

(Abstract)

M A English Language and Literature Programme- Scheme, Syllabus , Pattern of Question Paper and Model Question Paper (Second Semester only) under Choice Based Credit and Semester System-(in OBE) in Affiliated Colleges-Implemented with effect from 2023 admissions- Orders issued

ACADEMIC C SECTION

ACAD/ACAD C5/13936/2023

Dated: 06.03.2024

Read:-1. U.O.No. ACAD/ACAD C5/13936/2023 dtd: 23.08.2023

2. The Minutes of the meeting of the Ad hoc Committee for M A English Language and Literature Programme held on 12/01/2024 .
3. E-mail from Biju N C, Convenor, Ad hoc Committee for English(PG) dtd: 20/01/2024
4. U.O. No ACAD/ACAD C5/13936/2023 dtd : 31/01/2024
5. E-mail from Dean, Faculty of Language and Literature & HoD, Department of Studies in English, dtd: 29/02/2024
6. Orders of Vice chancellor dated 6-3-2024

ORDER

1. The Scheme, Syllabus and Pattern of Question Papers of First Semester M.A English Language and Literature Programme under CBCSS (In Outcome Based Education system) in Affiliated Colleges with effect from 2023 admission was approved and implemented vide Paper read (1) above.
2. In continuation to the paper read (1) above, the Ad hoc Committee for English (PG) finalized the draft Scheme, Syllabus, Pattern and Model Question paper of Second semester M A English Language and Literature programme in Affiliated Colleges and submitted the same for implementation vide paper read (3) above.
- 3.As ordered by the Vice Chancellor, the draft syllabus submitted by the Ad hoc Committee for English (PG) was forwarded to a committee comprising Dr. Kunhammad K K, Prof & Dean, Faculty of Language and Literature, Kannur University, and Dr. Janaki Sreedharan, Professor, Department of English, University of Calicut for verification and scrutiny.
4. The Dean, Faculty of Language and Literature, vide paper read 5 above intimated that the syllabus prepared by the ad hoc committee, constituted for this purpose has been vetted and verified by the external expert and himself and certified that the comments made on the various aspects of the syllabus such as its structure, outcomes and contents have been effected to the syllabus.

5.The Vice Chancellor, after considering the matter in detail and in exercise of the powers of Academic Council conferred under section 11(1) Chapter III of Kannur University Act, 1996 and all other enabling provisions read together with **accorded sanction to approve and implement the Scheme, Syllabus, Pattern and Model Question paper of Second semester M A English Language and Literature programme under Choice Based Credit and Semester System (in OBE- Outcome Based Education System) in Affiliated Colleges under the University with effect from 2023 Admission, subject to report to the Academic Council.**

6.The Scheme, Syllabus, Pattern of Question papers and Model Question papers of Second semester M A English Language and Literature programme under Choice Based Credit and Semester System (in outcome Based Education System) in Affiliated Colleges under the University w.e.f 2023 Admissions is uploaded in the University website.

7.Orders are issued accordingly.

Sd/-

Narayanadas K
DEPUTY REGISTRAR (ACAD)
For REGISTRAR

To: 1. Principals of Affiliated Colleges Offering M A English Language and Literature Programme.
2. Convenor, Curriculum Syllabus Monitoring Committee
3. Convener, Ad hoc Committee for M.A English Language and Literature programme
4. Dean, Faculty of Language and Literature

Copy To: 1. The Examination branch (Through PA to CE)
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6. SF/DF/FC

Forwarded / By Order


SECTION OFFICER

KV



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

PG 2023 Admission onwards (OBE)

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

Semester	Course Code	Title	Internal	Exter nal	Tota l	Cre dit	Hou rs
II	MAENG02C05	Poetry II	20	80	100	4	5
	MAENG02C06	Prose and Fiction II	20	80	100	4	5
	MAENG02C07	Drama and Theatre Studies II	20	80	100	4	5
	MAENG02C08	Critical Theory	20	80	100	4	5
	MAENG02E06	Folkloristic Studies	20	80	100	4	5
	MAENG02E07	Dalit Studies					
	MAENG02E08	Gender Studies					
	MAENG02E09	Shakespeare Studies					
	MAENG02E10	Medical Humanities					
	Total			100	400	500	20

Semester II
CORE COURSE
MAENG02C05: Poetry II
(4 Credits)

Course Description

The course aims to provide a platform to sensitise learners to socio- cultural, political, religious and linguistic issues of the contemporary world through the analytical study of British and non-British literary texts. By introducing learners to different socio-cultural contexts of modern and postmodern poetry and to the different types of poetic forms and types ,the texts highlight both compliance and contest to tradition. This course will survey many of the most important movements in the twentieth and early twenty-first centuries, making it necessary to reimagine what it means to be English literature, to be English poetry and thus encouraging teachers and students to be holistic and interdisciplinary in perception.

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

CO1: to critically appreciate the varied genres of poetry and their contexts building up on skills and insights they have acquired in Poetry Paper 1

CO2: to evaluate and appreciate the influence of diverse movements of the 20th and the 21st century on Literature by learning poetry from a variety of cultures throughout the world.

CO3: to critically engage with a comprehensive perspective of the different dimensions of appreciating poetry and thus enabling them towards effective and critical self expression.

Course Structure

The following is a detailed syllabus. The section Core Reading is for detailed study and for examination purposes. The section Self Reading is for comparative study, assignment and seminar purposes.

Module-1

Core Reading

- 1.1.1 Robert Frost : Mending Wall
1.1.2 T.S Eliot : The Wasteland
1.2.1 Paul Valery : The Footsteps
1.2.2 Jayanta Mahapatra : The Abandoned British Cemetery at Balasore, India.
1.3 W. B Yeats : Adam's Curse
1.4 Sri Aurobindo : The Tiger and the Deer

Self-Reading

- Marianne Moore : Poetry
- Ezra Pound : The Return
- Wallace Stevens : The Emperor of Ice-cream
- W.H Auden : Funeral Blues
- D.H Lawrence : Bat
- Pablo Neruda : "Tonight I can Write the Saddest Lines"
- Literary terms and traditions : Symbolism, imagism, modernism,

Module -2

Core Reading

- 2.1.1 Thom Gunn : On the Move
2.1.2 Ted Hughes : Wodwo
2.2.1 Philip Larkin : Church Going
2.2.2 Seamus Heaney : The Tollund Man
2.3 Allen Ginsberg : A Supermarket in California
2.4 Kamala Das : The Old Playhouse

Self-Reading

- Edith Sitwell : Still Falls The Rain
- Michael Ondaatje : Letters and Other Worlds
- A K Ramanujan : Obituary

- R.S Thomas : Evans
- Amiri baraka :Preface to a Twenty Volume Suicide Note
- Literary terms and traditions : Movement poetry, Beat poetry

Module -3

Core Reading

- 3.1.1 Margaret Atwood : Journey to the Interior
- 3.1.2 Adrienne Rich : A Mark of Resistance
- 3.2.1 Sylvia Plath : Lady Lazarus
- 3.2.2 Langston Hughes : Theme for English B
- 3.3 Derek Walcott : Ruins of a Great House
- 3.4 Ayyappa Paniker : Kurukshetra

