation & connotation - presupposition - speech act theory	3	

IV	Trends in Linguistic Research		12	18
	13	Applied Linguistics: Theoretical vs Applied	1	
	14	Branches/Field of Study: Computational Linguistics, AI & Natural Language Processing, Translation, Lexicography, Language Testing, Language Planning, Language Pedagogy (SLA theories and theorists), Clinical Linguistics, Forensic Linguistics etc.	3	
	15	Sociolinguistics: language & dialect-isogloss-dialect continuum - diglossia - register-sociolinguistic variables & variants - William Labov's contribution-language contact - lingua-franca - pidgin & creole-standard language - language & power-language & gender-bi/multilingualism - code-switching & code-mixing	4	
	16	Language change: wave model-diffusion-innovations-focal, transitional & relic areas-social network-language shift - language endangerment & death-reasons and solutions - linguistic hegemony-linguistic rights	4	
V	Open- Ended		30	

	Suggested Activity: Module I: 1. GD-Define communication and explore its essential components (sender, message, channel, receiver, feedback). 2. Discuss how effective communication hinges on clarity of message, choice of channel, and interpretation by the receiver. 3. Watch video clips or analyze pictures to identify and discuss examples of nonverbal communication (body language, facial expressions, gestures). Compare how nonverbal cues can complement or contradict verbal messages. 4. Research and present on different communication systems used by animals or across cultures. Discuss how signs and symbols convey meaning in different contexts (e.g., traffic signs, emojis, international symbols). 5. Learn basic phrases in a sign language (e.g., American Sign Language, British Sign Language) and discuss the similarities and differences between spoken and signed communication. 6. Create a timeline or infographic that highlights key	7	
	milestones in the history of English, from its Germanic roots to its global spread and varieties (e.g., British English, American English, Indian English). 7. Compare and contrast varieties of English spoken in different regions (e.g., African English, Caribbean English). Analyze how these varieties reflect cultural identities and linguistic adaptation. 8. Research and present on the advantages and challenges of English as a lingua franca in global communication, business, and diplomacy. Discuss the implications for cultural diversity and language preservation.		

	Module II: 1. Divide learners into groups to analyze a piece of writing (e.g., a newspaper article or a dialogue from a TV show). One group focuses on describing the language used (descriptive), while the other group identifies and discusses any prescriptive rules that might apply. Compare findings and discuss the implications of each approach on language study and usage. 2. Choose a specific linguistic phenomenon (e.g., the evolution of a word's meaning, changes in pronunciation over time). Learner's research and present on how diachronic (historical) and synchronic (current state) approaches would analyze and explain this phenomenon. Discuss the insights gained from each perspective. 3. Discuss how phonetic details affect phonological patterns in different languages. 4. Create a word formation game where learners build new words using prefixes, suffixes, and roots. Discuss how morphological analysis helps understand word structure and meaning. 5. Analyze and diagram sentences from literature or news articles to identify syntactic structures (e.g., sentence types, clauses, phrase structures). Discuss how syntax influences meaning and communication. 6. Explore semantic shifts in language over time by examining the evolution of words' meanings. Create timelines or visual representations that illustrate semantic changes and their cultural or historical	7	
	contexts. 7. Conduct a language variation survey within the school or community to investigate regional dialects or sociolects. Analyze the results and discuss factors influencing language variation (e.g., age, ethnicity, social status). 8. Organize debates or panel discussions on contemporary linguistic issues (e.g., the impact of technology on language, linguistic human rights).		

	Module III: 1. Conduct a practical session where learners practice articulatory phonetics by identifying and producing different speech sounds. Use diagrams and models to illustrate the speech organs and air stream mechanisms (e.g., pulmonic, glottalic). 2. Create a vowel chart and consonant chart based on the IPA (International Phonetic Alphabet). Practice distinguishing between monophthongs, diphthongs, and triphthongs. Discuss the articulatory features (place, manner, voicing) of each phoneme. 3. Provide examples of English words and phrases and have learners transcribe them into IPA symbols. Discuss variations in pronunciation across different English accents (e.g., Received Pronunciation, General American). 4. Create minimal pairs (words that differ by one sound) and have learners identify phonemic contrasts versus allophonic variations. Discuss how phonological rules govern allophonic variation in different languages. 5. Analyze the Great Vowel Shift and its impact on modern English pronunciation. Compare and contrast vowel and consonant phonemes in English with those in learners' native languages. 6. Provide examples of words and ask learners to identify their morphemes (e.g., prefixes, suffixes). Create exercises where students analyze word structures (e.g., base, root, affix) and classify morphemes as free or bound. 7. Assign learners to create new words using different word formation processes (e.g., derivation, compounding, blending). Discuss how these processes contribute to lexical diversity in English	8	
	and other languages. 8. Develop language games (e.g., word bingo, semantic charades) that reinforce concepts related to phonetics, phonology, morphology, syntax, semantics, and pragmatics.		

	Module IV: 1. Explore the basics of natural language processing (NLP) by experimenting with tools like language parsers or sentiment analyzers. Discuss current applications of AI in language processing and its implications. 2. Debate language planning issues such as language policy in education or government. Create proposals for language revitalization or preservation programs for endangered languages. 3. Explore second language acquisition (SLA) theories by comparing and contrasting theories from Krashen, Chomsky, and others. Develop teaching materials based on SLA principles and conduct peer-teaching sessions. 4. Analyze theoretical frameworks in applied linguistics (e.g., communicative competence, critical discourse analysis). Discuss how theories inform language teaching practices and language policy. 5. Map dialect regions based on isoglosses and create a presentation on dialect continua. Discuss how sociolinguistic variables (e.g., age, social class) influence language variation. 6. Analyze speeches or political discourse to examine language use and power dynamics. Discuss how language reinforces or challenges social hierarchies and ideologies. 7. Conduct a survey or interview study on language differences between genders. Analyze linguistic features associated with gender identity and discuss implications for gender equality. 8. Debate linguistic rights issues such as language policies in education and media representation. Discuss linguistic imperialism and efforts to promote linguistic diversity.	8	
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Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 45 instructional hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Reading:

1. Akmajian, Adrian, Richard A Demers and Robert M Harnish. *An Introduction to Language and Communication*. Cambridge, MA: MIT Press, 2010.
2. Bragg, Melvyn. *The Adventure of English: The Biography of a Language*. Arcade Publishing, 2011.
3. Britton, Celia. *Edouard Glissant and Postcolonial Theory: Strategies of Language and Resistance*. University of Virginia Press, 1999.
4. Carr, Philip. *English Phonetics and Phonology: An Introduction*. Wiley-Blackwell, 2013.
5. Crystal, David. *The Stories of English*. The Overlook Press, 2005.
6. —. *Language Death*. CUP, 2000.
7. Eckert, Penelope and Sally McConnell-Ginet. *Language and Gender*. CUP, 2003.
8. Fromkin, Victoria, Robert Rodman and Nina Hyams. *An Introduction to Language*. Cengage Learning: Cengage Learning, 2022.
9. Granville, Austin. "Language and the Constitution: The Half-hearted Compromise." Granville, Austin. *Constitution: Cornerstone of a Nation*. New Delhi: OUP, 1966. 265-270.
10. Hall, Christopher J., Patrick H. Smith and Rachel Wicaksono. *Mapping Applied Linguistics: A Guide for Students and Practitioners*. Routledge, 2018.
11. Ladefoged, Peter and Keith Johnson. *A Course in Phonetics*. Cengage Learning, 2014.
12. Leith, Dick. *A Social History of English*. Routledge, 1997.
13. Llamas, Carmen, Louise Mullany and Peter Stockwell. *The Routledge Companion to Sociolinguistics*. London: Routledge, 2007.
14. Mair, Christian, ed. *The Politics of English as a World Language*. Amsterdam: Rodopi, 2003.
15. McWhorter, John H. *Our Magnificent Bastard Tongue: The untold Story of English*. Gotham, 2008.
16. —. *The Power of Babel: A Natural History of Language*. Perennial/Harper Collins, 2003.
17. Melchers, Gunnel, Philip Shaw and Peter Sundkvist. *World Englishes*. Routledge, 2019.
18. Mufwene, Salikoko S. *The Ecology of Language Evolution*. CUP, 2001.
19. O'Grady, William, Michael Dobrovsky and Mark Arnoff. *Contemporary Linguistics: An Introduction*. Bedford/St.Martin's, 2017.

20. Phillipson, Robert. "English in the New World Order: Variations on a Theme of Linguistic Imperialism and 'World English'." Ricento, Thomas. *Ideology, Politics, and Language Policies: Focus on English*. Amsterdam: John Benjamin Publishing Company, 2000. 87-106.
21. Ricento, Thomas, ed. *Language Policy and Political Economy: English in a Global Context*. OUP, 2015.
22. Robins, R. H. *A Short History of Linguistics*. Routledge, 1997.
23. Sanders, Carol. *The Cambridge Companion to Saussure*. CUP, 2004.
24. Simpson, Paul, Andrew Mayr and Simon Statham. *Language and Power: A Resource Book for Students*. Routledge, 2018.
25. Smith, Neil and Nicholas Allott. *Chomsky: Ideas and Ideals*. CUP, 2016.
26. Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*. Penguin Books, 2000.
27. Wardaugh, Ronald and Janet M. Fuller. *An Introduction to Sociolinguistics*. Wiley Blackwell, 2014.
28. Yule, George. *The Study of Language*. CUP, 2020.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	1	3	3	3	1	2	3	3	1	2	2	-
CO 2	3	1	2	3	2	2	1	2	2	3	1	1	1
CO 3	1	3	3	2	2	2	3	1	2	3	3	3	1
CO 4	3	3	3	2	3	2	2	2	2	3	3	3	-
CO 5	2	2	3	2	1	3	3	2	3	3	1	2	1

Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BAENGLISHLANGUAGE AND LITERATURE HONOURS				
Course Code	ENG6CJ304 /ENG8MN304				
Course Title	NARRATIVE CONSTRUCTS IN NON-FICTION				
Type of Course	MAJOR				
Semester	VI				
Academic Level	300 – 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	Basic Knowledge of different aspects of Fiction and Non- Fiction
Course Summary	This course aims to provide learners with a comprehensive understanding of the different genres of non-fiction while encouraging critical engagement with topics of contemporary relevance.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the key features of nonfiction as a literary genre	U	C	Exam/Quiz/ Assignment
CO2	Understand personal narratives that shape our understanding of identity and place.	U	C	Assignment / Exam
CO3	Analyse how historical and victim narratives provide insights into human behaviour and societal development	An	C	Seminar /Presentation / Exam
CO4	Examine how essays and journalism represent and critique societal norms and politics.	E	C	Exam / Assignments

CO5	Explore how documentary writing and social commentary reflect and influence societal perceptions, cultural identities, and social change.	E	C	Exam/Assignments
CO6	Demonstrate necessary skills and proficiency in composing nonfiction.	C	P	Assignment/ Seminar
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus :

Module	Unit	Content	Hrs	Marks
I		Biography/Autobiography/Memoir	12	18
	1	Introducing subgenres of Non-Fiction: Biography, Autobiography and Memoir	3	
	2	Into the Wild (Chapter 1)- <i>The Alaska Interior</i> - Jon Krakuer	3	
	3	<i>The Long Walk to Freedom</i> (Chapter 23)- Nelson Mandela	3	

4	An extract from <i>When Breath Becomes Air</i> - Paul Kalanidhi -pp.238-246	3
	Suggested Activity: 1. Debates and discussions on the different forms of self-narratives 2. Prepare an assignment on the different points of view in self-narratives.	

II	Non-fiction and Journalism	12	17
5	Introducing subgenres like features, sports journalism and travel writing	3	
6	Messi emulates Maradona in fairytale ending to a story like no other-Sid Lowe (Guardian, Sport blog, 18 Dec 2022)	3	

7	The Fourth Dimension - Jan Morris	3
8	Desperate Peoples: The Vanishing World of India's tribes (Frontline, August 2010)- P. Sainath	3
Suggested Activities: 1. Select a diverse set of news articles from various reputable sources (e.g., The New York Times, BBC, Al Jazeera). Ensure the topics are current and relevant. 2. Invite a guest speaker (e.g., a local journalist, professor, or community leader) or use role-playing where one learner acts as the interviewee with a prepared backstory. 3. Present a brief scenario based on a current event (e.g., a local community event, a political announcement, a scientific discovery).		

III	Contemporary Non-Fiction	12	17
9	Introducing terms: History/Self Help/Victim Narrative	3	
10	Modern Time -An Extract from <i>Sapiens: A Brief History of Humankind</i> by Yuval Noah Harari - pp 394-398	3	
11	The Man Who Didn't Look Right (Chapter 4)- <i>Atomic Habits</i> - James Clear	3	
12	The Last Girl (Part II, Chapter 9)- Nadia Murad & Jenna Krajeski	3	

13	Suggested Activities: 1. Provide examples of short excerpts from contemporary memoirs (e.g., works by Tara Westover, Trevor Noah, or Michelle Obama) and ask learners to choose a meaningful personal experience from their own lives. 2. Select a list of contemporary non-fiction essays that tackle current issues (e.g., climate change, social justice, technology). Examples could be sourced from publications like The Atlantic, and The New Yorker etc. ask the learners to choose an essay from the list to read and analyze. 3. Provide examples of contemporary literary journalism profiles (e.g., pieces by Gay Talese, Susan Orlean, or Joan Didion). Ask the learners to choose a person to profile in a similar pattern (e.g., a local artist, community leader, or someone they know with a compelling story)		
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IV	Audio-visual Dimensions of Non-Fiction			12	18
14	Introducing podcasts, video essays, TED talks and adaptations of non-fiction works into feature films and documentaries			3	
15	Podcast: Murdered from Crime Junkies https://open.spotify.com/episode/6eWAYJsY2VfSMd0cl9r3t5?si=eq1jR8rWRAqRAUGH71P9pw			2	
16	Why Your Body Language Shapes Who You Are(Ted Talk) -Amy Cuddy			2	
17	I Feel I Have Blood on my Hands from <i>The American Prometheus (Oppenheimer (2023): Chapter 24)</i>			3	
18	Head Transplants and the Non-Existence of the Soul-Joseph Geller			2	

	Suggested Activities: 1. Provide examples of high-quality non-fiction podcasts (e.g., episodes from "This American Life," "Serial," or "Radiolab") Instruct learners to prepare similar podcasts. 2. Show clips from acclaimed short documentaries (e.g., "The White Helmets," "Period. End of Sentence.") and discuss key elements like narrative structure, visuals, and interviews. 3. Provide examples of multimedia journalism projects (e.g., The New York Times' "Snow Fall," National Geographic's interactive features) and discuss how text, images, audio, and video are combined to tell a story.	2	
V	Open Ended Module	12	

Note: The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 18 units from the fixed modules.

Suggested Reading:

1. *Giving up the Ghost: A Memoir* - Hillary Mantel
2. *The Wings of Fire* - Dr. APJ Abdul Kalam
3. *Becoming* - Michelle Obama
4. *The Great Railway Bazar* by Paul Theroux - Bruce Chatwin
5. 'The Street Use of Solitude' A News Feature from *The Reader's Digest* (February 12, 2024)
6. "India Takes the World Cup in Grand Style" Ram Mahesh (The Hindu, 02/04/2011)
7. 'Seven murders, one confession and missing evidence: The 'Ripper' story' by Nidhish M K, published in *The News Minute*.
8. *Freedom at Midnight* by Larry Collins and Dominique Lapierre
9. *Things We Didn't Talk About When I Was a Girl* by Jeannie Vanasco "How to find creativity and purpose in the Face of Adversity" by Suleika Jaouad - TED Talks Daily 06/03/24
10. The Muzafir stories - Podcast on travel
11. Is There a Sane Way to Use the Internet? (Ezra Klein podcast)

12. *I am Not Your Negro* - 2016 film based on James Baldwin unfinished work *Remember this House*

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	-	-	2	2	-	-	2	-	-	-	-	-	-

C O 2	1	-	3	-	2	2	3	2	-	-	-	1	-
C O 3	-	-	-	2	2	2	2	2	-	-	2	2	-
C O 4	-	-	2	-	2	2	-	2	-	-	2	2	-
C O 5	-	-	2	2	2	2	2	2	-	-	-	1	-
C O 6	2	-	1	-	2	2	1	-	-	-	2	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME

(CU-FYUGP)

BAENGLISHLANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BAENGLISHLANGUAGE AND LITERATURE HONOURS				
Course Code	ENG6CJ305/ENG8MN305				
Course Title	INTRODUCINGCULTURAL STUDIES				
Type of Course	MAJOR				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learner should have a deep understanding of various literary genres and the capacity to understand the terminology of literary theory, the methodology of literature and its application and cultural phenomenon.				
Course Summary	This course introduces the concept of cultural studies to the learners. It familiarizes the learner with the basic concepts of this field and provides examples of its application. The learner is exposed to various theoretical perspectives of this area of study and thereby acquires the creative attitude of interpreting cultural phenomena by unravelling the ideological structures beneath them				

Course Outcome:

Course Outcomes (CO)	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Knowledge on basic concepts of cultural studies	U	F	Assignment/ Seminar /discussion
CO2	Understand different perspectives on cultural phenomenon	E	C	Open book test/ Seminar/discussion
CO3	Analyse culture to discover underlying structures	An	C	Problem-based assignment/ Seminar/discussion/Test
CO4	Enhance the proficiency in analyzing evolving cultural patterns	An	C	Assignment/ Seminar/discussion/Test
CO5	Develop research skills and the ability to conduct independent inquiries, exploring advanced topics within the cultural spectrum.	Ap	P	Self and Peer Assessments of Individual paper
CO6	Develop the capacity to apply concepts of cultural studies in realworld situations.	C	M	Problem-based assignment/discussion/ Extempore/Critical writing

*Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C),
 #Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P),
 Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Total (70)
I		Introduction	12	17
	1	Beginning of Culture Studies		
	2	Culture: Meanings and Definitions-Mathew Arnold, Raymond Williams	2	
	3	Detailed study Cultural Studies and its Theoretical Legacies-Stuart Hall from The Cultural Studies Reader ed by Simon During, pp-97-109	6	
	4	Non- Detailed study “Constructing the Literary Object” from Literary into Cultural Studies Anthony Easthope pp-3-9	3	
		Suggested Activities: 1. Write an assignment on LiteraryText and Cultural Context 2. Write an assignment on culturalanalysis of any text you have recently read.		
II		ConceptualFoundation	12	17
	5	Capitalism, Civilization, Commercialism, Culture, Ethnic, Hegemony,, Ideology,, Intellectual, Materialism, Modern, Popular, Society, Subjective (Williams, Raymond. <i>Key Words: A Vocabulary of Culture and Society Revised Edition</i> . Oxford University Press. 1983.) (The terminology must be discussed in detail in connection with related concepts) Suggested Activities: Debates /Discussions pertaining to the following: 1. Character and Identity Exploration of any novel you read. 2. Cultural Symbols in Literature in ant short story dealing with local history.	12	

III		Theoretical Overview	12	18
		6 What is Popular Culture? -Hybridity- Consumerism- Counterculture.	2	
		7 Popular Culture and Mass Media	2	
	8	Detailed study 'Popular Culture Studies in India Today: Issues and problems' -Cultural Studies in India- Simi Malhotra. pp 45-51	5	
	9	Non-Detailed study 'Cultural Studies in India'- Genealogies of the Asian Present: Situating Inter-Asia Cultural Studies (2015)- Madhav Prasad-pp 153-70	3	
		Suggested Activities: Debates /Discussions pertaining to the following: 1. Literary Adaptations Across Cultures 2. Author's Background and Influence		

IV	Specimens	12	18
10	Detailed Study 'Indian Masculinities: A Million Mutations Now?'- <i>Breaking the Moulds: Indian Men Look at Patriarchy Looking at Men</i> - Mangesh Kulkarni	4	
11	Non- detailed study Whose Imagined Community? - <i>Millennium: Journal of International Studies</i> , 20(3)- P Chatterjee-pp 521–525.	4	
12	Non- detailed study 'The Soundscape of Consumption: Pooram, Migration and Exploding Firecracker' (pp 146-151) Ameet Parameswaran (Part of Machinic: Sounding the Consumption Regime, pp.140-179) <i>Performance and The Political: Power and Pleasure in Contemporary Kerala</i> ·	4	
	Suggested Activities: Debates /Discussions pertaining to the following: 1 Cross-Cultural Themes · Cultural Critique Through Literature 2		
V	· Open Ended Module	12	

Note: The course is divided into five modules, with four having total 13 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 13 units from the fixed modules.

