

MASTER OF ARTS (M.A. ENGLISH)

Affiliated to Thiruvalluvar University

**PROGRAMME HANDBOOK
CURRICULUM AND SYLLABUS UNDER CBCS
WITH EFFECT FROM 2020-2021**



**DON BOSCO COLLEGE (CO-ED)
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PROGRAM OVERVIEW

Post Graduate and Research Department of Computer Science, Don Bosco College (Co-Ed) was established in the year 2015 as a first Post Graduate Department and 2017 as a first Research Department of Don Bosco College (Co-Ed). It was the dream and initiative of Rev. Dr. S. Thaddeus SDB. The aim was to give priority to training rural and tribal students. The department has focused on the integration of Theory, practical and Research from the beginning. The duration of the course is 2 years and divided into 4 semesters. This programme provides numerous opportunities to the students who are interested in the field of English Literature and desire to work in IT and/or IT enabled industries. It prepares students with the required knowledge to proceed for research studies such as M.Phil and Ph.D.

UNIVERSITY REGULATIONS - DEFINITIONS

“PROGRAM”

Definitions:

Programme: “Programme” means a course of study leading to the award of a degree in a discipline.

PROGRAM DURATION - It shall extend over a period of two years comprising of four semesters with two semesters in one academic year.

Course: “Course” refers to a paper / practical / subject offered under the degree programme. Each Course is to be designed variously under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

i) Core Courses

“The Core Courses” related to the programme concerned including practicals offered in the programme”.

ii): Elective Courses

“Elective courses” related to the core courses of the programme concerned, offered in the programme”.

A detailed explanation of the above with relevant credits are given under “**Scheme of Examination along with Distribution of Marks and Credits**”

Duration:

This means the stipulated years of study to complete a programme as prescribed by the University from time to time. Currently for the postgraduate programme the duration of study is TWO years. These regulations shall apply to the regular course of study in approved institutions of the University.

Credits:

The weightage given to each course of study (subject) by the experts of the Board of Studies concerned.

The term 'Credit' refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. For instance, a six-hour course per week is assigned 6/5/4 credits, a five-hour course per week is assigned 5/4/3 credits and a four-hour course per week is given 4/3/2 credits. However, in no instance the credits of a course can be greater than the hours allotted to it.

The total minimum credits, required for completing a PG programme is 90.

Credit System:

The course of study under this regulation, where weightage of credits is spread over to different semesters during the period of study and the Cumulative Grade Point Average shall be awarded based on the credits earned by the students. A total of 90 credits are prescribed for the Postgraduate Programme offered in two years.

Choice Based:

All Postgraduate Programmes offered by the University shall be under Choice Based Credit System.

Choice Based Credit System (CBCS):

This is to enhance the quality and mobility of the students within and between the Universities in the country and abroad.

1. Eligibility for Admission to the Course

A candidate who has passed the Degree Examination, generally as main subject of study of this University or an examination of any other University accepted by the Syndicate as equivalent thereto shall be eligible for admission to the Master Degree of this University.

No student shall be eligible for admission to a Master's degree programme in any of the faculties unless he/she has successfully completed a three-year undergraduate degree or earned prescribed number of credits for an undergraduate degree through the examinations conducted by a University / autonomous institution or possesses such qualifications recognized by the Thiruvalluvar University as equivalent to an undergraduate degree. Provided that candidates for admission into the specific main subject of study shall also possess **such other qualifying conditions as may be prescribed by the University in the Regulations** governing respective courses of study.

2. Duration of the Course

The course shall extend over a period of **two years comprising** of four semesters with two semesters in one academic year. There shall not be less than 90 working days for each semester. Examination shall be conducted at the end of every semester for the respective subjects.

Each semester has 90 working days consists of 5 teaching hours per working day. Thus, each semester has 450 teaching hours and the whole programme has 1800 teaching hours.

3. Course of Study

The course of study for the PG degree courses of all branches shall consist of the following:

(i) Core subject

Core papers including practicals wherever applicable are offered as prescribed in the scheme of examination, by the Boards of Studies of different subjects. There shall be 16 / 18 Core papers including practicals with 78 credits (out of 90 total credits) for all PG Courses.

(ii) Electives courses

Four elective courses with (4x3=) 12 credits (out of 90 total credits) are to be offered one in each semester. Elective subjects are to be selected from the list of electives prescribed by the Board of Studies concerned, as given below. Colleges can choose any one of the papers, given below, as elective for a particular semester. Elective paper for a particular semester once chosen by a particular college, should not be changed without getting prior permission and approval of the University.

List of Elective papers (Colleges can choose any one of the papers given below, whether A or B or C, as elective for a particular semester)		
Elective – I (For I st Semester only)	A	
	B	
	C	
Elective – II (For 2 nd Semester only)	A	
	B	
	C	
Elective – III (For 3 rd Semester only)	A	
	B	
	C	
Elective – IV (For 4 th Semester only)	A	
	B	
	C	

Theory Examinations shall be conducted in the core subjects at the end of every semester. There shall be practical examinations in the core / elective subjects at the end of even semesters.

4. Project

There will be a project work at the end of Semester IV as prescribed by the respective boards of studies, if applicable.

The following guidelines / clarifications are offered for the Project with Viva-voce:

1. The project should be valued for 75 marks by an external examiner; however, the Viva-Voce examination should be conducted by both the external examiner appointed by the University and the internal examiner / guide/teacher concerned. The average of marks awarded in the viva-voce by both the external examiner and the internal examiner is to be intimated along with the marks obtained by the candidate in project evaluation, to the University.
2. The Project Report may consist a minimum of 50 pages.
3. The candidate has to submit the Project Report 30 days before the commencement of the IV Semester Examinations.
4. A candidate who fails in the Project/Dissertation or is absent may resubmit the report, on the same topic, with necessary modification / correction / improvements in the subsequent even semester examination for evaluation and shall undergo viva voce examination.

5. Requirement to appear for the examinations

- a) A candidate shall be permitted to appear for the university examinations for any semester (theory as well as practical) if
 - i. He/she secures **not less than 75%** of attendance in theory as well as in practicals (separate attendance registers shall be maintained for theory and practicals) in the number of working days during the semester.
 - ii. In the case of married woman candidates the minimum attendance requirement shall be not less than 55% of the total instructional days in theory as well as in practicals.
 - iii. He/she earns a progress certificate from the Head of the institution, of having satisfactorily completed the course of study prescribed in the scheme of examinations for that semester as required by these regulations.
 - iv. His/her conduct shall be satisfactory.

Provided that it shall be open to the Syndicate, or any authority delegated with such powers by the Syndicate, to grant exemption to a candidate who has failed to earn 75% of the attendance in theory as well as in practicals, prescribed, for valid reasons, subject to usual conditions.

- b) A candidate who has secured **less than 75% but 65%** and above attendance in any semester separately for theory and practicals, shall be permitted to take the examination on the

recommendations of the Head of the Institution to condone the lack of attendance on the payment of prescribed fees to the University, separately for theory and practicals.

c) A candidate who has secured less than 65% but 55% and above attendance in any semester in theory as well as in practical has to compensate the shortage of attendance in the subsequent semester besides earning the required percentage of attendance in that semester and appear for both semester papers together at the end of the later semester, on the payment of the prescribed fees to the university separately for theory and practical. However, it is left to the discretion of the respective colleges to drive a befitting methodology (seminar, test, assignment etc.) to record the compensation of lack of attendance in the form of special attendance outside the business hours and then allow the students to pay the prescribed fees and to write the examination. Separate attendance register shall be maintained in theory as well as practical, for compensating the shortage of attendance. During the hours of compensation of attendance, the candidate shall not be given attendance for the regular semester classes. At any time, the university authorities may scrutinize these records to ensure implementation of these rules and regulations in the interest of the students.

d) A candidate who has secured **less than 55%** of attendance in any semester separately for theory and practicals, shall not be permitted to appear for the regular examinations in that particular semester or in subsequent semesters. He/she has to rejoin/ re-do the semester in which the attendance is less than 55%, on the payment of prescribed fees to the University, separately for theory and practicals, after getting prior approval of the University.

e) A candidate who has secured **less than 65%** of attendance in the final semester separately for theory and practicals, has to compensate his/her attendance shortage in a manner as decided by the concerned Head of the department, after getting prior approval of the University. The candidate shall be permitted to rejoin in the 4th semester, after completing his/her regular 2-year course.

6. Scheme of examination

- a. Any theory examination is conducted only for 3 hours irrespective of total marks allotted for the examinations.
- b. There shall be theory examinations at the end of each semester, for odd semesters in the month of October / November; for even semesters in April / May. However, there shall be practical examinations at the end of even semesters in general, with exceptions in a few courses as prescribed by the Boards of studies, concerned. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed course(s) in the subsequent examinations to be held in October / November or April / May.
- c. All candidates admitted in first year, should get registered for the first semester examination, compulsorily. If registration is not possible owing to any reason including shortage of attendance beyond condonation limit, belated joining or on medical grounds, the candidates are permitted to rejoin the course in the next year.

- d. In case of project work there will be a Viva-Voce Examination: Each candidate shall be required to appear for Viva-Voce Examination.
- e. For the Project Report, the maximum marks will be 75 per cent for report and for the Viva Voce it is 25 per cent (If in some programmes, if the project is equivalent to more than one course, the project marks would be in proportion to the number of equivalent courses).
- f. The results of all the examinations will be published through the college where the student underwent the course as well as through University Website. In the case of private candidates, the result will be published through the Centres in which they took the examinations as well as through University Website.

7. Restrictions to appear for the examinations

Any candidate having arrear paper(s) shall have the option to appear in any arrear paper along with the regular semester papers, in theory as well as in practicals, as long as the transitory provision is applicable.

8. Medium of Instruction and examinations

The medium of instruction for the courses is English only.

9. Submission of Record Note Books for practical examinations

Candidates appearing for practical examinations should submit Bonafede Record Note Books prescribed for practical examinations, otherwise the candidates shall not be permitted to appear for the practical examinations. However, in genuine cases where the students could not submit the Record Note Books, candidates shall be permitted to take up the practical examination provided the Head of the Department concerned certifies that the candidate has performed and completed the experiments, prescribed for the course on the basis of the observation note book signed by the class teachers, concerned, submitted by the candidate. For such candidates who do not submit record note books “zero mark” will be awarded for the record note books in the practical examinations.

10. Passing Minimum

a) A candidate shall be declared to have passed the whole examination, if the candidate passes in all the theory papers and practicals wherever prescribed as per the scheme of examinations by earning 90 credits in Core and Elective courses, including practicals.

b) A candidate should get **not less than 50% in the University (external)** Examination, compulsorily, in all papers, including practicals. Also, the candidate who secures **not less than 50%** marks in the external as well as internal (CIA) examinations put together in any paper / practical shall be declared to have successfully passed the examination in the subject in theory as well as Practical. There shall be no passing minimum for the CIA. The candidate who absents himself for CIA programmes, even after a repeated chance, will be awarded zero mark in the concerned subject (zero to 25 for theory and zero to 40 for practicals).

11. Distribution

Table – 1(A): The following are the distribution of marks for external and internal for University (external) examination and continuous internal assessment and passing minimum marks for **theory papers of PG programmes**.

Uni.Exam Total(ESE)	Passing Minimum For Uni.Exam	CIA Total	Passing Minimum For CIA	Total Marks Allotted	Passing Minimum (Uni.Exam+CIA)
75	38	25	0	100	50

Note: ESE-End Semester Examination

Table – 1(B): The following are the Distribution of marks for the Continuous Internal Assessment in the theory papers of PG programmes.

S.No.	For Theory - PG courses	Distribution of Marks	
		Assignments	Tests
1	Assignment-1 (First 2 Units of the Syllabus)	10	-
2	Test-1 (First 2 Units of the Syllabus for 1 Hour duration)	-	50
3	Assignment-2 (3 rd & 4 th Units of the Syllabus)	10	
4	Test-2 (First 4 Units of the Syllabus for 2 Hours duration)	-	50
5	Seminar (Entire Syllabus)	10	-
6	Test-3 (Entire Syllabus for 3 Hours duration)	-	100
	TOTAL MARKS	30	200
	Marks to be converted to	5	20
Total Maximum Marks for CIA		25	

Table – 2(A): The following are the distribution of marks for university (external) examinations and continuous internal assessments and passing minimum marks for the practical **courses of PG programmes**.

Uni.Exam Total (ESE)	Passing Minimum For Uni.Exam	CIA Total	Passing Minimum For CIA	Total Marks Allotted	Passing Minimum (Uni.Exam+CIA)
75	38	25	0	100	50

Table – 2(B): The following are the distribution of marks for the Continuous Internal Assessment in PG practical courses.

S.No.	For Practical - PG courses	Distribution of Marks	
		Assignments	Tests
1	Regular maintenance of the Observation note book-1 (Upto the end of I-Semester)	10	-
2	Test-1 (Upto the end of I-Semester for 2 Hours duration)	-	50
3	Regular maintenance of the Observation note book-2 (Upto the end of II-Semester)	10	
4	Test-2 (Upto the end of II-Semester for 2 Hours duration)	-	50
5	Regular maintenance & proper completion of the Record note book	10	-
6	Test-3 (Entire Syllabus following University examination pattern)	-	50
	TOTAL MARKS	30	150
	Marks to be converted to	10	15
Total Maximum Marks for CIA		25	

12. Grading:

Once the marks of the CIA and end-semester examinations for each of the course are available, they shall be added. The mark thus obtained shall then be converted to the relevant letter grade, grade point as per the details given below:

Conversion of Marks to Grade Points and Letter Grade (Performance in a Course/Paper)

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	DESCRIPTION
90-100	9.0-10.0	O	Outstanding
80-89	8.0-8.9	D+	Distinction
75-79	7.5-7.9	D	
70-74	7.0-7.4	A+	First Class
60-69	6.0-6.9	A	
50-59	5.0-5.9	B	Second Class
00-49	0.0	U	Re-appear
Absent	0.0	AAA	ABSENT

C_i = Credits earned for course I in any semester

G_i = Grade Point obtained for course I in any semester

n = refers to the semester in which such course was credited

Grade point average (for a Semester):

Calculation of grade point average semester-wise and part-wise is as follows: GRADE POINT AVERAGE [GPA] = $\sum_i C_i G_i / \sum_i C_i$

Sum of the multiplication of grade points by the credits of the courses offered under each part

$$\text{GPA} = \frac{\text{-----}}{\text{-----}}$$

----- Sum of the credits of the courses under each part in a semester

Calculation of Grade Point Average (CGPA) (for the entire programme): A candidate who has passed all the examinations prescribed is eligible for the following partwise computed final grades based on the range of CGPA.