Self-Reading

- Leopold Senghor : Black Woman
- Hart Crane : To Brooklyn Bridge
- Frank O'hara : The Day lady died
- Cecil Day Lewis : The Poet
- Robert Lowell : Man and Wife
- Frederico Garcia Lorca : The Unfaithful Wife
- Literary terms and traditions :Jazz poetry, Confessional poetry,

Module 4

Core Reading

- 4.1.1 A. D Hope :His Coy Mistress to Mr. Marvell
- 4.1.2 Imtiaz Dharker : Purdah(1)
- 4.2.1 Jack Davis : Aboriginal Australia
- 4.2.2 Gloria Anzaldua : To Live in the Borderlands
- 4.3 Alice Oswald : Daunt: A Poem for a Dried up River
- 4.4 Simon Armitage : A Vision

Self-Reading

- Oodgeroo Noonuccal : All One Race
- Nikki Giovanni : A Journey
- Carol Ann Duffy : Anne Hathaway
- S Joseph : Identity Card
- Bob Dylan : Visions of Johanna
- Ken Saro Viva : To Sarogua, Rain Maker
- Literary terms and Traditions : Nonsense poetry, Slam Poetry

EVALUATION

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

Question paper pattern

External evaluation (80 marks)

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	V) evaluating, VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing,	3 Hours	(3x12=36 marks)

Reference Texts:

- Tharu, Susie, K. Lalitha, Women Writing in India. Vol.1. 600 B.C to the Early Twentieth Century. Oxford India Paperbacks
- De Souza, Eunice, Melanie Silgado. *These My Words*. Penguin Books, 2012.

- Ferguson, Margaret et al. Norton Anthology of Poetry. Vth edn W. W. Norton, 2005.
- Gottesman, Ronald, et al. The Norton anthology of American literature. WW Norton, 1980.
- Satchidanandan , K *100 Years of Wasteland : Indian Responses*. Orient Black Swan, 2023.
- Thayyil, Jeet. *The Penguin Book of Indian Poets*. Penguin,2022
- <https://poets.org/>
- <https://allpoetry.com>
- <https://poetryfoundation.org>

SEMESTER – II

CORE COURSE

MAENG02C06 - PROSE AND FICTION – II

(4 Credits)

Course Description

The objective of the course is to familiarize students with different streams of thought that helped shape narratives and influence the outlook of society globally and locally and how English literature played a responsive part in shaping such thoughts and narratives. It also aims to help students to develop a rich understanding of the aesthetics of English literature and a deeper knowledge of the English language. This semester focuses on introducing students to representative works from 1900 onwards till the present that highlight and introduce students to the different ideological and socio-cultural narratives that influenced societal thought in the current times. The works selected for study

have been carefully sourced from different parts of the world to help students develop a global perspective of the role literature plays in society.

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

CO1: to critically appreciate the world of English Literature of the recent past and contemporary times through selected representative works from 1900 till present.

CO2: to provide a window for students to understand ideologies that played a pivotal role in shaping narratives on a global scale by familiarizing them with works from around the globe.

CO3: help students understand the way English language in general and prose writing especially, inclusive of its form, structure, content and construction has evolved and changed with time.

CO4: awakens the spirit of questioning, inquiry and constructive criticism in students, thereby helping them become responsible global citizens.

Module 1:

Core Reading:

1.1 Rudyard Kipling - *Kim*

1.2 George Orwell - *Shooting an Elephant*

1.3 G.K. Chesterton - *The Innocence of Father Brown* - "The Blue Cross"

1.4 Virginia Woolf - *A Room of One's Own* pp. 4-20

Self Reading:

1. Nandy, Ashis. "The Uncolonised Mind: A Post-Colonial View of India and the West", *The Intimate Enemy - Loss and Recovery of Self under Colonialism*. Oxford University Press: Delhi,

2. Matthews, Julie. "Compassion, Geography and the Question of the Animal", *Environmental Values*, Vol. 21, No. 2, White Horse Press : May 2012, pp. 125-142 <https://www.jstor.org/stable/23240358>

3. Hühn, Peter. "The Detective as Reader: Narrativity and Reading Concepts in Detective Fiction", *MFS Modern Fiction Studies*, Vol.33, No.3, John Hopkins University Press: Fall 1987, pp.451-466

Module 2:

Core Reading:

2.1 Franz Kafka - *In the Penal Colony*

2.2 Umberto Eco - Faith *in Fakes*- "Lumbar Thought"

2.3 Annie Ernaux - *The Years*

2.4 Vladimir Nabakov - *The Real Life of Sebastian Knight*

Self-Reading:

Fickert, Kurt J., A LITERAL INTERPRETATION OF "IN THE PENAL COLONY". *Modern Fiction Studies*, Vol. 17, No. 1, SPECIAL NUMBER: THE MODERN GERMAN NOVEL, The Johns Hopkins University Press: (Spring, 1971), pp. 31-36 <https://www.jstor.org/stable/26278893>

Capozzi, Rocco. "Umberto Eco: Acute Observer of Our Social and Cultural History". *Italica*, Vol. 93, No. 1, American Association of Teachers of Italian: SPRING 2016, pp. 5-22 <https://www.jstor.org/stable/43896080>

Champagne, Roland A. "A Woman and her Own Time: Annie Ernaux's Creative Writing as a Crucible for the Temporal Salvation of Womanhood". *Dalhousie French Studies*, Vol. 90, Dalhousie University: Spring 2010, pp. 147-158 <https://www.jstor.org/stable/40838143>

Marshall, Brenda K., "Sebastian Speaks: Nabokov's Narrative Authority in 'The Real Life of Sebastian Knight' ", *Style*, Vol. 23, No. 2, Penn State University Press: Intertext/Intergenre (Summer 1989), pp. 213-224 <https://www.jstor.org/stable/42945787>

Module 3:

3.1 Alice Munro - *Dance of the Happy Shades* - "Boys and Girls"

3.2 Issac Asimov - *Nightfall*

3.3 Isabel Allende - *The House of the Spirits*

3.4 Octavio Paz - *The Labyrinth of Solitude* - Chapter 9 - "The Dialectic of Solitude"

Self-Reading:

Awano, Lisa Dickler. "Appreciations of Alice Munro". *The Virginia Quarterly Review*. Vol. 82, No. 3 (SUMMER 2006), pp. 91-107 <https://www.jstor.org/stable/26444541>

Bertetti, Paolo. "Building Science-Fiction Worlds". *World Building*. Boni, Marta (ed)., Amsterdam University Press: 2017, pp. 47-61 <http://www.jstor.com/stable/j.ctt1zkjz0m.5>

Levine, Linda Gould. "Weaving Life into Fiction". *Latin American Literary Review*, Vol. 30, No. 60, Isabel Allende Today (Jul. - Dec., 2002), pp. 1-25 <https://www.jstor.org/stable/20119878>

Vasconcelos, José and Rubén Gallo. "The First Published Review of Octavio Paz's 'The Labyrinth of Solitude' ". *PMLA*, Vol. 121, No. 5, Cambridge University Press: Oct. 2006, pp. 1509-1513

<https://www.istor.org/stable/25501619>

Module 4:

4.1 R. Rajasree - *The Story of Two Women Named Kalyani and Dakshayani*. translated by Devika J, Penguin Random House Private Limited: December 2022.

