



Syllabus

Seventh Semester Courses in

BA Honours

ENGLISH

June 2026 onwards

- **Contents:**
 - UAENG6001CR1: **Indigeneity in Literature and Cinema**
 - UAENG6002CR1: **Cinema under the Arclight of Film Theory**
 - UAENG6003CR1: **Literature and Hauntology**
 - UAENG6001EL1: **The Confluence of Film and Literature: A Tale of Multimodal Adaptations**
 - UAENG6001RM1: **Introduction to Research in English Literary and Cultural Studies**
 - UAENG6001FP1: **Field Project**
- **Evaluation and Assessment guidelines**



Shinde

PRINCIPAL
ST. XAVIER'S COLLEGE
(AUTONOMOUS)
MUMBAI - 400 001.

BA Honours in ENGLISH		
Course Title: Indigeneity in Literature and Cinema		
Course Code: UAENG6001CR1		
Credits: 4 (Theory = 60 hrs)		
<p>Course Description : This course introduces a bird’s eye-view of indigenous literatures and cultures from around the world in the written and visual form. It highlights the specific cultural, mythical, folkloric and ritualistic underpinnings that undergird indigenous worlds. Although the texts are largely written or visual, they exhort the need to be read from a non- Western, non-European perspective. The importance of place, the sacredness of land within the ambit of the indigenous world and its representation in cinematic texts are the major hallmarks of this course. Additionally, the indigenous texts both the written and the visual forms are evaluated to foreground the healing strategies they communicate to the world as well.</p>		
No.	Course Objectives: This course aims	
1.	To conceptualise the varied nuances of terms such as indigenous and indigeneity.	
2.	To develop an assessment of the difference between indigenous narrative and the Euro-Western narratologies.	
3.	To support the examination of specificity of cultures, historiographies that are embedded within written and visual texts.	
4.	To help evaluate the decolonizing patterns that emerge within indigenous narratives.	
5.	To promote the analysis of the representation of the indigenous community in visual narratives.	
6.	To support the critique of issues pertaining to gender, environment and social justice vis-à-vis the indigenous framework.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom’s Taxonomy Level (BT level)
1	Understand concepts such as indigenous and indigeneity	Understanding
2	Examine the variations in narratologies between indigenous storytelling and Euro-Western narratives.	Applying
3	Examine the variations in narratologies between indigenous storytelling and Euro-Western narratives.	Applying
4	Immerse into the seamlessness of indigenous cultures and historiographies that are often ignored in mainstream narratives.	Understanding
5	Appraise oneself of the decolonizing strategies that the indigenous narratives exude.	Evaluating
6	Evaluate thematic issues of gender, environment and social justice within the indigenous universe.	Evaluating



Unit 1

(15 Lectures)

Indigenous Critical Theory, ecocritical theory, place-based ethics, oral storytelling techniques, cultural and mythical undertones, issues of environmental and social justice: *Love Medicine* by Louise Erdrich or *Solar Storms* by Linda Hogan.

Unit 2:

(15 Lectures)

Indigeneity: Recognizing the distinct identities, cultures, and histories of Indigenous peoples *The Mysterious Ailment of Rupi Baskey* by Hansda Sowvendra Shekhar or *The Black Hill* by Mamang Dai

Unit 3:

(15 Lectures)

Decolonization: The process of dismantling colonial structures and reclaiming Indigenous sovereignty; Relationality: Emphasizing the interconnectedness of Indigenous peoples with their land, communities, and the natural world. Indigenous Poetry: Selections from the works of Temsula Ao, Jacinta Kerketta, Mamang Dai, Robin S. Ngangom, Kynpham Sing Nongkynrih, Joy Harjo, Simon Ortiz, N. Scott Momaday

Unit 4:

(15 Lectures)

Indigenous Visuality through Cinema: Cultural preservation, storytelling, socio-political expression, relevance of auteur theory in cinematic adaptations: Selections from *Whale Rider*, *Smoke Signals*, *Killers of the Flower Moon*, *The Last of the Mohicans*

Recommended Reading:

1. Borjan, E., Pink, S., Schäuble, M., Bukovcan, T., Alessio, S. P. D., & Gotthardi-Pavlovsky, A. (2013). Rethinking the traditional in ethnographic film. Representation, ethics and indigeneity. *Etnološka Tribina*, 36(43), 3–48.
2. Brown, K., Ross, S., & Sayers, A. (Eds.). (2023). *The Routledge handbook of North American indigenous modernisms*. Routledge.
3. Grann, D. (2024). *Killers of the flower moon : oil, money, murder and the birth of the FBI*. Simon & Schuster UK Ltd.
4. Ihimaera, W. (2003). *The whale rider*. Robson.
5. Krupat, A. (1989). *The voice in the margin : native American literature and the canon*. University of California Press.
6. Krupat, A. (1992). *Ethnocriticism : ethnography, history, literature*. University of California Press.
7. Morgan, S. (2021). *My place*. Fremantle Press.
8. PAULA GUNN ALLEN, Jerome Rothenberg, & Diane Rothenberg. (2016). The Sacred Hoop: A Contemporary Indian Perspective on American Indian Literature. In *Symposium of the Whole* (1st ed., pp. 173-). University of California Press.
9. Roberts, G. (2023). *Race, nation and cultural power in film adaptation*. Edinburgh University Press.
10. Siebert, M. (2015). *Indians playing Indian : multiculturalism and contemporary Indigenous art in North America*. The University of Alabama Press.
11. Silko, L. M. (1996). *Yellow woman and a beauty of the spirit : essays on native American life today*. Simon & Schuster.
12. Stam, R. (2023). *Indigeneity and the Decolonizing Gaze: Transnational Imaginaries*,



Media Aesthetics, and Social Thought (1st ed.). Bloomsbury Publishing Plc.
<https://doi.org/10.5040/9781350282391>

Evaluation (Core Theory): Total marks per course - 100.

I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).

CIA - 40 marks

CIA 1: Written test -20 marks

CIA 2: Assignment -20 marks

II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction).

End Semester Examination – 60 marks

One question from each unit for 15 marks, with internal choice. Total marks per question with choice - 30.

Template for the Core course End Semester examination in Semester Seven

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

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BA Honours in ENGLISH		
Course Title: Cinema under the Arclight of Film Theory		
Course Code: UAENG6002CR1		
Credits: 4 (Theory = 60 hrs)		
<p>Course Description: Film theory offers a critical lens to view films as texts that contain a subtext of secondary connotations and meanings. The literary theories that enabled the understanding of literature have been applied to cinema which display the craft of visual storytelling. This course engages in the historiography surrounding the film. The world's renowned filmmakers are artists who display the sensibility of their times. Avant garde films have shaken spectators out of their blissful reverie.</p>		
No.	Course Objectives: This course aims	
1.	To help examine the intersection between cinema and theory.	
2.	To promote the application of theory to study cinematic discourses.	
3.	To clarify the latent theories that are hidden in the labyrinth of cinema.	
4.	To justify the multiplicity of meanings that are present in a discourse	
5.	To appraise the idea that cinema refuses to be a monolithic text.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1	Appreciate the multiplicity of meanings that inhabit any given cinematic discourse.	Understanding
2	Negotiate and navigate through the intersections of ideology, psychology, gender that co-habit in any given cinematic discourse.	Evaluating
3	Analyze cinematic texts through the lens of theoretical framework.	Analysing
4	Evaluate the cinematic texts as texts populated with ideas that give birth to various theories.	Evaluating
5	Articulate well-researched articles and essays on cinematic texts through the lens of film theory	Creating

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Unit I – Historiography

(15 lectures)

- a. Film History (Auguste and Louis Lumière, Georges Méliès, Edwin S. Porter, Dadasaheb Phalke, J. C. Daniel)
- b. Film Semiotics
- c. Auteur Theory (Alfred Hitchcock, Martin Scorsese, Akira Kurasowa)

Unit II - Contexts and Texts

(15 lectures)