Suggested Readings:

1. *New Cultural Studies: Adventures in Theory* - Eds. Gary Hall and Clare Birchall
2. *Cultural Studies: Approaches in Literary Theory* - ed. Niranjana Gupta
3. *Contemporary Cultural Theory: An Introduction* - Andrew Milner and Jeff Browitt
4. *Questions of Method in Cultural Studies* - Eds Mimi White and James Schwoch
5. *The Culture Map* - Erin Meyer
6. *An Introduction to Culture Studies* - Pramod K Nayar
7. *Culture and Imperialism* - Edward W Said
8. *Cultural Studies: A Critical Introduction* - Simon During

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P P O O 5 6
CO 1	-	-	-	-	3	-	-	2	-	-	- 2
CO 2	2	-	3	-	3	-	2	-	-	-	3 3

CO 3	-	-	3	-	3	-	2	2	-	-	2	3
CO 4	-	1	3	-	3	-	2	3	-	-	3	2
CO 5	-	-	3	2	3	-	-	-	-	-	2	3
CO 6	-	-	2	-	3	-	-	2	-	-	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG6CJ306 / ENG8MN306
Course Title	LITERATURE AND ECOLOGY

Type of Course	MAJOR				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding and sensitivity towards environment and literary representations of ecological concerns.				
Course Summary	Literature and Ecology is an interdisciplinary course that intersects with humanities, to probe the cultural, ethical and philosophical roots of environmental challenges, to comprehend our current reality and envision a path forward.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used

CO1	Define and Discuss today's environmental challenges, grounded on principles of environmental justice and ethics	U	C	Exam
CO2	Understand the interconnectedness of ecological systems and human societies emphasizing the sustainability of various lifestyles, practices and policies.	Ap	F, P	Seminar/Group Project
CO3	Analyze the representations of Climate Change through different Genres.	An	C	Exam/ Quizzes and Assignment
CO4	Critically analyze the potential consequences of climate change and explore the cultural and personal relationships to nature	An	C	Exam/Seminar
CO5	Critically evaluate the literary tools and techniques through which climate is portrayed.	E	P	Exams/Assignments
CO6	Develop climate literacy and environmental conservation in the backdrop of environmental crisis and anthropocentrism focusing on the principle of co-existence	C	M	JAM/Writing assignments/ Group Project
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Ecology and Co- existence		12	18
	1	Basic understanding of important Terms and Concepts: Amensalism, Biodiversity, Climate Change, Commensalism, Community, Competition, Ecological niche, Global Warming, Invasive Species, Parasitism, Mutualism. Essay- <i>Literary Studies in an Age of Environmental Crisis</i> -Cheryll Glofelty	4	
	2	<i>The Elephant Whisperers</i> –Kartiki Gonsalves https://www.netflix.com/in/title/81312835	2	
	3	<i>Hachiko: A True Story of a Loyal Dog</i> – Pamela S. Turner	4	
	4	Love in the Time of Climate Change- Craig Santos Perez	2	
		Suggested Activities: 1. Familiarise Eco critical theories in order to explore its environmental themes embedded in the literary works you read. 2. Write and share short pieces inspired by natural landscapes, focusing on ecological awareness.		
II	Conservation		12	17

5	Plachimada-The Plachimada struggle against CocaCola in Southern India-Roshan D Mathews https://www.ritimmo.org/The-Plachimada-Struggle-against-Coca-Cola-in-Southern-India	4
6	Earth Democracy: Connecting the Rights of Mother Earth and the Well-Being of All-Vandana Shiva https://www.youtube.com/watch?v=KjD1NIkNWF4	4
7	Wounded Hills https://www.youtube.com/watch?v=rTV-56QagQM	2
8	The Wild Iris-Louise Gluck https://hellopoetry.com/poem/20581/the-wild-iris/	2
	Suggested Activities: 1. Write a report on any environment movement that took place in your locality/state 2. Compare depictions of nature in works from different cultural or historical contexts.	

III	Nature and Climate Change	12	18
9	Encyclical- <i>Laudato Si'</i> (Praise Be to You)- On Care for our Common Home-(Chapter 3)- "The Human Roots of the Ecological Crisis"-Pope Francis https://www.ourladyofthefields.org/wp-content/uploads/2018/04/Laudato-Si-Chapter-3.pdf	4	
10	Wall -E- - Andrew Stanton https://youtu.be/W971JmpqWxM?feature=shared	2	

11	Letter to Noah's Wife- Maya. C.Popa https://poetladykatz.com/letter-to-noahs-wife/	2
12	The Living Mountain, A Fable of our Times-Amitav Gosh	4
	Suggested Activities: 1. Create visual maps linking characters, settings, and ecological elements in a specific text. 2. Debate environmental issues presented in the literature, considering ethical perspectives.	

IV	Sustainability	12	17
13	Diary of an Interesting Year-Helen Simpson https://www.newyorker.com/magazine/2009/12/21/diaryof-an-interesting-year	3	
14	Before the Flood -Fisher Stevens https://www.youtube.com/watch?v=zbEnOYtsXHA	3	
15	My Life among the Mangrove Forests -Kallen Pokkudan https://writingwithclio.wordpress.com/2017/12/10/kallenpokkudans-autobiographies-the-politics-ofrepresentation-in-edited-life-writing/	3	
16	Narmada Bachao Andolan-Medha Patkar and Baba Amte	2	

17	Water-Ralph Waldo Emerson https://www.poetryfoundation.org/poems/52342/water56d230b9c3194	1
	Suggested Activities: 1. Visit a local natural site and write reflections connecting the experience to themes in ecocritical literature. 2. Imagine and write about sustainable futures inspired by themes in ecocritical literature.	
V	Open Ended	12

Note: The course is divided into five modules, with four having total 17 fixed units and one open-ended module with a variable number of units. There are total 48 transaction hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final examination, however, covers only the 17 units from the fixed modules.

Suggested Readings:

- 1 *Silent Spring* Rachel Carson , 1907-1964. Boston :Houghton Mifflin, 2002.
- . *Anthropocene: A Very Short Introduction*. Erle Ellis. Oxford University. 2007.
- 2 *Eco criticism* -Greg Garrard- London: Routledge, 2004.
- . *The Great Derangement: Climate Change and the Unthinkable*- Amitav Gosh.
- 3 Haryana: Penguin Books India, 2016.
5. *Climate Change and the Contemporary Novel* -Adeline Johns-Putra. Cambridge
- 4 University Press, 2019.
- 6 *The End of Nature* -B Mckibben, London: Penguin, 1990.
- . *How I Became A Tree*. Sumana Roy. Aleph Book Company, 2017.
- 7
- .

8. *The Cambridge Introduction to Literature and the Environment* . Clark Timothy, New York: CUP, 2011.
9. *Anthropocene Fiction: Novel in a time of Climate Change* . Adam Trexler. University of Virginia Press. 2016.
10. *The Cambridge Companion to Literature and the Environment* . Louise Westling, ed. UK Cambridge University Press. 2014.

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
CO 1	-	-	-	-	3	-	-	2	-	-	-	2	-

CO 2	2	-	3	-	3	-	2	-	-	-	3	3	-
CO 3	-	-	3	-	3	-	2	2	-	-	2	3	-
CO 4	-	1	3	-	3	-	2	3	-	-	3	2	-
CO 5	-	-	3	2	3	-	-	-	-	-	2	3	2
CO 6	-	-	2	-	3	-	-	2	-	-	2	3	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)

4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Seminar(10%)	Discussion/ Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE & LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS				
Course Code	ENG7CJ401				
Course Title	BRITISH LITERATURE: CHAUCER TO 19TH CENTURY				
Type of Course	MAJOR				
Semester Academic Level	VII 400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of British Literature.				
Course Summary	This course aims to provide students with a comprehensive understanding of the different trends and literary orientations in British Literature from the fourteenth century to the nineteenth century.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Knowledge Level*	Category#	Evaluation Tools used
CO1	Identify the main literary tendencies, aligning them closely with key literary figures and works in British Literature	R	C	Exam/Quiz/Assignment
CO2	Understand the major social and cultural movements and intellectual changes in British literature	U	F	Assignment / Exam
CO3	Analyse how the major genres of British literature developed throughout history and provided insights for critically evaluating different schools of thought.	An	C, M	Seminar / Presentation / Exam
CO4	Foster a critical perspective to judge the hidden meanings and value systems embedded within texts, thereby promoting a sense of social responsibility and understanding.	E	C, M	Exam / Assignments
CO5	Explore transitions in literary, social, and cultural history while introducing new forms of creative expression.	E	C, F	Exam/Assignments
CO6	Demonstrate necessary research skills and proficiency in delineating the various conflicts and interactions between the different periods and tendencies of British literature in accordance with new theoretical insights.	C	C, P	Assignment/Seminar
* - Remember(R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module Unit	Content	Hrs (75)	Marks (70)
I	POETRY	12	19
	1 The General Prologue to Canterbury Tales (1-34)-Chaucer	2	
	2 Amoretti (Sonnet 75)- Edmund Spenser	2	
	3 The Sun Rising- John Donne	1	
	4 Paradise Lost (Book 1X Lines 631-784)- Milton	2	
	5 Adonais (I -IV)- P.B Shelley	2	
	6 Envy- Mary Lamb	1	
	7 Amor Mundi- Christina Rossetti	2	
II	FICTION	1	17
	8 Northanger Abbey- Jane Austen	3	
	9 Frankenstein- Mary Shelley	3	
	10 Great Expectations- Charles Dickens	2	
	11 Jude the Obscure- Thomas Hardy	3	
III	DRAMA	1	17
	1 Doctor Faustus- Christopher Marlowe	1	
	2 The Rover- Aphra Behn	4	
	1 A woman of no importance - Oscar Wilde	4	
IV	PROSE/NON-FICTION	3	17
	1 Of Love, Of Truth- Francis Bacon	1	
	4 Raphael's Cartoons- Richard Steele	2	
	5 Pathetic Fallacy (Excerpt from Modern Painters vol.III. part IV)- John Ruskin	3	
	6	3	
	18 The Renaissance (Preface)- Walter Pater	3	
	7		

V	PRACTICUM		30	
	1	Suggested Activities: 1. Conduct workshops where learner can analyse and discuss famous British poems from different periods. 2. Writing experiment on various genres of poetry found in the modules above. 3. Poetry-slam featuring British literature. 4. Host a themed book club focusing on different works from this time period, allowing members to share their thoughts and interpretations. 5. Plan a reading marathon where participant takes turns reading aloud from various works, familiarising themselves in the language and style of the different eras. 6. Explore the historical and cultural context of the plays, analysing the themes and character development, then submit a report. 7. Compare different adaptations of the same play and discussing the influence of these plays on modern theatre and literature. 8. Comparative analysis of the use of language and style in fiction works from different time periods. 9. Research and present a paper on the influence of historical events on the fiction writing of the time. 10. Debate the impact of key fiction works on the society and culture of the time. 11. Create a timeline of significant non-fiction works and their authors, highlighting their contribution to the literary landscape. 12. Group discussion on the thematic elements and societal implications found in non-fiction works from different periods.		

Note: The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are

split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 18 units from the fixed modules.

Suggested Reading:

1. To His Coy Mistress - Andrew Marvell
2. London - William Blake
3. Lines Composed a Few Miles above Tintern Abbey - William Wordsworth
4. Ode on a Grecian Urn - John Keats
5. Tithonus - Tennyson
6. A Musical Instrument - Elizabeth Barrett Browning
7. Dover Beach - Matthew Arnold
8. Gulliver's Travels - Swift
9. Wuthering Heights - Emily Bronte
10. Joseph Andrews - Henry Fielding
11. The Duchess of Malfi - Webster
12. All for Love - John Dryden
13. The School for Scandal - Sheridan
14. She Stoops to Conquer - Oliver Goldsmith
15. The Spectator Club - Richard Steele
16. Dream Children: A Reverie - Charles Lamb
17. The Seventeenth Century Background - Basil Willey
18. From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle Ed-

Harold Bloom, Frederick W. Hiles Mapping of COs with PSOs and POs:

	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	PO 7
CO 1	-	-	3	-	1	-	3	1	1	-	-	-	-
CO 2	-	1	3	-	1	-	3	1	1	-	-	3	-
CO 3	-	3	3	-	1	3	3	1	1	-	3	-	-
CO 4	3	3	3	-	1	3	3	1	1	-	3	3	-
CO 5	1	-	3	2	1	-	3	1	2	-	3	3	2
CO 6	3	3	3	3	1	3	3	1	2	-	3	3	3

Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME
(CUFYUGP)
BA ENGLISH LANGUAGE & LITERATURE HONOURS
MAJOR

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS				
Course Code	ENG7CJ402				
Course Title	BRITISH LITERATURE: 20 TH CENTURY TO 21 ST CENTURY				
Type of Course	MAJOR				
Semester Academic Level	VII 400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75

Pre-requisites	Basic understanding of British Literature
Course Summary	This course aims to provide students with a comprehensive understanding of British literature's different trends and literary orientations from the 20th century to the 21st century.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Recognise the defining moments of twentieth century literature in terms of significant writers and their corresponding works	U	C	Exam/Quiz/Assignment
CO2	Understand the major social, cultural, intellectual movements and concerns of the period	U	C	Assignment/Exam/Seminar
CO3	Analyse the revolutionary changes in the twentieth century world in relation to the literature of the time	An	C	/Presentation/Exam
CO4	Appraise the significant literary innovations and techniques of the period in relation to existing conventions and standards	E	C	Exam/Assignments
CO5	Evaluate the influence of philosophical systems of thought on the evolution and consolidation of genres of literature and the consequent dissemination of societal values and cultural codes	E	C	Exam/Assignments
CO6	Develop research interest through new readings of literature in the light of theories pertaining to language and forms of creative expression	C	C	Assignment/Seminar
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks (70)
I		POETRY	12	17
	1	G.M.Hopkins: The Windhover	2	
	2	T.S.Eliot: Ash Wednesday	2	
	3	W.H.Auden: The Unknown Citizen	2	
	4	Philip Larkin: Church Going	2	
	5	Seamus Heaney: Punishment	2	
	6	Bernardine Evaristo: The Wind	1	
	7	Carol Ann Duffy-In Mrs Tilschets's Class	1	
		Suggested Reading and Activity: 1. Stephen Spender: The Pylons 2. Dylan Thomas: Fern Hill 3. Ted Hughes: View of a Pig 4. Seamus Heaney: Punishment 5. John Rodker: The Searchlight 6. David Gascoyne: Orpheus in the Underworld 7. Elizabeth Jennings: One Flesh The student can analyse each poem regarding the significant themes and trends of Modernism and Post Modernism		
II		FICTION	12	17
	7	James Joyce: A Portrait of the Artist as a Young Man	3	
	8	D.H. Lawrence: Sons and Lovers	3	
	9	Trumpet: Jackie Kay	3	
	10	Klara and the sun: Kazuo Ishiguro	3	

		Suggested Reading and Activity: 1. Aldous Huxley: BraveNewWorld 2. Joseph Conrad: HeartofDarkness 3. William Golding:LordoftheFlies 4. Doris Lessing: TheGoldenNotebook 5. Kingsley Amis: LuckyJim 6. John Fowles: TheFrenchLieutenant’sWoman 7. Allan Moore: TheWatchmen The student can delineatethemajorModernistfeatures intwentieth century fiction		
III	DRAMA		12	17
	1	Sean O’Casey:JunoandthePeacock	3	
	1	Samuel Beckett:Endgame	3	
	13 2	Tom Stoppard:RosencrantzandGuildesternare Dead	2	
	1	Sarah Kane:Blasted	2	
	4	Diana NnekaAtuona:LiberianGirl	2	
	1 5	Suggested Reading and Activity: 1. GBSHaw:ArmsandtheMan 2. J MBarrie:WhatEveryWomanKnows 3. J MSynge:RiderstotheSea 4. T.S.Eliot:MurderintheCathedral 5. ArnoldWesker:TheKitchen 6. DavidStorey:InCelebration 7. EdwardBond:Lear 8. CarylChurchill:TopGirls 9. LusyKirkwood-Chimerica The activitiescanbelearnerorientedwithemphasis on the student’sunderstandingofthekeythematiccontexts and their socio-cultural significance.The studentmay be asked toidentifytheseelementsandto relatethem to existing discoursesaboutpower,genderandthelike.		
IV	PROSE/NON-FICTION		9	19
	16	Virginia Woolf: Modern Fiction	3	

	17	George Orwell: Confessions of a Book Reviewer	3	
	18	Martin Amis: Excerpt ("Great Books"- pgs 419-439) from The War Against Cliche: Essays and Reviews 1971-2000	3	
		Suggested Readings and activities: 1. Hugh Walker: The English Essay and Essayists John Gross ed., The Oxford Book of Essays The student may be encouraged to analyse the literary and critical dimensions of the essays prescribed		
V		PRACTICUM	30	
		Discussion on the major literary and theoretical dimensions of the period with special emphasis on their intersections and exchanges and the corresponding socio-cultural significance. Students can undertake a close reading of selected works of twentieth century literature considered as landmarks in the literary tradition (other than the specific works prescribed for study in this course) and analyse them in terms of their distinctiveness and narrative innovations		

Note: The course is divided into five modules, with four having total 18 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 18 units from the fixed modules.

Suggested Reading:

- 1 The Twentieth Century in Poetry: A Critical Survey by Peter Childs
- 2 The Cambridge History of Twentieth Century English Literature Ed. by Laura Marcus, Peter Nicholls
- 3 The Art of English Fiction in the Twentieth Century by Dorothy J. Hale, Ed. by Robert L. Caserio

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1		3	2	3	2	1	3	2	3	2	2	2	3
CO - 2		3	2	3	2	3	3	2	3	3	2	2	2

CO 1 3		2	3	2	2	1	1	1	2	2	3	2	3
CO - 4		2	2	2	1	2	1	1	3	2	3	2	1
CO 1 5		1	2	3	2	1	2	2	2	1	3	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME
(CUFYUGP)
BA ENGLISH LANGUAGE & LITERATURE HONOURS
MAJOR

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS
Course Code	ENG7CJ403

Course Title	AMERICAN LITERATURE MAJOR				
Type of Course					
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Prerequisites	Basic understanding of American Literature.				
Course Summary	This course aims to acquaint students with the major trends and movements in American Literature during 19, 20 and 21 centuries and also to introduce to them the intellectual undercurrents in world history during this era.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Recognise the defining moments of American literature in terms of significant writers and their corresponding works.	R	C	Exam/Quiz/ Assignment/ Seminar

CO2	Understand the major social, cultural, intellectual movements and concerns of 19th and 20th century American literature and analyse the revolutionary changes in relation to the literature of the time.	U	F	Exam/Quiz/ Assignment/ Seminar
CO3	Critically assess the evolution of language use in American literature from colonial times to the present, highlighting how changes in linguistic practices reflect societal shifts.	U, Ap	C	Exam/Quiz/ Seminar/ Paper Presentation
CO4	Appraise the significant literary innovations and techniques of the period in relation to existing conventions and standards.	An	C, P	Exam/Quiz/ Assignment/ Seminar
CO5	Evaluate the influence of philosophical systems of thought on the evolution and consolidation of the various genres and works of literature.	E	C	Exam/Quiz/ Assignment
CO6	Develop research skills to generate new readings of literature in the light of new critical and literary theories	C	M	Exam/Quiz/ Paper Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (75)	Marks (70)
I		POETRY	12	19

	1	Introduction to American Poetry- From 17th century-Major writers	2	
	2	On Being Brought from Africa to America- Phillis Wheatley	2	
	3	When Lilacs Last in the Dooryard Bloom'd- Walt Whitman	2	
	4	Hope is the thing with feathers-Emily Dickinson	1	
	5	InVain -Jack Kerouac	1	
	6	Indian Summer- Diane Glancy	2	
	7	Parable- Nickole Brown	1	
	8	Black Girl, Call Home- Jasmine Mans	1	
II	DRAMA		11	17
	9	Introduction to American Drama	3	
	10	Long Day's Journey into Night-Eugene O'Neil	3	
	11	Fences- August Wilson	3	
	12	Sweat- Lynn Nottage	2	

III	NOVEL	11	17
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	1	Introduction to American Novel	3	
	3	The Jungle- Upton Sinclair	3	
	1			
	15 4	Kiku Hughes- Gene Luen Yang	3	
	16	There There- Tommy Orange	2	
			1	
IV		NON-FICTION	1	17
	1	Introduction to American Non-fiction	4	
	7	Excerpts from Chapter 4-Dangerous Times (first 5 pages)- Noam Chomsky	3	
	1			
	8 19	<i>The Souls of Black Folk</i> - Web Du Bois	2	
	20	Astrophysics for People in a Hurry, 'Reflections on the Cosmic Perspective'- Nell Degrasse Tyson	2	
V		PRACTICUM	30	
	1	The following activities are some suggestions based on the above modules. The department council shall select suitable activities from this or may approve suggestions from the teacher handling the Open-Ended Module, as practicum can be incorporated within the same module. Suggested Activities: 1. Prepare a Literary survey of Canonical writers in American Literature. 2. Write a critical appreciation of the poems given in the suggested reading. 3. Read and analyze classic American plays, such as "Death of a Salesman" by Arthur Miller, "A Streetcar Named Desire" by Tennessee Williams, or "The Glass Menagerie" by Tennessee Williams. 4. Watch film adaptations of American plays and discuss the differences between the written and visual interpretations. 5. Explore the history and development of American drama, including the impact of influential playwrights and theatre movements.		

