

# MANONMANIAMSUNDARANARUNIVERSITY

## DEPARTMENT OF ENGLISH

### SYLLABUS FOR M.A. ENGLISH (CBCS)

[For those who joined the course from the academic year 2022-2023 onwards  
(Fulltime)]

#### Learning Outcome based Curriculum

##### **Vision of the University**

- To provide quality education to reach the un-reached

##### **Mission of the University**

- To conduct research, teaching and outreach programmes to improve conditions of human living.
- To create an academic environment that honours women and men of all races, caste, creed, cultures, and an atmosphere that values intellectual curiosity, pursuit of knowledge, academic freedom and integrity.
- To offer a wide variety of off-campus educational and training programs, including the use of information technology, to individuals and groups.
- To develop partnership with industries and government so as to improve the quality of the workplace and to serve as catalyst for economic and cultural development.
- To provide quality/inclusive education, especially for the rural and un-reached segments of economically downtrodden students including women, socially oppressed and differently abled.

## **M.A.-ENGLISH LITERATURE**

### **Preamble**

M.A. English Programme aims at expanding the learners' knowledge related in the study of English Language and Literature, familiarizing them with various authors, genres, theories, cultures and historical contexts. It aims at empowering the students with their research aptitude through oral and written presentations. The programme helps the students assess various socio-cultural aspects as delineated in the texts across the globe.

**Vision:**

- To enrich the academic ambience by fostering a multidisciplinary understanding of Language and Literature and upholding the universal human values.

**Mission:**

- To enable the students' understand that Language and Literature are essential to acquire knowledge, forming new episteme and attitudes.
- To raise the students' consciousness to the national, moral, social, and human values that could form and sustain objective knowledge.
- To facilitate the students with the contemporary knowledge to understand the changing dynamics of the literary texts in various social and cultural contexts.

Duration : Two Academic Years (Four Semester)

Eligibility : B.A. English

Credit : 90 Credits

Scheme of Exam : Three Continuous Internal Assessment  
Internal – 25 Marks, External – 75 Marks, Total – 100 Marks

Internal Assessment : Three Continuous Internal Assessment. The average of the best two tests from three tests – 15 Marks  
Attendance Compulsory

Assignment – 5 Marks  
Seminar – 5 Marks

Total – 25 marks End

Semester Examination: Question Pattern

Section A = 10 X 1 = 10 – Multiple Choice Questions.  
'None' should not be a choice among the four given choices

Section B = 5 X 5 = 25 Alternate Choice Questions

Section C = 5 X 8 = 40 Alternate Choice Questions  
= 75 marks

**M.A.ENGLISH (CBCS)**

**SCHEME OF EXAMINATIONS & VALUATION**

**Forthose who joined the course from the academic year 2022-2023 onwards  
(Fulltime)**

**Semester I**

<b>Paper</b>	<b>Subject</b>	<b>Credit</b>	<b>Hours/Week</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Exam Duration</b>
I	British Poetry	4	4	25	75	100	3 hours
II	Indian English Literature – Pre-Independence Period	4	4	25	75	100	3 hours
III	American Literature	4	4	25	75	100	3 hours
IV	Introduction to Linguistics and Phonetics (e-pathshala online course)	4	4	25	75	100	3 hours
V	Women’s Literature / Theory and Practice of Translation/Third World Literature (Elective)	3	3	25	75	100	3 hours

**Semester II**

<b>Paper</b>	<b>Subject</b>	<b>Credit</b>	<b>Hours</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Exam Duration</b>
VI	British Prose	4	4	25	75	100	3 hours
VII	Indian English Literature – Post-Independence Period	4	4	25	75	100	3 hours
VIII	Canadian Literature	4	4	25	75	100	3 hours
IX	Postcolonial Theory	4	4	25	75	100	3 hours
X	Cultural Studies Theory and Practice / Green Literature / Writing for Media (Elective)	3	3	25	75	100	3 hours
XI	MOOCs- Supportive-1	3	3	25	75	100	3 hours

**Semester III**

<b>Paper</b>	<b>Subject</b>	<b>Credit</b>	<b>Hours</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Exam Duration</b>
XII	British Drama	4	4	25	75	100	3 hours
XIII	National Literatures in Translation	4	4	25	75	100	3 hours
XIV	Critical Theory I	4	4	25	75	100	3 hours
XV	Research Methodology	4	4	25	75	100	3 hours
XVI	Ethnic Literature/ Film Studies/ American Poetry–Post 1940 (Elective)	3	3	25	75	100	3 hours
XVII	MOOCs- Supportive -2	3	3	25	75	100	3 hours

**Semester IV**

<b>Paper</b>	<b>Subject</b>	<b>Credit</b>	<b>Hours</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Exam Duration</b>
XVIII	British Fiction	4	4	25	75	100	3 hours
XIX	Critical Theory II	4	4	25	75	100	3 hours
XX	Shakespeare	4	4	25	75	100	3 hours
XXI	English Language Teaching (e-pathshala online course)	4	4	25	75	100	3 hours
XXII	Asia Pacific / Subaltern (Elective)	3	3	25	75	100	3 hours
XXIII	Project	08	8	50	50	100	Viva voce
<b>Total Credits</b>				<b>90</b>			

### **CorePapers-16**

<b>Sl. No</b>	<b>Sem</b>	<b>CourseTitle</b>
1	I	BRITISHPOETRY
2	I	INDIANENGLISHLITERATURE-PRE INDEPENDENCEPERIOD
3	I	AMERICANLITERATURE
4	I	INTRODUCTIONTOLINGUISTICSANDPHONETICS
5	II	BRITISHPROSE
6	II	INDIANENGLISHLITERATURE- POSTINDEPENDENCE PERIOD
7	II	CANADIANLITERATURE
8	II	POSTCOLONIALTHEORY
9	III	BRITISHDRAMA
10	III	NATIONALLITERATURESINTRANSLATION
11	III	CRITICALTHEORYI
12	III	RESEARCHMETHODOLOGY
13	IV	BRITISHFICTION
14	IV	CRITICALTHEORY II
15	IV	SHAKESPEARE
16	IV	ENGLISHLANGUAGETEACHING

### **ELECTIVEPAPERS-11**

<b>Sub No</b>	<b>CourseTitle</b>
1.	ASIAPACIFICLITERATURE
2.	CULTURALSTUDIESTHEORY&PRACTICE
3.	ETHNICLITERATURE
4.	FILMSTUDIES
5.	GREENLITERATURE
6.	SUBALTERNSTUDIES
7.	THEORYANDPRACTICEOFTRANSLATION
8.	THIRDWORLDDLITERATURE
9.	WOMEN'SLITERATURE
10.	WRITINGFORMEDIA
11.	AMERICANPOETRY-POST1940

### **Programme Outcomes: UGC**

<b>P.O. No.</b>	<b>At the end of the programme, the students will be able to:</b>
PO-1	comprehend the significance of literary works in their social, cultural and ideological contexts.
PO-2	discover the incredible diversity of the English Language and Literature throughout the history of the world.
PO-3	ascertain how writers have reacted to the social developments of their contemporary period and produced a text.
PO-4	express the hermeneutic engagement of creative texts with gender, race, region and identity across various significations.
PO-5	problematised the Post-colonial Literatures and cultures with a nationalist perspective.
PO-6	develop comprehensive reading, writing, and research skills of high order.
PO-7	undertake academic and literary profession.
PO-8	adapt themselves to the changing aspects of academic and creative professionalism.

### **Programme Specific Outcomes: MA English Literature**

<b>PSO No.</b>	<b>Upon completion of the M.A. English Literature Programme, students will be able to:</b>
PSO-A	locate the historicity and textuality of World Anglophone Literatures.
PSO-B	appraise the diversity of humanist discourses delineated in the texts.
PSO-C	relate the texts to convey and construct cultural values and ideas.

PSO-D	fosterandarticulateuniversalismwithsocial empathy.
PSO-E	respondpositivelytothesignificantparadigmshift.
PSO-F	validatethetextswithdominantcriticaltheories,methodologies,and contemporary practices in the field.
PSO-G	develop proficiencyincriticalthoughtandacademicwriting.
PSO-H	acquireprofessionalskillsrelatedtotranslationandmediastudies.

L	T	P	C
4	0	0	4

SEMESTER-I			
<b>Core: BRITISH POETRY</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To cultivate the art of critically analysing and understanding poetry as a literary art form.

**Objectives:**

- To unwrap and understand the features, chronology, sub-genres, poetic tools and movements of British Poetry.
- To understand the literary movements, along with the socio-culture, historical, events and trends they represent.
- To learn the ways to use poetic tools to enjoy and evaluate Poetry.

**Course Outcomes:**

C.O. No.	Upon the completion of this course, students will be able to	PSOs Addressed	Cognitive Level
CO 1	outline the various characteristics and sub-genres of poetry.	A	K1
CO 2	understand the development of numerous literary movements.	B	K2
CO 3	categorise the poets as their representatives of their periods.	A, E	K3, K4
CO 4	appraise British Poetry as an aesthetic record of the societies concerned.	C, D	K3, K4
CO 5	asses British Poetry with a focus on content and form.	D, E	K5
CO 6	apply the structure and style of the poetry with poetic tools.	B	K5, K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create



## MappingwithPOs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	M	M	M	M	M	M
CO 2	S	S	S	S	M	M	M	L
CO 3	S	S	S	S	M	M	L	M
CO 4	S	S	S	S	S	M	M	L
CO 5	S	S	S	S	S	S	M	M
CO 6	S	S	S	S	M	M	M	M

S– Strong,M – Medium,L–Low

### Unit I

Geoffrey Chaucer  
EdmundSpenser  
John Milton

ProemtotheParliamentofFowls  
Amoretti (34,54,67)  
OfMan’s FirstDisobedience

### Unit II

JohnDryden  
AlexanderPope  
BenJonson

MacFlecknoe  
EpistletoDr. Arbuthnot  
InvitingaFriendto Supper

### UnitIII

WilliamCowper  
WilliamWordsworth  
SamuelTaylorColeridge

TheCastaway  
TotheCuckoo  
KublaKhan

### UnitIV

GeorgeGordonByron  
PercyByssheyShelley  
JohnKeats  
AlfredLordTennyson

OnThisDayICompletemyThirtySixthYear  
i)To Wordsworth ii) Ozymandias  
i)OdeonaGrecianUrn ii)To Autumn  
LotusEaters

### Unit V

GerardManleyHopkins  
MathewArnold  
Robert Browning  
W.B.Yeats  
T.S.Eliot

Windhover  
i) Immortality ii)GrowingOld  
MyLastDuchess  
SailingtoByzantium  
TheHollowMen

### Text:

*FifteenPoets*byOxfordUniversityPress, 2017.

**References:**

Waller, Gary. *English poetry of the sixteenth century. Longman literature in English*. 2d ed.  
London: Longman, 1993.

Parfitt, George. *English Poetry of the Seventeenth Century*. Longman Literature in English. 2d ed.  
London: Longman, 1995.

Greenblatt, Stephen. *Norton Anthology of English Literature*, ed. M.H. Abrams. , 1962.

**Dr P. Vedamuthan**

L	T	P	C
4	0	0	4

SEMESTER-I			
Core	INDIAN ENGLISH LITERATURE – PRE-INDEPENDENCE PERIOD		
	Hrs / Week:4	Hrs/Semester:60	Credits:4

**Aim:**

- To introduce the students to the origin and evolution of Indian English Literature.

**Objectives:**

- To enable the students to get an overview of the rich tradition of Indian English Literature before independence.
- To introduce the students to the literary texts from various regional, cultural, social, and political locations in India before independence.