- a. Formalism and Realism: *City Lights* (Charles Chaplin, 1931), *City of God* (Brazilian), Neo-Realism: *Bicycle Thieves* (Italian)
- b. Marxist Film Theory: Sergei Eisenstein, Kuleshov effect, Hegelian Dialectic; Selections from Shyam Benegal's *Ankur*, *Nishant*, *Manthan*
- c. Psychoanalytic Film Theory: Patrick Hamilton's *Gaslight*; *A Pervert's Guide to Cinema* (Slavoj Zizek)

Unit III - Gender in Cinema

(15 lectures)

- a. Feminist Film Theory - The Gaze, The Spectator - Laura Mulvey, E. Ann Kaplan, Carol Clover, Bracha Ettinger, Alfred Hitchcock's *Rear Window*, Shyam Benegal's *Bhumika*
- b. Queer Film Theory Excerpts from Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (Butler 1990) and Eve Kosofsky Sedgwick's *Epistemology of the Closet* (Sedgwick 2008)

Unit IV - Testing the Suspension of Disbelief

(15 lectures)

Postmodernist Film Theory: Subversion of conventional narrative structure and characterization, liminality and non-linearity of narration, intertextuality, Pastiche: Selections from Quentin Tarantino's Pulp Fiction; Martin Scorsese's *Shutter Island*

Recommended Reading

1. Aitken, I. (2019). *Realist film theory and cinema : the nineteenth-century Lukácsian and intuitionist realist traditions*. Manchester University Press.
2. Andrew, D. (1976). *The major film theories : an introduction*. London.
3. Braudy, L., & Cohen, M. (Eds.). (2016). *Film theory and criticism : introductory readings* (Eighth edition.). Oxford University Press.
4. Carroll, N. (1988). *Mystifying movies : fads & fallacies in contemporary film theory*. Columbia University Press.
5. Colman, F. (2014). *Film Theory : Creating a Cinematic Grammar*. Columbia University Press.
6. Guynn, William. (2010). *The Routledge Companion to Film History*. Routledge
7. Hurley, N. (2015). Judith Butler, Gender Trouble: Feminism and the Subversion of Identity (1990). *English Studies in Canada*, 41(4), 15–15.
<https://doi.org/10.1353/esc.2015.0070> Klevan, A. (2018). *Aesthetic evaluation and film*. Manchester University Press.
8. Lash, D., & Law, H. L. (Eds.). (2023). *Gilles Deleuze and film criticism : philosophy, theory, and the individual film*. Palgrave Macmillan.
9. Nelmes, J. (2012). *Introduction to film studies* (5th ed.). Routledge.
10. Queer Theory. (2013). In *Cinema and Media Studies*. Oxford University Press.
Sedgwick, E. K. (2008). *Epistemology of the closet* (Updated ed with a new preface.). University of California Press.
11. Stam, R. (2017). *Film theory : an introduction*. [Wiley-Blackwell].



12. Stevens, K. (Ed.). (2022). *The Oxford handbook of film theory*. Oxford University Press.
- Thornham, S. (1997). *Passionate detachments : an introduction to feminist film theory*. Arnold.
13. Walters, J. (James R.), & Brown, T. (2019). *Film moments : criticism, history, theory*. British Film Institute.
14. Szaniawski, J., Wagner, K. B., & Cramer, M. (Eds.). (2022). *Fredric Jameson and Film Theory : Marxism, Allegory, and Geopolitics in World Cinema*. Rutgers University Press. <https://doi.org/10.36019/9781978808904>

Evaluation (Core Theory): Total marks per course - 100.

I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).

CIA - 40 marks

CIA 1: Written test -20 marks

CIA 2: Assignment -20 marks

II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction).

End Semester Examination – 60 marks

One question from each unit for 15 marks, with internal choice. Total marks per question with choice - 30.