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|--|--|---|--|--|
| | | 6. Participate in dramatic readings or performances of scenes from American plays to better understand the characters and themes. | | |
|--|--|---|--|--|

		7. Research and discuss the social and political context of American drama and how it reflects or responds to societal issues. 8. Read and analyze classic American novels, such as "The Great Gatsby" by F. Scott Fitzgerald, "To Kill a Mockingbird" by Harper Lee, "Moby-Dick" by Herman Melville, or "The Catcher in the Rye" by J.D. Salinger. 9. Compare and contrast different periods of American literature, such as the works of the Transcendentalists, the Harlem Renaissance, or contemporary American authors. 10. Examine the themes and motifs prevalent in American novels, such as the American Dream, individualism, race, and identity. 11. Discuss the historical and social context of American novels and how they reflect the cultural and political landscape of the United States. 12. Engage in group discussions or debates about the impact and relevance of American novels today. 13. Study influential American non-fiction works, such as "The Autobiography of Malcolm X" by Malcolm X and Alex Haley, "Silent Spring" by Rachel Carson, "The Federalist Papers" by Alexander Hamilton, James Madison, and John Jay, or "The Souls of Black Folk" by W.E.B. Du Bois. 14. Analyze the impact of American non-fiction on social and political movements, such as the Civil Rights Movement, environmental activism, or the shaping of American government and society. 15. Investigate the role of American non-fiction in shaping public opinion and discourse, including examining the works that have sparked national conversations and influenced policy changes. 16. Explore the themes and messages prevalent in American non-fiction, such as civil rights, environmental conservation, the American political system, and personal narratives of resilience and triumph. 17. Participate in seminars or book clubs focused on discussing and debating the significance and lasting impact of American non-fiction works.		
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Note: The course is divided into five modules, with four having total 20 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 20 units from the fixed modules.

Suggested Reading:

1. 'Raven'-Edgar Allan Poe
2. 'i carry your heart with me'-e.e. cummings:
3. 'For the Union Dead'-Robert Lowell:
4. 'The Bridge: To Brooklyn Bridge'- Hart Crane
5. 'Lady Lazarus'-Sylvia Plath
6. 'The Voice'-William Oandasan
7. *Glass Menagerie*- Tennessee Williams
8. *The Dutchman*- Amiri Baraca
9. *The Zoo Story*- Edward Albee
10. *The Vagina Monologues*- Eve Ensler
11. *The Great Gatsby*- F Scott Fitzgerald
12. *Old Man and the Sea*- Ernest Hemingway
13. *Catch 22*- Joseph Heller
14. *Ceremony*- Leslie Marmon Silko
15. *A Preface to Morals*- Walter Lippman
16. *The Liberal Imagination: Essays on Literature and Society*- Lionel Trilling
17. *The Autobiography of Malcolm X*- Alex Haley & Malcolm X
18. *Darkness Visible: A Memoir of Madness*.- William Styron
- 19.
- 20.

Suggested Reference:

1. Baym, Nina, and Robert S. Levine, editors. *The Norton Anthology of American Literature*. 9th ed., vol. A, W.W. Norton & Company, 2017.
2. Elliott, Emory, et al., editors. *Columbia Literary History of the United States*. Columbia University Press, 1988.
3. Fishkin, Shelley Fisher. *Writing America: Literary Landmarks from Walden Pond to Wound*. ed Knee. Rutgers University Press, 2015.
4. Lauter, Paul, editor. *The Heath Anthology of American Literature*. 7th ed., vol. 1, Cengage Learning, 2013.
5. Sollors, Werner, editor. *The Cambridge History of American Literature*. Vol. 2, Cambridge University Press, 1997.
6. Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Harvard University Press, 1992.

7. Howe, Irving. *AmericanNewness:CultureandPolitics in the Age of Emerson*. Harvard University Press, 1986.
8. Marx, Leo. *TheMachineintheGarden:Technologyand the Pastoral Ideal in America*. Oxford University Press, 1964.
9. Tichi, Cecelia. *HighLonesome:TheAmericanCulture of Country Music*. University of North Carolina Press, 1994.
10. Vizenor, Gerald. *NativeAmericanLiterature:AVery Short Introduction*. Oxford University Press, 2018.
11. Watkins, Mel. *OntheRealSide:Laughing,Lying,and Signifying—The Underground TraditionofAfricanAmericanHumourthatTransformed American Culture, from SlaverytoRichardPryor*. Simon& Schuster, 1994.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1		1	2	3	2	1	3	2	3	2	2	2	3
CO - 2		2	3	3	2	3	3	2	3	3	2	2	2
CO 3		2	3	2	2	1	1	1	2	2	3	2	3
CO - 4		1	3	2	1	2	1	1	3	2	3	2	1
CO 3 5		1	2	3	2	1	2	2	2	1	3	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)

- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



**FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE &
LITERATURE HONOURS MAJOR**

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS				
Course Code	ENG7CJ404				
Course Title	ADVANCED CRITICAL THEORY				
Type of Course	MAJOR				
Semester	VII				
Academic Level	400 – 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of Critical Theory This course envisions the enhancement of				
Course Summary	students' involvement with literary theoretical frameworks and their background philosophies. It aims to transact an in-depth comprehension of the intersections between power, culture, and society through the study of critical theory. To develop the inclination for self-reflexive social critique and to familiarize with the advanced methodologies of humanist research, the course will explore a broad spectrum of late modern and postmodern theorists like Foucault, Butler, Lacan, Fanon, Spivak, and Zizek. The course should, ideally, equip the students with the conceptual vocabulary and insight to actively engage with contemporary research questions. By examining important literary ideas, critical viewpoints, and their historical progression, learners will cultivate their analytical abilities, expand their interpretive methods, and actively participate in advanced literary criticism.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Proficiency in Analysing Critical Theoretical Frameworks	U	C	Home Assignment Seminar Presentation & In-class discussion Written Test Open book test
CO2	Critically examine various forms of cultural production by applying appropriate critical theories.	E	C	Seminar In-class discussion Problem-based assignment
CO3	Analyse the power structures and social hierarchies embedded in different contexts	An	C	Seminar Presentation
CO4	Proficiency in intersectional analysis by investigating how various social categories (such as race, gender, and class) overlap and impact both individuals' lives and society systems.	An	C	Home Assignment Seminar Presentation In-class discussion Written Test
CO5	Develop research skills and the ability to conduct independent inquiries, exploring advanced topics within critical theory and actively contribute to the continuous advancement of the discipline.	Ap	P	Self and Peer Assessments Individual paper presentation
CO6	To develop the capacity to apply theoretical frameworks to realworld situations and provide perceptive analyses.	C	M	Problem-based assignment In-class discussion

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs (75)	Marks (70)
I		Theoretical Frameworks	)	20
	1	Literary theory as a Critique of Liberal Humanist Theories - 3 Critical theory and interdisciplinary methodology	10	
	2	Structuralist Theory, Cultural Criticism- Transition to 3 Poststructuralism and Postmodernism		
	3	Identity Politics - the idea of Power	2	
	4	Culture Industry, Institutionalization of Literary Studies, Anti-theory	2	
		Detailed Study: 1. Barthes, Roland. "Structuralist Activity" 2. Latour, Bruno. "Why has Critique Run out of Steam?" Non-Detailed Study 3. Gramsci, Antonio. "The Formation of the Intellectuals" 4. Ferdinand Saussure "The Nature of Linguistic Sign"		
II		Approaches to Critical Theory-I	15	15
	5	Literary Criticism and Literary Theory–Wimsatt and Beardsley, JC Ransom, Stanley Fish, and Nussbaum.	5	
	6	Birmingham School and the Emergence of Cultural Studies	5	
	7	Nation-State-Colonial Modernity-Post-colonial Criticism	5	

		Detailed Study: 1. Stanley Fish- “Is there a Text in the Class?” 2. Martha Nussbaum- “The Narrative Imagination” (From Cultivating Humanity: A Classical Defence of Reform in Liberal Education) Non-Detailed Study: 1. Chinua Achebe “Colonialist Criticism” 2. Jean Baudrillard “Simulacra and Simulations”		
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III	Approaches to Critical Theory-II			10	20
	8	New Historicism and Cultural Materialism		3	
	9	Marxist Approaches, Psychoanalytic Approaches, Linguistic approach		4	
		Post Structuralism and Deconstruction			
	10	Feminism and Gender studies- Queer Theory		3	
		Detailed Study: 1. Greenblatt, Stephen “Resonance and Wonder” (From Learning to Curse) 2. Mikhail Bakhtin “Discourse in Poetry and Discourse in the Novel” from <i>Discourse in the Novel</i> Non-Detailed Study: 3. Jacques Derrida ‘Structure Sign and Play in the Discourse of the Human Sciences’ 4. Gayatri Spivak “Feminism and Critical Theory” 5. Slavoj Zizek “Courtly Love, or Woman as a Thing.”			
IV	Critical Inquiry and Methodologies			10	15
	1	Spatiality Studies - Urban Studies – Disability Studies		2	
	1	Eco Criticism – Ecofeminism		2	
	1	Critical theory in the Age of Technology - Digital and critical discourses		2	
	2	Memory Studies - Digital archiving		2	
	1	Post Humanism – Cyborg - Digital Aesthetics		2	
	3	Detailed Study: 1. Cheryll Glotfelty “Literary Studies in an age of Environmental Crisis” (From the Ecocriticism Reader) 2. Henri Lefebvre “The Production of Space”-Chapter 2 first 3 sections. Non-Detailed Study: 3. Susan Wendell "The Social Construction of Disability" 4. Donna Haraway “A Manifesto for Cyborgs”			

V	PRACTICUM			30	
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| <ol style="list-style-type: none"> 1. Analyse the broad and specific classifications and methodologies of literary theories that are rooted in various historical epochs, perspectives, and areas of emphasis. 2. Analyse excerpts from fundamental literary theory texts 3. Apply theoretical frameworks to specific texts such as: Read texts through a feminist lens 4. Explore literary theories with reference to multiculturalism 5. Critique the pervasive presence of racist/casteist/hegemonic structures in the texts 6. Engage in a theoretical analysis of fairy tales and folk wisdom. 7. Attempt a critical analysis of any text using any of the three major concepts discussed in the above modules. 8. Analyse political correctness of jokes in the regional language 9. Discuss the origin and popularity of expletives in languages. 10. Discussion 11. Seminar presentations 12. Assignment 13. Individual or group project 14. Assigned readings 15. Critically examining texts (literary texts) 16. A case study analysis on a particular issue | | |
|--|--|--|

Note: The course is divided into five modules, with four having total 15 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final examination, however, covers only the 15 units from the fixed modules.

Suggested Readings:

- 1 Virginia Woolf "A Room of One's Own"
- Georg Lukacs "Reification and the Consciousness of the Proletariat"
- 2 Roland Barthes "The Death of the Author"
- Foucault, Michel. "What Is an Author?"
- 3 Gayatri Chakravorty Spivak "Can the Subaltern Speak?"
- Stuart Hall "Foundations of Cultural Studies"
- 4 Garber, Marjorie. "Lost and Found" (sec 6 from "What isn't Literature", Chapter 3 of The Use and Abuse of Literature)
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- 5 Williams, Raymond. "Culture and Society"
- 9 Wolfgang Iser "Reading Process: A Phenomenological Approach" (From Modern Criticism and Theory: A Reader)
- 6
- 10 Terry Eagleton "On Canon Formation" from Literary Theory: An Introduction (Essay 40 Rice and Waugh's Modern Literary Theory A Reader, Fourth Edition)
- 7
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11. Terry Eagleton "Literature and History" (Chapter 1 from *Marxism and Literary Criticism*)
12. Jacques Lacan. "The Mirror Stage as Formative of the Function of the I"
13. Monique Wittig "One is not Born a Woman"
14. Franco Moretti "Graphs" (Chapter 1 from *Graphs, Maps, Trees*)
15. Heath, Stephen. "On Screen, in Frame: Film and Ideology"
16. Etienne Balibar and Pierre Macherey "Literature as an Ideological Form"
17. Laura Mulvey "Visual Pleasure and Narrative Cinema"
18. Juliet Mitchell "Femininity, Narrative and Psychoanalysis"
19. Homi Bhabha "Of Mimicry and Man: The Ambivalence of Colonial Discourse"
20. JF Lyotard "The Field: Knowledge in Computerized Societies" from *The Postmodern Condition*
21. Walter Benjamin. "The Work of Art in The Age of Mechanical Reproduction"
22. Kingsley Davis "The Urbanization of the Human Population"
23. Henri Lefebvre "The Urban Revolution"
24. JF Lyotard *The Postmodern Condition: A Report on Knowledge*
25. Jacques Derrida *Specters of Marx*
26. Jean Baudrillard "Simulacra and Simulations"
27. Oskar Negt and Alexander Kluge "Public Sphere and Experience"
28. George Orwell "Politics and the English Language"
29. Edward Said Preface to *Orientalism*
30. CP. Gilman "The Yellow Wallpaper"
31. Bruno Bettelheim "The Uses of Enchantment: The Meaning and Importance of Fairy Tales"
32. Literary Theory: A Very Short Introduction by Jonathan Culler
33. Cultural Studies: Theory and Practice by Chris Barker
34. Key Concepts in Cultural Theory by Andrew Edgar and Peter Sedgwick
35. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin (Ed.). *The Post-Colonial Studies Reader*. Routledge.
36. ---, ed. *The Empire Writes Back : Theory and Practice in Post-Colonial Literatures*, 1989
37. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
38. Butler, Judith. *Gender Trouble*, Routledge, 1990.
39. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford U. P, 2000.
40. Donald E. Hall et al, Eds. *The Routledge Queer Studies Reader*. 2013.
41. Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*. 1985.
42. Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. 1979.
43. Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. The University of Georgia Press, 1996.
44. Hiltner, Ken. Ed. *Ecocriticism: The Essential Reader*, 2015.
45. Jameson, Fredric. *Poststructuralism; or The Cultural Logic of Late Capitalism*. 1991.

46. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). Pearson, 1988.
47. Mirzoeff, Nicholas. Ed. *Visual Culture Reader*. 2002.
48. Mitchell, Juliet. *Psychoanalysis and Feminism: A Radical Assessment of Freudian Psychoanalysis*. Basic Books, 2000.

Academic Journals:

- 1 Journal of Literary Theory (<http://www.jltonline.de/>)
- . Textual Practice (<https://www.tandfonline.com/>)
- 2 Critical Inquiry (<https://criticalinquiry.uchicago.edu/>)
- . Poetics Today (<https://read.dukeupress.edu/poetics-today>)
- 3

Online:

- 4
- . 1. Max Horkheimer.
<https://plato.stanford.edu/entries/horkheimer/>
2. Georg Lukacs. <https://plato.stanford.edu/entries/lukacs/>
3. Herbert Marcuse.
<https://plato.stanford.edu/entries/marcuse/>
4. Michel Foucault.

<https://plato.stanford.edu/entries/foucault/> Mapping of COs with

PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PO 6	PO 1	PO 2	PO 3	4	5	6	7
CO 3 1		1	2	3	2	1	3	2	3	2	2	2	3
CO - 2		2	3	3	2	3	3	2	3	3	2	2	2
CO 3 3		2	3	2	2	1	1	1	2	2	3	2	3
CO - 4		1	3	2	1	2	1	1	3	2	3	2	1
CO 3 5		1	2	3	2	1	2	2	2	1	3	2	3

Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- EndSemester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
C01	✓	✓	✓	✓
C02	✓	✓	✓	✓
C03	✓	✓	✓	✓
C04	✓	✓	✓	✓
C05	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME
(CUFYUGP)
BA ENGLISH LANGUAGE & LITERATURE HONOURS
MAJOR

Programme	BA ENGLISH LANGUAGE & LITERATURE HONOURS
Course Code	ENG7CJ405
Course Title	POST COLONIAL STUDIES
Type of Course	MAJOR
Semester	VII
Academic Level	400-499

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of Post Colonial Studies				
Course Summary	This course aims to provide students with a comprehensive understanding of the different trends in postcolonial theory and literary orientations in Postcolonial Literature				

Course Outcome (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the key concepts and ideas developed in the anti-colonial struggle	U	C	Exam/Quiz/Assignment
CO2	Understand the postcolonial condition by discussing major postcolonial literary texts through the lens of postcolonial theories.	U	C	Assignment / Exam
CO3	Analyse colonial discourses and postcolonial resistances in various literary texts	An	C	Seminar /Presentation / Exam
CO4	Foster a critical perspective so as to judge the hidden meanings and value systems embedded within texts	E	C	Exam / Assignments
CO5	Explore the diversity of literary output from the erstwhile colonies of the European Colonial Empires.	E	C	Exam/Assignments
CO6	Develop the necessary skills to interpret cultural practices of colonialism and to appreciate the hybridity and multiple identities in the diverse literary outputs from the postcolonial period	C	C	Assignment/ Seminar

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs (75)	Marks (70)
I	INTRODUCING THE KEY TERMS		7	15
	1	Introduction to post-colonialism: what is Postcolonial Theory?	1	
	2	Postcolonial Literature, Colonial Discourse, Commonwealth Literature.	2	
	3	Orientalism, Hybridity, Ambivalence, Mimicry	2	
	4	Postcolonial feminism, diaspora identities, new ethnicities, neo-colonialism	2	
II	CRITICAL ESSAY		8	15
	5	An Image of Africa: Racism in Conrad's 'Heart of Darkness' - Chinua Achebe	3	
	6	Under Western Eyes: Feminist Scholarship and Colonial Discourse- Chandra Talpade Mohanty	3	
	7	The Representation of the Indigene-Terry Goldie	2	
III	POETRY		15	20
	8	The Piano and the Drums -Gabriel Okara	2	
	9	She Tries Her Tongue, Her Silence Softly- Marlene Nourbes Philip	2	
	10	Bread-Kamau Braithwaite	1	
	11	The Negro Speaks of Rivers-Langston Hughes	1	
	12	Journey to the Interior- Margaret Atwood	2	

13	The Weaver Bird- Kofi Awoonor	2
14	The Land of the Half-Humans- Thangjam Ibopishak	1
15	The house on the anthill- Bate Besong	2
16	A Woman Speaks- Audre Lorde	1
17	Voices- Jean Baptiste Tati Loutard	1

IV	FICTION/DRAMA	15	20
18	Inside the Island- Louis Nowra	2	
19	Incident in the Life of a Slave Girl-Harriet Jacobs	3	
20	A Change of Skies- Yasmine Gooneratne	2	
21	Sally Morgan-My Place	2	
22	Anowa -Ama Ata Aidoo	2	
23	Valli: A Novel- Sheela Tomy	2	
24	Am I Black Enough for You- Anita Heiss	2	
V	PRACTICUM	30	
1	Suggested Activities: MODULE 1 Suggested Activities: 1. Panel discussion		
2	MODULE 2 Suggested Activities: 1. Panel Discussion and Seminar presentation		

3	MODULE 3 Research and analyze the historical and cultural context of the poems to understand the impact of colonialism on the poets and their work. Compare and contrast post-colonial poems from different regions to identify common themes and unique perspectives. 3. Encourage students to write their own postcolonial poems, reflecting on their personal experiences or creating fictional voices from a postcolonial perspective. 4. Discuss the use of language and form in postcolonial poetry, considering how poets reclaim or subvert colonial languages and literary traditions. 5. Host a poetry reading session where students can share and discuss their favourite post-colonial poems, fostering a deeper appreciation for the genre.	