**Course Outcomes:**

CO.No.	Upon the completion of this course, students will be able to	PSOs Addressed	Cognitive Level
CO 1	identify the diverse aspects of Indian English Literature of the pre-independence era.	A	K1
CO 2	summarise the unique features of Indian Writings in English.	B	K2, K4
CO 3	determine the perceptivity of the major historical movements and their impact on literature.	C, E	K3
CO 4	explore the colonial context in which Indian English developed as a language and literature.	D	K3, K4
CO 5	assess the contributions of significant writers of the pre-independent era.	A	K5
CO 6	develop literary sensibility and the spirit of Indianness through reading, critically analysing and cultivating a sense of appreciation for the literary texts.	G	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## Mapping with POs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO1	S	S	S	M	M	M	L	L
CO2	S	S	S	S	S	M	M	L
CO3	S	S	S	S	M	M	M	S
CO4	S	S	S	S	M	M	M	L
CO5	S	S	S	S	S	M	M	S
CO6	S	S	S	S	S	M	S	M

S–Strong, M–Medium, L–Low

### **Unit I: Introduction**

- M.K. Naik - “Introduction” - *A History of Indian English Literature*  
 K. C. Dutt - A Journal of Forty Eight Hours of the Year 1945  
 S. C. Dutt - The Republic of Orissa: Annals from the Pages of 20<sup>th</sup> Century

### **Unit II: Poetry**

- Henry Derozio - The Harp of India  
 Kasi Prasad Ghose - To a Young Hindu Widow  
 Toru Dutt - Our Casuarina Tree  
 Rabindranath Tagore - Where the Mind is Without Fear

### **III: Prose**

- Mahatma Gandhi - Quit India Speech  
 B.R. Ambedkar - Caste in India: Their Mechanism, Genesis and Development  
 Jawaharlal Nehru - Tryst with Destiny

### **Unit IV: Drama**

- Rabindranath Tagore - Chandalika  
 Bharati Sarabhai - The Well of the People

### **Unit V: Fiction**

- K. S. Venkatramani - Murugan, the Tiller  
 Krupabai Satthianadhan - Kamala: The Story of a Hindu Life  
 K. Nagarajan - Chronicles of Kedaram

## **References:**

- M. K. Naik, *A History of Indian English Literature*, Sahitya Akademi, 2009.
- Shoshee Chunder Dutt, *The Works of Shoshee Chunder Dutt*, Nabu Press, 2012.
- Kylas Chunder Dutt, *A Journal of Forty-Eight Hours of the Year 1945*, Shambhavi – The Third Eye Imprint, 2014. Vinayak Kristna Gokak, Ed. *The Golden Treasury of Indo-Anglian Poetry 1828-1965*, Sahitya Akademi, 1970. Theodore Douglas Dunn, Ed. *The Bengali Book of Indian Verse*, Palala Press, 2016.
- Mahatma Gandhi, “Quit India Speech”, *The Collected Works of Mahatma Gandhi*, Vol 1-33, Publications Division, Ministry of Information and Broadcasting, 1958.
- B.R. Ambedkar, “Castes in India: Their Mechanism, Genesis and Development”, *Dr. Babasaheb Ambedkar: Writings and Speeches, Vol. I*, Education Department, Government of Maharashtra, 1979.
- Jawaharlal Nehru, “Tryst With Destiny” (Speech, Constituent Assembly, New Delhi, India, August 14, 1947),  
*Norton Anthology of English Literature*,  
[http://www.wwnorton.com/college/english/nael/20century/topic\\_1/jawnehru.htm](http://www.wwnorton.com/college/english/nael/20century/topic_1/jawnehru.htm)
- Rabindranath Tagore, *The Complete Works of Rabindranath Tagore*, General Press, 2017.
- Bharati Sarabhai, *The Well of the People*, Visva-Bharati, 1943.
- K. S. Venkataramani, *Murugan, the Tiller*, Svetaranya Ashrama, 1927.
- Krupabai Satthianadhan, *Kamala, The Story of a Hindu Life*, OUP, 1998.

**DrS. Prabahar**

L	T	P	C
4	0	0	4

SEMESTER-I			
Core AMERICAN LITERATURE			
	Hrs/Week:4	Hrs/Semester:60	Credits:4

**Aim:**

- To impart knowledge and in-depth understanding of important texts in American literature to students.

**Objectives:**

- To help the students situate American literary texts in their cultural and historical contexts.
- To familiarize the students with the literary genres of early American texts and prominent American writers.

**Course Outcomes:**

C.O. No.	Upon the completion of this course, students will be able to	PSOs Addressed	Cognitive Level
CO 1	acquire knowledge and understand various American writings in their cultural contexts.	A	K1
CO 2	trace the varied writing styles and techniques of American writers	B	K2
CO 3	comprehend the ideas, values and themes of American society.	C	K3
CO 4	correlate the significant historical and cultural developments of colonial America.	D,E	K4
CO 5	assess the major conventions and tropes of American literature.	F	K5
CO 6	construct short poems/stories to recreate any scene from the prescribed plays	C, G	K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6–Create

**Mapping with POs**

Cos	PO 1	PO2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO 1	S	S	S	S	S	M	S	S

CO 2	S	S	S	S	M	S	S	S
CO 3	S	S	S	S	S	S	M	S
CO 4	S	S	S	S	S	S	S	S
CO 5	S	S	S	S	S	M	S	S
CO 6	S	S	S	S	M	S	S	S

S–Strong, M – Medium, L–Low

### Unit I– Poetry

Emily Dickinson–Success is Counted Sweetest, “Hope” is the Thing with Feathers Edgar  
Allan Poe – The Raven  
Robert Frost– Stopping by Woods  
Walt Whitman–Out of the Cradle Endlessly Rocking  
Wallace Stevens – The Emperor of Icecream  
E.E.Cummings –Somewhere I Have Never Travelled

### Unit II– Prose

Ralph Waldo Emerson–The American Scholar Martin  
Luther King Jr. – I Have a Dream  
William Faulkner–Nobel Prize Acceptance Speech

### Unit III – Short Fiction

Henry James–Europe  
Ernest Hemingway–The Snows of Kilimanjaro John  
Steinbeck – The Chrysanthemum

### Unit IV– Drama

Arthur Miller–The Crucible  
Lorraine Hansberry– A Raisin in the Sun

### Unit V– Fiction

Saul Bellow– Henderson the Rain King  
Alice Walker – The Color Purple

### Reference:

Baym, Nina, and Robert S Levine. *The Norton Anthology of American Literature*. W.W.

Norton

& Company, 2013.

Cain, William E. *American Literature*, Vol. 2. Penguin Academics, 2004.

Dickinson, Emily. *The Poems of Emily Dickinson*. Edited by R. W. Franklin, Belknap Press of Harvard University Press, 1998.

Louis, Henry, and Valerie Smith. *The Norton Anthology of African American Literature*. 3rd ed., vol. 1, W. W. Norton & Company, 2014.

Hart, James D., and Phillip W. Leininger. *The Oxford Companion to American Literature*. New York: Oxford Univ. Press, 2006.

Yezzi, David. *The Swallow Anthology of New American Poets*. Athens, Ohio, Swallow Press, 2009.

**Dr. J. Jenitha**



<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-I</b>			
<b>Core</b>	<b>INTRODUCTION TO LINGUISTICS AND PHONETICS</b>		
<b>e-pg pathshala</b>			
	<b>Hrs/Week: 4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To introduce the students to the general concepts of linguistics and phonetics.

**Objectives:**

- To facilitate the students to the advanced study of linguistic based theories, application of linguistic theories, aspects of English Language and linguistics.
- To assist the students in grasping the essential of the structure and system of language and Linguistics..

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	outline the basic key concepts of Linguistics.	A	K1, K3 & K6
CO 2	understand the theories of different schools, and various methodologies used by them to analyse the linguistic structure	B, E, F	K2, K4 & K5
CO 3	examine the usage of sound variation in pronunciation of morphemes	F	K3 & K6
CO 4	knowledge of the morphological structures and its different operations.	F, G	K4
CO 5	understand the functions and its relation between categories and constituents in a phrase or any other	G, H	K2 & K6

	structure.		
CO 6	modify the difficult phoneme and other homological skills in linguistics.	H	K3&K5

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6-Create

### Mapping with POs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	S	M	S
CO 2	S	S	S	S	M	S	S	S
CO 3	S	S	S	S	S	S	M	S
CO 4	S	S	S	S	S	S	S	M
CO 5	S	S	S	S	S	S	S	S
CO 6	S	S	S	S	S	S	S	S

S– Strong, M – Medium, L–Low

#### **Unit-I: Linguistics**

What is Linguistics  
 Nature of human Language  
 Levels and Scope of Linguistics  
 Major Schools of Linguistic Study (Functionalism, Structuralism, Generativism and Cognitivism)  
 Basic Concepts in Linguistics

#### **Unit II :Phonology**

Mechanisms of speech Production  
 Classification of Description of sounds-Consonants  
 Classification of Description of sounds-Vowels  
 Phoneme ,Syllable and word accent  
 Stress, Rhythm and Intonation

#### **Unit III :Morphology**

Basic Concepts in Morphology  
 Derivational and Inflectional Morphology  
 Morphological Structures of English words  
 Word Formation in English  
 Morpho-phonemics

#### **Unit IV:Structural Linguistics**

Categories and Constituents  
 Phrase Structures NP  
 Phrase Structures VP  
 Tree Diagrams

X-Bar Theory

**Unit V: Modern Linguistics**

Changes in meaning of words

Speech Acts and Discourse Analysis

Universal Grammar and Theory of Principles and Parameter Sociolinguistics

Applied Linguistics

**Primary resource:**

E-PG Pathshala, Introduction to Linguistics and Phonetics

**References:**

Allan, Gleason Henry. *An Introduction to Descriptive Linguistics*. Holt, Rinehart and Winston, 1973. Balasubramanian,

T. A. *A Text Book of English Phonetics for Indian Students*. Macmillan, 1981.

Francis, Hockett Charles. *A Course in Modern Linguistics*. Macmillan, 1979.

Fromkin, Victoria, et al. *An Introduction to Language*. Wadsworth Cengage, 2018.

Gimson, A. C. *An Introduction to the Pronunciation of English*. Edward Arnold,  
1970.

Jespersen, Otto. *Essentials of English Grammar*. Routledge, 2013.

Halliday, M. A. K., et al. *The Linguistic Sciences and Language Teaching*. Longman, 1964.

Lado, Robert. *Linguistics Across Cultures: Applied Linguistics for Language Teachers*. Ann Arbor:  
University of Michigan Press, 1957.

Wood, F. T. *An Introduction to the Study of English Language*, Macmillan, 1969

Yule, George. *The Study of Language*. 7th ed., Cambridge University Press, 2020.

**Dr R. Ramesh**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-II</b>			
<b>Core</b>	<b>BRITISH PROSE</b>		
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To familiarise the students with different prose writing styles and techniques of British Literature.

**Objectives:**

- To help the students understand the concepts related to chronological literary movements of British Prose.
- To make the students learn about the background, thought currents, themes, content, influences, critical reception and reviews of the selected literary texts.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO1	observe the various cultural shifts in the British society throughout the ages	A,C	K1
CO2	Differentiate the English prose based on their periods, backgrounds, authors and era.	B,D	K2
CO3	interpret the texts and relate it to the contemporary society	C,F	K3
CO4	distinguish the various writing styles and techniques of the English prose writers	E, G	K4
CO5	critique the prose writings of the great British writers	F	K5
CO6	develop the learners' usage of language skill effectively.	G,H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO1	S	S	S	M	S	S	M	L
CO2	M	S	S	S	S	S	L	M
CO3	M	M	M	S	S	M	M	S
CO4	M	S	S	S	S	M	M	S
Co5	S	S	S	S	S	S	M	L
CO6	S	S	S	M	S	S	S	S

S– Strong,M – Medium,L–Low

### Unit I

Sir Walter Raleigh	InstructionstohisSonandtoPosterity[Chapter1]
Francis Bacon	Of Custom and Education
John Bunyan	ThePilgrim'sProgress-Part I

### Unit II

Dr.Johnson	“EasyWriting”in <i>Idler</i>
Goldsmith	Manin Black
AddisionandSteele	SelectCoverleyPapers-‘TheSpectator’'saccountof Himself’and“Ofthe Club”

### UnitIII

O.Henry	TheLastLeaf
BertrandRussell	ScienceandTradition
E.M.Forster	Tolerance

### UnitIV

VirginiaWoolf–	Womenand Fiction
GeorgeOrwell:	ReflectionsonGandhi
StephenHawking	GalileoGalilei

### UnitV

VerrierElwin	‘Philanthropology’fromTheTribalWorldofVerrier Elwin
StephenRLClark	“GoodDogsandOther Animals”
ZadieSmith	“OnOptimismandDespair”from <i>FeelFree</i> [2018]

## Text:

*Twentieth Century Prose* Ed. Forum for English Studies, Dibrugarh, OUP, 2018  
*Feel Free* by Zadie Smith, Penguin Books, 2018

**References:**

Kevin J. H. Dettmar "Modernism".

David Scott Kastan, ed., *The Oxford Encyclopaedia of British Literature*. Oxford University Press 2005.