Template for the Core course End Semester examination in Semester Seven

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

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BA Honours in ENGLISH		
Course Title: Literature and Hauntology		
Course Code: UAENG6003CR1		
Credits: 4 (Theory = 60 hrs)		
<p>Course Description: This course introduces students to the critical field of Hauntology, charting how ghosts, hauntings and hauntedness figure in literature as “troubled forms of identity, sexual orientation, environmental destruction, and social invisibility” (Galbo 2017). From Kazuo Ishiguro’s <i>A Pale View of Hills</i> and Nadine Gordimer’s <i>The Conservationist</i> to transnational short fiction works, the course thinks through literary works across spatio-temporal canons. While attending to the ghost in such works, it also explores horror as an experience tied to cross-temporal, cross-cultural encounters, studying hauntology’s intersections with fields such as cultural memory studies, postcolonial thought, and ecocriticism.</p>		
No.	Course Objectives: This course aims	
1.	To lay the critical and creative groundwork for students’ understanding of Derridean hauntology and its reworkings.	
2.	To explore Hauntology over and beyond representations of traditional narratives of haunting.	
3.	To facilitate students’ applications of hauntological ideas to a variety of world literary texts.	
4.	To relate Hauntology to other critical paradigms such as postcolonial studies, ecocriticism and cultural memory studies.	
5.	To assess hauntology’s efficacy as a mode of critical and artistic resistance.	
6.	To train students to write essays on literary and cultural forms using hauntological vantage points.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom’s Taxonomy Level (BT level)
1	Gain a basic understanding of Derridean hauntology and its developments.	Remembering
2	Regard hauntology as more than a paradigm that studies ghosts.	Understanding
3	Apply hauntological ideas to a variety of world literary texts.	Applying
4	Combine Hauntology with other fields such as postcolonial studies, ecocriticism and cultural memory studies.	Analysing
5	Evaluate the extent to which hauntology functions as a form of resistance.	Evaluating
6	Write essays on literary and cultural narratives using a hauntological framework.	Creating

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Unit 1: Understanding the Ghost

(15 lectures)

Reconceptualising ghosts: Jacques Derrida's introduction to *Spectres of Marx: The state of the Debt*

The Ghost as Other: Critical Essays by Maria Del Pilar Blanco and Esther Peeren; Colin Davis, and Tabish Khair

"On Textual Hauntings": Julian Wolfreys' introduction to *Victorian Hauntings: Spectrality, the Gothic, the Uncanny and Literature*

Unit 2: The Mysterious, Unearthly and Uncanny

(15 lectures)

"The Haunted Station" by Hume Nisbet "The Devil's Ball" by Dulcie Dreamer

"The Bonaire Silk Cotton Tree" by Shani Mootoo "Little Ones" by Mahasweta Devi

"Travelling" by Patricia Powell

Unit 3: Tenacious Pasts

(15 lectures)

A Pale View of Hills by Kazuo Ishiguro

Or

The Sense of an Ending by Julian Barnes

Unit 4: The Strange and the Estranged

(15 lectures)

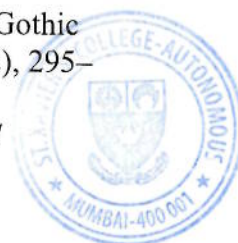
The Conservationist by Nadine Gordimer

Or

Beloved by Toni Morrison

Recommended Readings

1. Blanco, Maria Del Pilar, and E Peeren, eds. 2013. *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*. London: Bloomsbury Academic.
2. Davis, C. 2005. "Hauntology, spectres and phantoms". *French Studies*, 59: 3, 373–379, <https://doi.org/10.1093/fs/kni143> Accessed March 3, 2025.
3. Derrida, J. 1994. *Specters of Marx. The State of the Debt, the Work of Mourning, and the New International*. Translated by P. Kamuf. Abingdon: Routledge.
4. Doig, J. 2007. *Australian Gothic: An Anthology of Australian Supernatural Fiction: 1867- 1939*. Equilibrium Books.
5. Fisher, Mark. 2014. *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*. Winchester: Zero Books.
6. Khair, Tabish. 2009. *The gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*.
7. Basingstoke: Palgrave Macmillan.
8. Shen, A. 2024. "Reviving from the Archive: Kazuo Ishiguro's Modern Ghost Stories and Memory Writing." *Critique: Studies in Contemporary Fiction*, January, 1–14. doi:10.1080/00111619.2024.2308692
9. Wisker, G. (2022). "Australian and New Zealand Women's Supernatural and Gothic Stories 1880–1924: Rosa Praed and Dulcie Dreamer". *Women's Writing*, 29(2), 295–318. <https://doi.org/10.1080/09699082.2022.2050517>
10. Wolfreys, J. 2002. *Victorian Hauntings: Spectrality, Gothic, the Uncanny and*



Literature, UK: Palgrave Macmillan

12. Wolfreys, J. 2013. "Preface: On Textual Hauntings". *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory* edited M.D.P. Blanco and E. Peeren, 69-74. London: Bloomsbury Academic.