	4 MODULE 4 Suggested Activities: 1. Comparative analysis of post-colonial literature from different regions to understand common themes and divergent perspectives. 2. Exploration of the representation of colonialism, resistance, and decolonization in post-colonial fiction and drama. 3. Study of the use of language and narrative techniques in post-colonial works to convey cultural identity and colonial experience. 4. Analysis of the portrayal of post-colonial societies, their traditions, and their interactions with the colonial legacy. 5. Research on the influence of post-colonial writers and playwrights on the global literary landscape and their contribution to post-colonial discourse. 6. Examination of the adaptation of post-colonial fiction and drama into other art forms, such as theatre productions or film. 7. Investigation of post-colonial literary theory and its application to the analysis of fiction and drama from post-colonial perspectives. 8. Engaging in discussions and debates on the complexities of post-colonial representation and the power dynamics at play in post-colonial fiction and drama.	
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Note: The course is divided into five modules, with four having total 24 fixed units and one open-ended module with a variable number of units. There are total 45 transaction hours for the fixed modules and 30 hours for the open-ended one. Internal assessments (30 marks) are

split between the open-ended module (20marks) and the fixed modules (10 marks). The final examination, however, covers only the 24units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	
CO 1	1	2	3	1	2	3	3	2	2	3	-	1	2	
CO 2	2	3	3	2	2	3	3	2	2	2	3	3	3	
CO 3	2	3	3	1	2	3	3	3	3	2	3	2	3	
CO 4	3	2	3	2	3	2	2	1	3	3	-	1	2	
CO 5	3	2	3	2	3	2	3	2	2	2	3	2	3	

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam(70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓

Suggested Reading:

1. "The Negroand Language." (Black Skin, White Masks) -Franz Fanon
2. "Of Mimicryand Man: The Ambivalence of Colonial Discourse" - Homi K. Bhabha
3. Colonialism/Postcolonialism. --- Ania Loomba (London and New York: Routledge, 2005
4. "Cultural Identity and Diaspora" ---Stuart Hall
5. Ain't I a Woman--- bell hooks
6. *In Imaginary Maps: Three Stories* by Mahasweta Devi. Trans. and introd. Gayatri Chakravorty Spivak. (New York and London: Routledge, 1995.)
7. 'The Beginnings of English Literary Study in British India' by Gauri Viswanathan
8. Three Women's Texts and a Critique of Imperialism---- Gayatri C. Spivak
9. Education and Neocolonialism by Philip G.Altbach
10. The Hybrid Muse: Postcolonial Poetry in English- Jahan Ramazani
11. Shooting an Elephant-- George Orwell
12. The Heart of Darkness –Joseph Conrad
13. Wide Sargasso Sea--- Jean Rhys
14. Girish Karnad---The Dreams of Tipu Sultan
15. Beginning Postcolonialism-John McLeod



FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG8CJ406 /ENG8MN406				
Course Title	ADVANCED LINGUISTICS				
Type of Course	MAJOR				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours

	4	4	-	-	60
Pre-requisites	Basic understanding of Linguistics				
Course Summary	The course aims to equip students with a comprehensive understanding of the fundamental concepts of linguistics and their application, various domains of linguistic analysis and contemporary branches of applied linguistics.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Identify the fundamental concepts and components of linguistics	U	C	Exam/Quiz/Assignment
CO2	Understand the major branches of linguistics and their application	U	C	Assignment / Exam
CO3	Analyse the ability to contextualize the theoretical and pragmatic approaches	An	C	Seminar /Presentation / Exam

CO4	Apply the principles of linguistic theory in language analysis	Ap	P	Exam/Assignments
CO5	Explore various areas of linguistic specialization	E	C	Exam / Assignments
CO6	Demonstrate skills of research methodology appropriate to various subfields of linguistics.	C	P	Assignments/ Seminar Presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (70)
I		Sound Patterns	12	18
	1	Phonetics and Phonology overview – Distinctive Features and Natural Classes	2	

2	Sound changes – Historical& Synchronic, Phonetic & Phonemic: Assimilation, Dissimilation, Epenthesis (Anaptyxis & Excrescence, Prothesis& Paragoge, Breaking& Bridging), Fusion & Unpacking, Elision (Apheresis, Syncope, Apocope, Haplology, Cluster reduction), Lenition & Fortition, Compensatory lengthening	3
3	Phonological rules & notions – Grimm’s law – Verner’s law – Great Vowel Shift	2
4	Syllable structure: Onset, Nucleus, Coda, Rhyme – Open & Closed Syllable – Syllabic Pattern - comparison Foot (unary, binary & ternary), Rhythm, Mora	3
5	Suprasegmental Features – Pitch (Tone & Intonation), Stress, Length (Vowel length & Gemination)	2

II	Units and Structures	12	18
6	Word Classes: Open/Content – Noun, Verb, Adjective, Adverb, Interjection Closed/Function – Pronoun, Conjunction, Determiner, Ad position, Particle, Auxiliary Verbs etc. Inflection: Declension & Conjugation Phrase Classes – NP, VP, DP, AdjP, PP, AdvP, ConjP etc.	2	

7	Grammatical Categories and Marking: Case, Gender, Number, Tense, Mood, Aspect – Agreement - Thematic relations and Theta role–Voice	3
8	Morphological Typology – Analytic & Synthetic – Isolating, Inflectional/Fusional, Agglutinative, Polysynthetic Word-Order Typology	3
9	UG: Principles & Parameter - Deep & Surface Structure TG Grammar: Head & Complement – Recursion - Trees of Different Word Orders Transformations& Movement (no trees): Wh-Construction, Passive Construction, Compound and Complex Sentences – Anaphora	4

III	Meanings in the World	12	17
10	Semantic Features – Semantic Field – Mental Lexicon Jakobson’s Functions of Language Sense& Reference– Deixis– Conversational Implicature - Inference – Types of Presupposition – Entailment Cooperative Principle – Coherence & Cohesion - Text & Discourse – Discourse Analysis	4	
11	Formal & Informal Styles – Observer’s Paradox - Field, Tenor & Mode –Turn Taking & Adjacency Pairs – Identity & Accommodation - Audience Design – Politeness - Language Attitude	4	

	12	Critical Theories on Language: Voloshinov, Bakhtin, Gramsci, Bourdieu, Derrida, Kristeva, Foucault etc. Critical Discourse Analysis	4	
IV	Language and Cognition		12	17
	13	Psycholinguistics – Language production, Language Comprehension – Linguistic Relativity	2	
	14	Neurolinguistics–Language and Brain – Left and Right Hemispheres – Broca’s and Wernicke’s Areas – Central & Peripheral Nervous Systems – Cerebral Cortex Language Pathology: Broca’s Aphasia, Wernicke’s Aphasia, Conduction Aphasia, Anomia Language and Genetics	4	
	15	Language Acquisition/Learning - Behaviourism – Social Interactionism – Nativism – LAD, Poverty of Stimulus, Critical Period Hypothesis, Criticism of Chomsky – Emergentism Stages in Linguistic Development Sign Language Acquisition Animal Language Experiments Second Language Acquisition – Language Transfer - Language Attrition	4	
	16	Cognitive Linguistics – Lakoff & Langacker - Conceptual Metaphors - Construction Grammar - Embodied Cognition-Image Schema	2	

V	Open Ended Module	12	
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Note: This course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Reading: ● McGregor, William B. (2009). "Linguistics: An

Introduction." Continuum.

- Roach, Peter. (2009). "Phonetics and Phonology: A Practical Course." Cambridge University Press.
- Spencer, Andrew. (2012). "Morphological Theory: An Introduction to Word Structure in Generative Grammar." John Wiley & Sons.
- Levinson, Stephen C. (1983). "Pragmatics." Cambridge University Press.
- Gray, Bethany. (2010). "Analyzing Language: A Framework for Understanding the Linguistic Structure of English." Cambridge University Press.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	1	3	3	3	1	2	3	3	1	2	2	-
CO 2	3	1	2	3	2	2	1	2	2	3	1	1	1
CO 3	1	3	3	2	2	2	3	1	2	3	3	3	1
CO 4	3	3	3	2	3	2	2	2	2	3	3	3	-
CO 5	2	2	3	2	1	3	3	2	3	3	1	2	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar (10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDER GRADUATE PROGRAMME (CU-
FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG8CJ407/ ENG8MN407				
Course Title	ART, LITERATURE AND AESTHETICS				
Type of Course	MAJOR				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75

Pre-requisites	Familiarity with different cultures, historical periods, and societal contexts
Course Summary	This course explores the interconnections and interactions between Art, Literature, and Aesthetics, examining how these disciplines shape and reflect cultural, intellectual, and emotional landscapes.

Course Outcome (CO):

CO	CO Statement	Cognitive Level	Knowledge Category	Evaluation Tools used
C01	Knowledge in Theoretical Frameworks of artistic production and aesthetics.	U	F	Assignment/Seminar/discussion
C02	Critically examine various forms of Aesthetic production by applying appropriate theories	E	C	Open book test/Seminar
C03	Analyse forms of art to locate the source of aesthetic value	An	C	Problem-based assignment/Seminar Written Test
C04	Proficiency in analyzing changing concepts of beauty in various cultural scenarios	An	C	Assignment /Seminar /discussion
C05	Develop research skills and the ability to conduct independent inquiries, exploring advanced topics within art and aesthetic theories	Ap	P	Self and Peer Assessments
C06	To develop the capacity to apply aesthetic concepts in real-world situations and provide perceptive analyses	C	M	Discussion. Extempore critical writing on art works.

Detailed Syllabus:

Module	Unit	Content	Hrs(75)	Marks(70)
I	FUNDAMENTALS		12	18
	1	Blood and Beauty –Sections: Taste and Beauty, Beauty and Disinterestedness. (P.24-26)- Chapter 1	3	
	2	Money Market and Museums –Section: Taste ad Privilege (P.67-68)- Chapter 4	3	
	3	Cognition, Creation, Comprehension. (P: 95-108)- Chapter6	3	
	4	Introduction (P. 1-12)- Chapter 1(Aesthetics and Philosophy of Art: An Introduction)	3	
II	MOVEMENTS		11	17
	5	<u>Topics:</u> Western: Byzantine Art, Gothic, The Sienese School, High Renaissance Art, The German School, The Venetian School, Italian Academicism, Spanish School, French School, Flemish School, The Dutch School, Rococo Style, Neoclassicism, The Age of Reason, Romanticism, Naturalism and Realism, Impressionism, Expressionism, Cubism, Futurism, Suprematism and Constructivism, Purism, Bauhaus, Neoplasticism, Dada, Surrealism, Abstract Expressionism, Pop Art, Nouveau Realism, Op Art, Minimalism, Conceptual Art. (Ref: <i>World Art</i>) Other: Art of Raja Ravi Varma, The Bengal School, Chromolithographs and Indian Calendar Art, Temple Art, Illustrations in Periodicals	11	

III	CRITICAL PERSPECTIVES	11	17
6	Beauty and Design (P.96-111) Chapter 6- <i>Kant: A Very Short Introduction</i> - Roger Scruton	2	
7	Free Particulars (P.13-30) Chapter 1- <i>The Ideology of the Aesthetic</i> - Terry Eagleton	2	
8	"Aesthetic of Touch and the Skin: An Essay in Contemporary Indian Political Phenomenology." (P.297-316)-The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art edited by Arindam Chakrabarti. Bloomsbury. 2016-Gopal Guru	2	
9	"In/Visible: Disability on the Stage" 141-152 Tobin Siebers	2	
10	Chapter: The Aesthetic Ideal in Ancient Greece (Page: 38-41) <i>On Beauty: A History of A Western Idea</i> -Umberto Eco	2	
11	Sections III, IV, V and VI - <i>Art in the Age of Mechanical Reproduction</i> -Walter Benjamin, (https://web.mit.edu/allanmc/www/benjamin.pdf)	1	
IV	DIGITAL TURN	11	18
12	Chapter: Into 1990s (Page:233-245)-. <i>After Modern Art 1945-2000</i> - David Hopkins.	3	
13	"The Precession of Simulacra" (Pages: 1-3 and 12-14). <i>Simulacra and Simulation</i> . Translated by Seila Farisa Glaser. The University of Michigan Press ,1995. (Pages 142)- Jean Baudrillard	3	

14	Chapter: The Emergence of Digital Art (Page: 36-63)- <i>DigitalArt,Aesthetic Creation: The Birth of a Medium</i> -Paul Crowther	2
15	Chapter 1: 1 Interactive Art— Definitions and Origins (Page: 1-39). <i>Aesthetics of Interaction in Digital Art</i> -Katja Kwastek,	3

V	PRACTICUM	30
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1	1. Organize a visit to a local art gallery or museum to explore different art styles and movements. 2. Host a book club where students can discuss and analyse literature related to art, aesthetics, or a specific theme. 3. Invite a guest speaker, such as an artist or art historian, to give a presentation or workshop. 4. Organize a creative writing or poetry workshop inspired by visual art or specific literary works. 5. Plan a field trip to attend a theatre performance, poetry reading, or other live artistic event. 6. Encourage students to create their own artwork or literature inspired by the course material and share it with the class. 7. Explore the connections between art, literature, and philosophy through guided discussions or seminars. 8. Assign research projects on influential artists, writers, or aesthetic movements and have students present their findings to the class.		
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Note: The course is divided into five modules, with four having total 15 fixed units and one open-ended module with a variable number of units. There are total 45 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (20 marks) and the fixed modules (10 marks). The final exam, however, covers only the 15 units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	1	3	3	3	1	2	3	3	1	2	2	-
CO 2	3	1	2	3	2	2	1	2	2	3	1	1	1
CO 3	1	3	3	2	2	2	3	1	2	3	3	3	1
CO 4	3	3	3	2	3	2	2	2	2	3	3	3	-
CO 5	2	2	3	2	1	3	3	2	3	3	1	2	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓

Suggested Reading:

1. *Art Theory: A Very Short Introduction*- Cynthia Freeland.
2. *Aesthetics and Philosophy of Art: An Introduction* (Second Edition)- Robert Stecker

Online Video Resources

1. Kant's Third Critique (Video Lecture) (Royal Institute of Philosophy)- Sebastian Gardner
<https://www.youtube.com/watch?v=6-Ab7qCHjnE>
2. Ways of Seeing, BBC Documentary-. John Berger
<https://www.youtube.com/watch?v=CZhJjP8kiqE>

Suggested Reference:

1. Scruton, Roger: Kant: A Very Short Introduction. OUP, 2001.
2. "World Art: The Essential Illustrated History". Flame Tree Publishing. 2006.
3. Lucie-Smith, Edward. Movements in Art since 1945. New revised edition. Thames and Hudson, 1985.
4. Balakrishnan, Kavitha. Vayanamanushyante Kalacharitam (The Art History of Reading Human). Kerala Sahitya Akademi, 2020
5. Bourdieu, Pierre. Distinction: A Social Critique of Judgment of Taste. Translated by Richard Nice, Harvard UP, 1984.
6. Parimoo, Ratan. The Paintings of Three Tagores. Abanindranath, Gangendranath, Rabindranath: Chronology and Comparative Study. Maharaja Sayajirao University of Baroda, 1973
7. Pinney, Christopher. "The Look of History: The Power of the Aesthetic." New Cultural Histories of India Materiality and Practices, edited by Partha Chatterjee et al., Oxford UP, 2014, pp. 115-138.
8. Pinney, Christopher. Photos of the Gods: The Printed Image and Political Struggle in India. Reaktion Books. 2004.
9. Mitter, Partha. Art and Nationalism in Colonial India-1850 to 1922: Occidental Orientations. Cambridge UP, 1994.
10. Mitter, Partha. Indian Art. Oxford History of Art. OUP. 2001.

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the Nineteenth Century: The Case of Raja Ravi Varma (1848-1906)." *Studies in History*,
17 vol. 2, no. 2, 1986, pp. 165-195.
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in Colonial India." *Economic and Political Weekly*, vol. 26, no. 43, 1991, pp. 91-99.
- 19 David Hopkins. *After Modern Art 1945-2000*. Oxford University Press, 2000.
- . Crowther, Paul. *Digital Art, Aesthetic Creation: The Birth of a Medium*.
20 Routledge, 2019.
- . Kwastek, Katja. *Aesthetics of Interaction in Digital Art*. Translated by Niamh
21 Warde. The MIT Press, 2013.
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FOUR-YEAR UNDER GRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE & LITERATURE
HONOURS MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE (HONOURS)				
Course Code	ENG8CJ408/ ENG8MN408				
Course Title	SOUTH ASIAN LITERATURE				
Type of Course	MAJOR				
Semester	VIII 400-				
Academic Level	4999				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of literary analysis, familiarity with the historical and cultural context of South Asia, and a basic knowledge of major literary works from the region.				
Course Summary	The course provides a comprehensive exploration of literary works from South Asia. It covers a wide range of topics, including the region's historical and cultural contexts, major literary works, and literary analysis. Students will gain a foundational understanding of South Asian literature and its significance within the broader context of world literature. The course aims to develop critical thinking skills and a deeper appreciation for the rich literary traditions of South Asia.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	Gain a comprehensive understanding of the historical and cultural contexts of South Asian literature.	U, E	F	Discussion Presentation Assignments
CO 2	Analyze major literary works from South Asia and critically evaluate their themes, styles, and impact.	R, E	P, C	Assignments Creative Projects
CO 3	Develop a deeper appreciation for the rich literary traditions of South Asia and their significance in the global literary landscape.	U, Ap	F, C	Assignments Exams
CO 4	Enhance critical thinking skills through literary analysis and interpretation.	An, E, C	F, C	Debates Panel discussions Presentations
CO 5	Recognize the diversity and complexity of South Asian literature and its contributions to world literature.			Create/Differentiate/Compare between the different genres.
*-Remember(R), Understand(U),Apply(Ap),Analyse(An),Evaluate(E),Create(C) #- FactualKnowledge(F)ConceptualKnowledge(C)ProceduralKnowledge(P)Metacognitive Knowledge(M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (75)
I		INTRODUCTION	9	15
	1	Introduction: South Asian Literature and the World – Madhurima Chakraborty (Global South Asia, 2022)	3	
	2	South Asian writings in English: View from 21st Century- Prof Ipshita Chanda	3	
	3	The Aesthetics of Decolonization in South Asia- Sanjukta Sunderason	3	
		Suggested Activities: 1. Select a prominent South Asian author and have students research and present their life, literary works, and the cultural and historical context in which they wrote. 2. Provide excerpts from different South Asian literary works and have students compare and contrast the themes, writing styles, and cultural influences. 3. Divide students into groups and provide them with a South Asian literary text to read and discuss. Encourage them to analyze the themes, characters, and cultural elements present in the text. 4. Show a film adaptation of a South Asian literary work and facilitate a discussion on how the visual representation compares to the written text.		