Baugh, Albert Croll. *A Literary History of England*. New York: Appleton Century Crofts, 1967.

**Dr R. Vasuhi**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-II</b>			
<b>Core INDIAN ENGLISH LITERATURE – POST-INDEPENDENCE PERIOD</b>			
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To help the students to develop a general understanding of Indian English Literature after independence up to the present era.

**Objectives:**

- To enable the students to acquire an overview of the recent trends and developments in Indian English Literature.
- To develop a literary sensibility towards the texts of modern Indian English Literature.

**Course Outcomes:**

<b>CO. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	understand the contribution of significant writers of Poetry, Prose Fiction and Drama of the post-independent era.	A	K1
CO 2	get acquainted with the pluralistic dimensions and the postmodern influence in Indian English Literature	B	K2
CO 3	examine the socio-political and cultural milieu such as the history, nation's construction, gender politics, and cross-cultural transformations as represented in literature.	A, C	K3, K5
CO 4	distinguish the use of myths in Indian Writing in English and its contemporary relevance.	D, E	K3, K4
CO 5	analyse the themes dealt by modern writers in the post-colonial context and apply the ideas encapsulated in Indian Aesthetics to literary texts	F, G	K5

CO 6	create and develop an episteme which is self-expressive, relevant and can empower oneself in real-life experience.	F,H	K6
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K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

### Mapping with POs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	M	L	M
CO 2	S	S	S	S	S	M	M	M
CO 3	S	S	S	S	S	M	M	S
CO 4	S	S	S	S	S	M	L	M
CO 5	S	S	S	S	S	M	M	M
CO 6	S	S	S	S	S	S	S	S

S–Strong, M–Medium, L–Low

#### **UNIT I: POETRY**

Kamala Das	:	My Grandmother's House
Nissim Ezekiel	:	Poet, Lover, Birdwatcher
Jayanta Mahapatra	:	The Indian Way
A.K. Ramanujan	:	A River

#### **UNIT II: PROSE**

Raja Rao	:	The Meaning of India
A. P. J. Abdul Kalam	:	My Visions for India
Amitav Ghosh	:	The Town by the Sea

#### **UNIT III: SHORT STORIES**

Premchand	:	The Child
R. K. Narayan	:	Sweets for Angels
Kushwant Singh	:	The Interview
Boman Desai	:	Between the Mosque and the Temple
Mulk Raj Anand	:	The Lost Child

#### **UNIT IV: PLAYS**

Girish Karnad	:	Tughlaq
Vijay Tendulkar	:	Silence! The Courtis in Session

#### **UNIT V: FICTION**

Salman Rushdie	:	Midnight's Children
Arundhati Roy	:	The God of Small Things



## **References:**

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- Raja Rao, "The Meaning of India", *The First Writers Workshop Literary Reader*, Ed. P. Lal, 1972.
- Amitav Ghosh, *Dancing in Cambodia: and Other Essays*, Penguin, 2010.
- Prem Chand, *The Complete Short Stories*, Ed. M. Asaduddin, India Penguin Classics, 2017.
- R.K. Narayan, *Malgudi Days*, Indian Thought, 2007.
- Khushwant Singh, *The Collected Short Stories of Khushwant Singh*, Ravi Dayal Publisher, 1989. Mulk Raj Anand, *Panorama: An Anthology of Modern Indian Short Stories*, Sterling Publishers, 1997.
- Girish Karnad, *Tughlaq*, OUP India, 2012.
- Vijay Tendulkar, *Silence! The Courtis in Session*, OUP, 2000.
- Salman Rushdie, *Midnight's Children*, Vintage, 2009.

**DrS. Prabahar**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-II</b>			
<b>Core</b>	<b>CANADIAN LITERATURE</b>		
	<b>Hrs/Week: 4</b>	<b>Hrs/Semester:60</b>	<b>Credits: 4</b>

**Aim:**

- To impart knowledge and in-depth understanding of important texts in Canadian literature to students.

**Objectives:**

- To make the students familiar with the texts that reflect Canadian culture and society.
- To help the students get acquainted with Canadian Literature's richness through representative works of poets, essayists, playwrights, and novelists.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	state the richness of Canadian Literature through the distinct genres.	A,C	K1
CO 2	locate Canadian historical and geographical content, with reference to the individual literary pieces.	B	K2
CO 3	demonstrate the cultural and the literary facets of Canadian Literature.	C	K3
CO 4	relate these selected literary pieces with emphasis on Canadian context.	D	K4
CO 5	critique essential literary terms in relation to Canadian style.	E	K5
CO 6	formulate thoughtful and critical analyses of the assigned texts.	F	K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6– Create

## MappingwithPOs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	M	S	S	S	S
CO 2	S	S	S	S	S	M	S	S
CO 3	S	S	S	M	S	S	S	S
CO 4	S	S	S	S	M	S	S	S
CO 5	S	S	S	S	S	S	S	M
CO 6	S	S	S	S	S	S	M	S

S–Strong,M – Medium,L–Low

### **Unit I-Poetry**

F.R.Scott–LaurentianShield

A.M.Klein – Indian Reservation: Caughnawaga

DorothyLivesay–OnLookingintoHenryMoore

### **Unit II –Prose**

SusannaMoodie-“AJourneytotheWoods“– selection from *Roughing it in the Bush*

Dennis Lee-Cadence, Country, Silence: Writing in Colonial Space

### **Unit III–Short Fiction:**

AliceMunro– Voices

Morly Callaghan – All the Years of Her Life

KelleyArmstrong–AHauntedHouseofHerOwn

### **Unit IV–Drama**

GeorgeRyga–Indian

SharonPollock–Blood Relations

### **Unit V-Fiction**

MargaretAtwood–Diviners

BeatriceCulleton– InSearchofAprilRainTree

### **References:**

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Routledge,2011.

Moodie, Susanna. *Roughing it in the Bush*, Cossimo Classics, 2005.

Narasimaiah,C.D.*AnAnthologyofCommonwealthLiterature*.Trinity,2014.

Nennett,Donna.*AnAnthologyofCanadianLiteratureinEnglish*.Vol.II.Oxford U.P,1983.

Ryga,George.*TheOtherPlays*.EditedbyJohnHoffman.Talonbooks,2004. Wandor,

Michelene. *Plays by Women*. Volume 3 , Methuen, 1984.

**Dr.J. Jenitha**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-II</b>			
<b>Core</b>	<b>POSTCOLONIAL THEORY</b>		
	<b>Hrs/ Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To introduce the student to a variety of literatures of Post Colonialism.

**Objectives:**

- To equip the students to study the literature and culture of the post colonial regions.
- To think critically about the contexts of exploration and colonialism in relation to post colonial societies.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	Identify the key concepts of postcolonial Literary Theory	A	K1
CO 2	Infer the common themes dealt by the post-colonial writers.	B	K2
CO 3	Analyse the origin of post-colonial theories.	C	K3
CO 4	Categorise selected texts for their literary value and cultural importance.	D	K4
CO 5	Disseminate the significance of Language, Literature and Hybridity in Postcolonial Period.	E	K5
CO 6	Overcome the assimilatory practices of the cultural, historical, and economic processes of colonialism.	E,F	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

<b>C Os</b>	<b>P O 1</b>	<b>P O 2</b>	<b>P O 3</b>	<b>P O 4</b>	<b>P O 5</b>	<b>P O 6</b>	<b>P O 7</b>	<b>P O 8</b>
CO 1	S	S	S	S	S	S	L	S
CO 2	S	S	S	S	S	S	M	L
CO 3	S	S	S	S	S	S	M	S
CO 4	S	S	S	S	S	S	M	L
CO 5	S	S	S	S	L	S	M	M
CO 6	S	S	S	S	S	M	S	M

S–Strong,M – Medium,L–Low

### **Unit-I General introduction:**

Bill Ashcroft, et.al. -IntroductionTheEmpireWritesBack  
Robert Young - Post Colonialism

### **Unit-II ColonialIssuesandDebates:**

EdwardWSaid -Orientalism  
FrantFamon -OnNationalCulture

### **Unit–III PostcolonialRepresentations,Nationalismand Hybridity:**

HelenTiffin -Post-ColonialLiteratureandCounterDiscourse  
ParthaChatterjee -NationalismasaProblem  
Homi K Bhabha -CulturalDiversityandCultural Differences

### **Unit-IV FeminismandLanguage:**

ChandraTalpadeMohanty -UnderWestern Eyes:FeministScholarshipandColonial  
Discourses  
ChinunAchebe -ThePoliticsofLanguage

### **Unit-V Diaspora Writing:**

SalmanRushdie -ImaginaryHomelands  
StuartHall -CulturalIdentityand Diaspora

### **Reference:**

Ashcroft,Bill,GarethGriffithsandHelenTiffin,eds.*ThePostcolonialStudies  
Reader.*

2<sup>nd</sup> edition,London:Routledge,2006.

Rice, Philip, and Patricia Waugh, eds. *Modern Literary Theory*. 4<sup>th</sup> edition, Arnold Publishers, 2001.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Columbia University Press, 2<sup>nd</sup> edition, 2019.

Mongi, Padmini. *Contemporary Postcolonial Theory: A Reader*. Hodder Arnold Books. 1996.

Gilbert, Bart Moore. *Postcolonial Theory: Contexts, Practices, Politics*. Verso, 1997. Young, Robert, *PostColonialism*. Oxford. 2006

**Dr P. Vedamuthan**

L	T	P	C
4	0	0	4

SEMESTER-III			
Core <b>BRITISH DRAMA</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To introduce the students to the representative dramatists of the various ages of British Literature.

**Objectives:**

- To enable the students to understand and appreciate the dramatic techniques from the 16<sup>th</sup> century to modern times.
- To acquire various theatrical skills and techniques.
- To make the students enjoy the pleasures of performing, staging and watching literary plays.

**Course Outcomes:**

C.O. No.	Upon the completion of this course, students will be able	PSOs Addressed	Cognitive Level
CO1	recall the seminal works of various dramatists throughout the ages	A,C	K1
CO2	trace the influences and social culture of the English societies through their drama of various periods	C,F	K2
CO3	apply and enact the drama scenes in classroom	E,H	K3
CO4	analyze the various dramatic techniques used in the plays	F	K4
CO5	evaluate the literary elements such as setting, characterization, plot, theme, symbol etc.	B	K5
CO6	express their ideas, thoughts & viewpoints through action	H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

COs		P O 2	P O 3	P O 4	P O 5	P O 6	P O 7	P O 8
CO1		S	S	M	S	M	L	L
CO2		M	S	S	S	M	L	L
CO3		S	S	S	S	L	S	M
CO4		M	M	S	L	S	M	M
CO5		M	M	S	L	S	M	M
CO6		M	M	S	S	S	S	S

S–Strong,M – Medium,L–Low

### Unit I

BenJonson-  
John Webster

Volpone  
TheWhiteDevil

### UnitII

R.B.Sheridan-  
Congreve

TheRivals  
TheWayoftheWorld

### UnitIII

OscarWilde:  
Bernard Shaw-

TheImportanceofBeingEarnest  
Pygmalion

### UnitIV

JMSyngé  
SamuelBeckett

ThePlayboyoftheWesternWorld  
Endgame

### UnitV

ArnoldWesker  
TomStoppard

Roots  
TheRealThing



## **References**

- Paula R. Backscheider. *Restoration and Eighteenth Century Dramatists*. Detroit, Minch: Gale Research, 1989.
- Thomas J. Taylor. *Restoration Drama: An Annotated Bibliography*. Pasadena, Calif: Salem Press. 1989.
- Greene, N. *Bernard Shaw. A Critical View*. London. Macmillan, 1984.

**Dr R. Vasuhi**

L	T	P	C
4	0	0	4

SEMESTER-III			
Core	NATIONAL LITERATURE IN TRANSLATION		
	Hrs/Week:4	Hrs/Semester:60	Credits:4

**Aim:**

- To make the students understand the richness of native languages and enable them to learn and appreciate the literatures written in different native languages and varied cultures.

**Objectives:**

- To help the students learn the multi-lingual and cultural variations in the Indian texts written in different languages
- To familiarise the students with the different regional literary movements of India.
- To understand India's distinct socio-history and cultural identities through the written literature.