Evaluation (Core Theory): Total marks per course - 100.

- I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test -20 marks
CIA 2: Assignment -20 marks
- II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction).
End Semester Examination – 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice - 30.

Template for the Core course End Semester examination in Semester Seven

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

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BA Honours in ENGLISH		
Course Title: The Confluence of Film and Literature: A Tale of Multimodal Adaptations		
Course Code: UAENG6001EL1		
Credits: 4 (Theory = 60 hrs)		
Course Description: The cross-fertilization of the film and literature results in creation of visual storytelling that is varied in itself. It foregrounds the importance of a story that can be re-imagined in diverse styles in different time and space. The multimodal approach to adaptations signifies the celebration of diverse strategies and mediums used to carve out a film adaptation.		
No.	Course Objectives: This course aims	
1.	To discuss the symbiotic relationship between literature and film in film adaptations.	
2.	To promote the evaluation of storytelling-strategies in cinema and literary works.	
3.	To help understand the mechanics of film-making techniques used to create film adaptations.	
4.	To facilitate the evaluation of film adaptations based on the screenplays that are created.	
5.	To develop arguments to discuss the strengths and challenges of film adaptations.	
6.	To develop skills to create screenplays based on new texts.	
CO	Course Outcomes: On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1	Explain the intersection between a cinematic text and a literary text.	Understanding
2	Compare the difference between literary texts and screenplays that emerge from them.	Analysing
3	Examine the film-making techniques employed to create a film adaptation.	Analysing
4	Evaluate the theoretical and critical tools in the study of adaptation.	Evaluating
5	Analyse the strengths of a film adaptation vis-a-vis the literary text.	Analysing
6	To create screenplays of literary texts that have not been adapted so far.	Creating

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Unit I –

(15 lectures)

a. Theorizing Adaptation:

Fidelity Criticism, Elisions and Interpolations, Intertextuality, Adaptation as Interpretation, Adaptation as rewriting, adapting literary texts as screenplays (This is common to all the units)

b. Global Shakespeares:

Throne of Blood (Macbeth) – Akira Kurasowa (Japanese) and Vishal Bharadwaj's *Maqbool Kaliyattam* (Othello) - Malayalam and Vishal Bharadwaj's *Omkara Natasamrat* (King Lear) – Marathi and Kusumagraj's play *Natsamrat*

Unit II - The Archetypal Mother

(15 lectures)

Sane Guruji's *Shyamchi Aai* (Shyam's Mother) – Aacharya Atre's *Shyamchi Aai* (1954) and Sujay Sunil Dahake's *Shyamchi Aai* (2023)

Mahasweta Devi's *Mother of 1084* – Govind Nihlani's *Hazar Chaurasia Ki Ma*

Unit III - Romance with the Vampires

(15 lectures)

Bram Stoker's *Dracula* – Francis Ford Coppola's *Dracula* and *Nosferatu* (1922) Vaikom Muhammed Basheer *Blue Light* (*Neelavelicham* Short Story) – Aloysius Vincent *Bhargavi Nilayam* (1964) and Aashiq Abu's *Neelavelicham* (2023)

Unit IV - Folks and Epics

(15 lectures)

Chemmeen – Thakazhi Sivasankara Pillai – Ramu Kariat's *Chemmeen*

Selections from *The Mahabharat* – The difference in the adaptations created by Peter Brook's *Mahabharat* and B.R Chopra's *Mahabharat*