II	POETRY		10	15
	4	Poem Full of Worry Ending with MyBirth- Tarfia Faizullah	2	
	5	Living Space- Imtiaz Dharker	2	
	6	The Miracle of the Pomegranate – Vijay Nambisan	2	
	7	The Voice of Freedom – Saeed Ali Fulhu	2	
	8	The Prison- Vimalaratna Kumaragama	2	
	Suggested Activity:			
	1. Compare poetry from different South Asian cultures or time periods.			
	2. Write poetry using South Asian themes, imagery, or styles.			
	3. Ask students to create visual representations of South Asian poems through art, photography, or multimedia projects.			
	4. Assign students to research a specific South Asian poet or poetic tradition and present their findings to the class			
III	FICTION		16	20
	9	Chinaman: The Legend of Pradeep Mathew – Shehan Karunatilaka	4	
	10	Mountains painted with Turmeric - Lil Bahadur Chettri	4	
	11	The Ministry of Utmost Happiness- Arundhati Roy	4	
	12	Earth and Ashes – Atiq Rahimi	4	

		Suggested Activities: 1. Analyse themes, characters, and writing styles in different South Asian literary works. 3. Ask students to write their own short stories or poems inspired by themes or motifs in South Asian literature.		
		4. Organize group discussions about specific South Asian literary works, allowing students to share their interpretations and insights. Screen film adaptations of South Asian literary works and facilitate discussions on the adaptation process, comparing the visual representation to the original text.		
IV	SHORT FICTION		13	20
	13	Identity Card- Wali Shaaker	3	
	14	Books for Dogs - Myay Hmone Lwin	3	
	15	One Sunday: Tales from Firozshah Bhag – Rohinton Mistry	3	
	16	Mekhay Doma: Folktales of Bhutan - Kunzang Choden	4	
		Suggested Activities: 1. Evaluate short stories from different South Asian authors. 2. Organize group discussions where students can analyze and interpret short stories together. 3. Explore the short stories' historical and cultural context. 5. Assign different South Asian authors to students and have them research the author's life, influences, and writing style		
V	OPEN-ENDED		12	

Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Reading:

1. Global South Asia: South Asian Literature and the World- Edited by Madhurima Chakraborty
2. Life Writing, Representation, and Identity: Global Perspectives- Edited by Mukul Chaturvedi
3. Literary Sentiments in the Vernacular: Gender and Genre in Modern South Asia- Edited by Charu Gupta, Laura Brueck, Hans Harder, Shobna Nijhawan
4. Routledge Handbook of Contemporary India+ Edited by Knut A Jacobsen
5. Language Ideologies and the Vernacular in Colonial and Postcolonial South Asia- Edited by Nishant Zaidi and Hans Harder
6. Vulnerable South Asia: Precarities, Resistance and Care Communities: Edited by Pallavi Rastogi
7. Frontiers of South Asian Culture: Nation, Trans-Nation and Beyond- Edited by Parichay Patra, Amitendu Bhattacharya
8. From Canon to COVID: Transforming English Literary Studies in India. Essays in honour of GJV Prasad- Edited by Angelie Multani et al.
9. Globalization and Sense-Making Practices: Phenomenologies of the Global, Local and Global - Edited by Simi Malhotra et al.
10. Memory, Trauma, Asia: Recall, Affect and Orientalism in Contemporary Narratives- Edited by Rahul K Gairola and Sharanya Jayawickrama

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3	1	3	3	3	1	2	3	3	1	2	2	-
CO 2	3	1	2	3	2	2	1	2	2	3	1	1	1
CO 3	1	3	3	2	2	2	3	1	2	3	3	3	1
CO 4	3	3	3	2	3	2	2	2	2	3	3	3	-
CO 5	2	2	3	2	1	3	3	2	3	3	1	2	1

Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

		Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam (70%)
CO 1		✓	✓	✓	✓
CO 2		✓	✓	✓	✓
CO 3		✓	✓	✓	✓
CO 4		✓	✓	✓	✓
CO 5		✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE
AND LITERATURE HONOURS MAJOR

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG8CJ499 ENG8CJ489
Course Title	BASICS OF RESEARCH METHODOLOGY
Type of Course	MAJOR
Semester	VIII

Academic Level	400 – 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Prerequisites	Basic understanding of literary theories				
Course Summary	This course intends to provide students of literature a general awareness of research, its methods and methodologies. It also introduces students to the basic concepts of research like qualitative and quantitative research, research ethics and citation.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To develop research aptitude	U	C	Exam/Quiz/Assignment
CO2	Build an awareness about ethical issues involved in research	U	C	Assignment / Exam

CO3	To effectively use a variety of research tools	An	C	Seminar /Presentation / Exam
CO4	To Understand the methodologies needed to do research in Literary and Cultural studies	E	C	Exam / Assignments
CO5	To critically evaluate the chosen area of research and to choose methods relevant to the study	E	C	Exam/Assignments
CO6	Get hands-on experience in research documentation	M	C	Assignment/ Seminar
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs (60)	Marks (70)
I		Research in English Literary Studies	12	17
	1	Introducing the concept of Research	1	
	2	What is research in Literary and Cultural Studies?	3	

	3	Research Methodology, Method, and research tools.	3	
	4	Quantitative and Qualitative Research	3	
II		Research Ethics	1 2	17
	6	Ethical Theory	1	
	7	Research Ethics	3	
	8	Plagiarism: Ethical and Practical Concerns	3	
	9	Ethics and Research in the Digital Age	3	
III		Research Methodologies	12 1	18
	11	Feminist Methodologies	3	
	12	Post-colonialism	3	
	13	Film Studies	3	
	14	Memory Studies	12	
IV		Research Methods	1	18
	1	Textual Analysis	2	
	6	Visual Analysis	2	
	1	Ethnography	3	
	7	Interview methods	2	
	1	History as a Research Method	12	
V	8	Open ended		
	1 9 2	Research and Documentation -Writing a Research Proposal Citation rules (In-text and end text) from <i>MLA Handbook 9</i>	12	

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Required Readings:

1. C R Kothari: Research Methodology Methods and Techniques
2. Griffin: "Introduction: Research Methods for English Studies"
3. Section Three: "Quantity and Quality" from Research Methods for Cultural Studies

4. Thomas G Tanselle: Postgraduate Training in Research Methods: Current Practice and Future Needs in English
5. C R Kothari: Research Methodology Methods and Techniques
6. Gabriele Griffin: Research Methods for English Studies
7. Thomas G Tanselle: Postgraduate Training in Research Methods: Current Practice and Future Needs in English
8. Michael Pickering: Research Methods for Cultural Studies
9. Richard D Altick: The Art of Literary Research
10. Russ Shafer-Landau: Ethical Theory: An Anthology. Wiley-Blackwell, 2013
11. Paul Oliver "Introduction: Ethics and Research" in The Student's Guide to Research Ethics. Open UP, 2003. MLA9
12. Dobrick, Fischer and Hagen eds. Research Ethics in the Digital Age
13. Edited by Rosemarie Buikema, Gabriele Griffin and Nina Lykke Theories and Methodologies in Postgraduate Feminist Research
14. Edited by Gabriele Griffin: Research Methods for English Studies
15. Catherine Belsey: "Textual Analysis as a Research Method"
16. Sarah Pink: "Analysing Visual Experience"
17. Michael Pickering: "Engaging with History"

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2	1	2	3	1	1	2	3	3	1	2	2	-
CO 2	1	1	2	3	2	2	1	2	2	3	1	1	1
CO 3	1	2	3	2	2	2	3	1	2	3	3	3	1
CO 4	3	3	3	2	3	2	2	2	2	3	3	3	-
CO 5	2	2	3	2	1	3	3	2	3	3	1	2	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME

(CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

ELECTIVE COURSES IN ENGLISH LANGUAGE AND LITERATURE

WITH SPECIALISATION

BASKET 1: LITERATURE AND INDIAN SOCIETY

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5EJ301(1)				
Course Title	INDIAN LITERATURE: SELECTED READINGS				
Type of Course	ELECTIVE				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learners are expected to have a basic idea about different genres of Indian literature.				
Course Summary	The course aims to acquaint learners with the origin and development of Indian Writing in English within the colonial, post-colonial contemporary and regional framework. It will explore various aspects of Indian Writing in English, including the portrayal of culture, identity, history, cross-cultural and multicultural Indian Society and gender politics.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level* U	Knowledge Category# F	Evaluation Tools used
CO1	To provide an overview of the various phases of history and evolution of Indian Literature			Assignments
CO2	To analyse how the social, cultural and political context of each period influenced Indian literature.	An	C	Assignments
CO3	To examine Indian literary texts written in/ translated to English through the lenses of colonialism, postcolonialism, regionalism and nationalism.	Ap	C	Seminar
CO4	To appreciate the richness and beauty of regional writing in English.	An	M	Seminar
CO5	To analyse and appreciate Indian Ethos found in literary expressions.	An	C	Quiz/ Discussion
CO6	To evaluate how Indian Literature represents the cross-cultural and multicultural Indian Society through textual representations.	E	F	Review/ Exam
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks 70
I		Pre- Independent Indian Writings	12	18
	1	Lihaaf (The Quilt) -Ismath Chughtai(1942)	4	
	2	In Praise of Tamil - Subrahmanya Bharti	2	
	3	Tribal Verse- Ganesh N Devy	4	
	4	I Have Fallen in Love- Akka Mahadevi	2	
		Suggested Activities:		
		1. Identify two poems from any tribal language in India. Write a short note on themes in the poems. 2. What is oral literature? Prepare a seminar on the oral literature of Kerala. 3. Prepare a presentation on the women writers of preindependent India. 4. Identify a poem from Malayalam which has a resemblance with "In Praise of Tamil". Compare the two poems.		
II		Post Independent Indian Writings	12	18
	5	Isn't That Shameful for us? - Ayyappa Paniker	2	
	6	Documentary on Arun Kolatkar- Dir. Dilip Chitre	2	
	7	Tamas - Dir. Govind Nihalani	4	
	8	Dopdi- Mahashweta Devi	4	

		Suggested Activities: 1. Prepare a Poster of the movie- Tamas 2. Prepare an analysis of a short story from the subaltern point of view 3. Prepare a presentation on Partition Literature and identify the major writers 4. Make a comparison of Dopdi with some of the women characters in contemporary movies.		
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III	Contemporary Indian Literature Part I		12	17
	9	Legends of Pensam - Mamang Dai	4	
	10	Fish Monger- S Joseph	2	
	11	Sairat- Dir. Nagraj Manjule	2	
	12	Mohanaswamy- E S Vasundhera	4	
		Suggested Activities: 1. Identify two women poets from the North East region of India and discuss their narrative techniques. 2. Prepare a script based on any Indian short story 3. Prepare a presentation on the contemporary Indian English Poets. 4. Prepare a note on the ideas about North Eastern literature as shared by Mamang Dai in any of her interviews. 5. Write a note on contemporary Kannada literature and its trends.		
IV	Contemporary Indian Literature Part II		12	17
			4	
	13	Father May Be an Elephant and Mother Only a Small Basket, But...- Gogu Shyamala		
	14	Water Play- Perumal Murugan	2	

	1	Temsula Ao- Lament for an Earth	2
	5	Excerpt: Hangwoman: Everyone Loves A Good Hanging K.R.Meera	4
	1	Suggested Activities:	
	6	1. Attempt a Graphic Narrative on <i>Hangwoman</i> . 2. Prepare a poster for 'Water Play'. 3. Debate on gender discrimination in India.	
V		Open Ended Module	12

Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Readings:

1. <https://egyankosh.ac.in/handle/123456789/84115> Unit-2 The Awakened Wind: The Oral Poetry of the Indian Tribes by Sitakant Mahapatra, Indira Gandhi National Open University, New Delhi
2. *Subaltern Saints in India: Women and Sudras in Bhakti Movement*, Meenakhi Jha
3. *A History of Indian Literature* by Sisir Kumar Das, Sahitya Akademi, 2005
4. U R Ananthamurthy. *Being a Writer in India*.
5. Ayyappa Panicker- *Poems*. Poemhunter.com- The World's Poetry Archive. 2012.
6. Mahasheeta Devi: *Breast Stories*
7. Indian Writing in English: A critical Study by K A Agarwal
8. Contemporary Indian English Poetry and Drama
9. *Gift in Green* by Sarah Joseph
10. The Evolution and growth of Short Story <http://www.rjelal.com/5.3.17a/332-337%20MANORAM%20SEN.pdf>
11. <https://thebookerprizes.com/the-booker-library/features/perumal-murugan-interview-reports-of-honour-killings-compelled-me-to> (Interview with Perumal Murugan)

12 English Writings from Northeast India-Priyanka Kakoti

. One Part Woman : Perumal Murugan,Penguin (last edition 2015)

13

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Mapping of Cos with PSO s and Pos:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	2	-	1	-	2	-	1	2	-	2	-
CO 2	1	-	3	-	2	-	1	-	3	1	-	2
CO 3	-	1	-	2	1	-	-	2	2	-	2	-
CO 4	-	3	-	2	-	-	-	2	1	-	-	-
CO5	1	-	3	2	1	2	-	2		-	2	3
CO 6	2	3	1	1	-	-	3	1	2	3	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar (10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 1: LITERATURE AND INDIAN SOCIETY

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5EJ302(1)				
Course Title	INDIAN AESTHETICS: AN INTRODUCTION				
Type of Course	ELECTIVE				
Semester	5				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	Basic Understanding of Indian literary terms with an aptitude for Indian thought
Course Summary	This course explores the tradition of Indian literary theory, focusing on Sanskrit aesthetics and its key concepts. It delves into, the role of the poet and reader, and the different schools of thought that have shaped Indian literary criticism for centuries. The course will then give an overview of the impact of Western concepts and contemporary approaches to Indian aesthetics.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	*Knowledge Category	Evaluation Tools used
CO1	Gain a comprehensive understanding of the historic development of Indian aesthetics	U	C	Exam/ Assignment/ Presentations / workshops/ interactive sessions
CO2	Analyze key concepts such as Rasa, Dhvani, Alankara, and Aukitya.	Ap	P	Translation assignments/ workshops/
CO3	Understand the role of the poet (Kavi) and the ideal reader (Sahridaya).	U	C	Presentations / reviews/ case studies
CO4	Evaluate the development of Indian literary theory through different schools of thought.	E	C, P	Software demonstrations/ practical and digital presentations

CO5	Explore the influence of Western ideas and contemporary critiques on Indian aesthetics	U	C, P	Translation practice and public presentations in various genres and fields of verbal, visual and print sectors
CO6	Enhance the ability to identify and appreciate art and literature based on the aesthetic principles and elements	E, U	M	Innovative research productivity through independent research
* - Remember ©, Understand (U), Apply (Ap), Analyse (An), Evaluate , Create # - Factual Knowledge(F) Conceptual Knowledge © Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

MODULE	UNIT	CONTENT	Hrs	Marks70
I		Introduction	12 4	16
	1	Literature and Aesthetic Philosophy	3	
	2	Key Concepts- Kavi- Kavyam- Sahridayan- Sahitya		
	3	Nipunata, Pratibha - Karaitri , Bhavayitri	2	
	4	Introducing Dravidian Aesthetic concepts- Tinai- Ainthinai- Meyyad/Meythal, Ullurai- Uvaman	3	

		Suggested Activities: 1. Analyze a poem or artwork using the discussed concepts. Identify elements of Sahitya, the role of the Sahridayan, and how the artist employs Kavi Kriya. 2. Discuss the relationship between Indian aesthetics and specific philosophical schools (e. g., Rasa theory and Hinduism). 3. Create a short piece of writing (poem, story) keeping the principles of Indian aesthetics in mind		
II	Pre-Dhvani Schools and Theories leading up to Thvani		12	19
	5	The Alankara School- Evolution- Strength and Limitations	3	
	6	Riti and Guna schools - Riti and style- Evolution	3	
	7	Rasa school- Definition and Evolution	2	
	8	Dhvani and its centrality in literary experience	2	
	9	Sabdarthavyaparam- Classifications of Dhvani- Abhinava Gupta	2	

		Suggested Reading: Debate on the topic: 1. "Alankara emphasizes the beauty and creativity of language in poetry." 2. Research and present on a famous poet associated with a specific Riti or Guna 3. Read and discuss poems that evoke different rasas (eg, shringar – love, veer – heroism)		
III	Post-Dhvani Developments		12	19

10	Gunibhutavyangya- Chitrakavya and its critique of Dhvani theory	3
11	The Vakrokti School- classification, Vakrokti and style- Anumiti	3
12	Theory of Anumana	2
13	The Aucitya School- Aucitya and its significance	2
14	Kavi siksha- Creative Expression	2
	Suggested Reading: 1. Divide the class and hold a debate on the following: "Is Gunibhutavyangya (implicit suggestion) superior to other forms of suggestion in literary work. 2. Comparative Analysis: Select a poem from a renowned Dhvani poet (eg, Anandavardhana) and another poem from the Chitrakavya school (eg, Vagbhata). Analyze how each poem approaches language and imagery, highlighting the focus on suggestion (Dhvani) vs. the beauty of expression (Chitrakavya). 3. Group Discussion: Discuss the strengths and limitations of the Dhvani theory. Consider questions like: Does Dhvani overemphasize the suggested meaning at the expense of the literal meaning? Is there a place for both aspects in creating a successful literary work?	

IV	Colonialism and after	12	16
15	The impact of Western literary concepts on Indian aesthetics	3	
1	Arvind Ghosh and Rabindranath Tagore	3	
6	Reinterpretations of Indian aesthetics in the colonial context	3	
18 17	Contemporary Approaches: Dalit and Feminist critiques of traditional aesthetics	3	

		Suggested Reading: 1. Prepare short biographies of Tagore and Aravindo and share it in the class. 2. Organise a group discussion on how feminist thought approaches traditional aesthetics. 3. Write an assignment on the topic "Colonialism and the emergence of oriental studies in India".	
V	OPEN ENDED		12

The course is divided into five modules, with four having total 18 fixed units and one open ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 18 units from the fixed modules.