**Course Outcomes:**

C.O. No.	Upon the completion of this course, students will be able to	PSOs Addressed	Cognitive Level
CO 1	relate the thematic concerns in the regional literatures of India.	A	K1
CO 2	illustrate regional consciousness in their reading of literary texts.	B, E	K2
CO 3	distinguish the socio-cultural movements that formulated the regional literature.	C, D	K3
CO 4	categorise the regional literature translated in English.	F, H	K4
CO 5	validate the historical, the social, and the cultural crises specific to the region.	A, G	K5
CO 6	familiarise the life, specific and common issues faced by the Indians	F, H	K5

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	S	L	L
CO 2	S	S	S	S	S	S	M	L
CO 3	S	S	S	S	S	S	M	L
CO 4	S	S	S	S	S	S	M	M
CO 5	S	S	S	S	S	S	S	M
CO 6	S	S	S	S	S	S	M	L

S– Strong,M – Medium,L–Low

### **UNITI (POETRY)**

Manickavasagar	–	Hymn1(Civan’sCourse fromEverlasting)
KishwarNaheed	-	Who AmI?
Bharathidasan	-	TheSoutherly
SrirangamSrinivasaRao	-	ForwardMarch
N. Pichamurti	-	NationalBird

### **UNITII (PROSE)**

A.K. Ramanujan	-	TheClayMotherinLaw:ASouthIndianFolktale
K.A. NilakantaSastri	-	TamilSangam
M.N. Wankhade	-	Friends,TheDayofIrresponsibleWritersisOver

### **UNITIII(DRAMA)**

Kalidasa	-	Shakunthala
K.A. Gunasekaran	-	PaliAadugal

### **UNITIV(SHORTFICTION)**

Premchand	-	TheHolyPanchayat
Ambai	-	Squirrel
LakshmiKannan	-	Nandanvan
VaikomMohammedBasheer	-	TheCard–Sharper’sDaughter

### **UNITV (FICTION)**

U.R.Ananthamurthy	-	Bharathipura
AmritaPritam	-	Pinjar
Imayam	-	Pethavan:The Begetter

### **References:**

- K.A.NilakantaSastri,*K.A.NilakantaSastriWritingsinTheHindu*, THGPublishing Private Limited, July, 2018.
- VinayDharwadker&A.K.Ramanujan,Eds.*TheOxfordAnthologyofModernIndian Poetry.OUP, 1994.*
- LakshmiKannan,*Nandanvan&OtherStories*,OrientBlackswan,2011.

C. R. Devadhar, *Works of Kalidasa*, Motilal Banarsidass Publishers, 1991. George Hart, *The Poems of Ancient Tamil*, OUP, 2003.

Vinay Dharwadkar, Ed. *The Collected Essays of A. K. Ramanujan*, OUP, 2001.

Bharathidasan *Selected Poems*, PILC Publication, 1996.

Mehr Afshan Farooqi, Ed. *The Oxford India Anthology of Modern Urdu Literature*, OUP, 2010. Arjun Dangle, Ed. *Poisoned Bread*, Orient Blackswan, 2009.

*Modern Indian Literature: Poems and Short Stories*, OUP, 2018.

Imayam, *Pethavan: The Begetter*, OUP, 2016

**Dr R. Vasuhi**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-III</b>			
<b>Core</b>	<b>CRITICAL THEORY-I</b>		
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To enhance the students' comprehension with the chronological survey of critical theory.

**Objectives:**

- To make the students understand the concepts and nature of theories and their applications.
- To enable the students to interpret literary texts by focusing on a theory.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	tabulate the history of literary criticism and evolution of theory.	A	K1
CO 2	Infer the concept of theories and their applications.	B,C	K2
CO 3	validate the context of the significant ideological shift of western thoughts.	B,E	K3
CO 4	assess the habit of close and intensive reading.	E	K4
CO 5	illustrate the central discourses of Enlightenment.	D, F	K5
CO 6	facilitate the interpretations of literature empirically.	F	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

### MappingwithPOs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	M	M	L
CO 2	S	S	S	S	M	S	M	S
CO 3	S	S	S	S	M	S	M	M
CO 4	S	S	S	S	M	S	M	S
CO 5	S	S	S	S	S	S	M	M
CO 6	S	M	S	M	S	M	S	M

S–Strong,M – Medium,L–Low

#### **UnitI:Classicism**

Aristotle :Poetryas structure  
 PhilipSidney :AnApologyfor Poetry  
 BenJohnson :ExtractfromTimber orDiscoveries  
**SuggestedReading:** Peter Barry :TheorybeforeTheory/LiberalHumanism  
 B.Prasad : TheBattleofTaste

#### **UnitII:NeoClassical Criticism:**

JohnDryden : DramaticPoesy  
 AlexanderPope : EssaysonCriticism  
 SamuelJohnson : Prefaceto Shakespeare  
**SuggestedReading:** Michael Meehan : Neo-ClassicalCriticism  
 B.Prasad : TheTriumphofClassicism

#### **Unit III:Romanticism**

WilliamWordsworth:PrefacetoLyricalBallads  
 S.T.Coleridge :BiographiaLiteraria(Chapter-XIV&XVII)  
 Shelley :Defenceof Poesie  
**SuggestedReading:** DonaldH.Reiman :TheRomanticCriticalTradition  
 B.Prasad :TheRomanticRevolt

#### **UnitIV:VictorianandModernAge**

Matthew Arnold : FunctionofcriticismatthePresentAge  
 HenryJames : TheArtofFiction  
 F.R.Leavis : LiteraryCriticismandPhilosophy  
**SuggestedReading:** GeoffreyStrickland : GreatTradition:TheLogicoftheCanon  
 B.Prasad : TheVictorian Compromise

#### **UnitV:NewCriticism**

T.S.Eliot : TraditionandtheIndividualTalent  
 I.A.Richards : Four Kinds of Meaning  
 William Empson : TheSeventhTypeofAmbiguity  
**SuggestedReading:** RickRylance : TheNewCriticism  
 B.Prasad : TheAgeofInterrogation

## **References:**

- Ramaswami S & Sethuraman V. S. *The English Critical Tradition: An Anthology of English Literary Criticism*, vol. 2, Trinity Press, 1986.
- Encyclopedia of Literature and Criticism*. Eds. Martin Coyle, Peter Garside et al. Detroit: Gale Research Inc. 1999.
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- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Viva Books, 2010.
- Das B. Mohanty J. M. *Literary Criticism: A Reading*. OUP, 2018.
- Enright D. J., Chikera, Ernst de. *English Critical Tests*. OUP, 1997.
- Wimsatt J. R., William K. Brooks, Cleanth. *Literary Criticism: A Short History*. Oxford & IBH Publishing Co, 1978.

**Dr S. Prabakar**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-III</b>			
<b>Core</b>	<b>RESEARCH METHODOLOGY</b>		
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To introduce the students to the approaches and mechanics of research.

**Objectives:**

- To train the students in the use of language, style and discourse suitable for thesis-writing.
- To expose the students to a theoretical thrust and hands-on experience in writing research proposals.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	demonstrate the ability to indicate methods proper to research aims and objectives	B,G	K3,K6
CO 2	spell the description and the process of research.	A,C	K1,K3
CO 3	identify a research problem and proceed with it.	F,G	K4,K5
CO 4	develop innovative critical thinking skills.	E,C	K3,K6
CO 5	trace the consciousness of ethical issues in educational research.	G,H	K5
CO 6	determine improved writing skills	D,G	K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6-Create



## MappingwithPOs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	S	S	M
CO 2	S	S	S	S	M	S	S	S
CO 3	S	S	S	S	S	S	S	M
CO 4	S	S	S	S	M	S	S	S
CO 5	S	S	S	S	S	M	S	S
CO 6	S	S	S	S	S	S	S	S

S–Strong,M – Medium,L–Low

### **UnitI:Meaningandobjectivesof research,**

Research-Definition and Types of Research

Selectingaresearchtopicandthesisstatement

Hypothesis-Types and Characteristics

Research in language and literature,

Materials and tools of research(books, anthologies, thesauruses, encyclopedias, conference proceedings, unpublished theses, newspaper articles, journals, govt. publications, e-journals, web references, research sites, printed and web indexes, etc.; e-mail discussiongroups,speciallibraries,advancedstudycenters,virtual libraries, web search engines, etc.)

### **UnitII. Theprocess ofresearch**

OrganisationofResearch-Thesis&ResearchPaper,

Layout of Dissertation or Thesis

CharacteristicsofLiteratureReview

Methodology of Research

Preparingaresearchproposal

### **UnitIII.Presentation of Research**

Mechanicsof Research

DefiningResearchProblemsandStatingResearchQuestions

Research Citations- Quotations and Paraphrases

ResearchMethodology-QualitativeandQuantitative

Avoiding plagiarism &research findings

### **Unit-IV:CitingWorks**

CitationinResearchwithExamples

Types of Citation in research  
Citation for Different Sources as per MLA 8<sup>th</sup> Edition  
Referencing vs Bibliography  
Note-card, Bibliography card, e-card, Indexing etc.

**Unit VI In-Text Citations and Research Publications**

In-text Citation vs. Parenthetical Citations  
Format of in-text citation- MLA vs APA  
In-text citation of Electronic sources  
Paraphrasing vs Summarising  
Research Publications

**References:**

Garg, B.L. et al. *An Introduction to Research Methodology*. RBSA, 2002.

Gibaldi, Joseph. *MLA Handbook*. 8<sup>th</sup> ed. Modern Language Association of America. 2016.

Kothari, C.R. *Research Methodology: Methods and Techniques*. New Age International. 1990.

Sinha, S.C. and Dhiman, A.K. *Research Methodology*, EssEss Publications, 2002.

Trochim, W.M.K. *Research Methods: The Concise Knowledge Base*, Atomic Dog Publishing, 2005.

Wadehra, B.L. 2000. *Law Relating to Patents, Trade Marks, Copyright Designs and Geographical Indications*. Universal Law Publishing, 2000.

**Dr R. Ramesh**

			<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
			<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>
<b>SEMESTER-IV</b>						
<b>Core BRITISH FICTION</b>						
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>			

**Aim:**

- To impart knowledge and in-depth understanding of significant texts in British fiction.

**Objectives:**

- To familiarise the students with the background, the major themes and the literary techniques of the texts.
- To make the students comprehend the relationship between the social, the political and the scientific developments of the period and their impact on the literary style.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	recognize the contextualization and the historical consciousness of the texts.	A	K1
CO 2	infer the different socio-cultural milieu and the narrative techniques.	C,D	K2
CO 3	discuss the writings by the early novelists.	B	K3
CO 4	relate to the concepts of modern literature.	D,E	K4
CO 5	evaluate the literary characteristics of British fiction.	F	K5
CO 6	interpret human values and the behavioural patterns from British fiction, and develop the ability to understand human race.	G	K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6–Create

## MappingwithPOs

Cos	PO 1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	M	S	S	S
CO 2	S	S	S	S	S	M	S	S
CO 3	S	S	S	M	S	S	S	S
CO 4	S	S	S	S	S	S	M	S
CO 5	S	S	S	S	S	S	M	S
CO 6	S	S	S	S	S	S	S	M

S–Strong,M – Medium,L–Low

### Unit I

DanielDefoe  
Henry Fielding

Robinson Crusoe  
Tom Jones

### Unit II

JonathanSwift  
EmilyBronte

Gulliver’sTravels  
WutheringHeights

### Unit III

Jane Austen  
WalterScott:

Emma  
Kenilworth

### Unit IV

CharlesDickens  
ThomasHardy

Hard Times  
The Return of The  
Native

### Unit V

JosephConrad  
Julian Barnes

Heartof Darkness  
TheSenseofan  
Ending

## **References:**

Bragg, Tom. *Space and Narrative in the Nineteenth-Century British Historical Novel*. Routledge, 2016.

Cox, Michael. *The Oxford Chronology of English Literature*. OUP, 2002.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge University Press, 2002.

Moxham, Jeffrey. *Interfering Values in the Nineteenth-Century British Novel: Austen, Dickens, Eliot, Hardy, and the Ethics of Criticism: 117 (Contributions to the Study of World Literature)*.

Praeger, 2002.

Rollyson, Carl. *Critical Survey of Long Fiction*. 4th ed. Salem Press, 2010.

**Dr J. Jenitha**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-IV</b>			
<b>Core</b>	<b>CRITICAL THEORY-II</b>		
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To enable the students to locate and analyse literary text with an empirical and independent perspective.