CUMULATIVE GRADE POINT AVERAGE [CGPA] = $\sum_n \sum_i C_{ni} G_{ni} / \sum_n \sum_i C_{ni}$

Sum of the multiplication of grade points by the credits of the entire programme under each part

$$\text{CGPA} = \frac{\text{-----}}{\text{-----}}$$

----- Sum of the credits of the courses of the entire programme under each part

CGPA	GRADE
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9.0 and above but below 10.0	O
8.0 and above but below 9.0	D+
7.5 and above but below 8.0	D
6.5 and above but below 7.5	A+
6.0 and above but below 6.5	A
5.0 and above but below 6.0	B
0.0 and above but below 5.0	U

13. Improvement of Marks in the subjects already passed

Candidates desirous of improving the marks awarded in a passed subject in their first attempt shall reappear once within a period of subsequent two semesters by paying the fee prescribed from time to time. The improved marks shall be considered for classification but not for ranking. When there is no improvement, there shall not be any change in the original marks already awarded.

If candidate improves his marks, then his improved marks will be taken into consideration for the award of Classification only. Such improved marks will not be counted for the award of Prizes / Medals, Rank and Distinction. If the Candidate does not show improvement in the marks, his previous marks will be taken into consideration.

No candidate will be allowed to improve marks in the Practicals, Project, Viva-voce and Field work.

14. Classification of Successful candidates

A candidate who passes all the examinations including practicals securing following CGPA and Grades shall be declared as follows **for Part I or Part II:**

CGPA	GRADE	CLASSIFICATION OF FINAL RESULT
9.0 and above but below 10.0	O	First Class - Outstanding
8.0 and above but below 9.0	D+	First Class with Distinction
7.5 and above but below 8.0	D	
6.5 and above but below 7.5	A+	First Class
6.0 and above but below 6.5	A	

5.0 and above but below 6.0	B	Second Class
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- a. A candidate who has passed all the examination including practicals in the first appearance within the prescribed duration of the PG programme and secured a CGPA of 9 to 10 and equivalent grade “O” in Core and Elective subjects shall be placed in the category of “**First Class – Outstanding**”.
- b. A candidate who has passed all the examination including practicals in the first appearance within the prescribed duration of the PG programmes and secured a CGPA of 7.5 to 9 and equivalent grades “D” or “D+” in Core and Elective shall be placed in the category of “**First Class with Distinction**”.
- c. A candidate who has passed all the examination including practicals of the PG programme and secured a CGPA of 6 to 7.5 and equivalent grades “A” or “A+” shall be declared to have passed that parts in “**First Class**”.
- d. A candidate who has passed all the examination including practicals of the PG programmes and secured a CGPA of 5.5 to 6 and equivalent grade “B” shall be declared to have passed that parts in “**Second Class**”.

15. Conferment of the Degree:

No candidate shall be eligible for conferment of the Degree unless the candidate; i. has undergone the prescribed course of study for a period of not less than four semesters in an institution approved by/affiliated to the University or has been exempted from in the manner prescribed and has passed the examinations as have been prescribed thereof.

- ii. has completed all the components prescribed under core and elective subjects in the CBCS pattern to earn 90 credits.
- iii. has successfully completed the prescribed Field Work etc., as evidenced by certificate issued by the Principal of the College.

16. Ranking:

- A candidate who qualifies for the PG degree course passing all the examinations in the first attempt, within the minimum period prescribed for the course of study from the date of admission to the course and secures I or II class shall be eligible for ranking and such ranking shall be confined to 10 % of the total number of candidates qualified in that particular branch of study, subject to a maximum of 10 ranks.
- In the case of candidates who pass all the examinations prescribed for the course with a break in the first appearance due to the reasons as furnished in the Regulations 5(a) (iii) supra are eligible for classification / Distinction.
- The marks obtained in improvement examinations shall not be taken into consideration for ranking.

17. Grievance Redressed Committee

The College shall form a Grievance Redressed Committee for each course in each department with the Course Teachers as the members and the HOD as the convener. This Committee shall solve all grievances relating to the Internal Assessment marks of the students.

18. Evening College:

The above regulations shall be applicable for candidates undergoing the respective courses in Evening college/Shift II.

19. Question Paper Model

The following question paper patterns shall be followed for the candidates admitted from the academic year 2017-2018 wherever applicable.

External Maximum 75 Marks – wherever applicable (Ext.75 + Int.25 = Total. 100)			
Section A	Short answer questions of either / or type (like 1.a (or) b	5X6=30	5 questions – 1 from each unit
Section B	Essay-type questions / Problem (Answer any 3 out of 5)	3X15=45	5 questions – 1 from each unit
NOTE: In Section “B” one of the questions shall be application oriented or a problem, wherever applicable.			

20. Syllabus

The syllabus for various courses shall be clearly demarcated into five viable units in each paper/subject.

21. Revision of Regulations and Curriculum

The above Regulation and Scheme of Examinations will be in vogue without any change for a minimum period of three years from the date of approval of the Regulations. The University may revise /amend/ change the Regulations and Scheme of Examinations, if found necessary.

22. Checklist for Inspection

a. Qualification for

- i. Teaching Faculty: as prescribed by the UGC and the University
 - a) A teacher with the specific qualifications prescribed by UGC, appointed in a particular Discipline, is eligible to handle classes in that particular subject only and also to act as an examiner in theory and practical for that subject only. This is applicable to programmes got converted and approved by the Syndicate.

- b) A teacher with the specific qualifications prescribed by UGC, appointed in a particular Discipline, is not eligible to handle classes in the same or other subjects of other Disciplines and also is not eligible to act as an examiner in theory and practical for the same or other subjects of other Disciplines.
- ii. Technical Faculty, if any: as prescribed by the UGC and the University.
- iii. Laboratory Staff, if any: as prescribed by the UGC and the University.

b. Infrastructure Facilities

As prescribed in the University application for affiliation.

23. Transitory Provision

- (a) Any candidate having arrear paper(s) shall have the option to take the examinations in any arrear paper(s) along with the subsequent regular Semester papers.
- (b) Candidates who fails in any of the papers shall pass the paper(s) concerned within 4 years from the date of admission to the said programme. If they fail to do so, they shall take the Examination in the revised Text/Syllabus, if any, prescribed for the immediate next batch of candidates. If there is no change in the Text/Syllabus they shall take the Examination in that paper with the Syllabus in vogue, until there is a change in the Text or Syllabus. In the event change of nomenclature of a previous course and change of Regulations and / or curriculum after 4-year period, the candidates shall have to take on equivalent paper in the revised syllabus as suggested by the Chairman of respective Boards of Studies and fulfil the requirements as per Regulations/Curriculum for the award of the Degree.
- (c) This transitory provision will be available till April 2020 for the students of the old regulation admitted in 2016-2017. Thereafter, they will be permitted for the examination only under the Regulations in force.

2. M.A. ENGLISH

A candidate who (1) has passed B.A. Degree Examination of this University with English as the Main Subject of study or (2) is a Graduate in B.A and B.Sc. with Part II English or B.Com. / BBA / BCA / BCS and any such Degree with one year Part II English where the candidate has scored a minimum of 55% or (3) an Examination of other Universities accepted by the Syndicate as equivalent thereto shall be permitted to appear and qualify for M.A. Degree Examination of this University in this Course of study in the affiliated Colleges / Department of this University.

Program Educational Objectives (PEOs) for MA in English:

1. **Literary Expertise:** Graduates of the program will demonstrate advanced knowledge and expertise in various literary genres, periods, and cultural contexts.

2. **Critical Thinkers:** Graduates will develop strong critical thinking skills, enabling them to critically evaluate, analyze, and interpret complex literary texts and theories.

3. **Effective Communicators:** Graduates will be proficient in written and oral communication, capable of articulating complex literary ideas and analyses clearly and persuasively.

4. **Research Proficiency:** Graduates will exhibit research proficiency, including the ability to conduct advanced literary research, synthesize primary and secondary sources, and contribute to literary scholarship.

5. **Cultural and Global Awareness:** Graduates will appreciate the cultural and global dimensions of literature, recognizing the role of literature in shaping and reflecting diverse cultures and societies.

6. **Professional Development:** Graduates will be prepared for a variety of career paths, including academia, publishing, writing, and cultural institutions, with a commitment to ongoing professional development.

Program Outcomes (POs) for MA in English:

(PO1): Literary Analysis and Interpretation: Graduates will demonstrate the ability to critically analyze and interpret literary texts, including novels, poetry, drama, and essays, within their historical, cultural, and literary contexts.

(PO2): Advanced Research Skills: Students will develop advanced research skills, including the ability to locate, evaluate, and synthesize primary and secondary sources, and apply research methodologies to explore literary topics.

(PO3): Effective Communication: Graduates will be skilled at conveying complex literary analyses clearly and persuasively, both in written and oral forms, tailored to academic and general audiences.

(PO4): Literary Criticism and Theory: Students will gain a deep understanding of literary criticism and theory, applying various critical approaches to analyze and critique literary works and theories.

(PO5): Cultural and Global Perspectives: Graduates will appreciate the cultural and global dimensions of literature, recognizing its significance in diverse societies and contexts.

(PO6): Professional Development and Leadership: Graduates will demonstrate leadership qualities and a commitment to ongoing professional development within the field of English literature, engaging with emerging trends and scholarship.

Program Specific Outcomes (PSOs) for MA in English:

(PSO1): Advanced Literary Interpretation: Graduates will demonstrate advanced skills in literary interpretation, offering original insights into literary works and contributing to the field's critical discourse.

(PSO2): Scholarly Writing: Students will develop advanced scholarly writing skills, including the ability to produce high-quality research papers and literary critiques suitable for publication in academic journals.

(PSO3): Thesis Research: For those pursuing a thesis option, students will conduct independent research, producing a well-researched and original thesis that contributes to literary scholarship.

(PSO4): Pedagogical Proficiency: Students interested in teaching will acquire pedagogical proficiency and the ability to design effective literature courses and engage students in meaningful literary discussions.

(PSO5): Multicultural Competence: Graduates will appreciate and critically engage with multicultural and global perspectives in literature, fostering cross-cultural understanding and dialogue.

(PSO6): Leadership in Literary Communities: Graduates will demonstrate leadership qualities within literary communities, whether through academic research, literary organizations, or cultural initiatives, contributing to the advancement of literary arts.

MAPPING OF INSTITUTION OBJECTIVES WITH PEOs

COLLEGE / PROGRAMME	EDUCATIO N	RESEARC H	TECHNOLOG Y	ETHICAL AND PROFESSIONA L
OB1: EDUCATION	√			
OB2: RESEARCH		√		
OB3: EMPLOYABILIT Y			√	
OB4: COMM.SERVICE				√

MAPPING PEOs WITH POs / PSOs

PEO	P L O 1	P L O 2	P L O 3	P L O 4	P L O 5	PL O 6	P L O 7	P L O 8	P L O 9	P L O 10	P L O 11	P L O 12
1: EDUCAT ION	√	√	√			√				√		√
2: RESEAR CH	√	√		√		√	√		√	√	√	
3: EMPLOY ABILITY	√					√				√		
4: ETHICA L AND PROFES SIONAL		√		√	√	√		√	√	√	√	

M.A. ENGLISH

SYLLABUS

**UNDER CBCS
(with effect from 2020-2021)**

Sl.No.	Part	Study Components		Ins.hrs/ Week	Credit	Title and Link
		Course Title				
SEMESTER-I						
1	I	Core Theory	Paper-1	6	4	British Poetry (Chaucer to 20th century)
2	II		Paper-2	6	4	American Literature
3	III		Paper-3	6	4	Indian Literature in English
4	III		Paper-4	6	4	Advanced Linguistics
5	III	Core Elective	Paper-1	3	3	(To choose one out of 3) A. Indian Writing in Translation B. Fourth World Literature Folk Tale and Myth
6	III	Open Elective	Paper-1	3	3	(To choose one out of 3) A. Literature for Social Transformation B. Green Cultural Studies Public Speaking and Creative Writing
				30	22	

Sl.No.	Part	Study Components	Ins.hrs/ Week	Credit	Title and Link	
		Course Title				
SEMESTER-II						
8	I		Paper- 5	6	4	British Drama
9	II		Paper- 6	4	4	Translation Theory & Practice
10	III		Paper- 7	5	3	Contemporary Literary Theory - I
11	III	Core Elective	Paper-2	5	3	(To choose one out of 3) Comparative Literature, New Literature in English., Subaltern Literary Studies
12	III	Open Elective	Paper-2	6	5	(To choose one out of 3) A. Technical Writing. B. Indian Diaspora Literature Journalism and Mass Communication.
13	III	Field Study		6	3	
		Compulsory Paper		2	2	Human Rights
				30	22	

Sl.No.	Part	Study Components		Ins.hrs/ Week	Credit	Title and Link
		Course Title				
SEMESTER-III						
16	I	Core	Paper-8	5	4	Non- Fiction & Prose
17	II		Paper-9	5	4	Research Methodology
18	III		Paper-10	5	4	Contemporary Literary Theory - II
19	III		Paper-11	5	4	African and Canadian Writings
20	III	Core Elective	Paper-3	5	3	(To choose one out of 3) A. Popular Literature B. Children’s Literature C. Preparatory Exam for NET/SET/TRB – Paper II
21	IV	Open Elective	Paper-3	5	3	(To choose one out of 3) A. Soft Skills B Theorising Sexualities C. Preparatory Exam for NET/SET – Paper I
22	IV	MOOC courses				
				30	22	

Sl.No.	Part	Study Components		Ins.hrs/ Week	Credit	Title and Link
		Course Title				
SEMESTER-IV						
23	I	Core	Paper-12	6	5	World Literature in Translation
24	II		Paper-13	6	4	Shakespeare Studies
25	III		Paper-14	6	4	Single Author Study
26	III	Core	Project	5	5	Project with Viva voce
27	III	Core Elective	Paper-4	4	3	(To choose one out of 3) A. Post-Colonial Studies B. Gender Studies C. English Language Teaching - Theory and Practice
28	IV	Open Elective World Literature in Translation	Paper-4	3	3	(To choose one out of 3) A. Film Studies B. English for Media C. Fantasy Fiction
				30	24	
				120	90	

Subject	Papers	Credit	Total Credits	Marks	Total Marks
Main	16	4-5	76	100	1600
Elective	4	3	12	100	400
Compulsory Paper	1	2	2	100	100
Total	21	-	90	-	2100

BRITISH POETRY (CHAUCER TO 20th CENTURY)

OBJECTIVES:

- To sensitize them to feel the pulse of poetic expression by making them understand and appreciate beat, rhythm, rhyme, etc.
- To enable them u
-
- nderstand the concepts related to Elizabethan I, Metaphysical, Romantic, Victorian, Modern & Postmodern poetry, to name a few
- To make them appreciate poetry by critically analyzing the poems in terms of theme, content, background, etc.