4.2 Mahasweta Devi - *Breast Stories* - "Draupadi"

4.3 Haruki Murakami - *Kafka on the Shore*

4.4 Chimamanda Ngozi Adichie - *We Should all be Feminists*

Self-reading:

Devika, J. , Mini Sukumar. "Making Space for Feminist Social Critique in Contemporary Kerala".

Economic and Political Weekly, Vol. 41, No. 42 (Oct. 21-27, 2006), pp. 4469-4475

<https://www.jstor.org/stable/4418838>

Rekha. "The Poetics and Politics of Space: A Reading of Mahasweta Devi's Subaltern Stories". *Indian Literature*, Vol. 54, No. 6 (260), Sahitya Akademi, November/December 2010, pp. 143-160. <https://www.jstor.org/stable/23348277>

Yeung, Virginia. "Time and Timelessness: A Study of Narrative Structure in Murakami Haruki's "Kafka on the Shore"". *Mosaic: An Interdisciplinary Critical Journal*, Vol. 49, No. 1, University of Manitoba, pp. 145-160. <https://www.jstor.org/stable/44030501>

Hewett, Heather. "Coming of Age: Chimamanda Ngozi Adichie and the Voice of the Third Generation". *English in Africa*, Vol. 32, No. 1, New Nigerian Writing (May, 2005), pp. 73-97 (25 pages)

<https://www.jstor.org/stable/40239030>

Reference:

Aquilina Mario, et al., editors. *The Edinburgh Companion to the Essay*. Edinburgh U P, 2022.

Arata, Stephen, et al., editors. *A Companion to the English Novel*. Wiley Blackwell, 2015.

Bloom, Harold (1995). *The Western Canon: The Books and School of the Ages*. New York: Riverhead Books. ISBN 978-1-57322-514-4.

Talwar, Urmil. "The Subaltern Speaks". *Mahasweta Devi: Critical Perspectives by Mandini Sen*. Indian Literature, Vol. 56, No. 6 (272), Sahitya Akademi: November/December 2012, pp. 218-221
<https://www.jstor.org/stable/43856669>

Literature in the Modern World: Critical Essays and Documents Ed. Dennis Walder, OUP 2023.

Maunder, Andrew. *The Fact on File Companion to the British Short Story*. Facts on File, Inc, 2007.

Sollars, Michael.D, and Arbolina Llamas Jennings, editors. *The Facts on File Companion to the World Novel: 1900 to the Present*. Facts on File, Inc, 2008.

Valdes, Marcela. "Some Stories Have to Be Told by Me: A Literary History of Alice Munro". *The Virginia Quarterly Review*, Vol. 82, No. 3 (SUMMER 2006), pp. 82-90 <https://www.jstor.org/stable/26444540>

We should all be feminsits. Chimamanda Ngozi Adichie. TEDxEuston, Youtube, 2013.
https://www.youtube.com/watch?v=hg3umXU_qWc

Werlock, Abby H P and James P Werlock, editors. *The Facts on File Companion to the American Short Story*. Facts on File, Inc, 2010

EVALUATION

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

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)

PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)
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SEMESTER II

CORE COURSE

MAENG02C07: Drama and Theatre Studies -2

(4 Credits)

Course Description:

This course is designed with the aim of acquainting the learners with the evolution of World drama and theatre after 1900. Key terms that address the distinct developments and trends in theatre are included. A diverse selection of theatre texts from different cultures and regions are given for study to understand how drama has evolved and continues to shape the modern world. They are followed by critical texts that deal with the issues in historical, cultural and linguistic adaptations of theatre texts and their reception. Finally, a few literary pieces are given for stage presentation with an emphasis on adaptation techniques which would result in impactful dramatic performances.

CO1: Students familiarize themselves with the movements, events and concepts that designate the trends and traditions in theatre across the globe.

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

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

CO4: Students develop the necessary skills in production, adaptation and staging of theatrical performances.

Module 1: Terms, Movements and Traditions

1.1: KPAC(Kerala Peoples Arts Club), ITFOK, Agit –Prop Plays, problem plays, Theatre of

- Fact, In-Yer-Face Theatre, Absurd Theatre, Unity theatre, Environmental Theatre.
- 1.2: Women's Theatre, Gay Theatre, Parsi Theatre, Interculturalism in Theatre, Vaudeville, Poor Theatre, Theatre of the Oppressed, Gorilla Theatre, Playback Theatre
- 1.3: Existential drama, Kitchen sink drama, Third Theatre, Theatre of Cruelty, Street Theatre, Dalit Theatre, Black Theatre, Forum Theatre, Total Theatre, Little Theatre movements, Hyper drama, Black arts Repertory Theatre.
- 1.4: Epic Theatre, Expressionist Theatre, Theatre of Alienation, Surrealist Theatre, Feminist Theatre, Theatre of the Grotesque, Comedy of menace, Queer Theatre, Cyber theatre.

Suggested Reading:

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

Module 2: Theatre Texts

- 2.1. *Saved* : Edward Bond
- 2.2. *Tuglaq* : Girish Karnad
- 2.3. *Blasted* : Sarah Kane
- 2.4. *Six Characters in Search of an Author*
: Luigi Pirandello

Suggested Readings:

1. *Murder in the Cathedral* : T. S. Eliot
2. *Homecoming* : Harold Pinter
3. *Ghosts* : Heiner Müller
4. *Black Watch* : Gregory Burke

Module 3: Theatre Texts

- 3.1. *A Streetcar Named Desire* : Tennessee Williams
- 3.2. *Accidental Death of an Anarchist* : Dario Fo
- 3.3. *The Visit* : Friedrich Dürrenmatt
- 3.4. *Rhinoceros* : Eugène Ionesco

Suggested Reading

1. *Teaching Performance Studies* edited by Nathan Stucky and Cynthia Wimmer (Southern Illinois Univ. Press, 2002).
2. *Modern Drama: Defining the Field* edited by Ric Knowles et al. (Univ. of Toronto Press, 2003)
3. *Upstaged: Making Theatre in the Media Age*. Anne Nicholson Weber (Routledge, 2006)
4. *Illustrated Theatre Production Guide* by John Holloway (Focal Press, 2010).

Module 4: Historical Acceptance, Criticisms and Analytical Texts

- 4.1. Joseph Meeker: "Literary Tragedy and Ecological Catastrophe" (Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 270-274)
- 4.2. Frances Babbage: "Adaptation and the Theatre" (Adaptation and the Contemporary Theatre. Bloomsbury. 2018. Pp 9-23).
- 4.3. Case Studies: Modernism in Chekhov, Pirandello and Beckett by Gary J. Williams. (Theatre Histories: An Introduction. Edited by Phillip B. Zarrilli et al. Routledge Pp. 417-424)
- 4.4. "Antigone's Claim" by Judith Butler (Reader in Tragedy: An Anthology of Classical Criticism to Contemporary Theory. Edited by Marcus Nevitt and Tanya Pollard, Bloomsbury, pp 297-304)

Suggested Reading

1. "Aspects: Text -Time-Body-Media" in Post dramatic Theatre by Hans -Thies Lehmann (Routledge 2006)

Theatre Production and Creative Skills (for Internal Evaluation)

Learners may be advised to engage in one or more of the following activities:

1. Adaptations of plays/scenes to modern settings and audiences, including cross-cultural and gender-bending reinterpretations.
2. Presentations based on self-study of plays and their adaptations into films.
3. Develop a script based on the life of any person from local history and enact them, like the life of Karinthandan, Pazhassi Raja, Dakshayani Velayudhan etc.
4. Address relevant social issues or political developments through drama
5. Arrange student workshop sessions to develop original scenes and one act plays.