**Objectives:**

- To assist the students to understand the ideologies of different schools of thoughts and the varied consciousness of the society.
- To familiarise the students with the recent concepts and theories.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	associate the text with a specific epistemological and contextual mode of learning.	A,E	K1
CO 2	recognise the contemporary and the historical schools of the literary world.	B,E	K2
CO 3	familiarise with the recent trends in literary studies.	B,D	K3
CO 4	determine the ways in which literary theory applies to their own lives and cultures.	C	K4
CO 5	infer various literary interpretations of the text and find the relationship between the reader and the work.	B,E	K5
CO 6	Substantiate the significance of race, class, and gender from a theoretical perspective.	F	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	M	L	S
CO 2	S	S	S	S	S	S	M	L
CO 3	S	S	S	S	M	S	M	S
CO 4	S	S	S	S	S	S	S	M
CO 5	S	S	S	S	S	S	M	M
CO 6	S	M	S	M	S	M	M	M

S–Strong,M – Medium,L–Low

### **UnitI:IntroductiontoTheoriesand Approaches**

Wilbur S. Scott : FiveApproaches–(IntroductiontoalltheApproaches)  
M.H.Abrams : Orientation of Critical Theories

### **UnitII:Marxism, FeminismandPostcolonialism.**

Raymond Williams: MarxismandLiterature(Extract)  
Elaine Showalter : 'Towards Feminist  
Poetics'GayatriChakravorty  
Spivak : ThePost – ColonialCritic(Extract)

### **UnitIII:Formalism,StructuralismandPostStructuralism**

Viktor Shklovsky : ArtasTechnique(Extract)  
Ferdinand de Sassure: CourseinGeneralLinguistics(Extract)  
Roland Barthes : From Work to Text

### **UnitIV:Psychoanalytical,ArchetypalCriticismandReaderResponse Theory**

Carl Gustav Jung : PsychologyandLiterature  
Northrop Frye : Archetypes of Literature  
WolfgangIser : The Reading Process

### **UnitV:Deconstruction,New Historicism,andCultureStudies**

Jaques Derrida : Structure,Sign,and PlayintheDiscourseof the  
HumanScience  
Stephen Greenblatt : CirculationofSocialEnergy  
Stuart Hall : CulturalStudiesandIts Theoretical Legacies

## **References:**

- Encyclopedia of Literature and Criticism*. Ed. Martin Coyle. Peter Garside et al. Gale Research Inc, 1990.
- Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*, ed. Viva Books, 2010
- Nail Lucy. *Post Modern Literary Theory: An Anthology*. Blackwell Publishers, 1999. Philip Rice and Patricia Waugh. *Modern Literary Theory*, 4th ed. Arnold, 2001.
- Lois Tyson. *Critical Theory Today: A User Friendly Guide*, 3rd ed. Routledge, 1998. *A Handbook of Critical Approaches to Literature*. Eds. Wilfred L. Guerin. Earle Labor et al, 5th ed. OUP, 2005.
- M.A.R. Habib. *Modern Literary Criticism and Theory: A History*. Blackwell Publishers, 2007.
- David Lodge. *Modern Criticism and Theory: A Reader*. Longman, 2017
- Simon During. *Cultural Studies: A Critical Introduction*. Routledge, 2004.

**DrS. Prabahaar**



<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-IV</b>			
<b>Core</b>	<b>SHAKESPEARE</b>		
	<b>Hrs/Week:4</b>	<b>Hrs/Semester: 60</b>	<b>Credits:4</b>

**Aim:**

- To enable the students to understand the various aspects of Shakespeare's dramatic art through representative plays.

**Objectives:**

- To make the students familiar with the significance of the characters, title, plot, theme and style.
- To assist the students to appreciate Shakespearean verse and comprehend the magnitude of the Shakespearean World.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO1	classify the fundamentals of dramatic devices and techniques of Elizabethan Drama.	A	K1
CO2	recognize Shakespeare's unique dramatic styles and understand the contexts of setting, plot, characterisation, and thematic contents.	B, E	K2
CO3	distinguish the diverse features of Shakespearean tragedies, comedies, and historical plays.	C, D	K3
CO4	examine Shakespearean theatre and language.	D	K4
CO5	appraise the Elizabethan perspectives on cosmic universe and liberal humanism.	E	K5
CO6	Formulate role-play for the major literary characters in Shakespeare's work.	F	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

Cos	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO8
CO1	S	S	S	S	L	S	M	L
CO2	S	S	S	S	M	S	S	L
CO3	S	S	S	S	M	S	M	M
CO4	S	S	S	S	M	S	S	L
CO5	S	S	S	S	L	S	S	M
CO6	S	S	S	S	M	S	S	S

S–Strong,M – Medium,L–Low

**Unit –I** -ElizebethanTheatreandAudience,HistoricalPlaysTragedies,Comediesand  
Supernatural elements in Shakespeare,Sonnets: 14, 18, 60, 73, 91,104

**Unit – II** - TwelfthNight  
- MidsummerNight’sDream

**Unit – III** - Hamlet  
- Othello

**Unit – IV** - Antonyand Cleopatra  
- HenryIV Part-I  
- TheWinter’sTale

**Unit – V** - TheTempest

### **Reference:**

Dollimore,Jonathan,andAlanSinfield,editors.*PoliticalShakespeare:EssaysinCultural  
Materialism*.Manchester University Press, 1994.

Greenblatt,Stephen.*Tyrant:ShakespeareonPolitics*.KindleEdition,1<sup>st</sup>edition,2018. Bradley,  
A. C.*Shakespearean Tragedy*. Narcissus, 2016.

Vickers,Brian. *WilliamShakespeare*.Routledge,Vol1, 1974.

Garvin,HarryR.*Shakespeare’sContemporaryCriticalApproaches*.BucknellUniversity  
Press,1980.

**DrP. Vedamuthan**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

<b>SEMESTER-IV</b>			
<b>Core</b> <b>e-pg pathshala</b>	<b>ENGLISH LANGUAGE TEACHING</b>		
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:4</b>

**Aim:**

- To introduce the students to the general concepts of Second Language Acquisition and help students to acquire a practical command of English Language Teaching

**Objectives:**

- To facilitate the students to the advanced study of English Language Teaching Theories, application of Linguistics theories in English Language Class room
- To assist the students in grasping the essentials of approaches and methods available in English Language teaching
- To familiarise the syllabus design and types, Use of technologies in English Language Teaching, introduce various testing and evaluation procedures.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	recognize various teaching approaches, methods and techniques.	A	K4, K6
CO 2	make use of computers, websites, mobile applications and other technological developments in English language Learning	C, E, F	K2, K6
CO 3	develop the skill of converting theory into practice	D, F	K3, K5
CO 4	learners will know the difference between native language and second language and the factors affecting language learning	F, G	K4, K6
CO 5	facilitate the function of syllabus, various modes of evaluation, authentic teaching materials and aids	G, H	K5, K5
CO 6	play an active role in various communities within and beyond the classroom.	G	K5, K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6– Create

## MappingwithPOs

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	S	S	S	S	S	S
CO 2	S	S	S	S	M	S	S	S
CO 3	S	S	S	S	S	S	M	S
CO 4	S	S	S	M	S	S	S	S
CO 5	S	S	S	S	M	S	S	S
CO6	S	S	S	S	S	S	S	S

S–Strong,M – Medium,L–Low

### **Unit I English Language Teaching Theories and Approaches**

EnglishLanguageTeaching–MethodsandApproaches

Language Teaching Theories

ComputerAssistedLanguage Learning(CALL)

Multi-mediaandComputerAssistedLanguageLearning(MCALL).

Technology and teaching English Language

### **UnitIISecondLanguage Acquisition**

Second Language Acquisition

TheSecondLanguageLearners

Theories of Second Language Learning

TheSecondLanguageLearnerandSociety

Bilingualism/Multilingualismandthedisadvantaged learner

### **UnitIII Developing LSRW**

TeachingEnglishasaSecondLanguageinIndia

Language Skills LSRW I (Listening)

LanguageSkillsLSRWII(Speaking)

LanguageSkillsLSRWIII(Reading)

LanguageSkills LSRW IV (Writing)

### **UnitIVSyllabus, Testingand Evaluation**

EnglishforSpecificPurposes/EnglishforAcademicPurposes Language

Learning Strategies

ClassroomInteractionandSecondLanguageAcquisition

SyllabusdesignI-Characteristicsofgoodsyllabus-typesofsyllabus-structural-situational-notional-functional-procedural-task based-proportional

LanguageTestingand Evaluation

### **UnitVTeachingMaterialProductionandResearch**

TeachingMaterialsandTeachingAids

Developing Teaching Materials  
From theory and practice: constructivism in ELT  
Research Methods  
Qualitative Research Vs Quantitative Research

**Primarye-resource:**

E-PG Pathshala–English language Teaching

**References**

Harris, David P. *Testing English as a Second Language*. Tata Mc Graw-Hill, 1969.

Howatt, Anthony PR, and HG Widdowson. *A History of English Language Teaching*. Oxford University Press, 2004.

Nunan, David. *Syllabus Design*. Oxford University Press, 1988.

Richards, Jack C and Theodore S. Rogers. *The Context of Language Teaching*. Cambridge University Press, 1997.

Richards, Jack C, and Theodore S Rodgers. *Approaches and Methods in Language Teaching*. 3rd ed. Cambridge University Press, 2014.

Rivers, Wilga M. *Interactive Language Teaching*. Cambridge University Press, 1987.

Littlewood, W. *Communicative Language Teaching: An Introduction*. Cambridge University Press, 1981.

Wilkins, DA. *Notional Syllabuses: A Taxonomy and Its Relevance to Foreign Language Curriculum Development*. Oxford University Press, 1976.

**Dr R. Ramesh**

## ELECTIVE PAPERS

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>SEMESTER-IV</b>			
<b>Core ASIAPACIFIC LITERATURE</b>			
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

### Aim:

- To introduce the students to various Asia–Pacific region literature.

### Objectives:

- To help the students explore some aspects of the social and literary environments that have shaped the production and interpretation of literary texts in both historical and contemporary Asia-Pacific cultures.
- To help the students identify issues related to the intersection of gender, caste, class, language, religion and politics in the Asia-Pacific province.

### Course Outcomes:

<b>O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	recognise distinguishing characteristics of the various Asia-Pacific literature and relate the writings to their historical, cultural, and political contexts.	A	K1
CO 2	trace the various narrative techniques, folktales, stories, parables, proverbs, and other old-world literary material incorporated into literature of the Asia-Pacific region	F	K2
CO 3	extend the knowledge to review the global concerns with regional sensitivity, (re)imagining “modernity” through literary plots about the exchanges between Asia and the Pacific Islands	B, D	K2, K3
CO 4	relate cultural and social values of various societies with linguistic differences and analyse how culturally based assumptions influence perceptions and behaviours in the writings.	C, E	K3, K4

CO 5	validate the cultural discourse from the representative literary texts and make critical use of concepts and analytic tools from literary studies to develop, review, analyse and synthesise knowledge about Asia and the Pacific region.	C, D, F	K4, K5
CO 6	make reflections on one's work or competencies to connect course content and lived experience.	F,E,G	K5, K6

K1–Remember,K2–Understand,K3–Apply,K4–Analyse,K5 –Evaluate,K6–Create

### MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO 1	S	S	S	S	M	M	L	M
CO 2	S	S	S	S	M	S	M	L
CO 3	S	S	S	S	S	S	M	M
CO 4	S	S	S	S	M	S	L	M
CO 5	S	S	S	S	S	M	M	M
CO 6	S	S	S	S	M	M	M	S

S–Strong,M–Medium,L–Low

### **UNITI:Introduction:Post-ColonialLiteratureInTheAsia-Pacific:**

Stuart Hall : ‘TheRestand theWest:Discourseand Power.’(*The Formations of Modernity*)

GrahamHuggan : AustralianLiterature,Race,andthePoliticsof Location.

Stuart Murray : “Settlermodernityand nationalism”.