COURSE OUTCOME

- The student will learn about the metaphysical poets and their style of writings.
- The student will know about the love and lust towards opposite gender
- The student will be able to differentiate the various types of sonnets
- The student will enjoy the beauty of the nature and imagination
- The student will understand the romantic life of the poets
- The student will differentiate the changes of language and style

UNIT I: INTRODUCTION

1. a). What is poetry?
- b) Metrical & free verse-kinds of poetry.
- 5
- c) Poetic justice, Poetic License, Poetic diction, Poetic devices, Figures of speech, etc.
- d) Themes Of poetry e) Appreciation of poetry.

UNIT II: POETRY (DETAILED)

Geoffrey Chaucer: The love Unfeigned

William Shakespeare: Sonnet 147

John Milton: Light

John Donne: Canonization

Andrew Marvel: To His Coy Mistress

(Non-Detailed)

1. Edmund Spenser: Epithalamion
2. George Herbert: The Pulley

UNIT III: (DETAILED)

William Wordsworth: Tintern Abbey

P. B Shelly: Ode to Skylark

John Keats: Ode on a Grecian Urn

Christina Rossetti: Christmas Eve

(Non-Detailed)

1. ST Coleridge: The Rime of an Ancient Mariner
2. Robert Browning: Andrea Del Sarto

UNIT IV: (Detailed)

T.S Eliot: Ash Wednesday

W. B. Yeats: Sailing to Byzantium

Philip Larkin: Toads

Alexander Pope: On a Certain Lady at Court

Carol Ann Duffy: 1) Valentine

2) Prayer

(Non-Detailed)

1. Elizabeth Jennings: The Old Woman
2. Norman McCraig: Stars and Planets

UNIT V: (NON-Detailed)

1. Thomas Gunn: You got to go
2. Seamus Haney: Blackberry Picking
3. RS Thomas: Peasant
4. Charles Tomlinson: A rose for Janet

REFERENCE

1. Arthur Quilter Couch, Ed., The Oxford Book of English Verse (1250-1900). Oxford: OUP,1923.

2. Bird, Ed., Books of Ballads. London: Longmans, 1967.
3. Grierson & Smith, Critical History of English Poetry. London: OUP, 1970
4. Wilson, Shakespeare's Sugared Sonnets. London: CUP, 1974.
5. Heath Stubbs & Wright, Faber Book of Twentieth Century verse. London: Faber & Faber, 1975
6. Palgrave, Ed., Golden Treasury of the best songs and lyrical poems in the English language. London: OUP, 1977.
7. Roberts, Ed., Faber Book of Modern verse. London: Faber & Faber, 1979.
8. Roberts, Ed., Faber Book of Modern Verse. London: Faber & Faber, 2000

AMERICAN LITERATURE

OBJECTIVES:

- To enable the students to have an overview of major authors who have given significant contributions to the development of American literature.
- The social and political events that have influenced the literary movements can be understood by the study of representative authors.

COURSE OUTCOME

- The student will come to know the prominent women writers
- The student will be able to distinguish the various thinking of American society
- The student will understand transcendentalists and naturalists
- The student will receive the seclusion temper and patriarchal society
- The student will learn the reality of working classes and middle classes living in cities

UNIT I: POETRY (DETAILED)

Walt Whitman: When the Lilacs Last Bloom'd

Robert Frost: After Apple Picking

Allen Ginsberg: Howl

Emily Dickinson: 1. Knows how to forget!

2. Success is Counted Sweetest

Wallace Stevens: The Idea of Order at Key West

Langston Hughes: The Negro speaks of River out of work

(Non-detailed)

1. Anne Bradstreet: Contemplations
2. Edward Taylor: 1) The soul's Groan to Christ for succor
: 2) Christ's Reply.

UNIT II: PROSE (DETAILED)

Ralph Waldo Emerson: 1) Self-Reliance
: 2) The American Scholar

(Non-detailed)

1. Maya Angelou : I know why the Caged bird sings

UNIT III: DRAMA (DETAILED)

Tennessee Williams: A Streetcar Named Desire

(Non- Detail)

Edward Albee: A Cat on a Hot Tin Roof

Tony Kushner: Angels in America (Part-1)

UNIT IV: SHORT STORIES (NON-DETAILED)

1. Nathaniel Hawthorne : The Purloined Letter
2. John Updike : The Witness
3. Pearl S. Buck : The Quarrel
4. John Steinbeck : Flight
5. Eudore Welty : Worn Path

UNIT V FICTION (NON-DETAILED)

1. Eudora Welty : The Optimist's Daughter
2. John Barth : Lost in the Funhouse
3. Toni Morrison : Beloved

REFERENCE

- Bugsbu, C.W.E. A Critical Introduction to Twentieth Century American Drama.CUP, 1984.
- Allen, Paul Gunn. "Studies in American Indian Literature". New York: Modern Language Association. 1983.

- Andrews, W., F. Foster, and T. Harris (eds.). “The Oxford Companion to African American Literature. Oxford, 1997.
- Kim, H. Elaine. Asian American Literature: An Introduction to the Writings and Their Social Context. Pearson Longman, 2004.
- Kranser, David (ed). A Companion to Twentieth Century American Drama, Blackwell Publishing, USA, 2005.

INDIAN LITERATURE IN ENGLISH

OBJECTIVES:

- To help the students appreciate the richness in Indian writing in English.
- To acquaint the students with the eminent Indian writers in English.

COURSE OUTCOME

- The student will be able to know the importance of translation in various works
- The student will know the sufferings and submissive conditions of people
- The student will know the childhood sufferings and search for identity through short stories
- The student will learn the myths and ethics of Indians
- The student will know how to write the script
- The student will be inspired by various motivational writings

UNIT I: POETRY (DETAILED)

1. Aurobindo : Rose of God
2. Toru Dutt. : Lakshman
3. Nissim Ezekiel : A Very Indian Poem in Indian English

(Non-Detailed)

1. Shiv. K. Kumar : Indian Women
2. A.K Ramanujam : Epitaph on a Street Dog
3. Jayanta Mahapatra : Grandfather
4. Sarojini Naidu : Bird Sanctuary

UNIT II: PROSE (DETAILED)

Jawaharlal Nehru : Discovery of India-Through the Ages

Ananda Coomarasamy : Dance of Shiva

J.Krishnamurthi : The Rich and the Poor

UNIT III: DRAMA

Badhal Sarkar : Mad Horse

Asif Chhimbhey : The Refugee

UNIT IV: FICTION (NON-DETAILED)

1. Shashi Deshpande. : That Long Silence

2. Anita Nair : Ladies Coupe

3. Gita Mehta. : River Sutra

UNIT V: CRITICISM

1. Meenakshi Mukherjee : "Nation, Novel,

Language" in The Perishable Empire

2. Gajendra Kumar : "Kaleidoscopic

Dimensions of Indo-Anglian

Novel Criticism: From Colonialism to Post-

Colonialism" from Indian English Literature: A

New Perspective.

3. Barathamuni : From Natya and Rasa: Aesthetics of Dramatic

Experience

REFERENCE

1. Karnad, Girish - Collected Plays – Vol. I. New Delhi : Oxford University Press, 2005.

2. Deshpande, Shashi _That Long Silence-Penguin 1998

3. Biswal k. Jayant. A Critical Study of the Novels of R.K.Narayan.. The comedy.

Nirmalpublishers, New Delhi,1987

4. Gajendra Kumar. Indian English Literature: A New Perspective.Sarup and Sons, New Delhi

5. A history of Indian English Literature: M.K. Naik (New Delhi : Sterling Publishers), 1985.

6. Readings from Commonwealth Literature: William Walsh (Oxford: Claredon Press), 1973.

7. The Third World Literature: Trevor James, London, 1986.
8. An Anthology of Commonwealth Poetry: C.D. Narasimhaiah (ed), (Madras: Macmillan), 1990.

ADVANCED LINGUISTICS

OBJECTIVES

- To enrich learners with the knowledge of the scientific study of language and to provide insights into the nature of language.
- To familiarize learners with the discourse of linguistics and to provide exposure to the variety of theoretical and practical manifestations of linguistics.
- To enable students to gain an informed approach on how language interfaces with literatures as well as with societal concerns and also to show how it fits into the discipline of cognitive sciences.

COURSE OUTCOME:

- The student will follow the proper pronunciation of the words
- The student will learn how to communicate effectively in various places
- The student will easily know the difference between linguistics and non- linguistics
- The student will link the relationship between language and literature
- The student will enjoy the dialects of various places and persons
- The student will think about the multi- lingualism

UNIT I:

Nature of Language: Human and non-human systems of communication; Design features of language, Linguistics form (free and bound), Saussurean Dichotomies, Psychology of language, Language and the Brain, Language and Mind.

UNIT II:

Phonetics and Phonology: Articulatory, Auditory and Acoustic Phonetics. The Anatomy and Physiology of Speech. Phonetic Transcription. Initiation of Speech. Consonants and Vowels and their Classification. Supra segmental elements. Acoustic Characteristics of Speech.

Phoneme, Phonology- all Processes and Features .

UNIT III:

Morphology: Morph, Morpheme, Allomorph, Morphological processes, Compounds, Analyzing Morphological Structure, Word classes, Morphological Properties of English verbs,
Word Formation.

UNIT IV: Syntax and Semantics

Phrase Structure Grammar, Transformational grammar, Rules and Constraints on rules, Theory of Govt. and Binding: Universal Grammar, Innateness Hypothesis, Types of meaning, Semantic Relations , Pragmatics.

UNIT V: APPLIED LINGUISTICS

a) Stylistics : The relationship of language to literature, Style and Function, Poetic discourse, narrative discourse and dramatic discourse.

b) Language Disorders : The brain and Language organization, Aphasia, Dyslexia, Dysgraphia, Clinical Syndromes.

c) Lexicography : Monolingual dictionary, Inter-lingual dictionary, Structure and Equivalences, Problems of Untranslatability, General and special purpose dictionaries.

REFERENCES

- Agnihotri,R.K. and Khanna,A.L.(ed.),1994.Second Language Acquisition: Socio-cultural and Linguistic Aspects of English in India. New Delhi: Sage Publications.(ed.),1995.English Language Teaching in India: Issues and Innovations. NewDelhi. Sage Publications.
- Aitchison, J. 1995. Linguistics: An Introduction. London: Hodder & Stoughton.
- Akmajian,A.,Demers,R.,Farmer,Harnish,R.1990/1996.Linguistics: An Introduction to Language and Communication Cambridge, -Massachusetts: MIT Press.(Indianreprint,1996,Prentice Hall).
- Atkinson, M.,Kilby,D.& Rocca,I.1982. Foundations of General Linguistics .London: George
- Allen& UnwindCarr, P.1999.English Phonetics and Phonology An Introduction

A. INDIAN WRITING IN TRANSLATION

COURSE OBJECTIVE

- This evokes a concentrated imaginative awareness of experience or a specific emotion
- In prose we can see the technique of language that exhibits a natural flow of speech and grammar
- It can be viewed as an exploration of meaning and identity in the turmoil of changing social structure
- It demonstrates that the author supported the struggle from the point of the field hands
- It highlights the failing values present in the Post-Independence Indian Society.

COURSE OUTCOME

- To demonstrate the understanding of the social and artistic movements that have shaped theatre and dance as we know it today.
- Apply discipline to specific skills in learning creative performance. Analyze and interpret texts and performances both in spoken and written form.
- This encourages economy of setting, concise narrative and the omission of a complex plot: character is disclosed in action and dramatic encounter but is seldom fully developed.
- Despite its relatively limited scope a short story is often judged by its ability to provide “a complex” or justifying treatment.
- We can demonstrate knowledge and comprehension of major texts and traditions of language and literature written in English as well as their social, cultural, theoretical and historical contexts.

UNIT I : POETRY

Kabir : Poems 1,2,12,36,36 from

One Hundred poems of Kabir

Kalidasa : Meghadutam

Mirabai : I sing for him Joyfully

Amir Khusrau : Colour me in Colours of Love

Amrita Pritam : The Revenue Stamp

UNIT II: PROSE

Samarth Ramsay : Dasbodh

Sarathkumar Mukopathyaya : Gulabjamun

Sivasankarapillai : In the Flood

Motilal Jotwani : A desire to see the sky

UNIT III: DRAMA

Mohan Rakesh : Half-way House

Indira Parthasarathy : Nandhan Kathai (Tr. C.T.Indira)

UNIT IV: SHORT STORY

Khushwant Singh : Karma.

Pudumai Pithan : Faith

Mahim Bora : Kathanibarighat

UNIT V: FICTION

Pazhamalai : Sanangalin Kathai

Irawati Karve : Yugunta

REFERENCE

1. Mukherjee, Meenakshi - The Perishable Empire - UK: Oxford University Press, 2004.
2. Sivasankari - Knit India Through Literature – Vol. II & III. Chennai: East West Books Pvt. Ltd, 2004.
3. Arvind Krishna Mehrotra, ed. - An Illustrated History of Indian Literature in English - New Delhi: Permanent Black, 2003
4. Kumar, Dilip. D. - Contemporary Tamil Short Fiction - Madras: Manas East West Books, 2005.
5. One hundred poems of Kabir translated by Rabindranath Tagore: Chronicle books. An imprint of DC publishers, New Delhi, 2003

WEB SOURCES

Songs of Kabir Tr by Rabindranath Tagore:

<<http://www.sacred-texts.com/hin/sok/index.htm>>

Mahim BoraKathanibarighat:

<https://indianreview.in/fiction/kathanibarighat-mahim-bora-assamese-short-storiestranslated-lalit-saikia/>

B. FOURTH WORLD LITERATURE

OBJECTIVE

- To make the student acquaint the Knowledge about the Marginalized and exploited.
- To understand the exploitation of the Aboriginal population.

COURSE OUTCOME

- The student will be able to know the sufferings of the natives of different countries.
- The student will understand the desires and longings of natives
- The student will come to know the dream and dark side of the people

UNIT 1:

N. Scott Momaday - Introduction to Fourth World Literature - world council of Indigenous peoples in 1972 - Native people of America

UNIT 2:

Aboriginals of Australia - dark side of the dream : Australian literature and the post Colonial mind.

UNIT 3:

Patricia Frances Graces : Maoris, Literature of New Zealand

UNIT 4:

George Copway : Indigenous First Nations Literature of Canada

UNIT 5:

Dalit literature and tribal literature of India.

Aarjundangle : Poisoned bread

Om Prakashvalmiki : Joothan

REFERENCES:

1. Hodge, B. and Mishra, V. (1991) *Darksideofthedream: Australianliteratureandpostcolonialmind*, Allen and Unwin, Sidney, Australia .
2. Illaiah, Kancha. *Post- Hindu India : A discourse on Dalit- bahun, sociospiritual and scientific revolution*. New Delhi: sage Publications India pvt. Ltd. 2009.
3. Mani, Braj Ranjan. *Debrahmanizing history :Dominanceand resistance*. New delhi manohar publishers, 2008

C. FOLK TALE AND MYTH

COURSE OBJECTIVES

- King Arthur wanted the knights in his court to be considered equal. He did not want to fight
- The Metamorphosis almost never depicts love affairs or loving relationship that end happily
- It believed that those who pray to Lord Varadya and touch the two sacred lizards on their way are relieved from chronic diseases.
- Of the aesthetic values of modern critics connected with the general school of mythical view myth seems to be out-and-out rational.