EVALUATION

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

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
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SEMESTER II

CORE COURSE

MAENGo2Co8: CRITICAL THEORY

(4 Credits)

Course Description

The course Critical Theory aims to provide students with an understanding of the latest advancements in the field of humanities while also reinforcing foundational concepts. The primary goal is to foster critical thinking skills that empower students to engage in creative and insightful contributions to ongoing discourses. At the beginning of each module, key terms and concepts are introduced to ensure students grasp the fundamental vocabulary used in the theories discussed. In the end-of-semester exams, only short paragraph questions will be asked from this section. The essays assigned in each module are for comprehensive analysis and discussion in the classroom. The additional texts provided for self-reading should also be incorporated into classroom discussions. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However, learners shall read texts prescribed for compulsory self reading for their personal enrichment and internal assessment purposes.

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

CO1 Analyze and interpret texts/ practices using the concepts and tools of poststructural theories

CO2 Write argumentative and critical essays and articles on issues of caste, class, caste, region and race with sound theoretical footing

CO3 Make interventions into contemporary academic discourses concerning mind, body, sexualities and other marginalities

CO4 Develop familiarity with the recent developments in humanities and thereby identify and pursue their area of academic interest

Module I:

1.1 Key terms Signifier-Signified-Langue-Parole-Logocentrism-phonocentrism-Transcendental signified-Bricolage-Supplement-difference-Aporia-Trace-Erasure-Intertextuality-Power-Panopticon-Discourse- Archeology-Genealogy -Biopolitics

1.2 Jacques Derrida : “Structure, Sign and Play in the Discourse of the Human Sciences”

1.3 Michel Foucault : “The Order of Discourse”

Suggested Reading Specific to the Module:

1. M. T Ansari : “‘Higuita’ and the Politics of Representation” from *Islam and Nationalism in India: South Indian Contexts*, Routledge
2. Pampirikunnu, Pradeepan. “Postmodernism of the Downtrodden”

Module II:

2.1 Key terms : Base-Superstructure-ideology-Commodity Fetishism- Hegemony-consent-organic intellectual-ISA and RSA-Interpellation-Cultural Capital- Orient-Occident-Eurocentrism-Empire-Neocolonialism- -diaspora-hybridity-Orientalism-Subaltern- Ethnicity-white privilege-Colourism- Horizontal prejudice-Womanism-Intersectionality-Necropolitics-Casteism-Savarna- Reservation-Dalit Panthers-Dalit Consciousness-Conversion-Social equality-Symbolic violence

2.2 Slavoj Zizek : “The end is near... only not the way we imagined it” from *The Relevance of the Communist Manifesto*, pp 8-14

2.3 Omvedt, Gail : “Phule/ Remembering the Kingdom of Bali” from *Seeking Begumpura: The Social Vision of Anti Caste Intellectuals*, Navayana

Suggested Reading Specific to the Module:

1. Aijaz Ahmed : “Jameson's Rhetoric of Otherness and the ‘National Allegory’”
2. Udaya Kumar : “The Strange Homeliness of the Night: Spectral Speech and the Dalit Present in C Ayyappan’s Stories”

Module III:

3.1 Key terms : Cartesian dualism-Id-Ego-Superego-Oedipus Complex- Sublimation-Dream work-Unconscious-Collective unconscious-Real-Imaginary-Mirror-

Symbolic-Trauma-sex-gender-Agency-Intersectionality-postfeminism-Performativity-
LGBTQ-ableism-Audism-Bodymind-Crip theory-Inclusive design-Neurodiversity-
Sanism

3.2 Cathy Caruth : “Traumatic Departures: Survival and History in Freud”
from *Unclaimed Experience*, pp 57-73

3.3 Judith Butler : “ ‘Women’ as the Subject of Feminism” from Chapter 1 of
Gender Trouble, pp 3-9

Suggested Reading Specific to the Module:

1. Judith Halberstam : “An Introduction to Female Masculinity: Masculinity
without Men” from *Female Masculinity*
2. Lennard J. Davis : “Introduction: Disability, Normality, and Power” from *The
Disability Studies Reader*, pp 1-12
3. Susie Tharu and Tejaswini Niranjana: “Problems for a Contemporary Theory of
Gender”, *Social Scientist*, Vol. 22, No. 3/4 (Mar. - Apr., 1994), pp. 93-117 (25
pages) <https://doi.org/10.2307/3517624>
<https://www.jstor.org/stable/3517624>

Module IV:

4.1 Key Terms : Cyborg-Posthumanism-transhumanism-
Anthropism-Anthropocene- Space-Geopoetics-Geocriticism-Holocaust Studies-Shell
shock-Commemoration-Collective Memory-Cultural Memory-Post Truth-Post theory-
Affect-Critical Race theory

4.2 Katherine Hayles : “What Does it Mean to be Posthuman” from *How We Became Posthuman*, pp 283-292

4.3 Bertrand Westphal : First two parts (A Geocentered Approach & An Interdisciplinary Approach) of the chapter “Elements of Geocriticism” from *Geocriticism*

Suggested Reading Specific to the Module:

1. Eric Magrane et al. : “Introduction: geopoetics as route-finding” from *Geopoetics in Practice* . pp 1-12
2. Robert Pepperell : “What is Posthumanism”, Chapter 8 of *The Posthuman Condition*, pp. 155-172
3. Barry Schwartz : “Rethinking the Concept of Collective Memory” from *Routledge International Handbook of Memory Studies*

References:

1. Norris, Christopher. *Deconstruction: Theory and Practice*. Routledge
2. Downing, Lisa. *The Cambridge Introduction to Michel Foucault*, CUP
3. Calarco, Matthew and Steven DeCaroli, Editors. *Giorgio Agamben: Sovereignty and Life*, Stanford University Press
4. Prozorov, Sergei and Simona Rentea. *The Routledge Handbook of Biopolitics*. Routledge
5. Pierre Bourdieu : “The Field of Cultural Production, or: The Economic
6. World Reversed” from *The Field of Cultural Production*, Columbia University Press

7. Callinicos, Alex, et. al, Editors. *Routledge Handbook of Marxism and Post-Marxism*. Routledge
8. Eagleton, Terry. *Marxism and Literary Criticism*, Routledge
9. Ashcroft, Bill, et. al. *Post-colonial Studies: The Key Concepts*, Routledge
10. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Columbia University Press
11. K. Satyanarayana, Ramnarayan S. Rawat. *Dalit Studies*, Duke University Press
12. Yengde, Suraj. *Caste Matters*, Penguin Viking
13. Gail Omvedt : "Ambedkarism: The Theory of Dalit Liberation" from Dalits and the Democratic Revolution. Pp. 208-238
14. Davis, Colin and Hanna Meretoja. *The Routledge Companion to Literature and Trauma*. Routledge
15. Richter, David H. *A Companion to Literary Theory*. Wiley
16. Foucault, Michel. "Body of the Condemned" from *Discipline and Punishment*
17. Davis, Lennard J. *The Disability Studies Reader*. Routledge
18. Vanita, Ruth and Saleem Kidwai. *Same Sex Love in India*. Penguin
19. Pepperell, Robert. *The Posthuman Condition: Consciousness Beyond the Brain*. Intellect Books
20. Eric Magrane et al. Editors. *Geopoetics in Practice*. Routledge.
21. Pethes, Nicolas. *Cultural Memory Studies: An Introduction*, Cambridge Scholars Publishing
22. Lisa, Anna Tota and Trever Hagen, Editors. *Routledge International Handbook of Memory Studies*, Routledge

EVALUATION

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

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating.	3 Hours	(3x12=36 marks)

Semester II

Elective Course

MAENG02E06: Folkloristic Studies

Credits: 4

This course aims to introduce the nuances of folklore and folkloristics, both Indian and international, to the students. It helps the students in understanding the rich oeuvre of folklore that surrounds them and also that inspired many literatures. The students learn about the functions of folklores by learning about its origins and traditions. It consciously prepares students for research in the prospective areas related to folklore. This course attempts to provide students various avenues to interact with scholars and practitioners of folklore across the world.