### **UNITII:IndigenousAndSettlerLiterary Production:Australia**

PennyvanToorn : ‘IndigenousTextsandNarratives.’(*Cambridge Companion*)

Anonymous : BotanyBay,MoretonBay

John Farrell : Australia

KathWalker : Weare going

Bill Neidjie : Gadgaju Ways  
BruceDawe : HomeComing

**UNITIII:Fiction&Drama:Australia**

Kim Scott : True Country  
HelenGarner : MonkeyGrip  
Jack Davis : Kullark

**UNITIV:NewZealand:Poetry**

EpeliHau`ofa : 1. 'OurSeaofIslands'  
2. TheWriterasanOutsider' in WeAretheOcean:  
Hau`ofa,  
Bill Manhire : SelectPoemsfrom *My Sunshine*  
C.K. Stead : Selectpoemsfrom *Poemsofa Decade*

**UNITY :**

Katherine Mansfield: "Prelude"Patricia  
Grace : Potiki  
MakeritaUrale: FrangipaniPerfume

**Texts:**

TheFormationsofModernity.EditedbyStuartHallandBramGieben.Cambridge,UK:Polity Press  
withBlackwell.1992pp.184-227.  
AustralianLiterature.OUP,Oxford:2015  
NeveraSoulAtHome:NewZealandLiteraryNationalism.VictoriaUniversityPress, Wellington:  
1998.  
EpeliHau`ofa.*WeArethe Ocean*. Honolulu:UniversityofHawai`iPress, 2008.  
TheCambridgeCompaniontoAustralianLiterature.EditedbyElizabethWebby.Cambridge:  
Cambridge University Press. 2000. 19-49.

**Reference:**1.Goodwin, Ken.AHistoryofAustralian Literature,MacmillanEducation,1988

**DrS. Prabahar**



<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Core</b>			
<b>CULTURAL STUDIES: THEORY AND PRACTICE</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To familiarise the students with the evolving perspectives on culture and its effect on day-to-day practices.

**Objectives:**

- to sensitise the students to the network of meanings engaged in defining culture.
- to inculcate in the learners an understanding of contemporary and emerging axioms of cultural spaces.
- to hone the critical sensibility of students in analysing the socio-political discursive relations that form the tone of the day

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	understand the evolution of cultural studies, involving prominent theorists and their sociocultural contexts	A	K2
CO 2	be informed of the key concepts of cultural studies	A,B,E	K1
CO 3	habituate with the interpretative decoding of theories and praxis of cultural texts and artifacts	C,F,G	K3
CO 4	analyse the semiotics of cultural movements and texts and their politics of representation	D,F,G	K4
CO 5	to critically engage with the discourses of cultural and intellectual production	F,G	K5
CO6	develop a critical insight to question the cultural ratifications of contemporary order	D, G,H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

COs	PO 1	PO2	PO 3	PO 4	PO 5	PO6	PO7	PO8
CO 1	S	L	S	S	S	M	L	L
CO 2	S	M	S	S	S	L	M	M
CO 3	S	L	S	S	S	S	M	L
CO 4	S	S	S	S	S	S	M	M
CO 5	S	M	S	S	S	S	M	L
CO 6	S	M	S	S	S	S	M	L

S–Strong,M – Medium,L–Low

### Unit I

WilfredL.Guerin&et.al :*WhatisCulturalStudies?*

JonathanCuller :*LiteratureandCulturalStudies*

### UnitII

WalterBenjamin :*TheWorkofArtintheAgeofMechanicalReproduction*

JudithButlerUnit :*SubjectsofSex/Gender/Desire*

### III

LeopoldSenghor :*Negritude:AHumanismoftheTwentiethCentury*

Homi.K. Bhaba :*ThePostColonialandthePostmodern:TheQuestions of Agency*

### Unit IV

Christopher Norris :*Scienceand Criticismbeyond theCultureWars*

RanjitGuha&GayatriSpivak: *IntroductiontoSubalternStudies. (Vol.1)*

### Unit V

Ishmael Reed :*Yellow BackRadio Broke-down*

SivakamiP :*GripofChangeandAuthor's Notes*

### References:

ArendtH.*Illuminations*.Fontana,1992.

Culler,Jonathan.*CriticalTheory*.OxfordUP,2000.

Dangle,Arjun.*ThePoisonedBread*.OrientBlackSwan,2009.

During,Simon.*TheCulturalStudiesReader*. Routledge,1993.

Guerien,WilfredL&et.al.*AHandbookofCriticalApproachestoLiterature.6th ed*. Oxford

UP,2005.

Samuel,Raphael.*People'sHistoryandSocialistTheory*.Routledge,1981.

Waugh, Patricia. *Literary Theory and Criticism*. Oxford UP, 2014.

### DrS. Prabhar

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Elective</b>				<b>ETHNIC LITERATURE</b>			
<b>Hrs/Week:4</b>		<b>Hrs/Semester:60</b>		<b>Credits:3</b>			

**Aim:**

- To make the students focus on the traditional ethnic literature and understand the richness of native culture and their importance.

**Objectives:**

- To provide an opportunity for students to learn the histories, cultures, struggles, and contributions to the society of the historically marginalized peoples.
- To understand and know that each community has its own ethnic make-up and each demographic group has its own uniqueness.
- To understand distinct ethnic socio-history and cultural identities through the written literature.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	understand how different groups have constructed their native identity together.	A	K1, K2
CO 2	illustrate regional consciousness in their reading of literary texts.	B	K3
CO 3	distinguish the socio-cultural movements that formulated the regional literature.	C, D	K4
CO 4	analyze the history, systems of oppression, and the status quo	E, H	K4
CO 5	validate the historical, the social, and the cultural crises specific to the region.	A, D, G	K5
CO 6	formulate the life stories and cultural experiences by writers from selected and differing ethnic communities and pasts	F, H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyze, K5 –Evaluate, K6–Create

## MappingwithPOs

Cos	PO 1	PO2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO	S	S	S	S	S	S	S	S
CO	S	S	S	S	S	S	M	S
CO	S	S	S	S	S	S	M	S
CO	S	S	S	S	S	S	S	M
CO	S	S	S	S	S	S	S	M
CO	S	S	S	S	S	S	M	L

S–Strong,M – Medium,L–Low

### **Unit I -Theory**

ArmandGarnet Ruffo

- "WhyNativeLiterature?"

Renate Eigenbrod

- "ANecessaryInclusion:Native LiteratureinNative Studies"

### **Unit II -Poetry**

KimberlyBlaser

-Goodbyetoall That

MaryTallmountain

-GoodGreece,Indian Blood

David Diop

-Africa

MamangDai

-TheVoiceoftheMountain

### **UnitIII–Biography&Fiction**

Kocharethi

-TheAraya Woman

ScottMomaday

-HouseMadeofDawn

ThomasKing

-GreenGrass,RunningWater

MahashwethaDevi

-Draupadi

### **UnitIV–FictionII**

Eden Robinson

-MonkeyBeach

AlexisWright

-Carpentarie

LeslieMarmonSilko

-TheYellowWoman

KathWalker

-Mirrabooka

## Unit V-Drama

JackDavies

-TheCakeMan

WoleSoyinka

-ADanceoftheForests

### Reference:

Eigenbrod,Renate.“ANecessaryInclusion:NativeLiteratureinNativeStudies”,*Studies in AmericanIndianLiteratures*.Eds.Cox,Jamesh.&AustinDaniel,Volume22.NebraskaPress, 2010.

Janu,C.K.*MotherForest:TheUnfinishedStoryof CKJanu*.Tr.Ravishanker.Kalifor Women, 2004.

Ruffo,ArmandGarnet.*IntroductiontoindigenousliterarycriticisminCanada*. Ed. HeatherMacfarlane&et.al,CanadaBroadviewPress,2016.

Smith,LindaTuhiwai.ed.*Decolonizingmethodologies:ResearchandIndigenouspeoples*.Zed Books, 2012.

**DrP.Vedamutan**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Core</b>			
<b>FILMSTUDIES</b>			
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To provide excellent teaching in the study of cinema and practice the making of motion pictures.

**Objectives:**

- To analyse the critical study of cinema.
- To demonstrate the production and postproduction filmmaking process.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	develop media consciousness.	A, B	K1
CO 2	interpret literary texts with contemporary media literacy.	C	K2, K3
CO 3	pursue research with media hermeneutics.	C, D	K2
CO 4	demonstrate a broad knowledge of film history, national cinema and modes of production.	E, F	K4, K5
CO 5	conduct film research and compose cogent, persuasive, and valid essays about film.	G, H	K5, K6
CO 6	facilitate the relationship between film form and aesthetic effect through both film analysis and the creation of motion pictures.	G, H	K5, K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO
CO	M	M	M	L	M	M	M	L
CO	L	M	L	M	L	S	M	S
CO	L	L	M	M	L	S	S	S
CO	M	S	L	M	M	S	S	M
CO	L	L	M	L	M	S	S	S
CO	M	M	M	M	M	S	S	S

S–Strong,M – Medium,L–Low

### **UnitI -Media Theory**

StuartHall:*Deviancy,Politicsandthe Media*

AndreBazin:“*EvolutionoftheLanguageofcinema*”(fromMovies andMethods)

### **UnitII –Media Theory**

LauraMulvey:”*Visual Pleasure and NarrativeCinema*”

RobertStam&LouisSpence: “*Colonialism,Racismand*

*Representation:anIntroduction*” (allthreefromMovies andMethods)

### **Unit III –Film&Script**

DavidBeniof:Thefilmscriptof*Troy*

### **Unit IV–FilmCritique**

ClintEastwood:*Invictus*(Adaptationof*PlayingTheEnemy: Nelson MandelaandtheGamethatMadeANation*byJohn Carlin)

JabbarPatel:*Dr.BabasahebAmbedkar*(Biopic)

Richard Attenborough :*Gandhi* (Biopic)

### **Unit V– FilmCritique**

J.Mahendran:*Uthirippookkal*(AdaptationofPudhumaipithan’sshortstory *Chitrannai*)

Mari Selvaraj :*PariyerumPerumal*(Based on real-life incidents)

AdoorGopalakrishnan:*Mathilukal*(AdaptationofVaikomMuhammed

Basheer's *Mathilukal*)

**References:**

- Hall, Stuart. *Deviancy, Politics and the Media*. Centre for Contemporary Cultural Studies Birmingham, 1971.
- Jayakanthan. *Of Men and Moments*, Trans. K.S. Subramanian. Sahitya Akademi, 2014.
- Lodge, David. *20th Century Literary Criticism: A Reader*. Longman, 1972.
- Malvik, Anders Skare & Paulson, Sarah. J. *Literature in Contemporary Media Culture*. John Benjamins Publishing Company, 2016.
- McLuhan, Marshall. *Understanding Media*. McGraw-Hill, 19
- Gladiator*, Ridley Scott (Based on Daniel P. Mannix's novel *Those About to Die*)
- Curious Case of Benjamin Button*, David Fincher (Based on F. Scott Fitzgerald's short story *Curious Case of Benjamin Button*)
- Paradesi*, Bala (based on Ph.D. Daniel's novel *Red Tea*)
- Naalu Pennungal*, Adoor Gopalakrishnan (based on four short stories written by Thakazhi Sivasankara Pillai)
- Bicycle Thieves*, Vittorio de Sica (based on Luigi Bartolini's novel *Ladri di biciclette*)
- Pather Panchali*, Satyajit Ray (based on Bibhutibhusan Bandyopadhyay's novel *Pather Panchali*)
- The Chronicles of Narnia*, Andrew Adamson (based on C.S. Lewis's novel *The Chronicles of Narnia*)
- Gone With the Wind*, Victor Fleming (Adaptation of Margaret Mitchell's *Gone With the Wind*)
- Pride and Prejudice*, Joe Wright (Film version of Jane Austen's *Pride and Prejudice*)
- Devdas*, Sanjay Leela Bhansali (Film adaptation of Sharat Chandra Chattopadhyay's novel *Devdas*)
- Sila Nerangalil Sila Manithargal*, A. Bhimsingh (based on Jayakanthan's *Sila Nerangalil Sila Manithargal*)



<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Core</b>			
<b>GREEN LITERATURE</b>			
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To introduce the students to the Eco-literature and to create awareness by addressing the contemporary environmental issues through literary texts.