UNIT PLAN

- He tells the company about his occupation as combination of itinerant preaching, selling promises for salvation.
- He gives a similar sermon to every congregation and then breaks out of his selling relics which he readily admits to the listening pilgrims as fake.
- King Arthur wanted the knights in his court to be considered equals: he did not want them fighting over status or rank.
- The Round Table since it was round represented Chivalry in its highest form.
- In this the narrator prays to the gods for inspiration, lays out his theme and states his intentions to write a single continuous poem. Secondly the narrator describes the creation of the world. The only survivors were Deucalion and Pyrrha, Pious people.

COURSE OUTCOME

- As per another legend, the disciples of Gautama were cursed to become lizards.
- They resided in the temple and were relieved of the curse by the divine grace of Vishnu. There is a panel in the temple where the two lizards are depicted in the roof of the temple.
- The unit designates a critical approach in literary studies and also an eclectic approach to study the complex relationship between literature and myth.
- In short complex, critical and theoretical questions about myth and literature continue to be asked

UNIT I

Geoffrey Chaucer : The Pardoner's Tale

Pindar : Olympia XI (Trans. By Richmond Lattimore)

Christopher Marlowe : The Passionate Shepherd to His Love

Sir Walter Raleigh : The Nymph's Reply to the Shepherd

UNIT II

Phyllis Briggs (Retold) : King Arthur and the Knights of the Round Table

UNIT III

Ovid : Metamorphoses – Book VIII (Lines 1-60)

UNIT IV

Herman Hesse : Siddhartha

Mark Twain : A Genuine Mexican Pug

Julian Huxley : The Sacred Lizard

Aesop : 1) The Town Mouse and The Country Mouse

: 2) The Fox and the Grapes

: 3) The Goatherd and the Wild Goats

UNIT V

M.H. Abrams : Introduction to Myth, Folklore

A. Joseph Dorairaj : Theories of Myth: From Cassirer to Frye

B. Das : Myth Criticism and its Value

REFERENCE

1. Kearns, George. Macmillan Literature Series: English and Western Literature, Glencoe Publishing Company, California, 1984.
2. Briggs, Phyllis. King Arthur and the Knights of the Round Table, Dean and Sons Ltd., London, 1984.
3. Abrams, M.H. and Geoffery Galt Harpham, A Glossary of Literary Terms, Cengage Learning, 2012.
4. Dorairaj, A. Joseph, Myth and Literature, Folklore Resources and Research Centre, 2003.
5. Ed. Rajnath, Twentieth Century American Literature, Arnold Heinemann Publisher, 1977.
6. Hesse, Hermann, The Glass Bead Game, Vintage Books, 2000.
7. Ed. Cong, Raymond, African Tales, Evans Brothers Ltd., 1967.
8. Narayanan,R.K. Swami and Friends, Indian Thoughts Publications, 2008.
9. Mccullough, Kelly, Web Mage, Berkley Publications, 2006

A. LITERATURE FOR SOCIAL TRANSFORMATION

OBJECTIVE

- To help students understand the relevance of Literatures for Social Transformation
- To enable students understand the society through the prescribed texts

COURSE OUTCOME

- The student will come to know the conditions of pre- independent India
- The student will realize the contemporary situation in society
- The student will know how the materialistic world dominates humanism
- The student will able to know the nature of knowledge and what is essential for students to learn
- The student will be able to know how to write the satirical tone of prose
- The student will be able to understand the conditions and sufferings of the working classes

UNIT I : POETRY

William Blake – From ‘Auguries of Innocence’ To see a world in a grain of sand..... shall never be belov’d by men (26 lines)

P.B. Shelley – Prometheus Unbound

Ogden Nash – Bankers Are Just Like Anybody Else Except Richer

UNIT II: PROSE

John Ruskin – Unto this Last

Henry Newman – The Idea of a University

UNIT III: FICTION (SHORT STORY)

O’Henry – The Cop and The Anthem

Liam O’Flaherty – The Sniper

Tayeb Salih – A Handful of Dates

Luigi Pirandello – War

Samuel Johnson – The Lure of Lottery

UNIT IV: DRAMA

Anton Chekhov – The Cherry Orchard

UNIT V: GREAT ORATORIES

Abraham Lincoln – Gettysbery Speech

Mahatma Gandhi – Women Not The Weaker Sex

Jawaharlal Nehru – Tryst with Destiny

William Shakespeare – Mark Antony (Julius Ceasar)

BOOK FOR REFERENCE

- Rene Wellek – Literature and Society
- Malik & Raval, “Law and Social Transformation in India:”, Allahabad Law Agency.
- Dr. G.P. Tripathi, “Law and Social Transformation”, Central Law Publications.
- Mark Clapson, “Suburban Century: Social Change and Urban Growth in England and the United States”.
- David Braybrooke Bryson and Brown Peter K. Schotch, “Logic and the Tragic of Social Change”, Oxford University.

B. GREEN CULTURAL STUDIES

OBJECTIVES

- To expound to the learners the interdisciplinary nature of the course and to sensitise the learners on grave ecological concerns
- To render a historical perspective of the said criticism
- To familiarize the learners with the western eco-critical tools and to expose the learners to the relevant literature in the eco-critical realm
- To synthesise the western eco-critical tools with the eastern oiko poetic sensibilities
- To facilitate the understanding of eco-feminist theory and practice

COURSE OUTCOME

- The student will learn about the endangered conditions of the earth
- The student will get awareness and concentrate on the welfare of human life
- The student will understand the connectivity between women and nature
- The student will be able to know about the sufferings and the strength of nature
- The student will get the beautiful landscapes and heritage of Tamil writings

UNIT 1 INTERDISCIPLINARITY

1. Joe Moran's Interdisciplinarity
2. Arne Naess' Ecology, Community and Life style
3. Sri. L.C. Jain's Eco-spirituality For Communal Harmony
4. Eco-spirituality
5. Fritjof Capra's The Web Of Life

UNIT 2 ECOCRITICAL STIRRINGS

1. Jonathan Bate's The Song Of The Earth
2. The Green Studies Reader
3. The Ecocriticism Reader

UNIT 3 INDIAN CLASSICAL OIKO POETICS

1. The Abhijnanasakuntalam of Kalidasa
2. P.T. Srinivasa Iyengar's "History Of The Tamils"
3. A.K. Ramanujan's "The Interior Landscape"

4. Tolkaappiyam: Akatti Naiiyal
5. Tina

UNIT 4 WORDSWORTH, EMERSON, THOREAU AND ECO-CRITICISM

1. William Wordsworth's "The Prelude"
2. Jonathan Bate's "Romantic Ecology"
3. Selected Essays, Lectures and Poems of Ralph Waldo Emerson
4. Twentieth Century Interpretations of Walden
5. Lawrence Buell's The Environmental Imagination

UNIT 5 ECO-FEMINISM

1. Universal Declaration of the Rights of Mother Earth
2. Karen J. Warren- Introduction to Eco-feminism
3. Vandana Shiva- Women in the Forest
4. Margaret Atwood- Surfacing
5. Susan Hawthorne- Earth's Breath

REFERENCE

- Adamson, Joni. American Indian Literature, Environment Justice and the Ecocriticism. Tucson: The University of Arizona Press, 2001.
- Adhikary, Qiran. Feminist Folktales from India. Oakland: Masalai Press, 2003. Print.
- Ali, Salim. The Fall of a Sparrow. New Delhi: Oxford University Press, 1985.
- Atwood, Margaret. Surfacing. New York: Anchor Books, 1998.
- Bate, Jonathan. Romantic Ecology. London and New York: Routledge, 1991.
- The Song of the Earth. London: Picador, 2000.
- Benedict XVI, Pope. Caritas In Veritate. Trivandrum: Carmel International Publishing House, 2009.
- Braun, Bruce and Noel Castree. Remaking Reality. London: Routledge, 1998
- Buell, Lawrence. The Environmental Imagination. London: Harvard University Press. 1995.
- Carson, Rachel. Silent Spring. London: Penguin books ltd, 2000. Print.
- Clark, Timothy. The Cambridge Introduction to Literature and the Environment. New York: Cambridge, 2011.
- Coomaraswamy, Ananda. K. Dance of Shiva. New Delhi: Sagar Publications, 1982.

- Coupe, Lawrence. The Green Studies Reader. London and New York:Routledge,2000.
- Dalai Lama,His Holiness & The Universe in a Single Atom. London: Little Brown,2005.
- Dreese,Donelle N.Ecocriticism.New York: Peter Lang Publishing,Inc&,2002.
- Eiseley,Loren.The Unexpected Universe. University of Pennsylvania: Bison Books,1972.
- Garrard,Greg.Ecocriticism. New York:Routledge,2004.
- Gatta,John.Making Nature Sacred. New York:Oxford University Press,2004.
- Glotfetty, Cheryll and Harold Fromm, eds. The Ecocriticism

23

- Reader. Athens, Georgia: University of Georgia Press,1996.
- Hawthorne, Susan. Earth's Breath. Spinifex Press, 2010. Print.
- Killingsworth, Jimmie. M. Walt Whitman and the Earth. Iowa City: University of Iowa Press, 2004.
- Kurup ONV. This Ancient Lyre. New Delhi: Sahitya Akademi,2005.
- Mies,Maria and Vandana Shiva. Ecofeminism. New Delhi: Kate for Women,1993
- Ramanujan, A. K. A Flowering Tree and other oral tales from India. New Delhi: Penguinbooks.1997.Print.

C. PUBLIC SPEAKING AND CREATIVE WRITING

OBJECTIVES

- To help students understand the techniques of Creative Writing
- To give practice in Writing
- To enable students write any Creative Form of Literature

COURSE OUTCOME

- The student will learn how to appreciate and analyze the poem
- The student will get an idea of how to write poem
- The student will receive the adequate knowledge about the paragraph writing
- The student will become a good writer after getting the ideas about writing methods
- The student will be able to know how to differentiate between fiction and nonfictional writings.

UNIT I

1. Writing and Thinking
2. Finding Ideas
3. Thinking about purpose, audience and tone
4. Arranging Ideas
5. Writing a First Draft Evaluating & Revising
6. Proof reading and publishing
7. Lateral Thinking

UNIT II

1. Writing a Poem
2. Poetic Analysis
3. Literary Devices
4. Exercises

UNIT III

1. Non – Fictional Writing
2. Paragraph Structure
3. Writing an Introduction
4. Writing a Conclusion
5. Exercises

UNIT IV

1. Writing a Short Story
2. Pre-Writing
3. Basic Elements
4. Basic Framework
5. Exercises

UNIT V

1. Screenplay Writing / Writing a Play
2. Literary Techniques
3. Production
4. Evaluation Pattern to be evolved

REFERENCE

- Elements of writing (Complete Course) James L. Kinneavy, John E. Warriner
Austin: HBJ, 1993
- Elements of Writing (Fourth Course) James L. Kinneavy, John E. Warriner
Austin: HBJ, 1993
- Rudolf f. Verdure and Kathleen S. Verdure: The Challenge of Effective Speaking,
Thomson Wadsworth 13th ed., 2006.
- Stephen King, On Writing. www.amazon.net.
- Kamath, M.V Professional Journalism. New Delhi: Vikas Publication.
- Edward De Bono, Six thinking hats, Little Brown and company.

BRITISH DRAMA

COURSE OBJECTIVES

- This course seeks to aid the students in the acquisition of communication skills.
- The course will demonstrate the proficiency in oral communication.
- The students will also acquire and develop histrionic skills.

COURSE OUTCOME

- Apply discipline – specific skills to the creation of performance
- Draw connections between theatrical practices and social contexts in both modern and pre-modern periods.
- They will demonstrate proficiency in specific skills like: acting, directing, choreography, play-writing or dramaturgy.
- They will be able to analyze, interpret and evaluate the dramatic literature and theatrical productions.

UNIT – I: BRITISH DRAMA UP TO 17TH CENTURY

1. Introduction to the development of British drama
2. Christopher Marlowe - Doctor Faustus (Detailed)
3. Ben Jonson - Everyman in His Humor (Non-detailed)

UNIT II: UPTO 19TH CENTURY

1. Oscar Wilde - The Importance of Being Ernest (Detailed)
2. Harold Pinter - The Birthday Party (Non-detailed)

UNIT – III: 20TH CENTURY UPTO 1950

1. T.S.Eliot - Murder in the Cathedral (Detailed)
2. Bernard Shaw - Saint Joan (Non-detailed)

UNIT – IV: 20TH CENTURY AFTER 1950

1. Peter Shaffer - Amadeus (Detailed)
2. Tom Stoppard - Rock n Roll (Non-detailed)

UNIT – V: TEXT FOR SEMINAR

1. John Webster - The Duchess of Malfi
2. Oliver Goldsmith - She Stoops to Conquer
3. Sheridan - The School for Scandal.
4. Agatha Christie - The Mouse Trap

REFERENCE

1. Colin Chambers; Mike Prior. Playwrights' Progress : Patterns of Postwar British Drama. Amber Lanes Press.1987.
2. Dan Rebellato. 1956 and All that : The Making of Modern British Drama. Routledge. 1999.
3. Elizabeth Hale Winker . The Function of Song in Contemporary British Drama. University of Delaware Press.1990.
4. Frances M. Kavenik. British Drama, 1660-1779: A Critical History .Twayne.1995.
5. Gabriele Griffin. Contemporary Black and Asian Women Playwrights in Britain. CUP. 2003.
6. John Russell Taylor. Anger and After : A Guide to the New British Drama. Penguin Books. 1963.

TRANSLATION THEORY IN WORLD LITERATURE

OBJECTIVE

- To make the students learn about the history of translation.
- To understand the challenges and identify the problems of translation.
- To carry out translation exercises.

COURSE OUTCOME

- The learner knows about the history of translation and its practice.
- Interpretation of SL and TL can be done.
- Reproduction of the translation and the process and product can be understood.
- Problem and solution of the translation and the equivalence of the translation can be learned.
- Translation is done in practice.

UNIT I

A Brief History of Translation

Translation Theory and its Aspects

UNIT II

Translation Procedure

Interpretation of the Source Language (SL) Text and Transfer of meaning and communicative effects to the Target Language (TL) Text

UNIT III

Is Translation an Art or Science?

Translation and Reproduction, Process and Product

UNIT IV

Problems in Translation

Fidelity and Truth in Translation

Complete Equivalence vs. Creativity

Literal and Free Translation – Translation – Creation, Transcription and Creative Translation

UNIT V

The Practice of Translation

(Exercise from Literary Translation)

1 from Tamil to English and 1 from English to Tamil

REFERENCE

Eugene A. Nida and Charles R. Taber – The Theory and Practice of Translation

Susan Bassnett and Mequire – Translation studies

Newmark Peter – Approaches to Translation

Susan Bassnett and Lefevere Andre – Translation, History and Culture

H.Lakshmi – Problems of Translation

CONTEMPORARY LITERARY THEORY – I

OBJECTIVES

- To help the students understand literary theory as a system to critically interpret literary texts.
- To enable the students to understand the broad spectrum of thought that is covered by literary theory and also to enhance their literary research.