Suggested Reading:

1. Indian

Literary Criticism:

2. Theory And Interpretation - G.N.Devi
3. *Sanskrit Poetics*- Krishna Chaitanya
4. Sanskrit Poetics S.K.Dey
5. Sanskrit Poetics- P.V.Kane
6. *Kavyameemamsa* Rajasekhara.
7. The Bloomsbury Research Handbook of Indian Aesthetics and Philosophy of Art - Arindam Chakrabarti.
8. Harvard Series- Volume 9 forty-Nine Orientals Edited by Gary A. Tubb
9. *Natyashastra*- Bharata Muni
10. *The Art and Thought of Indian Literature*- Sheldon Pollock
11. *Indian Aesthetics*- Ananda K.
12. *Kavyadarsha*- Dandin
13. *Locana* - Abhinavagupta
14. *Kavya Candrika*-Vagbhata
15. *History of Indian Literature*- Krishnamacharya Veluthat
16. *Vakrokti Jivita*- Kuntaka
17. A study of Stylistics in
18. Sanskrit poetics (Special reference to Kuntaka)- T.Vasudevan, Calicut University

Mapping of COs with PSOs and Pos:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1	3	3	2	3	2	3	1	2	3	2	3	2
CO 2	3	2	3	2	2	1	3	3	2	3	2	3	2
CO 3	2	2	3	2	3	3	3	1	2	3	3	2	3
CO 4	3	2	3	3	1	1	2	3	2	3	3	1	2
CO 5	2	3	3	2	3	2	3	3	3	3	3	1	2
CO 6	2	3	1	2	3	3	3	2	1	2	3	3	3

Correlation levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Assignment/ Discussion / Seminar
- Midterm Exam
- Class Tests/Quiz
- Final Exam (70%)

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4		✓	✓	✓
CO 5	✓	✓	✓	✓
CO 6		✓	✓	



**FOUR-YEAR UNDERGRADUATE PROGRAMME
(CUFYUGP)**

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 1: LITERATURE AND INDIAN SOCIETY

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
CourseCode	ENG6EJ301(1)				
Course Title	DALIT LITERATURE: AN OVERVIEW				
Type ofCourse	ELECTIVE				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learner should have a basic idea about the inception and evolution of Dalit literature.				
Course Summary	The course aims at discussing important features of Dalit Writings. It explores the wide spectrum of issues and concerns that Dalits encounter in contemporary social life. The Course foregrounds seminal questions such as discrimination, oppression, atrocities, exploitation, and gender discrimination of Dalits in India.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To familiarize the concept of Dalit Literature.	U	F	Assignments
CO2	To analyse the Socio- Cultural realities of Dalits as reflected in Dalit Writing.	An	C	Assignments
CO3	To evaluate Dalit Literature in the context of social protest, resistance and affirmation.	E	P	Seminar
CO4	To identify the commonalities of 'anubhava' in Dalit writing.	Ap	P	Seminar
CO 5	To examine the intersectionalities of Dalit representations in fiction and non-fiction	Ap	C	GD/Debate

CO 6	To examine how the Dalit voice has been represented in popular culture	An	P	Exam/Review
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Introduction to Dalit Literature	12	18
	1	Etymology - Concept of Dalit- Mythology- Dalit Movements in India- Social Status of Dalits in Indian Society- Dalit Literature as an expression of protest and rebellion - Autobiographical narratives	04	
	2	Annihilation of Caste- Dr Bhimrao Ambedkar	04	
	3	Slavery: Introduction- Jotirao Phule	04	

	Suggested Activities: 1. Discussion and Debate on Social Status of Dalits in Indian Society. 2. Presentation on Dalit Movements in India.	
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II	Dalit Representations in Poetry		12	17
	4	Habit- F M Shinde	02	
	5	Untitled Poem- N T Rajkumar	02	
	6	In Our Home- Vijila Chirappad	02	
	7	Sandals and I- Mudnakudu Chinnaswamy	02	
	8	Survey of India- M B Manoj	02	
	9	Wrinkles of Life- Rajat Rani “Meenu”	02	

		Suggested Activities: 1. Attempt a pictorial representation of any two poems. 2. Discussion on the common themes in the poems prescribed.		
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III	Dalit Representations in Fiction and Narratives		12	'18
	10	The Trees of My Youth Grew Tall - Mimi Mondal	04	
	11	Excerpts from <i>The Prisons We Broke</i> - Baby Kamble	04	
	12	Revolt- Baburao Bagul	04	
	Suggested Activities: 1. Prepare a script for the short story, Revolt. 2. Prepare a poster for the Autobiography, <i>The Prisons We Broke</i>.			

IV	Dalit Representations in Popular Culture		12	17
	13	Kancha Ilaiah's Speech on Current Political Unrest Among Dalits- https://youtu.be/G0rQIyVQb0w?si=X8B__Wk95jvggc3m	03	
	14	Representation of the Dalit community within movies and popular culture in India-(blog)-Gomathi- posted on October 15, 2023-The Dialogue Box https://thediologuebox.com/dalit-representation-indiancinema/	03	
	15	Popular Culture and Caste: The Three India's-Cynthia Stephen-online article-EPW engage-Vol. 57, Issue No. 9, 26 Feb, 2022- https://www.epw.in/engage/article/popularculture-and-caste-three-indias	03	
	16	<i>Pariyerum Perumal</i> - Dir. Maari Selvaraj	03	
	Suggested Activities: 1. Prepare a poster of the film <i>Pariyerum Perumal</i> . 2. Make a Graphic narrative of the film. 3. Speech competition on the Current Political Situation of Dalits			
V	Open Ended Module		12	

Note: The course is divided into five modules, with four having total 16 fixed units and one openended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixedmodules.

Suggested Readings:

1. SharankumarLimbale. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*.Orient Longman, 2004.
2. Gail Omvedt. *Dalits and the Democratic Revolution- Dr. Ambedkar and the Dalit Movement in Colonial India* . Sage Publications, 1994.
3. Joshil K Abraham and Judith Misrahi (Ed.) *Dalit Literatures in India* . Routledge, 2018.
4. M Dasan and V. Prathiba (Ed). *The Oxford India Anthology of Malayalam Dalit Writing* . Oxford University Press, 2012.
5. Parthasarathi Muthukkaruppan. *Preliminary Remarks on Dalit Poetry. Rethinking Marxism*, 30(1), 2018. 61–71. doi:10.1080/08935696.2018.1456762.
6. Ramnarayan S. Rawat & K. Satyanarayan. (Ed). *DalitStudies*. Duke University Press, 2016.
7. Om Prakash Valmiki. *Joothan: An Untouchable's Life*. Columbia University Press, 2003 8. Ranabira Damaddara and Ghanshyam Shah. *Dalit Identity and Politics* . Sage Publications, 2001.
9. ShortFilm - *Pavsach Nibandh- An Essay on the Rain- Nagraj Manjule*
10. ShortFilm- *The Discreet Charm of the Savarnas* by Rajesh Rajamani
<https://youtu.be/AJBkmtpu1sQ?si=jVjybW3Mec3UdUAY>
11. ShortFilm – *Kavi* by Gregg Helvey
<https://youtu.be/62qLt6X1AK0?si=f3hWYgHYhEekFFou> Mapping of COs with PSOs and POs:

	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
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C O 1	-	2	2	1	-	3	-	1	2	2	3	-	3
C O 2	2	-	3	-	2	3	1	1	3	1	-	2	1
C O 3	-	1	-	3	1	-	2	2	2	-	3	-	2
C O 4	-	3	1	3	-	3	1	2	1	-	2	1	2
C O 5	-	3	1	2	-	2	1	2	1	-	3	2	2
C O 6	-	3	-	3	1	3	1	2	1	-	3	1	2

Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar (10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 1: LITERATURE AND INDIAN SOCIETY

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG6EJ302(1)				
Course Title	INDIAN WOMEN WRITINGS				
Type of Course	ELECTIVE				
Semester	VI				
Academic Level	300 – 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Familiarity with India's history, particularly focusing on the status of women, societal norms, and significant events impacting women's roles and freedoms.				

Course Summary	The course titled "Indian Women Writing" is designed to explore and analyse the literary works created by women writers from India. Through this course, students will gain a deeper understanding of the cultural, social, and historical contexts in which these writers produced their works. The course will delve into various genres such as fiction, poetry, memoirs and drama to provide a comprehensive understanding of the diverse voices of Indian women writers highlighting their empowerment through literature
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Course Outcome (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	To study the importance of women's voices in literature	U	C	Assignment Seminar Presentation & In-class discussion Written Test Seminar
CO 2	Critically analyse the challenges faced by Indian women writers in the past.	E	C	In-class discussion
CO 3	Overview of the current state of Indian women's writing.	An	C	Assignment Seminar Presentation In-class discussion Written Test Assignment
CO 4	Develop critical thinking and writing skills and gain a deeper understanding of the cultural and social contexts of Indian women's writing.	An	C	Seminar Presentation In-class discussion Written Test

CO 5	Explore the themes, styles, and techniques employed by different authors.	Ap	P	Self and Peer Assessments Individual paper presentation
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	POETRY		09	17
	1	Therigathas - A Woman Well Set Free, How Free I am - Sumangalamata	2	
	2	A Sheaf Gleaned in French Fields - Toru Dutt	2	
	3	To Waris Shah - Amrita Pritam	2	
	4	Ways of Belonging - Eunice de Souza	1	
	5	5.46 Andheri Local - Arundhati Subramanyam	1	
	6	Inscape: Lost Words Found - Rashmi Parekh	1	
		Suggested Activities - Trace the women poets from the ancient era in India - Discuss how the women poets use various poetic dimensions - Seminar presentations on contemporary women poets - Make posters quoting the lines from feminist poets		
II	FICTION		13	18
	7	The Quilt - Ismat Chughtai	2	
	8	A Stronger Climate - Ruth Praver Jhabvala	2	
	9	The Dark Holds No Terrors - Shashi Deshpande	2	
	10	The Art of Dying - Gita Hariharan	2	
	11	The Inheritance of Loss - Kiran Desai	3	
	12	The Fast and the Dead - Anuja Chauhan	2	

	Suggested Activities: 1. Make presentations on how fictions by Indian women have changed its course in decades 2. Debates on Regional concerns in Indian Women Writing 3. Discuss Post -Colonial Feminism in fiction by Indian Women 4. Evaluate the intersectional elements as represented in Indian Women Writers.		
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III	DRAMA		13	17
	13	A Passage to India (PlayAdaptation)- Santha Rama Rau	3	
	14	Brides are Not for Burning: A Play in Two Acts- 2 Dina Mehta		
	15	A Pretty Business- Poile Sengupta	2	
	16	The Wooden Cart-Tripurari Sharma	3	
	17	The Far-reaching Night- Zahida Zaidi	3	
		Suggested Activities: 1.Enact Plays in whole or parts by Indian women writers 2.Evaluate of voices of women change in each play 3.The role of women in in the plays of Indian women 4.Watch play adaptations and write reviews		
IV	NON-FICTION		13	18
	18	'Introduction' from <i>WomenWritinginIndia600 BC to the Present</i> Vol II- Susie Tharu& K. Lalita	3	
	19	Chapter 1 from <i>TheWeaveofMyLife:ADalit Woman's Memoirs</i> - Urmila Pawar	3	

20	'Voice: Shut Up and Shut Down, Chup' from <i>Chup: 2 Breaking the Silence About India's Women</i> – Deepa Narayan	
21	Why Loiter? From Why Loiter Women and Risk on 3 Mumbai Streets- Shilpa Phadke et al.	
22	Chapter 3 from <i>Me Hijra, Me Lakshmi</i> - Lakshminarayan 2 Tripathi	

	Suggested Activities: 1. Write assignments tracing the Women writing in India 2. Watch documentaries on the issues and celebration of Indian Women and write reviews 3. Discuss how Indian Women's life is varied in terms of caste, religion and class 4. Role plays representing women in different scenarios in India 5. Discuss the Evolution of Indian Women's Writing 6. Explore the Representation of Women in Indian Literature 7. Attempt a critical analysis of the Gender and Intersectionality in Genders 8. Analyse the contemporary themes in Women's Writing		
V	OPEN ENDED	12	

Note: The course is divided into five modules, with four having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules.

Suggested Reading

1. 'Song 8: Dark Rain Clouds Be My Messengers' - Andaal
2. *Darkness* - Bharati Mukherjee
3. 'Lachhma' - Mahadevi Varma
4. *The God of Small Things* - Arundhati Roy
5. *Harvest* - Manjula Padmanabhan
6. *The Palace of Illusions* - Chitra Bannerjee Divakaruni
7. *Liberation of Sita* - Volga
8. *Ladies Coupe* - Anita Nair
9. *Seahorse* - Janice Pariat
10. *Women Writing in India 600 BC to the Present* Vol I & II - Susie Tharu & K. Lalita
11. *(Wo)Man Writing = man reading?* - J. Devika
12. *Unbound: 2,000 Years of Indian Women's Writing* Ed. Annie Zaidi
13. *Seeing Like a Feminist* - Nivedita Menon
14. *Writing Caste/Writing Gender/Narrating Dalit Women's Testimonios* - Sharmila Rege
15. *Revisiting Feminism in India: A Study On Multidimensional Aspects In Colonial And Post Colonial Era* - Ed. Joydeep Pal et al

Mapping of COs with PSOs and POs :

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 3 1		1	2	3	2	1	3	2	3	2	2	2	3
CO - 2		2	3	3	2	3	3	2	3	3	2	2	2
CO 3 3		2	3	2	2	1	1	1	2	2	3	2	3

CO - 4		1	3	2	1	2	1	1	3	2	3	2	1
CO 3 5		1	2	3	2	1	2	2	2	1	3	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/ Discussion/ Seminar (10%)
- Internal Exam (10%)
- Assignment (10%)
- End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	InternalExam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP) BA ENGLISH LANGUAGE AND
LITERATURE HONOURS

BASKET 2: CROSSROADS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG5EJ303(2)

Course Title	LITERATURE AND RACE				
Type of Course	ELECTIVE				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Exposure to diverse literary and film works would help learners understand concepts better. Proficiency in writing analytical essays and a basic understanding of historical and sociological frameworks related to race and identity are also recommended.				
Course Summary	"Literature and Race" examines the intricate relationship between literature and racial identities, delving into theoretical frameworks and diverse literary works from global perspectives. Through critical analysis of poetry, prose, short stories, and films, learners explore themes of identity, resistance, and societal perceptions, fostering a deeper understanding of race in various contexts.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category #	Evaluation Tools used

CO1	Understand how race has been U historically and socially constructed, its impact on literature and society and how race is implicated in systems of power and resistance		F	Assignme nts/Discus sion/debat e
CO2	Develop critical reading skills to Ap analyze how race is represented, constructed, and contested in various literary texts		M	Assignme nts/Discus sion/debat e
CO3	Examine the intersections of race with R other social categories such as gender, class, sexuality, and nationality in literary texts		C	Assignme nts/Discus sion/debat e
CO4	To critically evaluate the representation An of race in literature, including stereotypes, tropes, and counternarratives.		C	Assignme nts/Discus sion/debat e
CO5	To Encourage the learners to critically E reflect on their assumptions, biases, and perspectives related to race and literature		P	Assignme nts/Discus sion/debat e
CO6	To analyze the intersection between race Ap and culture in literary texts		P	Assignme nts/Discus sion/debat e
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) #- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		LITERATURE AND RACE: THEORETICAL UNDERSTANDING	19	18
	1.	Introduction to Race - Race, Context, Issues	4	
	2.	'Talking Back: Thinking Feminist, Thinking Black.' <i>Ain't I a Woman: Looking Back</i> - bell hooks, pp. 148-154.	5	
	3.	Introduction - <i>Race Matters</i> - Cornell West, pp. 1-8	5	
	4.	The Theory of Racial Formation- Racial Formation in the United States- Michael Omi and Howard Winant, pp 125-132.	5	
		Suggested Activities: 1. Discuss one of the excerpts through a different medium, such as poetry, artwork, or a short story. 2. Analyze the language, arguments, and key concepts presented in each excerpt. 3. Conduct an online survey on racial discrimination and write a report on the nature of discrimination based on the excerpts given in the syllabus.		

II		POETIC REPRESENTATIONS	11	17
	5.	Africa :If you Want to Know Me - Noemia De Sousa	2	
	6.	Canada :Resistance- Connie Fife	2	
	7.	Australia :A Song of Hope- Oodegerro Noonuccal	2	
	8.	UK : The Race Industry- Benjamin Zephaniah	2	
	9.	Chinese American : Immigrant Blues- Li Young Lee	2	
	10.	Afro-American : Remember Me- Alice Walker	1	
		Suggested Activities: 1. Read poems in Indian languages and identify the elements related to racial discrimination		
III		FICTION AND SHORT STORY	9	17
	11.	They Come in all Colours - Malcolm Hansen	6	
	12.	One Christmas Eve - Langston Hughes	3	

		Suggested Activities: 1. Find out racial comments and images from the movies/ stories and make a presentation based on them.		
IV	ON THE SCREEN		9	18
	13.	Fruitvale Station -Dir. Ryan Coogler	4	
	14.	Short films: 1. Good Hair- Dir. Fray Forde and Catherine Dee Holly 2. What Kind of Asian Are You?- Dir. Ken Tanaka 3. Smile More- Dir. Dembe Dan Kimbowa 4. Sometimes You're a Caterpillar- Dir. Chescaleigh	5	
		Suggested Activities: 1. Conduct groupdiscussion sessions on the idea of human rights, justiceand equality in the racial context with special reference to the films included in the module. 2. Write a screenplay for a short film on the theme of racial discrimination. 3. Resistance against racial violence across the world. Screen videos and performances.		
V	OPEN ENDED		12	

Note: The course is divided into five modules, with four having total 14 fixed units and one openended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 14 units from the fixed modules.

Suggested References:

1. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Patricia Hill Collins. Routledge, 2000.
2. *The Origin of Others*. Toni Morrison. Harvard University Press, 2017.
3. *Race Critical Theories: Text and Context*. Philomena Essed and David Theo Goldberg, editors Oxford University Press, 2002.
4. *The Subject of Film and Race: Retheorizing Politics, Ideology, and Cinema*- Gerald Sim.
5. 'Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color.'- Kimberlé Crenshaw- Stanford Law Review ,Vol. 43, No. 6 (Jul., 1991), pp. 1241-1299 (59 pages)
6. 'A Herstory of the #BlackLivesMatter Movement.' Alicia Garza. *The Feminist Wire*, 2014.

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	P O 7
C O 1	1	2	1	1	3	1	3	2	1	1	3	3	2
C O 2	1	3	1	3	3	2	1	2	1	2	3	3	1
C O 3	2	3	2	3	1	3	3	3	2	2	3	3	1
C O 4	1	3	2	3	3	1	3	3	1	1	3	3	2
C O 5	1	3	1	3	2	2	3	2	1	1	3	3	1

C O 6	2	1	2	1	2	2	3	2	1	1	3	3	2
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Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

- Quiz/Assignment/Seminar Presentation-(10%)
- Internal Exam (10%)
- End Semester Exam-(70%)
- Creative Writingprojects/ Assignments-(10%)Mapping

of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓

CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
CO6	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 2: CROSSROADS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5EJ304(2)				
Course Title	NARRATIVES OF MIDDLE EAST				
Type of Course	ELECTIVE				
Semester	5				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	The learner is to be equipped with a general understanding of the geographical features, political and social climate of the Middle Eastern region. The students are also expected to have a faculty of mind to analyse and evaluate any literary text.
Course Summary	The course aims at familiarising the learners with the literature of Middle East, thereby giving them an opportunity to compare and assess the rich literary and cultural contributions of the region.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	EvaluationTools used
CO 1	To analyse the history and major aspects of the literature of the Middle East and the evolution of various literary theories at application levels.	R, U	F, C	Presentations/Debate, Preparing anthology.
CO 2	Critically evaluate Middle Eastern society by identifying the literary themes and techniques used in the texts in order to carry out a comparative perspective.	U, An, E	F, C, M	Discussions/Review writing/Debates.
CO 3	To understand the contemporary social and political situation of the Middle East and how it emerged as a geopolitical region.	U, An, E	F, C, M	Debates/Screening documentaries/ movies, Quiz.

CO C 4	Creatively engage the topics and issues regarding different identities based on gender, class, power, etc. in the Middle East.	An, E, C	C, M	Panel discussion/Creative writing/Illustrations.
CO C 5	To have procedural, critical and creative ideas about the visual media representations of the Middle East.	U, Ap, C	C, P, M	Compilation of narratives/Quizzes/Making videos.
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hours	Marks
I	NON- FICTION		12	17
	1	Daring to Drive: A Saudi Woman's Awakening (Chapter 11) - Manal al- Sharif	3	
	2	Flexible Citizenship in Dubai: Neoliberal Subjectivity in the Emerging "City-Corporation"- Ahmed Kanna from <i>Cultural Anthropology</i> , Vol. 25, Issue 1, pp. 100–129.	3	
	3	How Men Characters Treat Women in the Arabian Nights- Anatolia Bido-Basista from <i>Asian Journal of Education and Social Studies</i> 30(2): pp. 88-101. "Competing Narratives:	3	
	4	Historical-Political Deadlock Production of Cyprus" from the Introduction of <i>Writing Cyprus Postcolonial and Partitioned Literatures of Place and Space</i> - Bahriye Kemal	3	

		Suggested Activities: 1. To conduct debates analysing the major political and social issues faced by the Middle Eastern nations. 2. Presentations on country-wise representations of histories of the Middle East. 3. Attempt at creative writing citing the main themes in the literature of the Middle East. 4. Organise a debate on any of the contested issues in the Middle East.		
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II	POETRY		8	18
	5	Nothing of Note- Mostafa Ibrahim https://www.poetrytranslation.org/poems/nothing-of-note	2	
	6	Unknown Bedouins' - Khalid Albudoor https://www.khalidalbudoor.ae/english	2	
	7	Those Not For Me– Hamda Khamis Ahmad https://www.thepoeticheart.com/index.php/2020/01/02/thosenot-for-me/	2	
	8	Gone With the Gunpowder- Mosab Abu Toha <i>Things You May Find Hidden in My Ear: Poems from Gaza.</i>	2	
		Suggested Activities: 1. Identify and make presentations on major poets from the Middle East. 2. Collect and prepare an anthology of songs from the Middle East. 3. Create Illustrations of the poetry from the Middle East. 4. Organise a panel discussion on the representation of gender in poetry from the Middle East.		
III	FICTION		16	18
	9	Celestial Bodies - Jokha Alharti	4	

1	Cities of Salt - AbdulRahman Munif	4
0	Persepolis I - MarjaneSatrapi	4
1	The Wrong End of theTelescope- Rahib Alameddine	4
1	Suggested Activities:	
1	1. Identify the major short stories from the Middle East and create scripts for visual performance.	
2	2. Attempt to review any fiction of the Middle East.	
	3. Conduct a quiz competition on the world of Fiction from the Middle East.	
	4. Watch film/ drama adaptations of fiction from the Middle East.	