**Objectives:**

- To facilitate the students to understand eco-critical theories through the lens of the selected texts.
- To contemplate the development of human thinking in portraying, viewing, recording and treating nature through the selected texts.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO1	observe the issues of environmentalism and sustainability from cultural, historical and ethical perspectives	B	K <sub>1</sub>
CO2	discuss the relevant literature in the ecocritical realm	D	K <sub>2</sub>
CO3	articulate the western ecocritical tools and the eastern oikopoetic sensibilities to the selected literary texts	C	K <sub>3</sub>
CO4	focus on the ecological elements in various literary works through out the ages around the world	F	K <sub>4</sub>
CO5	assess the environmental issues and probe into the policies for better awareness	G	K <sub>5</sub>
CO6	speculate contemporary social and political issues from an ecocritical perspective	G	K <sub>6</sub>

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO1	M	M	S	S	S	M	L	L
CO2	M	M	M	S	M	S	M	S
CO3	S	S	S	S	S	S	M	L
CO4	S	S	S	S	S	S	M	L
CO5	M	M	S	M	M	S	M	S
CO6	M	M	S	M	S	M	M	S

S–Strong,M – Medium,L–Low

### Unit Introduction

1. “Introduction:LiteraryStudiesinanAgeofEnvironmentalCrisis”*EcocriticalReader*
2. ’’Naturalized woman andFeminized Nature’’byKate Soper139-143

### Unit II Poetry

D.H.Lawrence	Snake
Wordsworth	OdeonIntimationsof Immortality
Tennyson	InMemoriam
WilliamCullen Bryant	TheGladnessofNature
SlyriaChidi	MotherNature
S.T.Coleridge	ToNature
RudyardKipling	TheGloryattheGarden

### UnitIII Prose

HenryDavid Thoreau	Walden
Emerson	Nature
NirmalSelvamony	ThinaiPoeticsandTamil Poetry

### Unit IVFiction

Tagore	MukhthaDhara
BarbaraKingsolver	FlightBehaviour

EasterineKire

TheRiver Sleeps

**Unit VEco-films**

The11thHour Avatar

LifeofPie

**References**

NirmalSelvamony, “tiNai poetics and Tamil Poetry.” Horizons: Critical Perspectives on LanguageandLiterature.Ed.SureshFrederick.Thanjavur:AmirthamaniPublications,2011,1- 15

Glotfelty,Cheryll.*TheEcocriticalReader*,UniversityofGeorgiaPress,1996. Soper,

Kate. *What is nature?* Blackwell 1995

**DrR. Vasuhi**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Elective</b>			
<b>SUBALTERN STUDIES</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

To defamiliarize the preconceived notions of power relations, thereby sensitizing the students to various marginalized experiences.

**Objectives:**

- to sensitise the students on issues of gender, race, caste and refugee experiences
- to impart an inquisitive sensibility among students to examine the modes of representation of the marginalized.
- to identify the changes brought out by the introduction of subaltern studies in the socio-cultural milieu of Indian academia

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	discern the radical changes in the academia with the inclusion of subaltern studies	B, E	K2
CO 2	familiarize with major subaltern theorists and their propositions	A, E, F	K1, K4
CO 3	delineate the realistic appropriations of power structures in developing a dominant narrative.	A, C, D	K1, K3
CO 4	analyse the discourse shifts resulting from positioning from below	D, F, G	K3, K4
CO 5	evaluate the determining factors by unfurling the historical roots of each phenomenon	B, D, G	K2, K5
CO 6	be intellectually excited to the transcending nature of subaltern studies, incorporating trans disciplinary.	B, D, H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

### Mapping with POs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO
CO	S	L	S	S	M	L	M	M
CO	S	L	S	S	M	M	M	L
CO	S	L	S	S	M	M	L	L
CO	S	L	S	S	L	M	L	L
CO	S	M	S	S	S	M	M	M
CO	S	L	S	S	L	M	L	L

S–Strong, M – Medium, L–Low

### Unit I

Gayatri Chakravorty Spivak: Subaltern Studies: Deconstructing Historiography [An Introduction to Selected Subaltern Studies .eds Ranajit Guha and Gayatri Chakravorty Spivak. New Delhi : OUP 1988. vol. 1]

Léopold Sédar Senghor: On Negritude

Arjun Dangle: Literature of Revolt. [an extract from Poisoned Bread: Arjun Dangle New Delhi: Orient Black Swan, 2009]

### Unit II Gender: Autobiographies

C.K. Janu: Mother Forest: The Unfinished Story of CK Janu  
Laxmi: MeHijra, MeLaxmi

### Unit III Race

Claude McKay: "If We Must Die"  
W.E.B. Dubois: "Of the Faith of the Fathers", [Chapter X: The souls of the Black folk]

Chimamanda Ngozi Adichie:

Half of a Yellow Sun

#### **Unit IV Caste**

Sivakami:

The Grip of Change and Author's Notes

Tumbadi Ramaiah:

Manegara

#### **Unit V Refugee Experience**

Selection from A Second Sunrise R. Cheran by Navayana  
Publications. 2012

Shaun Tan's:

The Arrival,

#### **References:**

Selected Subaltern Studies, Ed. Ranjit Guha and Gayatri Spivok, OUP, 1988.  
Mapping Subaltern Studies and the Postcolonial, Ed. Vinayak Chaturvedi,  
Verso, 2012.

**DrS. Prabahar**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Elective</b>			
<b>THEORY AND PRACTICE OF TRANSLATION</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To acquaint the students with the theories and theorists of translation across different ages and traditions as well as with the emerging trends in translation studies.

**Objectives:**

- To inspire the students in identifying the problems and challenges experienced by the translators in dealing with inter-cultural translation.
- To endow the students with technical and practical know-how of translation and its ramifications.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	comprehend the various theories of translation with their importance in the contemporary world.	A	K1, K2
CO 2	develop the translation skills and exposure to emerging studies in the field of translation.	B, H	K2
CO 3	engage with various interpretative methods allied to translation studies.	C, F	K3
CO 4	analyse the multi-cultural approaches in translation, foregrounding the linguistic problems in translation as well.	D, F, H	K4
CO 5	examine the hurdles in translation as a praxis and determine suitable alternatives to overcome the practical hocks.	F, G, H	K5, K6
CO 6	contemplate on the discursive transformations brought forth by translation from different locales.	D, G	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO 1	S	S	S	S	S	S	L	L
CO 2	M	S	M	M	M	S	S	M
CO 3	S	S	S	S	S	S	M	M
CO 4	S	S	S	S	S	S	M	S
CO 5	M	S	M	M	M	S	S	S
CO 6	S	M	S	S	M	S	S	S

S–Strong,M – Medium,L–Low

### **Unit-1 Translation and its Perspectives**

Language as a Medium-Definitions of Translation-Linguistic and Cultural Distances between the Source and Target Languages - Linguistic Untranslatability - Cultural Untranslatability

### **Unit-2 Theories and Theorists**

Major Theories: Philological Theory, Linguistic Theory, Sociolinguistic Theory, Integrated Theory

Major Theorists: J.C. Catford, Eugene A. Nida, Peter Newmark, Sujit Mukherjee

### **Unit-3 Lexical Problems and Compensatory Mechanisms Borrowing**

Definition- Literal Translation– Transliteration, Omission, Addition, Lexical Creation, Transcreation Using Multi-lexical Units - Replacing a Specific Term by a Generic Term - Hybrid Formation

### **Unit-4 Syntactic Problems and Strategies Applied**

Active and Passive Constructions- Double Words- Repetitive Words– Ideophones- Reduplications

### **Unit-5 Stylistic Problems and Strategies Applied**

Imagery– Idioms, Proverbs, Non-verbal Communication, Honorific Affixes, Translation of Proper Names, Vocatives

### **References:**

Catford J.C. *A Linguistic Theory of Translation*. London: Oxford Up, 1965.  
Mukherjee, Sujit. *Translation as Recovery*. Delhi: Pencraft International, 2004.



Newmark, Peter. *Approached to Translation*. Oxford: Pergamon, 1982.

Nida, Eugene A. *Toward a Science of Translating*. London: Brill, 1964.

Nihamathullah A. *Procedures of Translating*. Thirunelveli: Shameem Publication, 2009

**Dr R. Vasuhi**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>Elective</b>			
<b>THIRD WORLD LITERATURE</b>			
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To impart knowledge to the students about Third World Literature through the representative literary and theoretical texts from Latin America, Asia and Africa.

**Objectives:**

- To discuss the issues related to colour, ethnicity, language, gender, power, resistance related to Post Colonial Literature.
- To critically analyse and appreciate the literatures of the non-western worlds since colonisation.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO1	identify the third world literatures and its various cultures, traditions and ideology	A, B	K1
CO2	trace the aspect of subjectivity, race and class as they inhere in the postcolonial space	C, E	K2
CO3	interpret the seminal works of eminent Post-Colonial writers in the light of critical theories	F	K3
CO4	distinguish the third world literatures of different metropolitan cultures based on the literary history and historical literacy	D	K4
CO5	criticize the power politics and ideological influences of the third world countries and its literature	C, D	K5
CO6	speculate on the problems and issues faced by the third world countries	G	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6–Create

## MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO1	S	S	S	S	S	S	M	M
CO2	M	M	S	S	S	M	M	M
CO3	S	M	S	S	S	S	M	M
CO4	S	S	S	S	S	S	M	M
CO5	M	M	M	S	S	S	S	M
CO6	M	L	S	S	S	S	L	M

S– Strong,M – Medium,L–Low

### **UnitI-GeneralIntroduction**

Salman Rushdie -CommonwealthLiteraturedoesnotexist  
 NgugiwaThiong'o-Decolonizing the Mind

### **Unit II -Poetry**

JudithWright -Train Journey  
 MargaretAtwood -Journeytothe Interior  
 DereckWalcott -RuinsofaGreatHouse  
 David Diop - Africa

### **UnitIII-Prose**

ChinuaAchebe -The Novelistas Teacher  
 ArundhatiRoy -The End ofImagination

### **Unit IV-Drama**

AsifCurrinboy -Refugee  
 WoleSoyinka -TheLionandtheJewel

### **UnitV-Fiction**

ManoharMalgonkar -BendintheGanges  
 Amitav Ghosh - Sea of Poppies

### **References:**

- McLeod,John.*Beginning Postcolonialism*.ManchesterUniversityPress, 2000.  
 Nayar,PramodK.*PostcolonialLiterature:AnIntroduction*.PearsonEducationIndia,2008.  
 Loomba, Ania. *Colonialism-postcolonialism*. Psychology Press, 1998.  
 Rushdie,Salman.*ImaginaryHomelands*.Vintage,2010.  
 Ghosh, Amitav. *Sea of Poppies*. Penguin India, 2015.  
 Malgonkar,Manohar.*BendintheGanges*.IndiaInk/RoliBooks,2009.  
 Currimbhoy,Asif. *Refugee*.India Ink/Roli Books, 2009.

### **DrP.Vedamuthan**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>SEMESTER-I</b>			
<b>Elective</b>	<b>WOMEN'S LITERATURE</b>		
	<b>Hrs/Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To provide new and improved perspectives on major themes of women's issues such as gender and sexuality.

**Objectives:**

- To develop an aesthetic appreciation for women's literature by reading prescribed texts.
- To explore some of the developments, themes and narrative strategies of women's writings.

**Course Outcomes:**

<b>C.O.No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO1	remember and realize the power of womanhood in society and nation building.	A	K1
CO2	describe women's liberation movements with special reference to appropriate texts.	B	K2
CO3	interpret and critically reflect on Women's Literature.	C	K3
CO4	examine on women's lives and reflect on it from various sexual, racial, class and national perspectives.	D	K4
CO5	evaluate, compare and critique gender and feminist theories.	E	K5

CO6	constructagendermainstreaming approach.	F	K6
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K1–Remember,K2–Understand,K3–Apply,K4–Analyse,K5 –Evaluate,K6-Create

**MappingwithPOs:**

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8
CO1	S	S	S	S	S	S	S	M
CO2	S	S	S	M	S	S	S	S
CO3	S	S	S	S	S	M	L	S
CO4	S	S	S	S	S	S	S	S
CO5	S	S	S	S	S	M	M	S
CO6	S	S	S	S	S	S	M	L

S–Strong,M – Medium,L–Low

**UnitI-History andtheoryofFeminism**

SocialistandMarxistFeminism,RadicalFeminism,LiberalFeminism,BlackFeminism Wave theory, Women’s liberation in the USA, Post Feminism, French Feminism- movements and ideology.

**UnitII-Poem**

KamalaDas	An Introduction
SylviaPlath	LadyLazarus
MayaAngelo	PhenomenalWoman
Judithwright	WomantoMan

### **UnitIII-Prose**

SimondeBeauvoir	SecondSex[Chapter14]
HeleneCixous	TheLaugh ofthe Medusa

### **UnitIV-Drama**

Paula Vogel	HowIlearnedtodrive
WendyWasserstein	TheHeidi Chronicles

### **UnitV-Fiction**

MargaretAtwood	TheHandmaid'sTale
BapsiSidwa	ThePakistaniBride

### **References**

Valenti Jessica. *The Full Frontal Feminism: A Young Woman's Guide to Why Feminism Matters*. Basic Books, 2014.