UNIT PLAN

- Enhances the students to develop critical skills, analysis and many other communication skills-oral and written.
- The students are finally equipped with various tools, techniques and strategies of interpretation.

COURSE OUTCOME

- It reinforces the student's literary competence.
- The students will develop an independent critical persona.
- The students can understand the various types of theories
- Theories after the 20th century is learned

UNIT I

New Criticism

Russian Formalism

UNIT II

Psychoanalysis

Archetypal Criticism

UNIT III

Reader Response Theory

Phenomenological Criticism

UNIT IV

Bakhtin

Eco criticism

UNIT V

Modernism

Post-Modernism.

REFERENCE

1. Barry, Peter, *Beginning Theory* (Routledge, London, 2010).
2. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. (Pearson, Singapore, 2009).
3. Lodge, David and Nigel Wood (ed.). *Modern Criticism and Theory* (Pearson, Essex, 2008).
4. Waugh, Patricia. *Literary Criticism and Theory*. (Oxford University Press, Oxford, 2008).

A. COMPARATIVE LITERATURE

OBJECTIVES:

- To acquaint students of literature with a knowledge of using comparison as a tool of criticism.
- To help students have a broad outlook on literature as Comparative Literature involves 'Mutual Illumination'

COURSE OUTCOME

- The student will know about the definition and Origin of the Comparative Literature.
- Influence and Imitation of the subject is taught.
- The link between Comparative Literature and the literary History is exposed
- The Comparison between the genres is taught to the learners.
- The comparison of Themes were taught to the students.

UNIT-I:

Definition of the term Comparative Literature – National Literature – World Literature and Comparative Literature – French School and American School, German School and Russian School.

UNIT-II:

Influence and Imitation – Unconscious Imitation and Conscious Influence – Translation – Influence Studies and Analogy Studies – Comparing Dante's The Divine Comedy with Sri Aurobindo's Savithri (The Book of Forest in The Mahabharatha)

UNIT-III:

Epoch, Period and Generation – the Link between Comparative Literature and History of Literature – The difference between Epoch, Period and Generation

UNIT-IV:

Genres – Comparing two Texts on the basis of Form – Comparing Novels, Plays and Poems – Variations – a Drama and an Epic also can be compared based on the Common Qualities – Comparing Burns with Bharathidasan (Burns' 1. Bessy and Her Spinning Wheel 2.

Banks of Crea 3. As I went out on May Burning 4. Broom Resoms 5. Auld Rob Morries with Bharathidasan's translated version of Tamizhachiyin Katti) and Bacon with Valluvar, Kamban with John Milton.

UNIT-V:

Thematology – Comparing Works on the basis of Themes – Defining terms like Motif, Leitmotif – Characters and Situations. In addition to these, the teacher can illustrate the Study of Comparative Literature by Comparing Nathaniel Hawthorne's The Scarlet Letter and Ananda. V.R. Ananthamurthy's Samskara, Shakespeare's Antony and Cleopatra with Dryden's All for Love, Gayathri Spivak's Death of a Discipline

TEXT BOOKS:

1. Brooks, Cleanth and Robert Penn Warren. Modern Rhetoric. Atlanta: Harcourt, Brace & World, 1958. Print.
2. Mohan, Devinder. Comparative Poetics: Aesthetics of the Ineffable. New Delhi: Intellectual Publishing House, 1988. Print.
3. Peck, John and Martin Coyle. Practical Criticism. New York: Palgrave, 1995. Print.
4. Daiches, David. Critical Approaches to Literature. Kolkata: Orient Longman, 2006. Print.
5. Spivak, Gayathri Chakravorthy. Death of a Discipline. Columbia: Columbia University Press, 2003. Print.

REFERENCES:

- Subramaniam, N, Srinivasan, Padma & Balakrishnan G.R. eds. Introduction to the Study of Comparative Literature Theory and Practice. Tamilnadu: Teesi Publications, 1997. Print
- "Comparative Literature", Ed :Bijay Kumar Das, Atlantic Publishers, 2012.
- "Glimpses of Comparative Literature", Ed :Pradhan Pam Prakash, Atlantic Publishers.
- "Studies in Comparative Literature", Ed: Mohit K. Ray, Atlantic Publishers.
- "India and Comparative Literature: New Insights", Ed: R.K. Dhawan and Sumita Puri, Prestige Books Publishers.

B. NEW LITERATURE IN ENGLISH

OBJECTIVES:

- The course aims to develop the students in a comprehensive understanding of the finest works English, belonging to post-colonial countries.
- To familiarize with some of the greatest writers and cultures in those countries.
- Modernity is experienced through the narration.

COUSE OUTCOME

- The Learner can experience the poetry from various countries such as Canada, Australia and New Zealand.
- Can understand the Alienation among the works of the writers who belongs to different regions
- The Criticism of the New Literature is also taught to the students.

UNIT I - POETRY

DETAILED: CANADIAN POETRY

Desi Di Nardo : Summer Sonata

Mark Strand : The Story of Our Lives

AUSTRALIAN POETRY

Judith Wright : Woman to Child

Jennifer Maiden : Tactics

Elizabeth Campbell Donaldson : Days

NON- DETAILED: AFRICAN POETRY

Wole Soyinka : Telephone Conversation

Derek Walcott : A Far Cry from Africa

NEW ZEALAND POETRY

Katherine Masfield : A Little Boy's Dream

Faye Kilday : Do You hear the Angel Speaking

UNIT II – PROSE

Stuatr Hall : Cultural Identity and Diaspora

Nadine Gordimer : Nobel Prize Acceptance Speech

UNIT III – DRAMA

Uma Parameswaran : Rootless but Green are the Boulevard

Trees (Detailed)

Mahasweta Devi : Mother of 1084 (Non-Detailed)

UNIT IV – FICTION

JM Coetzee : Disgrace

Peter Kelly : The History of the Kelly Gang

UNIT V – CRITICISM

Louis Dudek : Poetry in English

E.H. McCormick : Close of a Century

REFERENCE

- Narasimaiah, C.D Ed, An Anthology of Commonwealth Poetry, Macmillan Publication, 2013.
- J O Donnell, J.O. Maragaret, An Anthology of Commonwealth Verse, Blackie and Sons Publication, 2004.
- Hall, Stuart, Colonial Discourse and Postcolonial Theory – A Reader, Harvest Whaeatsheaf Publication, 2009.
- Gordimer, Nadine, www.nobelprize.org/nobel_prize/literature/laureates/1991/gordimer-lecture.html, Gordimer – lecture.html, 1991.
- Parameswaran, Uma, Sons must Die and Other Plays, Prestige Books, 2006.
- Devi, Mahasweta, Mother of 1084, Seagull Books, 2011.
- Coetzee, J.M, Disgrace, Vintage Publications , 2000.
- Kelly, Peter, The History of the Kelly Gang, Faber Publications, 2012.
- Walsh, William, Readings in Commonwealth Literature, Clarendon Press Publication, 2005.

C. SUBALTERN LITERARY STUDIES

OBJECTIVES

- To introduce students to that literature that has been sidelined down the ages.
- To familiarize the students with the theme of the Subaltern.
- To picturise the painful feelings of the oppressed.

COURSE OUTCOME

- The learner can re-explore the political, social and economic role in literature.
- Can understand the feelings of the exploited.
- The analysis of political role in the subaltern literature can be done.
- Critical Analysis of the text and theme can be undertaken by the learner.

UNIT I: POETRY

John Betjeman : A Subaltern's Love Song

Mervyn Gooneratne : There was a Country

Langston Hughes : The Negro Speaks of Rivers

Syed Amanuddin : Don't Call Me Indo – Anglian

Mervyn Morris : Judas

UNIT II: PROSE

Homi.K. Bhabha : The Location of Culture

Dipesh Chakrabarty : A Small History of Subaltern Studies : 2000 from

Habitation of modernity Essays in the wake of

Subaltern studies pp (3-19)

Salman Rushdie : Imaginary Homelands Chapter – I

UNIT III: DRAMA

Dolores Prida : Beautiful Senoritas

UNIT IV: FICTION

Benjamin : Jasmine Days (translated by Shanaz Habib)

UNIT V: CRITICISM

K. Nirupa Rani : Gender and Imagination in Bapsi Sidhwa's Fiction

Mulkraj Anand : The Source of Protest in my novels

(from "Creating Theory" ed. Jasbir Jain)

Gyan Prakash : Subaltern Studies as Postcolonial Criticism

REFERENCE

- Dipesh Chakrabarty, A Small history of Subaltern studies:2000. Habitation of modernity: Essays in the wake of subaltern studies. Chicago: el of Chicago p, 2002.
- Ranajit Grhe : On Some Aspects of the Historiography of colonial India. 1982.
- Mapping Sub studies & the post colonial Ed. Vinayak Chatuoudi London:2000.
- Spivak, Gayatri Chakraborti. “Subaltern Studies: Deconstructing Historiography.” Ed.
- Ranjith Guha, “Writings on South Asian History and Society Vol IV. OUP, 1985.
- Gramsci, Antonio. “History of the Subaltern Classes, Prison Notebooks Vol.II, (ED.&Tr.) Joseph A. Buttigieg, Columbia UP, 1966.
- Fanon, Frantz. “Black Skin,Whote Masks, Grove, !967.

A. TECHNICAL WRITING

OBJECTIVES

- To introduce students to various styles and methods in technical writing
- To train students in skills required for a technical communicator

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COURSE OUTCOME

- Demonstrate an understanding of styles and methods in Technical Writing
Locate, evaluate and use online packages and appliances effectively.
- Display skills required for a technical communicator, use visuals effectively, integrate the components of accuracy, brevity and objectivity in Technical Writing

UNIT 1 INTRODUCTION

1. What is Technical Writing?
2. Difference Between Technical and Academic Writing
3. The Scope of Technical Writing
4. The Role and Essential Skills of a Technical Communicator

UNIT 2 GUIDELINES AND GRAMMAR IN TECHNICAL WRITING

1. Basic Patterns and Elements of the Sentence
2. Common Grammar, Usage, Punctuation Problems
3. Writing with Clarity and Precision

4. The Fog Factor

UNIT 3 THE WRITING PROCESS

1. Audience Analysis
2. Task Analysis
3. Writing and Editing (Using Track Changes)
4. Communicating with Visuals

UNIT 4 APPLICATION OF TECHNICAL WRITING - I

1. Writing Proposals
2. Technical Reports: Survey – Report

UNIT 5 APPLICATION OF TECHNICAL WRITING - II

1. Users' Manuals
2. Writing for the Web

BOOKS FOR REFERENCE

1. Blake, Gary and Robert W. The Elements of Technical Writing. Macmillan Publishers, 1993
2. Blicq, Ronald, S and Lisa Moretto. Technically Write!. Prentice Hall, 2004.
3. Marnell, Geoffrey. Essays on Technical Writing. Burdock Books, 2016
4. Reddy, Devaki and Shreesh Chaudhary. Technical English. Macmillan, 2009.
5. Rizvi, Ashraf M. Effective Technical Communication. Tata McGraw- Hill, 2006.
6. Samson, C Donald. Editing Technical Writing. Oxford UP, 1995.

ELECTRONIC RESOURCE

- Business Writing – Clarity, UK

C. INDIAN DIASPORA LITERATURE

OBJECTIVE

- Definition and types of Diaspora – Waves of Migration Patterns of Diaspora – Major

Diaspora Communities & Popular terms in Diaspora.

- Definition and types of migration – patterns of migration – domestic and global migration – impact of migration.
- Ethnicity and identity of Diaspora context – forming of identity – major components of ethnicity – identity detainment and amalgamation.

COURSE OUTCOME

- The learner can sketch the definition and scope of the Indian Diaspora Literature.
- The meaning and usage of the term “diaspora literature”.
- Diasporic Communities feelings can be understood from the various part of the countries throughout the world.
- The circumstances for the formulation of Diasporic Communities can be experienced.

UNIT I – DIASPORA THEORY

Diaspora – Origin, Definition and Scope

Salman Rushdie: Imaginary Homelands from Rushdie’s Imaginary Homelands

Jana Evans Braziel and Anita Mannur (ed.). Modernity, Globalism, and Diaspora. from *Theorizing Diaspora : A Reader*, Wiley, 2003.

Stuart Hall: Cultural Identity and Diaspora (In Williams, Patrick & Laura Chrisman eds. *Colonial Discourse & Postcolonial Theory: A Reader*. Harvester Wheatsheaf, 1993)

UNIT II – POETRY

A.K. Ramanujan- “Small Scale Reflections on a Great House”

R. Parthasarathy – “Home Coming”

Agha Shahid Ali: “Srinagar Airport”, “Of Snow”, “Memory”, (from *The Final Collections*, Orient Blackswan, 2004).

UNIT III – FICTION

Khaled Housseine : *The Kite Runner*

V.S. Naipaul : *The Mystic Masseur*

UNIT IV – DRAMA

Lorraine Hansberry – *A Raisin in the Sun*

Julia Cho – The Architecture of Loss

Pearl Cleage – Flyin’ West

Silvia Gonzalez – The Migrant Farm worker’s Son

UNIT V – SHORT STORIES

Gita Hariharan: Ghosts of Vasumaster

Jhumpa Lahiri: Unaccustomed Earth

Sunetra Gupta: Memories of Rain

Chitra Banerjee Divakurni: Sister of my heart

REFERENCE

1. English Literature Voices of Indian Diaspora- Malti Agarwal.
2. DIASPORA Theory and Translation - Himadri Lahiri Ed. By Allen Hibbard. Pub Orient Blank Swan.
3. Writers of the Indian Diaspora-Jasbir Jain.
4. Migration and Diaspora in Mordan Asia. Sunil Amirth.
5. Translational Migration: The Indian Diaspora Ed. William Safran, Ajaya Kumar Sahoo, Brijji V. All. South Asia Edition.
6. Indian Diaspora in the Caribbean : History, Culture and Identity- Ed by Rattanland Hangloo.

C. JOURNALISM AND MASS COMMUNICATION

OBJECTIVES

- To enable the students to get knowledge of the press, its history and other media.
- To know the uses and Importance of the Mass Media.
- To get the knowledge of Print Media.
- To evaluate the worthiness of Media.