Course Outcomes:

CO 1. Demonstrate thorough understanding and knowledge of the nature and form of folklore and thereby understand people and their regional traditions

CO 2. Develop research related skills while understanding and critically analysing the nuances of folklore.

CO 3. Show an ability to evolve multicultural competence through an investigation of different traditions and texts and learning to establish relationship with past and present cultural traditions.

CO 4. Reflect critical and reflective thinking through the ability to analyze not only written but oral texts too.

MODULE 1: BASICS OF FOLKLORE STUDIES

- 1.1 Definitions of Folklore
- 1.2 Folklore Studies and its historical overview
- 1.3 Folklore and Tradition
- 1.4 Folk culture

Suggested Readings specific to the Module :

Richard M. Dorson's *Folklore and Folklife : an Introduction*

Martha C. Sims and Martine Stephens' *Living Folklore : an Introduction to the Study of People and their Traditions*

Twenty Definitions of Folklore in Maria Leach's *The Funk* and Wagnall's *Standard Dictionary of Folklore*

Alan Dundes' "Who Are the Folk?" in *Interpreting Folklore* Dan Ben-Amos' "The Idea of Folklore: An Essay" in *Folklore: Critical Concepts in Literary and Cultural Studies, Volume I*

Dan Ben-Amos's "Toward a Definition of Folklore in Context" in *Folklore in Context: Essays*

MODULE2: FOLKLORE GENRES

2.1 Folktales

2.2 Folk Narratives – Folk Songs and Folk Performances

2.3 Folklore in Everyday life

2.4 Folk Epics

Suggested Readings specific to the Module :

Simone J. Bronner's *Explaining Traditions : Folk Behaviour in Modern Culture*

Alan Dundes. *The Study of Folklore*

Max Luthi. *The European Folktale: Form and Nature*

L. Rohrich. *Folktales and Reality*

Susan Honeyman. *Consuming Agency in Fairy Tales, Childlore, and Folk Literature*

Jacqueline Simpson. *Studies in English and Scandinavian Folklore*

MODULE 3 : THEORETICAL BACKGROUND

3.1 Comparative Theory; Finnish Historical-geographic method; National Folklore Theories – Russian, American, Hungarian; Anthropological Theory – Franz Boas; Psychoanalytic Theory – Sigmund Freud - Dreams and Myth; Structural Theory – Propp, Lévi-Strauss; The Contextual Theory – Milman Parry and Albert B. Lord

3.2 Dan Ben-Amos' essay "A History of Folklore Studies – Why do we need it ?" in *Folklore Concepts : Histories and Critiques*

3.3 Robert Wildhaber's "Folk Atlas Mapping" in *Folklore: Critical Concepts in Literary and Cultural Studies, Volume IV*

3.4 A.K. Ramanujan's essay "Who needs Folklore ? : The Relevance of Oral Traditions to

Suggested Readings specific to the Module :

Vladimir Propp's *Theory and History of Folklore*

Cathy L. Preston's *Folklore, Literature and Cultural Theory : Collected Essays*

Richard M. Dorson's *Folklore and Folklife : an Introduction*

A.K. Ramanujan's 'Who Needs Folklore?' *The Collected Essays of A.K. Ramanujan.*

Dan Ben Amos' *Folklore Concepts : Histories and Critiques*

MODULE 4 :INDIAN AND KERALA FOLKLORE TRADITIONS

- 4.1 Indian Folk Paintings – Tanjore Painting, Madhubani Painting, Miniature Painting, Phad, Gond, Kalamkari Painting, Warli Folk Painting, Pattachitra Painting, Cherialy Scrolls, Kalighat Painting, Kalamezhuthu
- 4.2 Indian Folk Music – Bihugeet, Uttarakhandi Music, Lavani, Pandavani, Rabindra Sangeet, Bhatiali, Music of the Bauls, Bhavageete, Naatupura Paadalgal, Kummi Paatu, Surma, Rasiya, Jugni, Sohar, Bhajan, Dandiya, Jaanapada Geethe, Oggu Katha
- 4.3 Indian Folk Performances –Bhangra, Jhumar, Fughri, Tapu Dance, Nati, Naga Dance, Dhanger dance, Bhoota Dance, Kaksar Dance, Dumhal, Hikar, Hurka Baul, Chholiya, Mayur Nritya, Giddha, Mayil Attam
- 4.4 Kerala Folk Arts and Performances - Theyyam, Thottam Paattu, Thira, Kolkali, Poorakkali, Vadakkan Paattukal, Mudiyetu, Padayani, Chavittunatakam, Pavakkoothu, Kakkarrassinatakam, Vellarinatakam, Thekkan Paattukal, Brahmanippaattu, Koythupaattu, Kuthiyottupaattu, Vallapaattu

Suggested Readings specific to the Module :

MazharulIslam. *A Theoretical Study of Folklore*

Namboothiri, Vishnu M.V. *Folklore : Identity of Culture*. Thiruvananthapuram:

Department of Information and Public Relations, Government of Kerala, 2012. Print.

Susan Honeyman. *Consuming Agency in Fairy Tales, Childlore, and Folk Literature*

References :

Aarne, Artur and Stith Thompson. *Types of the Folktale*. Translated and Enlarged by Stith Thompson. Academia Scientium Fennica, 1961.

Agarwal, Vasudeva. *Ancient Indian Folk Cults*. Varanasi: Prithvi Prakashan, 1970.

Banerji, Suresh Chandra. *Folklore in Ancient and Medieval India*. Calcutta: Punthi Pustak, 1991.

Bascom, William R. *Contributions to Folkloristics*. Meerut: Folklore Institute, 1981.