IV	VISUAL MEDIA		12	17
1	Hunger Ward (Documentary, 40")-Dir-Skye Fitzgerald		3	
3	A Tale of Three Sisters (Film, 108")-Dir. Emin Alper		3	
1	Ajami (Portmanteau Film, 120") –Dir.Scandor Copti & Yaron Shani		3	
4	Warsha (Short Film, 15") - Dir. Dania Bdeir		3	
16	Suggested Activities:			
1	1. Write reviews of the films outside the prescribed works.			
5	2. Identify different genres of visual media representations from the Middle East.			
	3. Group projects at making short films/ videos on Middle East.			
	4. Write a review on any visual representation from the Middle East.			
V	OPEN-ENDED		12	

The course is divided into five modules, with four having total 16 fixed units and one open ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-

ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested References:

1. 'Creativity, Dissidence and Women'- Nawal El Saadawi <https://www.iemed.org/wp-content/uploads/2010/08/Creativity-Dissidence.pdf>
2. *Gathering the Tide: An Anthology of Contemporary Arabian Gulf Poetry*- Ed. Patty Paine
3. *Persepolis II* - Marjane Satrapi
4. *They Die Strangers: Novella and Stories from Yemen* - Mohammad Abdul-Wali, Trans. Abubaker Bagader and Deborah Akers
5. *Midaq Alley*- Naguib Mahfouz
6. *Cyprus and the Politics of Memory History, Community and Conflict*. Ed. Rebecca Bryant and Yiannis Papadakis
7. 'Poem of the Land' - Mahmoud Darwish *Modern Palestinian Literature*
8. *Berji Kristin: Tales From The Garbage Hills*- Latife Tekin
9. *Iraq + 100* (What will Iraq Look Like in 2103, 100 Years after the US Invasion? 10 Contemporary Stories in the Science Fiction Genre)
10. *Reading Lolita in Tehran: A Memoir in Books* - Azar Nafisi
11. *This Arab is Queer: An Anthology by LGBTQ+ Arab Writers* - Ed. Elias Jahshan
12. *One Story, Thirty Stories: An Anthology of Afghan American Literature* - Ed. Zohra Saed and Sahar Muradi
13. *Retour à Babylon*- Dir. Abbas Fahdel
14. *Don't Let Them Shoot the Kite*- Dir. Tunç Başaran
15. *Capernaum*- Dir. Khaled Mouzanar

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
C O 1	2	1	3	2	2	1	3	2	2	3	2	1	3
C O 2	3	2	3	1	2	2	3	2	2	1	2	1	3
C O 3	3	3	3	2	3	3	3	1	3	2	2	2	3
C O 4	3	3	3	3	3	3	3	2	3	3	1	2	3
C O 5	3	3	2	3	3	3	3	3	3	3	2	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)

3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 2: CROSSROADS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
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Course Code	ENG6EJ303(2)				
Course Title	ADAPTATIONS IN LITERATURE				
Type of Course	ELECTIVE				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learner is expected to have a basic knowledge of adaptations and their literary representations.				
Course Summary	The course titled “Adaptation” explores the continuous development of creative adaptations. It involves interactions between texts, literature and film, across other media, among literary genres, fanfiction, mash-ups, and discusses original inspiration and imitation.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used

CO1	Critically examine the various types of adaptations across media and genres	U	C	Exam
CO2	Acquire knowledge of and exposure to alternative perspectives	An	C	Exams/Quizzes / Assignment
CO3	Compare and contrast between hypertexts and intertexts	Ap	P	Seminar/Group Project
CO4	Recognise and interpret the cultural and aesthetic politics of adaptations	An	C	Exam/Seminar Presentation
CO5	Differentiate adaptations from inspiration and imitation	E	P	Exams and Assignments
CO6	Develop critical thinking skills and creativity through mashups, spin-offs and fan fiction	C	M	JAM/Writing assignments/ Group Project
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	ADAPTATION: AN OVERVIEW OF IDEAS AND CONCEPTS		12	18
	1	Adaptation as a transfer/exchange of work from one medium or genre to another – multiplicity and fluidity of texts – hypertext and intertext.	3	
	2	Adaptation types like literary, cinematic, theatrical – novelization – adaptation history – of myths, folktale, mash-ups, remixes, spin-offs – convergence and transmedia storytelling, reworking and remediation.	3	
	3	“Defining Adaptation”- Timothy Corrigan, <i>The Oxford Handbook of Adaptation Studies</i> , ed. Thomas M. Leitch		
		Suggested Activity: 1. Classroom discussions on whether adaptations improve or impair their source texts.		
II	ADAPTATIONS IN FILMS		12	18
	4	Shawshank Redemption (1994)- Dir. Frank Darabont	3	
	5	A Beautiful Mind. Dir. by Ron Howard, Universal Pictures et.al, 2001.	3	
	6	The Fall of the House of Usher (Mini-series), created by Mike Flanagan, The Newton Brothers, October 12, 2023.	3	

	7	Theorizing Adaptation in the Twenty-First Century (Chapter 4 in Theorizing Adaptation) - Kamilla Elliot pp 139-149	3
	Suggested Activities: 1. Watch a shortfilm and adapt its theme into a short story. 2. Compare a literary work and its film adaptation to identify the literary tools like motifs, symbols or allusions that are either missing or changed in its film adaptation.		

III	ADAPTATIONS AND MEDIA		12	17
	8	Disney's Frozen vs Disney Gender Roles-Caitlin Kelly (blog) -published Nov 21, 2019- https://medium.com/@caitlink007/disneys-frozen-vsdisney-gender-roles-90fd647c4c1b	2	
	9	Race, Gender and Nation in 'Game Of Thrones'-Pablo K (online article)-published June 21, 2011- https://theorderofthings.com/2011/06/21/racegender-and-nation-in-game-of-thrones-2011/	2	
	10	Second Turn- MT Vasudevan Nair	2	
	11	<i>Gertrude Talks Back</i> - Margaret Atwood https://lucylit.weebly.com/uploads/6/1/5/6/61560063/margaret_atwoods_gertrude_talks_back.pdf	2	
	12	Troy (2004)- Dir. Wolfgang Peterson	2	

	13	Kaliyattom (1997)- Dir. Jayaraj	2	
		Suggested Activity: Adapt a familiar folktale or fairy tale to the contemporary world and take turns at role-play.		

IV	NEW MEDIA		12	17
	14	Mashups, Fan Fiction, Spin-offs, Inspiration, Comics and Graphic Novels, Video games, Manga, Anime etc.	2	
	15	<i>Star Wars</i> . Films, TV shows, comic books, novels, video games etc.	2	
	16	<i>The Matrix</i> . Comic books, video games, animated films.	2	
	17	<i>Fantastic Beasts</i> (Film series and spin-off to <i>Harry Potter</i> novel and film series). Dir. David Yates, Warner Bros. Pictures, 2016-2022.	3	
	18	Adaptations, or How I Joined the <i>One Piece</i> Fandom- Diana Maliszewski. https://aml.ca/adaptations-orhow-i-joined-the-one-piece-fandom/	3	

		Suggested Activities: 1. Identify transmedia franchises and analyze the nuanced operatives of the texts across different media. 2. Debates on the creative quotient of adapted texts on issues of originality, patents, creative freedom and so on.		
V		OPENENDED	12	

Note: The course is divided into five modules, with four having total 18 fixed units and one openended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 18 units from the fixed modules.

Suggested Readings:

1. *A Theory of Adaptation*: Linda Hutcheon
- . *Adaptation and Appropriation*: Julie Sanders
2. *Telling and Re-telling Stories: Studies on Literary Adaptation to Film* : Paula B. Lind (ed)
- . "Quiet Music at Work: The Soundtrack and Adaptation". Glen Jellenik.
3. "Fan Films, Adaptations and Media Literacy". Chuck Tryon
- . Fanfiction.net
- 4

Suggested Viewings:

5. *Once Upon a Time in Hollywood* (2019)- Dir. Quentin Tarantino
2. *Gone With the Wind* (1939)- Dir. Victor Fleming
- 6
- .

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P S O 7	P S O 8	P S O 9	P O 1	P O 2	P O 3	P O 4	PP OO 56		0 7
CO 1	-	-	-	-	3	-	-	-	-	-	2	-	-	-	2	-
CO 2	2	-	3	-	3	-	-	-	-	2	-	-	-	3	3	-
CO 3	-	-	3	-	3	-	-	-	-	2	2	-	-	2	3	-
CO 4	-	1	3	-	3	-	-	-	-	2	3	-	-	3	2	-
CO 5	-	-	3	2	3	-	-	-	-	-	-	-	-	2	3	2
CO 6	-	-	2	-	3	-	-	-	-	-	2	-	-	2	3	-

P

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly/Low
2	Moderate/Medium
3	Substantial/High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
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CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE

PROGRAMME (CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 2: CROSSROADS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG6EJ304(2)
Course Title	GEOPOLITICAL DYNAMICS IN LITERATURE

Type of Course	ELECTIVE				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	The learner is expected to have a basic knowledge about the various socio-political factors across the world and how literature is influenced by them.				
Course Summary	This course is designed to analyse Geopolitics as a crucial driving force that shapes the international world order and to familiarize learners with concepts and terminologies related to it.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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CO1	Define and discuss Geopolitics and concepts related to it	U	C	Exam
CO2	Critically analyze the historical, commercial and political intersections that impel the world order	An	C	Exam/Quizzes / Assignment
CO3	Analyze Geopolitics as a defining factor that impacts human life and environment	Ap	P	Seminar/Group Project
CO4	Explore how Geopolitics influences the intersectional ties of literary discourses	An	C	Exam/Seminar Presentation
CO5	Critically evaluate and identify the Geopolitics implicit in varied texts of Media and Culture	E	P	Exams/ Assignments
CO6	Sensitize learners to the problems resulting from the workings of geopolitics and develop empathy for the victims	C	M	JAM/Writing assignments/ Group Project
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark s
I		Introduction	12	18
	1	What is Geopolitics? – History, Evolution and Significance	3	
	2	Introduction: Thinking Critically about Geopolitics (excerpts from pages 1-3)- <i>Geopolitics Reader</i> , Ed. Gearoid O Tuathail	3	
	3	Games of Empire: Global Capitalism and Video Games – Introduction pp 19-22- Nick Dyer Witheford and Greig de Peuter	3	
	4	WonderWhy. “A Geopolitical Tour of the World.” https://www.youtube.com/watch?v=zZJFozFsnIU	3	
		Suggested Activities: 1. Prepare a PowerPoint on the various sociocultural factors of the world 2. Discussion on the various geopolitical scenarios in our culture 3. Collect newspaper or magazine articles that show the transmission of cultural values across cross-cultural zones.		

II	NATIONHOOD, BORDERS, BOUNDARIES		12	17
	5	The Most Complex Divorce in History- <i>Freedom at Midnight</i> pp 226-228 - Dominique Lapierre and Larry Collins	3	
	6	El Norte (Movie Review)- Matthew Holtmeier https://www.loc.gov/static/programs/national-film-preservation-board/documents/el_norte.pdf	3	
	7	Borders - Thomas King- https://pennersf.files.wordpress.com/2010/10/borders.pdf	3	
	8	Internet Balkanization: Why Are We Raising Borders Online? - Stephane Thomas- Talk at Def Camp Conference 2018. https://www.youtube.com/watch?v=ealv9x0G-OA	3	
		Suggested Activities : 1. Prepare a presentation on the periodic development of any nation, spanning across centuries. Explain the changes with regard to the key terms given in this module. 2. Initiate a debate on the topic 'One World, One Government, One Nation'. 3. Prepare a PowerPoint on any one of the thematic analyses of the writers given in this module. 4. Collect newspaper or magazine articles related to the texts given in the module and initiate a discussion in this regard.		

III	WAR, MILITARY INTERVENTION, REFUGEE CRISIS	12	18
9	Excerpts from the Nobel Acceptance Speech by Harold Pinter. (From “Political language, as used by politicians... both rots, in different kinds of graves.”)	4	
10	Wound Called Blue- K. Eltinae- https://www.pyriscence.ca/home/2019/6/24/sudanpoems	2	
11	This Game Was Developed - A Palestinian Game Developer!- <i>GameZone</i> , https://www.youtube.com/watch?v=eclMMv7e0oc&t=34s	2	
12	7 Iconic Photos From the Vietnam War Era.- Dave Roos, https://www.history.com/news/vietnam-warphotos	2	
13	Looking Back- Chiranthi Rajapakse- https://chiranthi.medium.com/looking-back4795008014c9	2	
	Suggested Activities: 1. Prepare a collage on the aftermath of wars. 2. Discussion on the impact of conflicts arising out of territorial disputes. 3. Prepare a PowerPoint on any one of the thematic analyses of the writers given in this module. 4. Collect newspaper or magazine articles that show the horrors of war. Initiate a survey in this regard.		

IV	ENVIRONMENTAL GEOPOLITICS AND SCRAMBLE FOR RESOURCES		12	17
	13	PrefacetothetheBookOneness vsthe1%:Shattering Illusions,SeedingFreedom- Vandana Shiva	3	
	14	The geopolitics of artificial intelligence: The return of empires?- Nicolas Mialhe- https://www.cairn-int.info/article-E_PE_183_0105--the-geopolitics-of-artificial.htm	2	
	15	<i>Blood Diamond</i> - Dir. Edward Zwick	4	
	16	Change your channel- TEDxBerlinSalon -talk. https://www.youtube.com/watch?v=AfnruW7yERA&t=493s	3	
	Suggested Activities: 1. Prepare a collage on the effects of industrialization on the environment. 2. Discussion on the impact of sea pollution and oil spills. 3. Prepare a PowerPoint on any one of the themes discussed in this module. 4. Collect newspaper or magazine articles that show the horrors of climate change. Initiate a survey in this regard. 5. Analyze the dynamics of Geopolitics implicit in varied texts of Media and Culture. 6. Sensitize learners to the problems resulting from the workings of geopolitics and develop empathy for the victims. 7. Maintain photo journals/exhibitions, newsletters, and collate videos on various issues. Conduct debates, talks etc.			

V	OPEN ENDED	12	
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The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Readings:

1. *The Age of Extremes: The Short Twentieth Century*- Eric Hobsbawm
2. *The Geopolitics Reader*- Gearoid O Tuathail et al
3. *The Clash of Civilizations and the Remaking of World Order*- Samuel P Huntington
4. Caricature of Cecil Rhodes in Punch magazine-
https://www.newworldencyclopedia.org/entry/File:Punch_Rhodes_Colossus.png
5. *The End of History and the Last Man* - Francis Fukuyama
6. *Guns, germs and Steel: The Fates of Human Societies*- Jared Diamond
7. *Soil not Oil: Environmental Justice in an Age of Climate Crisis*- Vandana Shiva
8. 'The Visa' (poem)- Hisham Al Gakh
9. 'Partition' poem- W H Auden
10. *Shadow Lines*- Amitav Ghosh
11. *Midnight Traveler (Film)*- Hasan Fazili
12. *The Quest: Energy, Security and the Remaking of the Modern World*- Daniel Yergin

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P S O 7	P S O 8	P S O 9	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6
CO 1	-	-	-	-	3	-	-	-	-	3		-	-	2	
CO 2	2	-	3	-	3	-	-	-	-	3	-	-	-	3	2
CO 3	-	-	3	-	3	-	-	-	-	3	2	-	-		3
CO 4	-	1	3	-	3	-	-	-	-	3	2	-	-		3
CO 5	-	-	3	2	3	-	-	-	-	-	-	-	2	2	3
CO 6	-	-	2	-	3	-	-	-	-	-	2	-	-	2	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE PROGRAMME (CUFYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 3: EMERGING TRENDS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG5EJ305(3)
Course Title	NEW HUMANITIES AND LITERATURE
Type of Course	ELECTIVE
Semester	V
Academic Level	300-399

Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Prerequisites	The learner must have a basic awareness of the new and emerging trends of alternate humanities in Literature.				
Course Summary	This course aims to delve into the latest developments and issues within the humanities, providing a platform for learners to develop critical thinking and communication skills. Through a comprehensive exploration of contemporary topics, learners can expand their knowledge and gain a deeper understanding of the world around them.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical and cultural contexts of New Humanities	R & U	F	Assignment / Exam
CO2	Recognize the role of art, and literature in society and transformation they undergo in line with modern research.	U	C	Quiz/Exam
CO3	Explore ethical and philosophical questions concerned with medicine, technology and crime narratives.	Ap	C	Assignment, Quiz/ Exam
CO4	Examine contemporary issues in all disciplines including science and medicine through a humanitic lens.	An	M	Seminar/Exam

C05	Improve research and analytical skills in tune with cutting-edge theories and technology.	C	P	Seminar/Exam
C06	Have empathy and understand the diverse perspectives on illness, medicine and technology.	C	P	Assignment/Quiz/Exam
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		DIGITAL HUMANITIES	12	17
	1	Introduction	2	
	2	What is Digital Humanities and What's it Doing in English Departments? - Matthew G. Kirschenbaum https://mkirschenbaum.files.wordpress.com/2011/03/ade-final.pdf	2	
	3	An Interpretation of Digital Humanities- Leighton Evans and Sian Ree		
	4	<i>The Matrix</i> (1999). Dir. Lana and Lily Wachowski.	3	
	5	Atticus: Anonymity, art, and avatars: The cost of fame and likeability (TEDx)	2	

		Suggested Activity: 1. Analyze a historical dataset using a basic text mining tool to uncover patterns and trends. 2. Create a digital map plotting significant events from a literary text using GIS software.		
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II		MEDICAL HUMANITIES	12	17
	6	Introduction	2	
	7	‘Darkness Visible’ (From Chapter VII “Narratives of Illness’ from <i>Medical Humanities: An Introduction</i>)- Thomas R. Cole et.al.	2	
	8	The Medical Humanities: A Literary Perspective- Anne Whitehead	4	
	9	The Test of My Life (Chapter IV from <i>The Test of My Life</i>)- Yuvraj Singh:	2	
	10	R.I.P., My Love- ToryDent	2	
		Suggested Activity: 1. Analyzeanddiscuss the portrayal of illness in a selected piece of literatureorfilm. 2. Reflectonandwrite about a personal or historical narrative that explores thepatientexperience.		