Recommended Reading

1. Baetens, J. (2019). *The film photonovel : a cultural history of forgotten adaptations* (First edition.). University of Texas Press.
2. Burnett, M. T. (2015). *Shakespeare and world cinema*. Cambridge University Press.
- Cartmell, D. (2012). *A companion to literature, film, and adaptation*. Wiley-Blackwell.
- Geraghty, C. (2008). *Now a major motion picture : film adaptations of literature and drama*. Rowman & Littlefield Publishers.
3. Ho, E., & Chua, B. (Eds.). (2023). *The Routledge companion to global literary adaptation in the twenty-first century*. Routledge.
4. Kaklamanidou, B. (Ed.). (2020). *New approaches to contemporary adaptation*. Wayne State University Press.
5. McFarlane, B. (1996). *Novel to film : an introduction to the theory of adaptation*. Clarendon Press.
6. Montville, J. (1998). *Dracula in the Dark: The Dracula Film Adaptations* [Review of *Dracula in the Dark: The Dracula Film Adaptations*]. *Extrapolation*, 39(2), 172-. Kent State University Press.
7. Raw, L. (2008). *The Literature/Film Reader: Issues of Adaptation* [Review of *The Literature/Film Reader: Issues of Adaptation*]. *Journal of American Culture* (Malden, Mass.), 31(2), 258-. Blackwell Publishing Ltd. https://doi.org/10.1111/j.1542-734X.2008.00674_55.x
8. Scholz, A.-M. (2013). *From fidelity to history : film adaptations as cultural events in the twentieth century*. Berghahn Books.
9. Roberts, G. (2023). *Race, nation and cultural power in film adaptation*. Edinburgh University Press.

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9. Smith, A., & Soboleva, O. (Eds.). (2023). *Film adaptations of Russian classics : dialogism and authorship*. Edinburgh University Press.
10. Snyder, M. H. (2011). *Analyzing literature to film adaptations : a novelist's exploration and guide*. Continuum.
11. Welsh, J. M., & Lev, P. (2007). *The literature/film reader : issues of adaptation*. Scarecrow Press.

Evaluation (Core Theory): Total marks per course - 100.

- I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test -20 marks
CIA 2: Assignment -20 marks
- II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction).
End Semester Examination – 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice - 30.

Template for the Core course End Semester examination in Semester Seven

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

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BA Honours in ENGLISH		
Course Title: Introduction to Research in English Literary and Cultural Studies		
Course Code: UAENG6001RM1		
Credits: 4 (Theory = 60 hrs)		
<p>Course Description: This course foregrounds the methodological or theoretical foundations and the literary and cultural methods used to conduct research in Literature and Cultural Studies. Theories and methods such as Marxism, psychoanalysis, structuralism, phenomenology, reader reception, feminism, critical race theory or ethnography have influenced the production, practice or study of literature, language and culture in English. The main purpose of this course is to cultivate an understanding of the diversity of methods that abound in literary criticism. Additionally, while discussing the relevance of different research methods, the applicability and relevance of different research methods will be studied. This course thus provides a deep understanding of the interconnection between critical perspectives and methodological approaches.</p>		
No.	Course Objectives: This course aims	
1.	To clarify the concepts associated with Research Methodology.	
2.	To reinforce the difference between research methodology and research methods.	
3.	To help assess the relevance and applicability of judicious methodology and methods.	
4.	To train in evaluating the significance of diverse research methods available for research in literary and cultural studies.	
5.	To promote an understanding of the suitability of research methods available for research.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1	Understand the concepts related to Research Methodology.	Understanding
2	Assess the difference between research methodology and research methods.	Evaluating
3	Apply appropriate methodology and methods to the desired area of research.	Applying
4	Examine the interconnection between the subject of the text and appropriacy of the research method used to analyse the text.	Analysing
5	Justify the use of specific research methodology and method on a literary/cultural text.	Creating

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Unit I – Demystifying Research Terminology

(15 lectures)

1. The Thesis Statement/ Problem Statement
2. Identifying Scholarly Gaps
3. Research proposals, abstracts and scoping documents
4. Primary and Secondary Texts
5. Writing a Literature Review
6. Methodology vs Methods
7. Ethics in Research: Principles of research, Plagiarism and Self-plagiarism, Slicing

Unit 2 – Methodological Application of literary and cultural theory

(15 lectures)

1. The difference between research method and research methodology.
2. Diverse Theoretical Applications in Literary and Cultural Studies
3. Representation: Writer/Researcher's Ideological Location (Compulsory Reading: Barry, Peter – Beginning Theory)