- Bauman, Richard. "Differential Identity and the Social Base of Folklore". In *Toward New Perspectives in Folklore*. Eds. Americo Paredes and Richard Bauman. Austin: University of Texas Press, 1972.
- . "Genre". In *Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook*. Ed. Richard Bauman. New York: Oxford University Press, 1992.
- Bendix, Regina. 1997. *In Search of Authenticity: The Formation of Folklore Studies*. Madison: University of Wisconsin Press.
- Bhagwat, Durga. *An Outline of Indian Folklore*. Bombay: Popular Book Depot, 1958.
- Dorson, Richard. "Concepts of Folklore and Folklife Studies". In *Folklore and Folklife: An Introduction*. Ed. Richard Dorson. Chicago: University of Chicago Press, 1972.
- . *Folklore: Critical Concepts in Literary and Cultural Studies*. 4 Volumes. Oxon: Routledge, 2005.
- Gupta, Sri Sankar Sen. *Women in Indian Folklore*. Calcutta: Indian Publications, 1969.
- Handoo, Jawaharlal. *Current Trends in Folklore*. Mysore: Institute of Kannada Studies, 1978.
- Lord, Albert B. *The Singer of Tales*. Ed. Stephen Mitchell and Gregory Nagy. Cambridge: Harvard University Press, 2001.
- Luttin, Max. *The European Folktale: Form and Nature*. Trans. John D. Niles. Philadelphia: ISHI, 1982.
- Oring, Elliott. Ed. *Folk Groups and Folklore Genres: A Reader*. Logan: Utah State University Press, 1989.
- Preston, Cathy. *Folklore, Literature, and Cultural Theory: Collected Essays*, 1995.
- Propp, V. *Morphology of the Folktale*. Austin: University of Texas Press, 1984.
- . "The Principles of Classifying Folklore Genres". In *Theory and History of Folklore*. Tr. Ariadna Martin and Richard Martin. Ed. Anatoly Liberman. Minneapolis: University of Minnesota Press, 1984.
- Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India*. New Delhi: Penguin Books India (P) Ltd., 1997.
- . 'Towards a Counter System: Women's Tales.' *Gender, Genre and Power in South Asian Expressive Traditions*. Ed. Arjun Appadurai, et al. Philadelphia: University of Pennsylvania Press, 1991.
- . 'Who Needs Folklore?' *The Collected Essays of A.K. Ramanujan*. Ed. Vinay. Oxford: Oxford University Press, 1999.
- Sims, Martha and Martine Stephens. *Living Folklore: An Introduction to the Study of People and Their Traditions*. 2005.
- Thompson, Stith. *The Folktale*. Berkeley: University of California Press, 1964.
- . *Motif-Index of Folk-Literature*. Bloomington: Indiana University Press, 1955.
- Thoms, William. "Folklore". *The Athenaeum* 982: 862-863. Reprinted in *The Study of Folklore*. Ed. Alan Dundes. Englewood Cliffs, NJ: Prentice-Hall, 1965.
- Toelken, Barre. 1979. *The Dynamics of Folklore*. Boston: Houghton Mifflin. University of Texas Press.
- Vatuk, Ved Prakash. *Studies in Indian Folk Traditions*. New Delhi: Manohar, 1979.

**Assessment Pattern : Total – 100 Marks; External – 80 Marks;
Internal – 20 Marks**

Internal Assessment:

Maximum of 20 marks for a course may be given as internal assessment. The distribution of internal marks for the course is as follows:

- I) Test paper- 10 marks.
- II) Assignments / Creative writing- 5 marks.
- III) Seminar Presentations/ Short Visual Presentations/ Short Theatrical Presentations- 5 marks.

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

Model Question Paper

Semester II

Elective Course

MAENG02E07: Dalit Studies

Credits: 4

Course Objectives:

This course introduces students to the discourses on caste in India. It will engage students in discussions on the issues and questions raised in Dalit literature. It will enable them to question and resist the existing caste practices and casteist discourses in society.

Course Learning outcome:

The student will

- Discuss the debates on caste
- Discuss the issues raised in Dalit narratives
- Discuss the experience of the marginalized

MODULE I

Prose

Ambedkar - “We too are Humans”

Jotirao Phule - “Caste Laws”

Gopal Guru - “Dalit Women Talk Differently”

Rekha Raj - “Rajani’s Suicide”

MODULE II

Poetry

Aleena Akashmittayi – Poems [Trans. Ra Sh]

Hira Bansode – “Yasodhara”

Arun Kamble - “Which Language Should I Speak”

Mangal Rathod - “Oh Baba Saheb”

MODULE III

Fiction

M.B. Manoj - All aboil

C. Ayyappan - Spectral Speech

Baburao Bagu -When I Hid My Caste

MODULE IV

Non-Fiction

4.1 Kancha Ilaiah. "Contemporary Hinduism". *Why I am not a Hindu*.

4.2 Suraj Yengde. "Being a Dalit" *Caste Matters*

4.3 Yashica Dutt. *Coming Out as Dalit*

4.4 *The Celluloid*. Dir. Kamal

Recommended Reading:

- Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Bluemoon Books, 2000.
- Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree, 2003.
- Satyanarayana, K & Susie Tharu. "Dalit Writing: An Introduction" in *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana Publishing, 2013.
- Kothari, Rajni, *Caste in Indian Politics*. New York: Gordon and Breach, 1970.
- Omvedt, Gail, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Thousand Oaks, London: Sage, 1994.
- Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position." *Economic and Political Weekly* 33.44, Oct.31 - Nov. 6 1998, 39-46. Web. 29 Oct 2009. <http://www.jstor.org/stable/4407323>
- Dasan, M. et.al. *The Oxford Anthology of Malayalam Dalit Writing*
- Vishnu Narayanan. *Malayalam Dalit Writings in English Translation*
- Muhammed Saleem. P.M. *Introduction to Malayalam Dalit Short Story: A study of the Select Works of C. Ayyappan*.
- M.R. Renukumar. *Don't Want Caste: Malayalam Stories by Dalit Writers*

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)

PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)
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Semester II

Elective Course

MAENG02E08: Gender Studies

Credits: 4

Course Objectives:

- The course introduces the students to the key concepts and relevant essays in the field of gender studies
- Students will be introduced to the intersectional approach in gender studies.
- The course will enable students to consider gender as a central term of analysis in culture.

Course Learning Outcome:

Students will

- Apply key concepts when analyzing a text.
- Identify the connections that obtain between gender and various other categories, and categorizations such as gender, subjectivity, identity, nation, region, religion, class, caste, colour, race, health, sexuality and age among others.
- Discuss the main issues in gender studies.

MODULE I

- I.1 Bell Hooks - "Love as the Practice of Freedom"
- I.2 Arundhati Roy. "The Language of Literature". *Azadi*. pp 72-90
- I.3 Nivedita Menon. "Victims or Agents". *Seeing Like a Feminist*. pp 194-234
- I.4 Arunima G. "Every Woman's Right to Say 'No'" EPW August 17, 2013

Self-Learning

- I.B.1 Ain't I a Woman: Black Women and Feminism.

MODULE IV

- III.B.1 Anjali Bagwe, "Introduction", *Of Woman Caste – The Experience of Gender in Rural India*, Stree, 1996.
- III.B.2 Tejaswini Niranjana, "Reorganisation of Desire - Cultural Lives of Young Women in Globalising India", *EPW* 02 Apr, 2016

Self-Learning

- 3.1 Sharmila Rege, *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies*
- 3.2 Kimberle Crenshaw - Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color
- 3.3 Hirschkind, Charles & Mahmood, Saba, *Feminism, the Taliban, and Politics of Counter-Insurgency*. *Anthropological Quarterly*. 75. 339-354. 10.1353/anq.2002.0031.
- 3.4 Sherin B.S. "Messy Mediations: Feminist Politics and Muslim Identity in India," *Gendering Minorities: Muslim Women and the Politics of Modernity*. pp 1-25.

MODULE III

- II.B.1 Susan R Bordo, *Unbearable Weight: Feminism, Western Culture, and the Body*. University of California Press, 2003.
- II.B.2 Uma Chakrabarty, *Gendering Caste Through a Feminist Lens*. Stree, 2003.