III		POSTHUMAN STUDIES	12	18
	11	Introduction	2	
	12	'Introducing Post-and Transhumanism' in <i>Post-and Transhumanism: An Introduction</i> ed. by Robert Ranisch, and Stefan Lorenz Sorgner, Peter Lang, 2014, pp 7-16.	3	
	13	Posthuman(s) and Posthumanism(s)' from Guesse, Carole's "On the Possibility of a Posthuman/ist Literature(s)", In <i>Reconfiguring Human, Nonhuman and Posthuman in Literature and Culture</i> . Ed. Sanna Karkulehto et al, Routledge, 2020, pp 24-25. 'Turtle Watchers by Linda Hogan in 'Rounding the Human Corners'	2	
	14	https://www.lindahoganwriter.com/rounding_the_human_corners_96833.htm	2	
	15	<i>Her</i> (2013). Dir.SpikeJonze	3	
		Suggested Activity: 1. Debate the ethical implications of emerging biotechnologies on human identity and society. 2. Analyze a science fiction text or film to explore themes of cyborgs and human-machine integration.		
IV		CRIME FICTION STUDIES	12	18

16	Introduction	2
17	The Pursuit of Crime: Characters in Crime Fiction (Blackwell Companion to Crime Fiction)- Carl Malmgren	3
18	Murder Culture: Adventures in 1940s Suspense- David Bordwell	2
19	The Silence of the Lambs (1991) – Dir. David Fincher	3
20	The Final Problem-SirArthur Conan Doyle	2
	Suggested Activity: 1. Analyze thenarrative structure and character archetypes in a classic detective story. 2. Compare andcontrast the portrayal of crime-solving techniques in two differentcrime fiction novels.	
V	OPEN ENDED	12

The course is divided into five modules, with four having total 20 fixed units and one openended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 20 units from the fixed modules.

Suggested Readings:

1. 'Why Are the Digital Humanities So White?' -Tara McPherson
2. 'Thinking the Histories of Race and Computation' - Laura Mandell:
3. Distributed Reading, or the Critic Filter' - William St. Claire
4. *Eternal Sunshine of the Spotless Mind* (2004)
5. 'The Last Performance' - Judd Morrissey et. al.
6. Joseph Zarconi: "The Patient as Text: The Role of the Narrator in Psychiatric Notes, 1890-1990."
7. Abraham Verghese: *My Own Country: A Doctor's Story*.
8. Raymond Carver: "What the Doctor Said"
9. Ted Talk by Sue Austin, "Deep sea diving...in a wheelchair"
10. *Contagion* (2011).
11. "Consciousness and the Posthuman" from William S. Haney II's *Cyberculture, Cyborgs and Science Fiction : Consciousness and The Posthuman*.

12. Donna J. Haraway, "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century"
13. Terry Bisson: "They're Made out of Meat."
14. *Transcendence* -Dir. Wally Pfister
15. John Scaggs: "Historical Crime Fiction" from *Crime Fiction* (2005) of Critical Idiom Studies.
16. Steven M. Sanders: "Film Noir and the Meaning of Life" from *The Philosophy of Film Noir*
17. David Fincher, *Mindhunter* (series)
18. *Vikram* -Dir. Lokesh Kanakaraj
19. "The Purloined Letter"- Edgar Allan Poe
20. Bates, Victoria, Alan Bleakley, and Sam Goodman, editors. *Medicine, Health and the Arts: Approaches to the Medical Humanities*. Routledge, 2014.
21. Badmington, Neil, editor. *Posthumanism*. Palgrave Macmillan, 2005.
22. Berry, David M. *Understanding Digital Humanities*. Palgrave Macmillan, 2012.
23. Brody, Howard. *Stories of Sickness*. Oxford University Press, 2003.
24. Cole, Thomas R., Nathan Carlin, and Ronald A. Carson. *Medical Humanities: An Introduction*. Cambridge University Press, 2015.
25. Gold, Matthew K., editor. *Debates in the Digital Humanities*. University of Minnesota Press, 2012.
26. Herbrechter, Stefan, and Ivan Callus, eds. *Palgrave Handbook of Critical Posthumanism*. Palgrave Macmillan, 2022.
27. Jones, Therese, Delese Wear, and Lester D. Friedman, editors. *Health Humanities Reader*. Rutgers University Press, 2014.
28. Krajenbrink, Marieke, and Kate M. Quinn, editors. *Investigating Identities: Questions of Identity in Contemporary International Crime Fiction*. Rodopi, 2009.
29. Nicol, Bran, Eugene McNulty, and Patricia Pulham, editors. *Crime Culture: Figuring Criminality in Fiction and Film*. Continuum International Publishing Group, 2011.
30. Schreibman, Susan, Ray Siemens, and John Unsworth, editors. *A Companion to Digital Humanities*. Wiley-Blackwell, 2004.
31. Scaggs, John. *Crime Fiction*. Routledge, 2005.
32. Worthington, Heather. *Key Concepts in Crime Fiction*. Palgrave Macmillan, 2011.

Mapping of COs with PSOs and POs:

	P S O 1	P S O 2	P S O 3	P S O 4	P S O 5	P S O 6	P S O 7	P S O 8	P S O 9	P O 1	P O 2	P O 3	P O 4	P O 5	P O 6	
C O 1			1							3						
C O 2					2	3										
C O 3					2	1										
C O 4				2		1			1				3			
C O 5				3				1				2				3
C O 6						2			1			1				
																P O 7

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓

C06	✓	✓	✓	✓
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FOUR-YEAR UNDERGRADUATE PROGRAMME

(CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 3: EMERGING TRENDS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5EJ306(3)				
Course Title	LITERATURE AND OCEANIC STUDIES				
Type of Course	ELECTIVE				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours

	4	4	-	-	60
Pre-requisites	Basic idea about different genres of literature.				
Course Summary	The course aims to acquaint learners with the origin and development of Blue Humanities and will explore various aspects of Oceanic Literature in English, including the portrayal of culture, identity, history, crosscultural and multicultural segments.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To provide an overview of the various phases of evolution of Oceanic Studies.	U	F	Assignments
CO2	To analyse how the social, cultural and political context influenced the rise of Oceanic literature.	An	C	Assignments
CO3	To examine literary texts written in/ translated to English through the lenses of ocean studies.	Ap	M	Seminar Presentation
CO4	To appreciate the richness and beauty of regional writings about the Ocean in English.	An	C	Seminar presentation

C05	To evaluate how Oceanic Literature is represented across the cross-cultural and multicultural society through textual representations.	An	P	Debates
C06	To analyse and apply the various existing theoretical aspects to Oceanic Literature.	E	M	Discussion
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		INTRODUCTION TO BLUE HUMANITIES	12	17
	1	Introduction to Oceanic Studies: History, Scope, and Themes	4	
	2	Importance of the Ocean in Human History and Culture	2	
	3	Basics of Oceanography	4	
	4	Interdisciplinary Approaches to Study of the Ocean	2	

		Suggested Activities: 1. Invite guest speakers from various disciplines such as marine biology, maritime history, and environmental science to participate in panel discussions on interdisciplinary approaches to oceanic studies. 2. Assign research projects where learners explore a specific aspect of oceanic studies from different disciplinary perspectives <i>and present their findings to the class.</i>		
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II	LITERATURE AND THE SEA		12	18
	5	Exploration of Maritime Literature: Fiction and Poetry	2	
	6	Representation of the Sea in Literature and Art	2	
	7	Maritime Themes in Cultural Identity and Nationalism	4	
	8	Environmentalism and Advocacy in Maritime Literature Suggested Activities:	4	
		1. Encourage learners to write their own maritime-themed stories, poems, or essays inspired by the readings and discuss them in small groups or present them to the class. 2. Divide learners into small groups to read and discuss maritime literature, fostering critical thinking and collaborative learning.		
III	MARINE ENVIRONMENTALISM AND CONVERSATION		12	17
	9	Understanding Marine Ecosystems and Biodiversity	4	
	10	Threats to Ocean Health: Pollution, Overfishing, and Climate Change	2	
	1	Conservation Efforts and Marine Protected Areas	2	
	1	Sustainable Practices and Blue Economy	4	

		Suggested Activity: 1. Divide the class into groups representing different stakeholders (e.g., environmental NGOs, fishing industry, government agencies) and hold a debate on marine conservation policies and strategies. 2. Assign case studies of successful and unsuccessful marine conservation efforts around the world and facilitate group discussions on the factors contributing to their outcomes.		
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IV		MARITIME HISTORY AND CULTURE	12	18
	13	Maritime History: Exploration, Trade, and Colonization	4	
	1	Maritime Communities and Traditions	2	
	4	Gender and Race in Maritime History	2	
	1	Contemporary Issues in Maritime Affairs	4	

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		Suggested Activities: 1. Provide learners with excerpts from historical documents, maps, and artifacts related to maritime history, and guide them in analyzing and interpreting primary sources. 2. Assign roles to learners to reenact historical events such as explorations, trade negotiations, or naval battles, allowing them to immerse themselves in the context of maritime history. 3. Organize a field trip to a maritime community/museum to explore local maritime heritage, traditions, and cultural practices, and facilitate discussions on their significance. 4. Engage learners in community outreach projects such as beach clean-ups, educational workshops on marine conservation, or advocacy campaigns to raise awareness about oceanic issues. 5. Organize a field trip to a nearby coastline or marine research facility where learners can observe oceanographic phenomena and interact with experts in the field.		
V		OPEN ENDED	12	

Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Readings:

1. Chapter 1 of *Plastic Ocean* by Charles Moore and Cassandra Phillips.
2. "The Restless Sea" (section II of *The Sea Around Us*) by Rachel Carson
3. "The End of Innocence" (chapter 1 of *The Unnatural History of the Sea*) by Callum Roberts
4. *Chemmeen*-Thakazhi Sivasankara Pillai
5. *Riders to the Sea* by JM Synge.

6. Lines from “on thy stupendous summit” to “Dimpling its tranquil 7. ‘Surface’
from “Beachy Head” by Charlotte Smith.
8. Chapter 1 of *The World is Blue* by Sylvia A. Earle
9. *The Conquest of Ocean* by Brian Lavery
10. ‘Deep: Freediving, Renegade Science, and What the Ocean Tells Us About Ourselves’ by
James Nestor
11. ‘Blue Legalities: The Law and Life of the Sea’ edited by Iru Braverman and Elizabeth R.
Johnson
12. ‘Sea Change: A Message of the Oceans’ by Sylvia A. Earle
13. *An Introduction to the Blue Humanities*- Steve Mentz
14. *Bodies of Water: Posthuman Feminist Phenomenology*- Astrida Neimanis
15. *Blue
Humanities*- Serpil Oppermann

Mapping of COs with PSOs and POs:

	PS01	PS02	PS03	PS04	PS05	PS06	PO1	PO2	PO3			PO4	PO5	PO6	PO 7
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CO 1	1	2	-	1	-	3	-	1	2	3	2	-	2
CO 2	-	3	2	1	-	2	1	-	3	1	2	-	2
CO 3	-	1	3	1	1	-	3	2	2	1	-	3	1
CO 4	-	3	-	2	-	1	-	2	1	2	2	1	3
CO 5	-	3		2	1	3	2	2	2	1	-3	1	1
CO 6	2	1	-	3	1	1	-	2	2	3	2	3	3

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE

PROGRAMME (CU-FYUGP)

BAENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 3: EMERGING TRENDS IN LITERATURE

Program	BAENGLISH LANGUAGEANDLITERATUREHONOURS				
Course Code	ENG6EJ305(3)				
Course Title	LITERATURE, SCIENCE, AND TECHNOLOGY				
Type of Course	ELECTIVE				
Semester					
Academic Level	VI				
Course Details	300-399				
	Credit	Lecture per week	Tutorial Per week	Practical Per week	Total Hours
	4	4	-	-	60
Prerequisites	Learners should complete foundational coursework in humanities, natural sciences, and social sciences, with proficiency in critical thinking and interdisciplinary engagement. Prior exposure to interdisciplinary studies or related courses in literature, science, or technology is beneficial for integrating concepts across diverse fields and applying them to real-world contexts.				
Course Summary	The course "Literature, Science, and Technology" explores the intersections between literature, science, and technology, examining how these fields influence and shape each other. Through the study of literary texts, essays, films, and documentaries, learners will critically analyze the cultural, philosophical, and ethical dimensions of scientific and technological advancements, as well as their representation in literature and media				

Course Outcome:

O	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO 1	Master key concepts and theories concerning the intersections of literature, science, and technology.	R	F	Assignments/ Discussions/ Debates/Seminar
CO 2	Develop comprehension of how literature, science, and technology intersect, influencing one another in nuanced and multifaceted ways within contemporary society.	U	C	Assignments/ Discussions/Debate s/Seminar
CO 3	Utilize critical analysis skills to dissect various forms of media, including literary texts and films.	Ap	P	Assignments/ Discussions/Debate s/Seminar
CO 4	Evaluate and analyze the intricate connections between literary representations and scientific concepts	An	C	Assignments/ Discussions/Debate s/Seminar
CO 5	Assess the cultural, philosophical, and ethical implications arising from advancements in science and technology	E	M	Discussions/ Debates/Review
CO 6	Synthesize knowledge and insights gained from the course to engage in thoughtprovoking discussions on the ethical dilemmas inherent in scientific and technological advancements	C	M	Report/GD/Exam

*-Remember(R), Understand(U), Apply (Ap), Analyse(An), Evaluate(E), Create (C)

#FactualKnowledge(F)ConceptualKnowledge(C)ProceduralKnowledge(P)Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
		LITERATURE AND SCIENTIFIC DISCOURSE	12	18
I	1	Technological Progress and Enlightenment Ideals a. Overview of the Enlightenment: Understanding the historical context, key figures, and central ideas of the Enlightenment period. b. Enlightenment ideals: Exploring concepts such as rationality, progress, and the pursuit of knowledge as foundational principles of the Enlightenment. Cybernetics and Interdisciplinary Communication a. Introduction to cybernetics: Definition, history, and key concepts. b. Interdisciplinary communication: Exploring the importance of communication and collaboration between disciplines.	4	
	2	An Answer to the Question: What Is Enlightenment?- Immanuel Kant - <i>What is Enlightenment?: Eighteenth-Century Answers and Twentieth-Century Questions</i> , edited by James Schmidt, University of California Press, 1996, pp. 58-64	3	
	3	<i>The Two Cultures.</i> - C. P. Snow. <i>The Two Cultures</i> . CUP, 1998, pp. 01-21.	3	
	4	Contact- Dir. Robert Zemeckis, Warner Bros., 1997.	2	
		Suggested Activities:		
		1. Divide learners into groups representing the sciences and the humanities. Have them debate the merits and drawbacks of each discipline. 2. Watch Robert Zemeckis' "Contact" and analyze how the film explores themes of science, technology, and humanity's quest for knowledge beyond Earth.		
II		TECHNOLOGY AND HUMAN EXPERIENCE	12	18

5	a. Psychological and Social Implications of Technology b. Data and Information Overload	3	
		3	
6	<i>The Yellow Wallpaper</i> - Charlotte Perkins Gilman	2	
7	<i>The Library of Babel</i> -Jorge Luis Borges	2	
8	2001: A Space Odyssey- Dir. Stanley Kubrick	2	
	Suggested Activities: 1. Analyze Borges' "The Library of Babel" to explore themes of knowledge, infinity, and the limitations of human understanding. 2. Watch Stanley Kubrick's "2001: A Space Odyssey" and discuss how the film portrays technology's influence on human evolution, consciousness, and societal development, examining its themes of artificial intelligence, space exploration, and existentialism.		

III	SCIENCE, TECHNOLOGY, AND SOCIETY	12	17
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	9	Agency: a. Human Agency: theories of human agency, including cognitive, social, and cultural perspectives, and exploring how individuals exercise agency in shaping their lives, identities, and societies. b. Non-Human Agency: the concept of non-human agency, highlighting the role of objects, technologies, animals, and natural forces in shaping human behaviour, social relations, and environmental systems Technological Hybridity: How technology mediates and shapes hybridity, from the blending of physical and digital spaces to the integration of human and machine capabilities in cyborgs and augmented reality.	4	
	10	Cyborgs: A Myth of Political Identity- Donna Haraway- <i>The Haraway Reader</i> . Routledge, 2004. pp. 31-40	3	
	11	Excerpts from 'Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern.' -Latour, Bruno- <i>Critical Inquiry</i> , vol. 30, no. 2, [2004], pp. 225-232. (First 14 paragraphs)	3	
	12	The History of Computer Science- Jim Al-Khalili -YouTube, uploaded by Doc of the Day, 22 July. 2023, 'The History of Computer Science with Professor Jim Al-Khalili' Doc of the Day (youtube.com).	2	
		Suggested Activities: 1. Discuss Haraway's Cyborg Manifesto and its implications for gender, technology, and identity. 2. Watch Jim Al-Khalili's "The History of Computer Science" and discuss the historical development of computer science and its impact on society.		

IV	ETHICAL AND PHILOSOPHICAL DIMENSIONS OF SCIENCE AND TECHNOLOGY	12	17
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	13	Biological Reductionism: Fundamental components- biochemical and genetic mechanisms Complexity and Emergence: Interactions of simpler components	2	
	14	All in the Genes?-Richard Lewontin- <i>Biology as Ideology: The Doctrine of DNA</i> . House of Anansi Press Limited, 1991.	5	
	15	Is Everything Determined? -Stephen Hawking- <i>Black Holes and Baby Universes</i> . Bantam Books, 1994.	3	
	16	Avatar-Dir. James Cameroon. 20th Century Fox, 2009.	2	
		Suggested Activities: 1. Research and make a presentation on the ethical implications of genetic determinism and its influence on societal perceptions. 2. Watch James Cameron's "Avatar" and analyze how the film explores themes of environmentalism, colonialism, and indigenous cultures.		
V		OPEN ENDED	12	

Note: The course is divided into five modules, with four having total 16 fixed units and one openended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 16 units from the fixed modules.

Suggested Readings:

1. *The Hitchhiker's Guide to the Galaxy* . Douglas Adams and Del Rey, 1995.
- . Feed. M.T Anderson.Candlewick Press, 2004.
2. *The Martian* -Andy Weir- Broadway Books, 2014. 3. *The Time Machine*- H.G Wells- Dover Publications, 1995.
5. *Jurassic Park*. Michael Crichton, Ballantine Books, 1990.
6. *The Circle* . Dave Eggers, Vintage, 2014.
7. *Literature, Science, and Technology: A Beginner's Guide* . Gossin, Pamela 2012.
8. *Brave New World* - Aldous Huxley - Harper Perennial Modern Classics, 2006.
9. *Frankenstein* - Mary Shelley- Penguin Classics, 2003.
10. *The Immortal Life of Henrietta Lacks* . Rebecca Skloot -Broadway Books, 2011.
11. *Neuromancer*. William Gibson, Ace Books, 1984

Mapping of Cos with PSOs and POs:

	PS O1	PS O2	PS O3	PSO 4	PS O5	PS O6	PO1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
C O 1	2	3	3	1	2	1	1	3	2	1	1	3	2
C O 2	2	3	3	1	2	1	1	3	2	1	1	3	2
C O 3	2	3	3	1	2	1	1	3	2	1	1	3	2
C O 4	2	3	3	1	2	1	1	3	2	1	1	3	2
C O 5	2	3	3	1	2	1	1	3	2	1	1	3	2
C O 6	2	3	3	1	2	1	1	3	2	1	1	3	2

Correlation Level:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

1. Quiz/ Discussion/ Seminar (10%)
2. Internal Exam (10%)
3. Assignment (10%)
4. End Semester Exam (70%)

Mapping of Cos to Assessment Rubrics:

	Quiz/ Discussion/ Seminar(10%)	Internal Exam (10%)	Assignment (10%)	End Semester Exam(70%)
CO 1	✓	✓	✓	✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓	✓	✓
CO 5	✓	✓	✓	✓
C06	✓	✓	✓	✓



FOUR-YEAR UNDERGRADUATE

PROGRAMME (CU-FYUGP)

BA ENGLISH LANGUAGE AND LITERATURE HONOURS

BASKET 3: EMERGING TRENDS IN LITERATURE

Programme	BA ENGLISH LANGUAGE AND LITERATURE HONOURS
Course Code	ENG6EJ306(3)
Course Title	DIGITAL NARRATIVES
Type of Course	ELECTIVE
Semester	VI
Academic Level	300-399