COURSE OUTCOME

- The students can learn about the history and Ideologies of the print media.
- The Characteristic of the Newspaper is introduced to the learners.
- The learners can acquaint the Techniques and writings of the Print Media.
- The importance of the mass media in the society can be understood by the readers

UNIT I: HISTORY AND IDEOLOGIES OF PRINT MEDIA

The Press Council Act – 1978
News under Emergency
The Centenarian Newspapers in India
Ethics of a Newspaper

UNIT II: CHARACTERISTICS OF A NEWSPAPER:

Headlines
Interviews
Features
Letters to the Editor
Cartoons and Caricatures

UNIT III: TECHNIQUES OF WRITING FOR THE PRINT MEDIA

Report Writing
The Role of an Editor
Qualities of an Interviewer
Book Review
Film Review

UNIT IV: HISTORY AND STUDY OF FILMS

The Arrival of Talkies
Lumiere Brothers and the Evolution of Cinematography
Documentary and Short Films
National Film Festival

UNIT V: USES AND IMPACT OF MASS MEDIA ON SOCIETY

Radio Journalism
Television Journalism
The Film Industry
The web Media

REFERENCE

1. Journalism Theory and Practice: B.N. Ahuja, Sultan Chand Pub, New Delhi
2. Mass Communication in India :Keval K. Kumar, Jaico Publishing House

3. Basic Journalism :Rengasamy Parthasarathy, Macmillan publications.

NON-FICTION AND PROSE

COURSE OBJECTIVES

- To familiarize the student with the essays of Francis Bacon, his-epigrammatic style and aphorisms.
- To acquaint the student with the Holy Bible, its language and the Utopia as an ideal state.
- To enjoy autobiographical elements of Charles Lamb's essays, his unique style, pathos and humor, the personal essay of the Romantic age.
- To probe the philosophical thought of Russell, the Post Colonial aspects as highlighted in George Orwell.
- To acquaint the students with the critical views of T.S. Eliot on the metaphysical poets like Donne and assimilate their literary content
- To impart the role of humor in everyday life - how an ordinary incident acquires philosophical dimensions in G.K Chesterton.

COURSE OUTCOME

- To learn the writing style from Russell's model.
- To learn the value of lateral thinking.
- To enjoy the humor of Orwell.
- To critically evaluate the Post Colonial issues presented in Orwell's essay.
- To estimate T.S. Eliot as a scholarly critic.
- To learn about the greatness of the Metaphysical poets like Donne.

UNIT 1 - BRITISH LITERATURE-NON – FICTION

<i>Great Contemporaries</i>	-	Winstn Churchill (Detailed)
<i>Seven Pillars of Wisdom</i>	-	T.E. Lawrence (Detail)
<i>Life of Mr. Richard Savage</i>	-	Samuel Johnson (Non- Detail)

UNIT 2- AMERICAN LITERATURE- NON – FICTION

<i>In Cold Blood</i>	-	Thumam capote (Detail)
<i>Two Kinds of Truth</i>	-	Michael Connelly (Detail)

White trash - Nancy IsenBery (**Non-Detail**)
(The 400 – Year untold History of class in America)

UNIT 3- INDIAN WRITING IN ENGLISH-NON- FICTION

India After Gandhi - Ramachandra Guha (**Detail**)
An ordinary person's Guide to Empire - Arundhadhi Roy (**Detail**)
Freedom at Midnight - Larry Collins and Dominique
Lappierre (**Non-Detail**)

UNIT 4- COMMONWEALTH LITERATURE -NON- FICTION

Descent into Chaos - Ahmed Rashid (**Detail**)
Reading Lolita in Tehran : A Memoir Books - AzarNatisi (**Detail**)
The Home that was Our country : A Memoir of Syria-Alia Malek(**Non
Detail**)

UNIT 5- CHINESE NON-FICTION

The Soong Dynasty - Sterling Seagrame (**Detail**)
Factory Girls; From village to city in a changing China - Leslie T. Chang (**Detail**)
Haunted by Chaos: China's Grand Strategy from Mao Zedong to Xi – SulmaanWasif

RESEARCH METHODOLOGY

OBJECTIVES

- To help students prepare a Dissertation of their own
- To prepare students for quality research in future
- To train students in using parenthetical documentation as recommended in MLA Hand Book

COURE OBJECTIVES

- The learners are introduced to the Definitions, Variables and Research questions, etc.

- The learner can explore the Research Design, the difference between Quantative and Qualitative Research.
- The Concept of Measurement is introduced to the Learners.
- The learners are taught to interpret the data and Layout.
- The usage of the sources is taught to the Learners.

Unit– I

Research and Writing

Plagiarism and Academic Integrity

Unit– II

The Mechanics of Writing

Unit– III

The Format of the Research Paper Abbreviations

Unit– IV

Documentation: Preparing the list of Works Cited

Unit– V

Documentation: Citing Sources in the text

REFERENCE

1. Modern Language Assn. Of America, “*M.L.A Hand Book*”, Macmillan. 8th edition.
2. Anderson, Durston & Poole, “*Thesis & Assignment Writing*”, Easter Limited, New Delhi. 1970 rpt. 1985.
3. Parsons C J, “*Thesis &Project Work*”, Unwin Brothers Ltd., Gresham Press. 1973.
4. Rajanna, Busangi, “*Fundamentals of Research*”, American Studies Research Centre, 1983.
5. *Research Methodology* – C.R. Kothari

CONTEMPORARY LITERARY THEORY - II

OBJECTIVES

- The aim of this course is to familiarize students with major trends in twentieth century literary Theory in order to explore ongoing debates in literary criticism and their application in critical practice.
- Students would be expected to acquaint themselves with the principal hypotheses and reading strategies of the following schools to see how each critical practice includes and excludes issues relevant to other practices.

COURSE OUTCOME:

- It reinforces the student's literary competence.
- The students will develop an independent critical persona.
- The students can understand the various types of theories
- Theories after the 20th century are learned

UNIT I

Structuralism, Post structuralism and Deconstruction

(Barthes, Lacan, Derrida, Foucault)

UNIT II

Marxism and Ideological Criticism

UNIT III

New Historicism and Cultural Materialism

UNIT IV

Post – colonialism

UNIT V

Feminism

TEXT BOOKS

- Barry, Peter. *Beginning Theory* (Routledge, London, 2010)
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. (Pearson, Singapore, 2009)

REFERENCE

1. Lodge, David and Nigel Wood (ed.). *Modern Criticism and Theory* (Pearson, Essex, 2008)
2. Waugh, Patricia. *Literary Criticism and Theory*. (Oxford University Press, Oxford, 2008)

AFRICAN AND CANADIAN WRITINGS

OBJECTIVES

- To make the students acquainted with the emerging literatures of the particular countries.
- To know more about the exploited people.
- Open up new avenues for their future research work.

COURSE OUTCOME

- The pain of the exploited is taught via Poetry.
- The Situation of Woman in the Colonies is taught.
- The reaction of the Colonizers against the capture is sketched.
- Abuse of Colonial people for the trade of the Capitalist is highlighted.

UNIT – I: POETRY (DETAILED STUDY)

Okot Bitek – My Husband's Tongue is Bitter
(selection from Song of Lawino)

J.P.Clark – Casualties – Part – II

Gabriel Okara – You Laughed and laughed and laughed

Daniel David Moses – Inukshuk

Margaret Atwood	–	Journey to the Interior
Sir Charles G.D. Roberts	–	The Solitary Woodsman

UNIT – II: PROSE (DETAILED STUDY)

Brian Chikwava	–	<i>Seventh Street Alchemy</i>
Mary Watson	–	<i>Jungfrau</i>
Uma Parameswaran	–	<i>16th July</i>
Renee Hulan	–	<i>Everybody Likes the Inuit</i>

UNIT – III: DRAMA

Chinua Achebe	–	<i>Things Fall Apart</i>
Joan Macleod	–	<i>Toronto, Mississippi</i>

UNIT – IV: FICTION

Margaret Laurence	–	<i>The Stone Angel</i>
L.M. Montgomery	–	<i>Anne of Green Gables</i>

UNIT – V: CRITICISM

John Povey	–	The Novels of Chinua Achebe
Northrop Frye	–	“Conclusion to A Literary History of Canada” The Bush Garden: Essays on the Canadian Imagination.
Richard Wright	–	Blue Print for Negro Writing

POPULAR LITERATURE

COURSE OBJECTIVE

- To make learners aware of the popular works in literature and what made those works popular.
- To expose the learners to the salient features of literature.
- To enable readers to appreciate the popular works in literature

- To expose the changing trends in English literature.

COURSE OUTCOME

- The learners will be aware of the new features of literature.
- To students can understand the changing trends in English literature.
- The readers will be able to appreciate the works in literature from the point of view of the refugees.
- The learners can be aware of the popular works in literature and what made those works popular.

UNIT 1

Tuesdays with Morie – Mitch Albom

Roadless Travel – M. Scott Peck

The Monk Who Sold His Ferrari – Robin Sharma

UNIT 2

An Unexpected Gift – Ajay K. Pandey

I Too Had A Love Story – Ravinder Singh

You are Trending In My Dreams – Sudeep Nagarkar

UNIT 3

Something I Never Told You – Shravya Bhinder

Jonathan Livingston Seagull – Richard Bach

Count Your Chickens Before They Hatch – Arindam Chaudhuri

UNIT 4

I Am Malala – Malala Yousafzai

The Last Girl: My Story of Captivity, and My Fight Against

The Islamic State – Nadia Murad

Long Walk to Freedom – Nelson Mandela

UNIT 5

Controversially Yours – Shoaib Akhtar

Always Another Country: A Memoir of Exile and Home – Sisonke Msimang

This Divided Island: Stories from the Sri Lankan War - Samanth Subramanian

B. CHILDRENS LITERATURE

OBJECTIVES

- To expose students to apparently simplistic narratives that have become important area of literary/cultural scholarship in recent times.
- To let the students acquire knowledge about children's poetry.

COURSE OUTCOME

- The student will be inspired to pay more attention to nature
- The student will be motivated to visualise a world devoid of fears
- The student will understand the contrast between worlds of childhood and reality
- The student will learn to appreciate how the poet deals with a simple idea in an extraordinary way.
- The students will be inspired by the thought and words of true genius
- The student will appreciate the importance of honest work and responsibility

UNIT I – POETRY

Lewis Carroll	–	A Strange Wild Song
Robert Louis Stevenson	–	1. The Flowers 2. Night and Day
Sylvia Plath		1. Balloons
Edward Lear		2. The Owl and the Pussy cat

UNIT II – PROSE

Anne Frank	–	<i>The Diary of a Young girl</i>
TetsukoKuroyanagi	–	Totto Chan: <i>The Little Girl at the Window</i> (Translated by Dorothy Britton)
Abdul Kalam	–	<i>Inspiring Thoughts</i>

UNIT III – DRAMA

Vijay Tendulker	–	“The King and the Queen want Sweat”
Mark Twain	–	<i>The Prince and the Pauper</i>

UNIT IV – FICTION

Laura Ingalls Wilder	–	<i>Little House on the Prairie</i>
C.S Lewis	–	<i>Chronicles of Narnia- The Lion, Witch and the Wardrobe</i>
Harriet Beecher Stowe	–	<i>Uncle Tom’s Cabin</i>
Markus Zusak	–	<i>The Book Thief</i>
J.R.R Tolkein	–	<i>The Hobbit</i>

UNIT V – FOLK LITERATURE, FAIRY TALES AND COMIC STRIPS

Perrault’s Fairy Tales	–	1. <i>Cinderella</i> 2. <i>Little Red Riding Hood</i> 3. <i>Hansel and Gretel</i>
L.Frank Baum	–	<i>The Wonderful Wizard of OZ</i>
Jataka Tales	–	1. <i>The Monkey’s Heart</i> 2. <i>The Talkative Tortoise</i> 3. <i>The Mosquito and the Carpenter</i> [Translated by Ellen C.Babbit]
Herge	–	<i>Tintin ; The Secret of the Unicorn</i>
Lee Falk	–	<i>The Story of the Phantom</i>

REFERENCE ITEM: BOOKS

1. *A Child’s Garden of Verses: Selected Poems-* Robert Louis Stevenson, Simon &Schuster Books for young readers
2. *The Diary of a Young Girl-*Anne Frank, Bantam Publishers,1993
3. *The Little Girl At the Window-* Tetsuko Kuroyanagi (Translated by Dorothy Britton), Kodansha Publishers, USA, 2011
4. *Inspiring Thoughts –*Abdul Kalam, Penguin Books, 2017
5. *Little House on the Prairie-* Laura Ingalls Wilder, Penguin Publishers,
6. *Chronicles of Narnia- The Lion, the Witch and the Wardrobe ,* U.K Chidlren’s Publishers,2010
7. *Uncle Tom’s Cabin-* Beecher Stowe- Fingerprint Publishing, 2019
8. *The Book Thief –* Markus Zusak, Random House, UK,
9. *The Hobbit-* J.R,R,Tolkein, Harper Collins, 2011
10. *The Complete Jataka Tales,* Translated by Edward Byles Cowell, Jazzybee Verlag Publishers, 2016

11. *Tintin: The Secret of the Unicorn*- Herge, Egmont Publishers, 2011

12. *Phantom Series*- Lee Falk, Harper Collins, 1973

C. PREPARATORY EXAM FOR NET/ SET/TRB – PAPER-II

OBJECTIVE

- To enable students to face NET/SET and PG-TRB examinations.
- To help the students gain knowledge and assist them in gaining knowledge of the major and minor writers of every age.
- To teach the various literary terms that are employed in various genres of literary works.
- To inform the students of the various schools of poetry and literary movements.

COURSE OUTCOME

- The students learn about the importance of the Chaucer to the Shakespearean age
- The learner can experience the important features of the Romantic and the Victorian period.
- The students can acquaint the knowledge over the Modern and Contemporary Period.
- The students are taught about the American Literature and the learner also can develop his knowledge in the field of translation studies too.
- The learner explores the various forms of Criticism and the contemporary Theories.

UNIT I

Chaucer to Shakespeare

Jacobean to Restoration

UNIT II

Romantic Period

Victorian Period

UNIT III

Modern Period

Contemporary Period

UNIT IV

American Literature

New Literature in English (Indian, Canadian, African, Australian)

English Language Teaching

Translation Studies

UNIT V

Classicism to New Criticism

Contemporary Theory

REFERENCE

- D. Benet E., and Samuel Rufus. *NET. SET. GO....English*. N.p.,2014.
- Masih, K. Ivan. Et.al. *An Objective Approach to English Literature: For NET. SET.JRF.SLET AND Pre-Ph.D*
- *Registration Test*. New Delhi . Atlantic Publishers, 2007.

SOFT SKILLS

OBJECTIVE

- To enhance the language skill of the learner
- To provide LSRW skills.
- To build the Fluency of the learner.

COURSE OUTCOME

- The students can recap the language skills, Grammar, Vocabulary, Phrase, Clause and sentences.
- The learner can build his fluency gradually.
- The students can acquaint with LSRW skills and can also develop his Non- Verbal Communication.
- The students are taught about the Learning etiquettes
- The student can also learn about the importance of Business Etiquette.

UNIT – I

Recap of language skills – Speech, Grammar, Vocabulary, Phrase, Clause, Sentence.