Self-Learning

- 2.1 Chandra Talpade Mohanty, *Under Western Eyes: Feminist Scholarship and Colonial Discourses*
- 2.2 Sara Ahmed, *Killing Joy: Feminism and the History of Happiness*.
- 2.3 Uma Chakravarti, *The World of the Bhakti in South Indian Traditions – The Body and Beyond*.
- 2.4 Tharu, Susie and Tejaswini Niranjana, "Problems for a Contemporary Theory of Gender," *Social Scientist* (1994): 93-117.

MODULE II

- I.B.2 Sanjay Srivastava, *Masculinity and its Role in Gender-Based Violence in Public Spaces*.

- 4.1 Pierre Bourdieu, *Masculine Domination*
 4.2 R.W. Connell. *Masculinities* (California: University of California Press, 2005)
 4.3 Adrienne Rich: "Compulsive Heterosexuality and Lesbian Existence" (1980)
The Norton Anthology of Theory & Criticism
 4.4 Jenny Rowena- "The 'Laughter Films' and the Reconfiguration of Masculinities"

Self-Learning

- IV.B.1 Filippo Osella and Caroline Osella. "Migration, Money and Masculinity in Kerala" *The Journal of the Royal Anthropological Institute* (Mar., 2000), pp. 117-133
 IV.B.2 Judith Halberstam: "The Good, the Bad, and the Ugly: Men, Women, and Masculinity" (2002): *The Norton Anthology of Theory & Criticism*, pp. 2635-2653.

EVALUATION

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

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)

SEMESTER II
ELECTIVE COURSE

MAENG02E09: Shakespeare Studies
(4 Credits)

Course Description:

The course titled “Shakespeare Studies” aims to enable the students to read Shakespeare’s plays and sonnets in the Elizabethan socio-political and literary contexts. It also outlines the transfigurations of Shakespeare’s plays as they were received in diverse cultures and the resonances and responses they evoked. This course helps the students to appreciate the language, themes and trans-cultural appeal of Shakespeare’s works. Through the selected works the course explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The theoretical and creative reworking of Shakespeare’s works enhances the understanding of the students. The selected texts both for comprehensive class discussions and compulsory, self-reading represent the realms of Shakespeare in different contexts. The end semester evaluation of the course will solely focus on the texts designated for in-depth analysis during class sessions. However learners shall read texts prescribed for compulsory self-reading for their personal enrichment and internal assessment purposes.

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

CO1: Demonstrate the understanding about the socio-political and historical events which were instrumental in patterning Elizabethan consciousness.

CO2: Trace the Shakespeare's contribution in enriching the English Language and to understand the timeless genius of Shakespeare across cultures, literatures and authors.

CO3: Develop insights into contemporary adaptations of Shakespeare, with special emphasis on the trans-cultural appeal of Shakespearian works.

CO4: Develop critical reviews of Shakespearian works and adaptations based on the contemporary theoretical perspectives.

Module I --Socio-Political and Literary Context (Core Reading)

1.1 Reflection of social and political environment of Elizabethan England in Shakespearean works-Elizabethan theatre – theatrical companies.

1.2 Biographical details of the author– prompt book- Quartos and Folios.

1.3 Shakespearean sonnets, Comedies, Histories, Tragedies and Tragicomedies.

1.4 Shakespeare's craftsmanship-- Adaptations and Re-workings of Shakespeare--Critical Responses.

Module II --Works by Shakespeare (Core Reading)

2.1 Hamlet

2.2 Twelfth Night

2.3 Henry IV Part I

2.4 Sonnets: 24,130

SELF READING:

1. Othello

2. The Tempest

3. Antony and Cleopatra

4. Sonnets: 30,138

Module III -- Shakespeare's Reception (Core Reading)

3.1 Aime Cesaire: *Une Tempeste* (A play translated as *A Tempest*)

3.2 Howard Jacobson: *Shylock is My Name*

3.3 Jayaraj : *Kaliyattam*

3.4 Akira Kurosawa: *Ran*

SELF READING:

1. Welcome Msomi: *uMabatha*

2. Margeret Atwood: *Hag-seed*

3. James Francis Ivory : *Shakespeare Wallah*

4. V.K. Prakash: *Karmayogi*

Module IV -- Critical Responses (Core Reading)

4.1 Harold Bloom: 'Shakespeare's Universalism' from *Shakespeare: The Invention of the Human*. New York: Riverhead, 1998. (Available in kupdf.net)

4.2 Christopher Hoile: "King Lear and Kurosova's *Ran* .Splitting, Doubling and Distancing". *Pacific Coast Philology* Vol. 22, No. 1/2 (Nov., 1987), pp. 29-34 (6 pages) (available in Jstor)

4.3 Elaine Showalter : 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'

SELF READING:

1. Alan Sinfield: 'Royal Shakespeare: Theatre and the Making of Ideology' from *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield.

2. Paul Brown : 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'

3. Sandra M. Gilbert: "'Unsex Me Here': Lady Macbeth's 'Hell Broth' in *Discovering literature: Shakespeare and Renaissance*, April 2016

Reference Texts:

Ania Loomba, and Martin Orkin, eds. *Postcolonial Shakespeares*

Barber, Cesar Lombardi. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1972.

Bate, Jonathan, and Dora Thornton (eds). *Shakespeare: Staging the World*. London: British Museum, 2012.

Bloom, Harold (ed). *William Histories: Histories*. New York: Infobase, 2009

Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998.

Boyce, Charles. *William Shakespeare: A Literary Reference to His Life and Work*. New York: Infobase, 1990.

Bradley, A.C. Introduction. *Shakespearean Tragedy*. London: Penguin 1991.

Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625*. Oxford: Oxford University Press, 1983.

Bryson, Bill. *Shakespeare: The World as Stage*. London: Harper Collins. 2007

Carne, Jo Eldridge. *Women Talk Back to Shakespeare -Contemporary Adaptations and Appropriations*. New York: Routledge, 2022.

Daniel Fischlin, Mark Fortier(eds), *Adaptations of Shakespeare: An Anthology of Plays from the 17th Century to the Present*. United States, Taylor & Francis, 2014.

Dollimore, Jonathan and Alan Sinfield ed. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP 1985

Drakakis, John and Dale Townshend (eds), *Macbeth: A Critical Reader*. London: Bloomsbury Publishing Plc, 2013.

Griggs, Yvonne. *Screen Adaptations: Shakespeare's King Lear The Relationship between Text and Film*. London, Bloomsberry Publishing Plc, 2009.

Gerzic, Marina and Aidan: *Playfulness in Shakespearean Adaptations*. Routledge, New York, 2020.