Unit 3 – Application of Research Methods - I

(15 lectures)

Archival methods, Auto/biographical, Oral History, Visual methodologies, Discourse analysis, ethnographic methods, Numbers and Words: Quantitative Methods for Scholars of Texts
Compulsory Reading: Griffin, Gabriele: Research Methods for English Studies

Unit 4 – Application of Research Methods - II

(15 lectures)

Use of ethnographic methods, textual analysis, creative writing, interviewing, use of digital humanities

Compulsory Reading

Griffin, Gabriele: Research Methods for English Studies

Recommended Reading

1. Flick, U. (2014). *An introduction to qualitative research* (Fifth edition.). SAGE Publications Ltd.
2. Leavy, P. (Ed.). (2020). *The Oxford handbook of qualitative research* (Second edition.). Oxford University Press.
3. Sousa Correa, D. da, & Owens, W. R. (2010). *The handbook to literary research*. (2nd ed. edited by Delia da Sousa Correa and W.R Owens.). Routledge.

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Evaluation (Core Theory): Total marks per course - 100.

III. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).

CIA - 40 marks

CIA 1: Written test -20 marks

CIA 2: Assignment -20 marks

IV. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction).

End Semester Examination – 60 marks

One question from each unit for 15 marks, with internal choice. Total marks per question with choice - 30.

Template for the End Semester examination in Semester Seven

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Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

APPROVED SYLLABUS



BA Honours in ENGLISH		
Course Title: Field Project		
Course Code: UAENG6001FP1		
Credits: 2 (Theory = 30 hrs)		
<p>Description: The field project component in literature will bridge the gap between theoretical study and practical application. While traditional literary analysis often focuses on texts within the confines of a classroom or library, a field project offers the opportunity to engage with literature in its thriving, cultural context. Through fieldwork, students can gather data, observe how literature is consumed and interpreted by different communities, and understand the influence of societal factors on literary works. This approach not only enriches the understanding of literary texts but also highlights the dynamic relationship between literature and its audience. Additionally, it allows scholars to explore diverse literary traditions, oral storytelling, and non-written forms of literature, which are often under-represented in academic settings. By immersing oneself in a community's literary practices, researchers can contribute to a more comprehensive and inclusive view of literature thereby encouraging critical thinking, fostering interdisciplinary collaboration, and enhancing the relevance of literary studies in contemporary society, making it an invaluable aspect of literary research.</p>		
No.	Course Objectives	
1	To promote the reinforcement of skills learnt in research methodology.	
2	To help gain practical knowledge of using research methods in live situations.	
3	To help in evaluating the pedagogical tools used in English studies in Municipal School.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1	Apply the theory of research methodology on archival matter Understand the concepts related to Research Methodology.	Applying
2	Examine the developments in contemporary theatre	Understanding
3	Evaluate the changing trends in regional cinema	Evaluating
4	Analyze the teaching pedagogy in English studies	Analysing
5	Justify the use of specific research methodology and method on a literary/cultural text.	Creating

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Proposed Field Projects

- 1) Apply Research Methodology and Methods to the following and create publication- worthy material on:
 - a) the study of archival material such as paintings, sculptures, artifacts in Museums in Mumbai such as CSMVS, Bhaudaji Lad on topics related to myths, folk forms, culture, society and literature of the city
 - b) the development of contemporary theatre and its wide-ranging thematic explorations
 - c) the varied forms and thematic novelties of cinema in regional cinema
 - d) the difference between the teaching of literature and language in municipal schools. (This also can be in collaboration with organizations like *Teach for India.*)
- 2) Apply tools of Digital Humanities in creating digital versions of classics
- 3) Collect oral history from local spaces such as Khotachiwadi, Koliwadas, Mathepakadi and create literary documents on folklore and ethnography.
- 4) Conduct research on school children and to develop awareness about the impacts of reading on both the individual and society
- 5) Use research methodologies gleaned from the classroom to frame literary works as potent pedagogical supplements to teach subjects like history, political science and psychology
- 6) Conduct research on literature's role in Equality, Diversity and Inclusion(EDI) discourse

Suggested Evaluation: Field Project Report

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