UNIT – II

Fluency building

What is fluency- Why is fluency important – Types of Fluency – Oral fluency – Reading fluency – Writing fluency – Barriers of Fluency – How to develop Fluency.

UNIT- III

Principles of Communication: LSRW in communication.

What is meant by LSRW skills – Why it is important – How is it useful – How to develop the skills?

Oral – Speaking words, articulation, speaking clearly.

Written communication – Generating ideas/ gathering data organising ideas, Setting goals, Note taking, Outlining, Drafting, Revising, Editing and Proof reading.

Non-Verbal Communication – Body Language, Signs and symbols, Territory/ Zone, Object language

UNIT – IV

Etiquettes for Public Speaking (extempore and lectures), Interviews and Group Discussions, Telephone conversations and Business Meetings.

UNIT – V

Etiquettes for Business presentations – Team presentations and Individual presentation.

REFERENCE

1. Powell. *In Company*.
2. MacMillan. Cotton, et al. *Market Leader*.
3. Longman. Pease, Allan. 1998. *Body Language*:
4. *How to Read Others Thoughts by their Gestures*. Suda Publications. New Delhi.
5. Gardner, Howard. 1993. *Multiple Intelligences: The Theory in Practice: A Reader Basic Book*. New York.
6. De Bono, Edward. 2000. *Six Thinking Hats*. 2nd Edition. Penguin Books.
7. De Bono, Edward. 1993. *Serious Creativity*. Re print. Harper Business.

B. THEORISING SEXUALITIES

OBJECTIVES

- To demonstrate an awareness of biological, social, and grammatical gender as being three different categories.
- To give a basic awareness of struggles and attainment of people with alternative sexualities in civil rights in various parts of the world
- To help the students view with skepticism the simplistic conflation of biological sex with socially and culturally conditioned gender

COURSE OUTCOMES

- Appreciate, if not accept the viewing of gender as a continuum
- Critically analyze different gender self-identification preferences such as transgender and inter-genders rather than seeing the polar genders male and female as the only 'natural' ones
- To show sensitivity to the legal and social persecution faced by persons belonging to the LGBTQ or simply, Queer, community in societies across the world and view their rights as human rights
- To Exercise an enhanced openness and honesty when encountering/ generating discourse on matters of sexuality and gender roles

UNIT I: INTRODUCING SEXUALITY

Sexological types: Sexual classifications, sexual development, sexual orientation, gender identity, sexual relationship, sexual activities, paraphilias, atypical sexual interests

Psychoanalytic drives: Freud and Lacan.

Bristow, Joseph, Introduction, *Sexuality: The New Critical Idiom Series*. 1997. 2nd ed.

London: Routledge, 2011.1-11, Print.

Butler, Judith. *Introduction, Bodies That Matter: On the discursive Limits of "Sex."*

London: Routledge, 1993.xi –xx

UNIT II – POETRY

The songs of songs – the sufi and Bhakthi Tradition – the concepts of adhavbhaav

Shakespeare	:	Sonnet 73 That time of the year
Emily Dickinson	:	Her breast is fit for pearls
Adrienne Rich	:	Diving into the deck
Walt Whitman	:	The wounded Dresser
Siegfried Sassoon	:	The Last Meeting

UNIT III – PROSE

Manoj Nair	:	Rite of Passage
Chimamanda N. Adichie	:	On Monday of Last Week
Mukul Kesavan	:	Nowhere to Call Home
Shyam Selvadurai	:	Cinnamon Gardens
Ismat Chughtai	:	The Quilt

UNIT IV DRAMA

Edward Albee	:	<i>Who is Afraid of Virginia Woolf</i>
Amiri Baraka	:	<i>Most Dangerous man in America</i>

UNIT V FICTION

Moses Tulasi	:	<i>Walking the Walk</i>
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REFERENCE

1. De laetis, Teresa, *Technologies of gender: essay on theory, Film and Fiction*, Bloomington: Indiana Up, 1987. Print
2. Dollimore, Jonathan, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*, Oxford Clarendon, 1991. Print.
3. Foucault, *Michael. A History of Sexuality, 3vols.* Trans. Robert Hurley. New York: Vintage, 1978. Print.
4. Kapoor, Shekar, dir. *Bandit Queen*. Perf. Seema Biswas, Nirmal Pandey, Rakesh Vivek.
5. 1004. DVD. Film.
6. Mehta, Deepa, dir. *Fire*. Perf. Shabana Azmi, Nandita Das, Karishma Jhalani. 1996. DVD. Film.

7. Meht, Hansal, dir. Aligarh. Script. *Apurva* Asrani. Pref. Manoj Bajpayee and Rajkumar Rao. 2016. DVD.
8. Nair, Manoj. "Rite of Passage." *Yaraana: Gay Writing from India*. Ed. Hoshang Merchant. New Delhi: Penguin, 1999. 171-79. Print.

C. PREPARATORY EXAM FOR NET/ SET/TRB – PAPER-I

OBJECTIVE

- To enable students to face NET/SET and PG-TRB examinations.
- To help the students gain knowledge and assist them in gaining knowledge of the Logic and Reasoning Ability.
- To teach the students about Data interpretation.
- To inform the students of the various aspects of Information and Communication Technology.

COURSE OUTCOME

- The students are taught about the Teaching and Research Aptitude.
- The learners can attempt the Comprehension passages and understand the Communication patterns.
- The students are introduced to Mathematical Reasoning, Logical Reasoning and General aptitude.
- The students can interpret the data and learn the various aspects of Information and Communication Technology.
- The students are taught about the higher education system and the people

UNIT- I

Teaching Aptitude

Research Aptitude

UNIT- II

Comprehension

Communication

UNIT- III

Mathematical Reasoning and Aptitude

Logical Reasoning

UNIT- IV

Data Interpretation

Information and Communication Technology.

UNIT- V

People, Development, and Environment

Higher Education System.

REFERENCE

1. Kaur, Harpeet- *NTA UGC NET/SET/JRF – Paper 1 Teaching and Research Aptitude*, Oxford Publishers. 2019.

WORLD LITERATURE IN TRANSLATION.

OBJECTIVES

- Translation theory helps the students to learn it as an interdisciplinary study and to borrow from the various fields of study that supports translation
- It helps the students to learn the theory of description and application of translation to interpret and localize.
- It disseminates literatures around the world

OUTCOME

- Helps the students to works in various fields of translation studies, comparative literature and world literature.
- To know the importance of Classical literature.
- To give a world outlook to the learners.
- Challenges the hegemony of English in world literature
- Make the students to learn the political values and emphasie on global processes over national traditions.

UNIT I – POETRY

Virgil : *The Aeneid*, Book IV (438-563)

UNIT II – PROSE

Khalil Gibran	:	<i>The Prophet</i> (prose – poetry essays)
Viktor Schklovsky	:	Art as a Technique
Goethe	:	<i>Shakuntala</i>

UNIT III – DRAMA

Sophocles	:	<i>Oedipus Rex</i>
Goethe	:	<i>Faust – Part I</i>

UNIT IV – SHORT STORIES

Charles Perrault	:	Blue Beard
Juan Manuel	:	The Man who Tamed a Shrew
Giovanni Baccaccio	:	The Stone of Invisibility
Eliza Oreszkowa	:	Do You Remember?
Emile Verhaeren	:	The Horse Fair at Opdrop
Louis Couperus	:	About Myself and Others
Hans Christian Anderson	:	What the Old Man does I always Right
Jonas Lie	:	The Story of a Chicken

UNIT V – FICTION

Fyodor Dostoevsky	:	<i>Crime and Punishment</i>
Albert Camus	:	<i>The Outsider</i>

REFERENCE

1. Virgil, *The Aeneid*, [Net source} The Internet Classics Archive: Classic. Merit.edu./Virgil/Aeneid.html, 2015.
2. Kahlil Gibran, *The Prophet*, Rupa, 2002.
3. Viktor Schklovsky, *Art as Technique*, [Net source]: paradise. caltech. edu / ist4lectures / Viktor_Sklovsky. “Art_as_Technique”:.pdf, 2015.
4. Sophocles, *Oedipus Rex*, Dover Publications; Unabridged edition, 2012.

5. Goethe, I *Faust – part*, RHUS Publications, 1988.
6. Gealdine McCaughrean, *Classic Stories Around the World*, Leopard Books, 1996.
7. Fyodor Dostoevsky, *Crime and Punishment*, Penguin, 2003.

SHAKESPEARE STUDIES

COURSE OBJECTIVES

- To know about the English folklore and Shakespeare’s use of illusions in the form of fairies.
- To know about the use of catharsis in tragedy through the character of Hamlet.
- To enable students to learn about the history of Henry IV presented in the art form of drama.
- To enable students, learn about political intrigue, power struggles, war and the plight of impassioned lovers.
- To make students learn about the varieties of interpretations on the works of Shakespeare and encourage them to critically appreciate his work.

COURSE OUTCOME

- Learn as to how Shakespearean comedy is interwoven with obstacles, misunderstanding, jealousy, disguise which ultimately leads to fictional nature of the characters in the play
- Learn how Shakespeare has used revenge tragedy in extensively to make the audience learn and correct themselves through Aristotle’s principle of catharsis.
- Learn the genre of Historical plays of Shakespeare. Shakespeare’s inspiration from chronicles of Holinshed to draw plots for his Historical plays is vividly presented in such a way that it will make even commoners learn about their king’s history.
- Learn the struggle between reason and emotion, the clash of east and west and the very definition of honor, while all the way they are exposed to political intrigue, power struggle and struggle between the lovers.

UNIT I

Sonnets Sonnets – 12,65,86,130 (**Detail**)

Comedies *Much Ado About Nothing Winter’s Tale*

UNIT II

Tragedy *Othello (Detail)*

UNIT III

Roman *Coriolanus (Detail)*

UNIT IV

History *Henry IV Part I (Detail)*

UNIT V

SHAKESPEARE CRITICISM

Modern approaches – mythical, archetypal, feminist, post – colonial, New Historicist;

A.C. Bradley (extract) Chapter V&VI and the New Introduction by John
Russell Brown in **Shakespearean Tragedy** by
A.C. Bradley, London, Macmillian, Third Edition,
1992

Wilson Knight Macbeth and the Metaphysic of Evil (1976, V.S.
Seturaman & S. Ramaswamy **English Critical
Traditon Vol. I.** Chennai, Macmilla).

Stephen Greenblatt Invisible Bullets: Renaissance Authority and its
Subversion, Henry IV & Henry V, in
Shakespearean Negotiations. New York: Oxford
University Press, 1988
Also in **Political Shakespeare: New Essays in
Cultural Materialism.** Eds. Jonathan Dollimore
and Alan Sinfield Manchester University Press,
1994

Ania Loomba

Sexuality and Racial Difference in **Gender, Race,
And Renaissance Drama**, Manchester UP, 1989.

REFERENCE

1. Stephen Greenblatt, ed., 1997. **The Norton Shakespeare**, (Romance & Poems, Tragedies, Comedies), W.W. Norton & Co., London.
2. Bradley, A.C., 1904, **Shakespearean Tragedy**, Macmillan, London.

SINGLE AUTHOR STUDY

OBJECTIVE

- To make the students learn the various forms of genre of a single author
- To make the students explore the works of Rabindranath Tagore.

COURSE OUTCOME

- The learners are exposed to the poetry of Tagore
- The essays of Tagore are introduced to the learners.
- The students can experience the rich themes and characterization in the plays of Tagore.
- The writing style of Tagore can be explored in the Short stories.
- The learners can also understand the style of Tagore in his Novels.

UNIT I - POETRY

Gitanjali – Song Offerings 1996

The Broken Heart

UNIT II ESSAY (NON-DETAIL)

Literature

Five Elements

Ancient Literature

Modern Literature

Literature of the People

Tribute to Great Lives

UNIT III DRAMA (DETAILED)

Sacrifice

The Untouchable Woman (Non-Detail)

Raja O Rani

Malini

Muktadhara (1992)

UNIT IV - SHORT STORY (NON DEATILED)

My Lord, the Baby

Kahini

The Post Master

Kabuliwallah

Subha

The Babus of Nayanjore

UNIT V NOVEL (NON-DETAIL)

The Wreck

The Bachelor's Club

Gora

REFERENCE

1. Chatterji, David. *World literature and Tagore*: Visva Bharati, Ravindra- Bharati. Santiniketan: Visva Bharati, 1971.
2. Kripalani, Krishna. *Rabindranath Tagore: A Biography* London: Oxford University Press, 1962.
3. Tagore, Rabindranath. *Selected writings on literature and Language*. Ed. Sisir Kumar Das and Sukanta Chaudhuri. (2001). New Delhi: Oxford University Press. 2010.
4. Chaudhuri, Sutapa. *Reading Rabindranath: The Myriad Shades of Genius*.
5. Dalta, Rama: Seely, Clinton (2009). *Celebrating Tagore: A collection of Essays*. Allied Publishers. ISBN 9788184244243.
6. Dutta, Krishna: Robinson, Andrew (1997). *Rabindranath Tagore: An Anthology of his learning* contribution to South Asian studies.
7. The Roy, Kshitis, *Rabindranath Tagore: A life story* Publications Divison Ministry of Information & Broadcasting, 2017.

8. *The Complete works of Rabindranath Tagore* (All short stories, poetry, Novels, Plays & Essays) Edit. General Press- 18 Oct 2019

POST COLONIAL STUDIES

OBJECTIVES OF THE COURSE

- To introduce the students to some key theoretical formulations in the field
- To help develop an awareness of issues – social, political, cultural and economic – relating to the experience of colonial and after
- To encourage dialogue on conditions of marginality and plurality and to question metanarratives

COURSE OUTCOMES

- Analyze texts using key concepts and theories in the field
- Interrogate dominant discourse in texts influenced by colonial ideologies
- Appreciate texts emerging from postcolonial nations
- Engage with the interplay of issues of race, colour, caste and gender in a neo – colonial world
- Challenge social inequalities existing in colonized regions and communities in the age of post colonialist.