Hodgdon and W. B. Worthen (eds), *A Companion to Shakespeare and Performance*, 2005

Mark Thornton Burnett and Ramona Wray, eds. *Screening Shakespeare in the Twenty-First Century*

Russell Jackson ed. *The Cambridge Companion to Shakespeare on Film*

EVALUATION

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

Internal Assessment:

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

EXAMINATION QUESTION PAPER PATTERN	Levels of cognitive learning according to the revised version of Bloom's Taxonomy	Duration	Maximum Marks: 80
PART A: 5 Short answer type questions out of 6 (Internal choice only)	I) remembering, II) understanding	3 Hours	(5x4=20 marks)
PART B: 3 Short essay type questions out of 5 (Internal choice only)	VI) creating.	3 Hours	(3x8=24 marks)
PART C: 3 Essay type questions out of 5 (Internal choice only)	III) applying, IV) analysing, V) evaluating,	3 Hours	(3x12=36 marks)

MODEL QUESTION PAPER

SECOND SEMESTER MA ENGLISH DEGREE EXAMINATIONS

(2023 Admission onwards)

MAENG02E09: Shakespeare Studies

Time: 3 Hours

Maximum Marks: 80

PART A (Answer any Five Questions. Each question carries 4 marks)

1. Can you recall specific instances from Shakespeare's plays that reflect the hierarchical class structure of Elizabethan England?
2. What are some of the recurring themes in Shakespeare's plays, and can you remember instances where these themes are prominent?
3. How does Shakespeare use disguises in Twelfth Night to explore the theme of identity and self-discovery among the characters?
4. Can you recall the key differences between Howard Jacobson's portrayal of Shylock and Shakespeare's original character in "The Merchant of Venice"?
5. Explain how the traditional art form of Theyyam is integrated into the narrative of "Kaliyattam" and how it influences the characters and themes.
6. How does Showalter analyze Ophelia's descent into madness in "Hamlet"?

PART B (Answer any Three Questions. Each question carries 8 marks)

7. Create a modern adaptation of a Shakespearean tragedy, placing the story in a contemporary setting. Justify your creative choices.

8. Create an alternative ending for "Hamlet" that diverges from the original, explaining the choices you made and the impact on the overall message of the play.

9. If you were to stage a scene from "A Tempest," how would you use costumes, lighting, and set design to enhance the play's themes and messages?

10. Create an analysis of how does Bloom address the adaptability of Shakespeare's works to various cultural contexts? Can you provide examples of successful Shakespearean adaptations which are not discussed by Bloom?.

11. Build an idea how Showalter explores the intersections of gender and madness in the context of Ophelia's character?

PART C (Answer any Three Questions. Each question carries 12 marks)

12. Evaluate the role of fate and tragic flaws in Shakespearean tragedies, using examples to support your analysis.

13. Analyze the character of Viola and her role in the play. How does her disguise as Cesario complicate the romantic relationships in "Twelfth Night"?

14. Evaluate the effectiveness of Shakespeare's use of language and poetic devices in conveying complex emotions in his Sonnets.

15. Evaluate the effectiveness of Kurosawa's decision to set "Ran" in medieval Japan. How does this setting enhance or alter the themes of "King Lear"?

16. According to Bloom, how has the reception of Shakespeare's works changed over time, and how has this contributed to the idea of Shakespearean universalism?

Semester II

Elective Course

MAENG02E10: Medical Humanities

Credits: 4

Course Description

Medical Humanities provides an opportunity for students to understand the socio-cultural aspects of illness, health, wellness and its diverse narratives. It encourages students to write, reflect, and find meaning in their own and others' experiences with health and medicine, by observing, communicating and understanding health, illness and healing.

Learning Outcomes:

CO1. Develop an understanding of medical humanities and increase empathy for patients' and physicians' experiences of illness and health care.

CO2. Analyze and assess historical arguments and compare research methodologies in global histories of medicine.

CO3. Deepen students' understanding of disease, its treatment and the cultural attitudes toward these issues.

CO4. Equip students to analyse diverse perspectives of medical narratives and acquire on-field experience.

Module I: An Introduction to Medical Humanities

Core reading:

- 1.1 Medical Humanities, Health Humanities, Narrative Medicine, Art Therapy, Bioethics, Literature and Medicine.
- 1.2 Classification of illness narratives: Mike Bury, Kenneth Burke, Moira Kelly, John Launer etc.
- 1.3. Health communication, Medical Anthropology, Graphic Medicine, Medical Journalism, Medical Anthropology, Medical Sociology, Disability Studies.
- 1.4. Medical Museum, Performing Arts in Healthcare, Global Health Humanities, Health Law.

Suggested reading specific to the module:

1. *Medical Humanities: An Introduction*. Thomas R. Cole., Nathan S. Carlin., Ronald A Carson. CUP. 2015
2. *The Illness Narratives: Suffering, Healing, And the Human Condition*. Arthur Kleinman. Basic Books. 1988.

Module –II Readings on Medical Humanities

Core reading:

2.1. **Thomas R. Cole**, Nathan S. Carlin, Ronald A. Carson “**Narratives of Illness**”
Chapter 7, *Medical Humanities: An Introduction* (pp. 169-183)

2.2. **G. Thomas Couser** “**Introduction**” -*Recovering Bodies: Illness, Disability,
and Life Writing* pp. (3-16). 1997.

2.3. **Stella Bolaki** “**Re-covering Scarred Bodies: Reading Photography**”
(Chapter 1) *Illness as Many Narratives: Arts, Medicine and Culture*.

2.4. **Wayne Booth** “**The Ethics of Medicine, as Revealed in Literature**” (*Stories
Matter: The Role of Narrative in Medical Ethics* edited by Rita Charon, Martha
Montello. pp. (10-20) 2002.)

Suggested reading specific to the module:

1. *Recovering Bodies: Illness, Disability, and Life Writing*. G. Thomas Couser.
University of Wisconsin Press. 1997.
2. *The Illness Narratives: Suffering, Healing, And the Human Condition*. Arthur
Kleinman. Basic Books. 1988.
3. *Narrative and the Cultural Construction of Illness and Healing*. Cheryl
Mattingly, .Linda C. Garro University of California Press. 2000

Module III- Essays

Core reading:

3.1. Keith Wailoo “Patients Are Humans Too: The Emergence of Medical Humanities” (pp. 194-203)

3.2. Susan Sontag Chapter 2, “Illness as Metaphor” pp. (9-20)

3.3. Virginia Woolf “On Being Ill” (Paris press, 2002)

Suggested reading specific to the module:

1. *Illness as Many Narratives: Arts, Medicine and Culture Medical Humanities: An Introduction* - Stella Bolaki. Hachette, UK. 2020.

Module IV – Fiction

Core reading:

4.1. Tolstoy The Death of Ivan Ilyich

4.2. Alice Munro’s Floating Bridge

4.3. Paul Kalanithi When Breath Becomes Air

4.4. Innocent Laughing Cancer Away: An Actor’s Memoir

Suggested reading specific to the module:

Oliver Sacks *The Man Who Mistook His Wife for a Hat*

Module V – Case study (Exclusively for Internal Assessment)

5.1. Physician-patient relationship; disease narratives from the field (regional narratives)

5.1.2 The students can be encouraged to undertake field work, meet patients and doctors to write their assignments

5.2 Cross cultural medical issues and narratives

5.3 The students can analyse a text/event/biography/etc. of their choice to analyse diseases from socio-economic, political and cultural perspectives.

Suggested reading specific to the module:

1. **Therese Jone** *Health Humanities Reader* (Rutgers University Press. 2014)

Evaluation

1. The questions for the end semester examination shall be exclusively based on the texts, essays and key concepts prescribed in core reading from Module I to IV
2. 'Suggested reading specific to the module' can be used for further reading to expand knowledge in this paper.
3. Internal evaluation should be based on **Module V**

Internal Assessment Framework

	Item	Marks
1	Term Paper	10
2	Case study based on Module-V	10
	Total	20