UNIT 1 – ESSAYS

Edward Said Introduction (from *Orientalism*)

Robert J.C. Young Post – colonialism (from *Post - colonialism: An Historical Introduction*)

Ania Loomba Defining the Terms: Colonialism, Imperialism, Neo-Colonialism, Post – colonialism (from Chapter 1 “*Colonialism/Post – colonialism*”)

UNIT 2 –PROSE

Nadine Gordimer *The Train from Rhodesia* (from *The Harper Anthology of Fiction*)

John Kelly *We are All in the Ojibway Circle* (*The Faber Book of Contemporary Canadian Short Stories*)

Witi Ihimaera *The Whale* (from *The Harper Anthology of Fiction*)

UNIT 3 – POETRY

Lisa Bellear	:	Women’s Liberation
Judith Wright	:	At Cooloola
Derek Walcott	:	Ruins of a Great House
Garbriel Okara	:	Piano and Drums

UNIT 4 – DRAMA

Wole Soyinka	:	<i>Death and the King’s Horseman</i>
Louis Nowra	:	Radiance

UNIT 5 – FICTION

Jhumpa Lahiri	:	Unaccustomed Earth (from Unaccustomed Earth)
Chimamanda N. Adichie	:	<i>Americannah</i>

BOOKS FOR REFERENCE

1. Ashcroft, Bill. *On Post-Colonial Futures: Transformations of Colonial Culture*. Continuum, 2001.
2. Ashcroft, Bill, et al. *Post-colonial Studies: The Key Concepts*. 2nd ed., Routledge, 2007.
3. Barker, Francis. Et al. editor. *Colonial Discourse/Postcolonial Theory*. Manchester UP, 1994.
4. Bayard, Caroline. *The New Poetics in Canadian and Quebec: From Concretism to Post-Modernism*. University of Toronto Press, 1989.
5. Bennett, Bruce, editor. *A Sense of Exile*. Centre for Studies in Australian Literature, 1988.
6. Chew, Shirley, and David Richards, editors. *A Concise Companion to Postcolonial Literature*. Wiley Blackwell, 2010.
7. Irvine, Lorna L. *Sub/version: Canadian Fiction by Women*. ECW Press, 1986.
8. Jahabegloo, Raman. *Indian Revised: Conversations on Continuity and Change*. Oxford UP, 2008.
9. Juneja, Om Prakash. *Post Colonial Novel: Narratives OF Colonial Consciousness, Creation*, 1995.

10. King, Bruce. *New National and Post-Colonial Literatures: An Introduction*. Clarendon Press, 1996.
11. Kudchedkar, Shirin and Jameela Begam, editors. *Canadian Voices*, Pencraft, 1996.
12. Lazarus, Neil, editor. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge UP, 2004.
13. Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature*. Longman, 1981.
14. Pandey, Sudhakar. *Perspectives on Canadian Fiction*. Prestige Books, 1994.
15. Schwarz, Henry and Sangeeta Ray. *A Companion to Postcolonial Studies*. Blackwell, 2000.
16. Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*. Methuen, 1993.
17. Tanti, Melissa et al., editors. *Beyond "Understanding Canada": Transnational Perspectives on Canadian Literature*. U of Alberta Press, 2017.
18. Walder, Dennis. *Post-Colonial Literatures in English: History, Language and Theory*. Blackwell, 1998.
19. Blackwell, 1998.
20. young, Robert J.C. *Post - colonialism: An Historical Introduction*. Blackwell, 2001.

B. GENDER STUDIES

OBJECTIVES

- To make students familiarize themselves with different waves of feminism, demonstrate logical reasoning regarding the perception of the female sex by the male. Beginning of the second wave of feminism.
- A lecture which emphasizes the need for a woman to own a room and money to be able to write. Brings an understanding of women's plight in the male dominated society.
- Women's struggle to succeed amidst the stereotypes, especially that of Virginia Woolf whilst suffering from man's dominance.
- A rewriting of mythological stories. Revisiting myth and presenting them through the feminist eyes.
- A symbolic representation of women trapped in a male body to portray the real.
- Oppression of women at the hands of men through a transgender

COURSE OUTCOME

- To learn as to how the second wave of feminism kick- started its course with the publication of *The Second sex*. Women’s struggle throughout history is brought out.
- The difference between feminism and womenism. Womenism as a separate entity to bring out the double suppression of black women in the hands of white and black men.
- Learn the plight of women who are physically harassed to keep them under the control of men. However, they are revisited in recorded history to stand against men, despite their physical indifference,
- Learn the importance and the role of myth in the control of women throughout history while also learning a need to rewrite the changes in the myth via Panchali from The Mahabharatam
- Learn the struggles of transgender so as to face problems from within and also from the society to find their own identity, an identity crisis marred constantly due to the bias in society towards the classification of sex.

UNIT 1

Simone de Beauvoir *Introduction: The Second Sex*

Virginia Woolf *A Room of One's Own* (Chapter I &VI)

Elaine Showalter extract from *Woolf and the Flight into Androgyny*

UNIT 2

David S Gutterman “Postmodernism and the Interrogation of Masculinity” (From *Theorizing Masculinities* ed. Michael Kaufman, Harry Brod)

Bell hooks *Black Women: Shaping Feminist Theory*

Judith Butler *Interiority to Gender Performatives* (from Gender Trouble)

UNIT 3

Mahasweta Devi : *Draupadi* (Short Story)

Maya Angelou : Still I Rise Our Grandmothers

Adrienne Rich : When We Dead Awaken: Writing as Revision

UNIT 4

Chitra Bannerjee Divakaruni : *The Palace of Illusions*

Laura Esquivel : *Malinche*

UNIT 5

Manobi Bandyopadhyay : *A Gift of Goddess Lakshmi* (trans. Jhimli Mukerjee Pandey & Manobi Bandhopadhyay)

Alice Walker : *In Search of Mother's Garden*

BOOKS FOR REFERENCE

1. Gilbert, Sandra & Susan Gubar. *Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale Nota Bene, 2000.
2. James, Joy and T Denean Sharpley-Whiting. Eds. *The Black Feminist Reader*. Blackwell, 2000.
3. Rahman, Momin and Stevi Jackson. *Gender and Sexuality: Sociological Approaches*. Polity Press. 2010.
4. Rooney, Ellen. Ed. *The Cambridge Companion to Feminist Literary Theory*. Cambridge U P, 2008.
5. Schneir, Miriam. Ed. *The Vintage Book of Feminism: The Essential Writings of the Contemporary Women's Movement*. Vintage, 1995.
6. Tharu, Susie & K Lalitha. *Women Writing in India*. Oxford UP, 1991

C. ENGLISH LANGUAGE TEACHING – THEORY AND PRACTICE

OBJECTIVES

- To acquaint students with the history of the English Language
- To help students learn the essential aspects of ELT and the different types of language testing and evaluation

COURSE OUTCOME

- The students were taught how the English Language Teaching takes place in India.
- The learners are introduced to several teaching Methods.
- The learners are exposed to different language teaching theories.

- The language testing and Evaluation is taught to the students.
- Teaching aids are introduced to the learners.
-

UNIT I ENGLISH LANGUAGE TEACHING IN INDIA

Grammar Translation Method

Reform Movement

Direct Method

20th Century Trends (Situational methods)

Audio-Lingual Method

Communicative Approach

UNIT II OTHER TEACHING METHODS:

Total Physical Response

The Silent Way

Suggestopedia

Community Language Learning

Community Language Teaching

Natural Approach

UNIT III LANGUAGE LEARNING THEORIES

Behaviorism

Cognitive Approach

Natural Approach and their Educational Implications

Principles of Syllabus Construction

Structural Syllabus, Situational Syllabus, Notional Syllabus

UNIT IV LANGUAGE TESTING AND EVALUATION

Kinds of Tests, Aptitude, Proficiency, Achievement

Different Types of Multiple Choice – Questions

Evaluation

- a) Formative
- b) Summative
- c) Norm-based
- d) Criterion- based

UNIT V USE OF TEACHING AIDS INCLUDING EDUCATIONAL TECHNOLOGY

Language Laboratory

Audio-Visual

Aids

OHP-Black Board

Map and Charts

Computer etc.

REFERENCE

1. Jack C.Richards & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*
2. Harria David. P *Testing English as Second Language*
3. Howatt. A. P. R. *A History of English Language Teaching*
4. Nunan. D. *Syllabus Design*
5. Wilkins, D. A. *Notional Syllabus*
6. Little word, W.T. *Communicative Language Teaching*

A. FILM STUDIES

OBJECTIVES

- To introduce students to the evolution of films and to significant movements in cinema.
- To help students analyze films as an art form, using film language, editing, camera angles and movements as well as the sound in cinema.

COURSE LEARNING OUTCOMES

- On successful completion of the course, students will be able to trace the evolution of cinema and major film movements critically.
- Analyze cinema from various perspectives.
- To identify various technical aspects of cinema.
- Appreciate and develop an academic discourse on cinema.
- Analyze the relationship between films and literature through adaptations

UNIT 1 EVOLUTION OF FILMS

Evolution of films from still to moving pictures

Evolution of films from black and white to colour

Evolution of films from silent movies to talkies
Texts to be discussed: Lumière Brothers *The Arrival of a Train* George Melies *A Trip to the Moon* Edwin Porter *The Great Train Robbery* (1903) Dadasaheb Phalke *Growth of a Pea Plant*

UNIT 2 HOW TO READ A FILM

Film Language – aspect ratio, mis-en-scène, montage, etc.

Editing – montage, jump cut, cross cut, fade, dissolve, iris in/out, etc.

Cinematography-camera movements and angles

Sound-diegetic and non-diegetic sound

UNIT 3 GLOBAL CINEMATIC MOVEMENTS

Italian Neo-realism -Vittorio De Sica *Ladri di Biciclette*

French New Wave -François Truffaut *Les Quatre Cents Coups*

Iranian New Wave- Jafar Panahi *Offside*

Indian Parallel Cinema- Satyajit Ray *PatherPanchali*

UNIT 4 REPRESENTATION IN INDIAN CINEMA

Tom Emmatty *Our Mexican Aparatha*

Mari Selvaraj *Pariyerum Perumal*

Karan Johar *AjeebDastaan Hai Ye* from Bombay Talkies Zoya Akhtar *Sheila Ki Jawaani* from Bombay Talkies

Alankrita Shrivastava *Lipstick Under My Burkha*

UNIT 5 ADAPTATIONS

Vishal Bharadwaj *Maqbool*

Danny DeVito *Matilda*

REFERENCE

1. Abrahams, Nathan, et al. *Studying Film*. Arnold: Hodder Headline Group, 2001.
2. Aitken, Ian. *European Film Theory and Cinema: A Critical Introduction*. Edinburgh University Press, 2001.
3. Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.
4. Bazin, Andre. *What is Cinema? Vol. I*. University of California Press, 2005.
5. Bhaskar, Ira. 09 Apr 2013, *The Indian New Wave*. Routledge Handbook of Indian Cinemas. edited by K. Moti Gokulsing and Wimal Dissanayake. Routledge, 2019. pp.19-34
6. Buckland, Warren, editor. *Film Theory and Contemporary Hollywood Movies*. Routledge, 2009.
7. Butler, Andrew. *Film Studies*. Pocket Essentials, 2005.
8. Dixon, Andrew. *Film Studies*. Pocket Essentials, 2005.
9. Wheeler Winston and Foster, Gwendolyn. *A Short History of Film*. Rutgers University Press, 2018.
10. Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction Through the Senses*. Routledge, 2010.
11. Hutcheon, Linda. *In Defence of Literary Adaptation as Cultural Production*. *Media Culture Journal*, Vol. 10, no. 2, May 2007.
12. <http://journal.media-culture.org.au/0705/01-hutcheon.php>
13. Kuhn, Thomas. *A Dictionary of Film Studies*. OUP, 2012.
14. Annette, Guy Westwell. *A Dictionary of Film Studies*. OUP, 2012.
15. Monaco, James. *How to Read a Film: The World of Movies, Media, and Multimedia: and Language, History, Theory*. Oxford University Press, 2000.
16. Nichols, Bill. *Movies and Methods*. University of California Press, 1976.
17. Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W. W. Norton and Company, 2010

B. ENGLISH FOR MEDIA

OBJECTIVES

- Introduction to Mass Media
- Mass media is a form of communication that reaches a large people in a short time. For e.g.: TV, Newspaper, Radio and so on to communicate to the people. It very easy to reach all the people.
- Types of news analysis: News analysis may be for sentiment or business motive. It may be spoke or in the written form.
- Reviews: To design articles, advertisement, business, column, letters and novels.
- Report in the media English about the crime, election, sports and news. It can be in different font and style.
- Writing and learning – writing the news in English and editing it, it can be easily communicated to the public.

COURSE OUTCOME

- The student is introduced to the essence of the Mass media and its definitions and its function.
- The learner learns the News Analysis and its types.
- In this the learner knows about the review, editorial columns etc.
- Different kinds of reports are taught like election, crime report etc.
- Writing and editing of T.V, Radio etc. is taught the learners.

UNIT I INTRODUCTION TO MASS MEDIA

Definition of Mass Media - Functions - Public Opinion

UNIT II TYPES OF NEWS ANALYSIS

Hard and soft news - Expected and Unexpected News - Box News -

Follow up news - Scoop - Filters - News Analysis and Evaluation.

UNIT III REVIEWS

Editorial - Columns - Articles - Reviews - Features – Letters

UNIT IV REPORTS

Reporting - Crime, Court, Election, Legislative, Sports, Investigative -

Font, Caption, Style - Emphasis of News and Reports - Principles of Editing.

UNIT V

Writing and Editing - TV/Radio-News and News Headlines,

Documentaries, TV/Radio Features

REFERENCE

1. Keval J.Kumar – *Mass Communications in India* (Bombay: Jacco 1981)
2. MacBride – *Many Voices, One world* (London: Kagan Press, 1980)
3. D.S.Metha – *Mass Communication and Journalism*
4. James M.Neel – *News Writing and Reporting*

C. FANTASY FICTION

COURSE OBJECTIVES

- To introduce students to various definitions of fantasy fiction
- To improve the imagination of students.
- To introduce students to the history of fantasy fiction

COURSE OUTCOMES

- On successful completion of the course, students will be able to
- Demonstrate a basic understanding of the sub-genre of fantasy fiction
- Identify the genre and features of fantasy fiction
- Discuss the evolution of fantasy fiction
- Evaluate and discuss a work of fantasy fiction using prescribed texts
- Discuss the socio-cultural contexts and their impact on works of fantasy fiction.

UNIT 1

Introduction to Fantasy Fiction

Evolution of Fantasy Fiction

UNIT 2

Ursula K Le Guin Dragonfly

UNIT 3

Nnedi Okarofor - *Akata Witch*

UNIT 4

Terry Pratchett - *The Colour of Magic*

UNIT 5

Robin Hobb - *Assassin's Apprentice*

REFERENCE

1. Card, Orson Scott. *The Infinite Boundary*.
2. *How to Write Science Fiction and Fantasy*. Writers' Digest Books. 1990.
3. Dalton, A. J. *Sub Genres of British Fantasy Literature*. Luna Press Publishing, 2017.
4. Hume, Kathryn. *Fantasy and Mimesis*. Methuen, 1984.
5. Mendelsohn, Farah, Edward James. *A Short History of Fantasy*. Middlesex University Press, 2009.
6. Reid, Robin Anne. *Women in Science Fiction and Fantasy (Vol. 1 & 2)*. Greenwood Press, 2009.
7. Sinclair, Frances. *Fantasy Fiction*. School Library Association, 2008.
8. Tableford, Brian. *The A to Z of Fantasy Literature*. The Scarecrow Press, Inc., 2009.
9. Swinfen, Ann. *In Defense of Fantasy: A Study of the Genre in English and American Literature Since 1945*. Routledge & Kegan Paul, 1984.