VogelLise.*MarxismandtheOppressionofWomen*.RutgersUniversityPress,1983. Showalter, Ellaine. *The New Feminist Criticism*, 1985.

EncyclopaediaofLGBT HistoryinAmerica,2004

**DrR. Vasuhi**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>SEMESTER-II</b>			
<b>Core</b>	<b>WRITINGFORMEDIA</b>		
	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To have a proficient and practical knowledge about media and make them competent to work in the media

**Objectives:**

- To inculcate the knowledge of print media, Radio and TV.
- To develop skills for writing for the digital and social media.

**Course Outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	identify the significance of Media in modern era	A	K5,K6
CO 2	record the knowledge of digital skills essential for the media.	B,C	K2,K6
CO 3	out-line an idea on content marketing and familiarize the students about the role of media in the field of education.	B,D	K4,K6
CO 4	compute practical skills one earning through media.	E,F	K4,K5
CO 5	analyse and present a topic of study in a field-specific language.	G,H	K5,K6
CO 6	create Media as a promoter in literary writings.	G, H	K5,K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6–Create

### Mapping with POs

COs		P O 2	P O 3	P O 4	P O 5	P O 6	P O 7	P O 8
CO 1	S	S	S	S	S	S	M	S
CO 2	S	S	S	S	S	S	M	S
CO 3	S	S	S	S	M	S	S	S
CO 4	S	S	S	M	S	S	S	S
CO 5	S	S	M	S	S	S	S	S
CO 6	S	S	S	S	S	S	S	M

S–Strong, M – Medium, L–Low

#### Unit I

Editing for print media, Radio and T.V., News writing for print media, Radio and T.V.,  
Features of effective presentation, Free lance writing

#### Unit II

Interviews–Types, framing questions, recording and editing for radio and TV, cut–away questions

#### Unit III

Writing for entertainment plays, doll show etc. for radio and T.V., Writing for education (Quiz, puzzles,  
Children’s & Women’s corner, Science for Layman, Good English, Cross words etc.

#### Unit IV

Letters to the Editor, Advertisements for print media, Radio and T.V., Writing for Visual media- script  
writing, Radio Jockeying and TV Jockeying.

#### Unit V

Voice modulation for radio and T.V, photography & videography, Writing for Digital media and on-  
line journalism, Characteristics of web writing – technical writing – blogs

Practicals:

Writing a script for the Radio / Writing a report for a news Major Interviewing for TV  
programme writing letter to the Editor Writing an editorial analyzing the features of special terms  
like weather report, Sports items, children’s corners, open page etc.

#### References:

Baruah, UL. *This Is All India Radio: A Handbook of Radio Broadcasting in India*. Publications Division of  
Ministry Of Information And Broadcasting, Govt. Of India, 1983.

Basting, George Land Leland D. Core. *Editing the Day’s News*. Macmillan, 1945. Carroll,

Brian. *Writing and Editing for Digital Media*. Routledge, 2020.

Curtis Daniel Macdougall, and Robert D Reid. *Interpretative Reporting*. Macmillan, London, 1987.

Demaeseneer, Paul. *Here’s the News: A Radio News Manual*. Erscheinungsort Nicht Ermittelt, 1997.



Friedmann,Anthony. *WritingforVisualMedia.4th,Rev.Ed.* Taylor&FrancisLtd,2014.

James,NealMand SuzanneBrown.*NewsWritingandReporting. IowaState Press, 1976*

JamesGlenStovall. *Writingfor theMassMedia.*Pearson, 2016.

MehraMasani. *Broadcasting andthePeople.* NationalBookTrust, 1985.

**DrR. Ramesh**

L	T	P	C
4	0	0	3

SEMESTER-III			
Elective	AMERICAN POETRY–POST 1940		
	Hrs/Week:4	Hrs/Semester:60	Credits:3

**Aim:**

- To impart knowledge and in-depth understanding of selected American poetry after 1940.

**Objectives:**

- To familiarise the various techniques and forms of American Poetry-Post 1940
- To impart information on the drastic changes in the cultural scene up to the present day as visible in American Poetry.

**Course Outcomes:**

C.O. No.	Upon the completion of this course, students will be able	PSOs Addressed	Cognitive Level
CO 1	identify the effects of World War II (1940) in American Poetry	A	K1
CO 2	discuss the various literary movements in American poetry after 1940	C, D	K2
CO 3	examine the poetic techniques and style of language employed in the selected American poems	F	K3
CO 4	compare the differences between early American poetry and American poetry after 1940.	B, E	K4
CO 5	understand the themes, symbols & motifs of American Poetry after 1940	B, G	K5
CO 6	speculate on the background of American poetry after 1940	F	K6

K1–Remember, K2– Understand, K3– Apply, K4 –Analyse, K5–Evaluate, K6-Create

**MappingwithPos**

<b>Cos</b>	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO 6</b>	<b>PO 7</b>	<b>PO8</b>
CO 1	S	S	S	S	S	M	S	S
CO 2	S	S	S	S	M	S	S	S
CO 3	S	S	S	M	S	S	S	S
CO 4	S	S	S	S	S	M	S	S
CO 5	S	S	S	S	S	S	M	S
CO6	S	S	S	S	S	M	S	S

S–Strong,M – Medium,L–Low

**Unit I**

- Robert Lowell: 1.“Manand Wife”2.“Skunk Hour”  
3. “Eye and Tooth” 4. “For the Union Dead.”
- Elizabeth Bishop: 1.“AttheFishhouses”2.“TheBurglarofBabylon”  
3.“PinkDog”4.“PleasureSeas.”
- Allen Ginsberg: 1. “Kaddish.”

**Unit II**

- AdrienneRich: 1.“ReadingsofHistory”2.“FacetoFace”  
3.“Nightbreak”4. “In Those Years”
- Gregory Corso: 1.“Marriage”2.“BirthplaceRevisited.”
- CharlesOlson: 1.“TheKingfisher,”2.“I,MaximusofGloucester,to You.”

**Unit III**

- AnneSexton: 1.“TheExorcists.”2. “Housewife.”  
3.“TheSicknessUntoDeath.”4.“The LovePlant.”
- GarySnyder: 1.“Rip-Rap.”
- Robert Creeley: 1. “The Innocence.” 2.“TheDoor.”
- Kenneth Koch: 1. “Thank you.”

**Unit IV**

- SylviaPlath: 1.“LadyLazarus”2. “Tulips”  
3.“TheMoonandtheYewTree.”4.“Daddy.”
- Frank O’Hara: 1. “Ode to Joy.” 2. “The Day Lady Died.”
- Edward Dorn: 1.“TheRick ofGreen Wood,”2. “TheHideof MyMother.”  
3. “TheAir ofJuneSings.”

**Unit V**

- Gwendolyn Brooks 1.“Themother.”2. “BeautyShoppe.”  
3.“BoyBreakingGlass.”4.“Riot.”JohnAshbery:“TheBoy.” Theresa  
HakKyun Cha: “Dictee.”

**References:**

- Baym, Nina, and Robert S Levine. *The Norton Anthology of American Literature*. W. W. Norton & Company, 2013.
- Cain, William E. *American Literature*, Vol. 2. Penguin Academics, 2004.
- Louis, Henry, and Valerie Smith. *The Norton Anthology of African American Literature*. 3rd ed., vol. 1, W. W. Norton & Company, 2014.
- Hart, James D, and Phillip W Leininger. *The Oxford Companion to American Literature*. Oxford Univ. Press, 2006.
- Thomas, C.T. *Twentieth Century Verse: An Anglo-American Anthology*. Macmillan, 1979.
- Yezzi, David. *The Swallow Anthology of New American Poets*. Athens, Ohio, Swallow Press, 2009.

**DrJ. Jenitha**

## SUPPORTIVE PAPERS

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>3</b>

<b>SEMESTER-II</b>			
<b>Core ACADEMIC WRITING</b>			
<b>Code:</b>	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To introduce the students to the scholarly writing skills.

**Objectives:**

- To train the students in the use of language, style and discourse suitable for academic writing.
- To familiarize the students with different aspects of academic writing and their professional advantages.
- To engage the students with evolving jargons, instrumental in skilled arenas.

**Course outcomes:**

<b>C.O. No.</b>	<b>Upon the completion of this course, students will be able to</b>	<b>PSOs Addressed</b>	<b>Cognitive Level</b>
CO 1	engage in writing appropriate for academic purpose.	A	K1
CO 2	use learning strategies to develop academic writing.	B,C	K2
CO 3	analyze the available resources and distinguish the needed from the accessible information overload.	D,E	K2,K3
CO 4	plan and structure the writing effectively	G	K4
CO 5	appropriate language effectively in written academic work	E,G	K5
CO 6	develop discipline-oriented content.	G,H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5 –Evaluate, K6-Create

## MappingwithPOs

COs	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	S	S	S	S	S	S	L
CO 2	S	S	S	S	M	S	M
CO 3	S	S	S	S	S	S	M
CO 4	S	S	S	S	S	S	M
CO 5	S	S	S	S	S	S	S
CO6	S	S	S	S	S	S	S

S–Strong,M – Medium,L–Low

### **Unit I**

Introduction

Differentapproachestowriting Writing

Process

### **Unit II**

Grammar-Basicsentences,verbs,nouns,delayedsubjects,longandshortsentences, parallelism

### **Unit III**

Workingwithwords–misleadingwords,onewordformany,complicatedwords, avoiding metaphors, redundant words

### **Unit IV**

WritingParagraphs

Typesofparagraphs-Complexparagraphs Writing

cause-effect and visuals

### **Unit V**

Writingresearchpapers

Writing reports

### **Text**

RenuGupta,ACourseinAcademicWriting,OBS, 2017.

## **References**

Bailey,S.2015.AcademicWriting:AHandbookforInternationalStudents.London and  
New York: Routledge

Jordan, R.R. 199. Academic Writing Course. London: Nelson/ Longman.

Swales,J.andC.Feak.2012.AcademicWritingforGraduateStudents:Essential Skills  
and Tasks. Michigan University Press.

**DrP.Vedamuthan**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
4	0	0	3

<b>SEMESTER-III</b>			
<b>Supportive course</b>		<b>COMMUNICATIVE ENGLISH</b>	
<b>Code:</b>	<b>Hrs / Week:4</b>	<b>Hrs/Semester:60</b>	<b>Credits:3</b>

**Aim:**

- To enable the students to develop English language skills

**Objectives:**

- To write clear, concise and grammatical English in an appropriate style □ To understand and use spoken English for practical communication.
- To develop reading and listening comprehension skills, writing techniques and presentation techniques.
- To enable the Post Graduate students to upraise their self-confidence with perfection.

**Course outcomes:**

C.O.No.	Upon the completion of this course, students will be able to	PSOs Addressed	Cognitive Level
CO1	improve broad comprehending skills and present eloquent skills in free writing.	A	K1
CO2	empower the progress in sharing information about family and friends.	B,C	K2
CO3	understand the elementary grammar techniques and utilize them in attractive language development.	C,D	K3
CO4	raise an atmosphere for reading and advance good language skills.	E,F	K4
CO5	develop ability for any writing with splendid vocabulary and appropriate syntax.	D,F	K5
CO6	create paper on any genre topic to expertise in writing ability and technical articles.	G,H	K6

K1–Remember, K2–Understand, K3–Apply, K4–Analyse, K5–Evaluate, K6–Create



## MappingwithPOs

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8
CO 1	S	S	M	M	M	M	L	L
CO 2	S	S	S	S	M	M	M	M
CO 3	S	S	S	S	M	M	L	L
CO 4	S	S	S	S	S	M	L	S
CO 5	S	S	S	S	S	S	M	M
CO 6	S	M	S	M	M	S	S	S

S– Strong,M – Medium,L–Low

### **UNITI:GRAMMATICALSKILLS**

An interactive approach to grammar to be followed – Parts of speech, phrases and clauses,differenttypesofsentences,structureofsentences:simple,compoundand complex,transformationofsentences,sequenceoftenses,auxiliaries,voice,direct and indirect speech, linkers, punctuation, correction of errors in sentences, idioms and phrases.

### **UNITII:LISTENING**

Listeningcomprehension,notetaking,audio-visualreceptiveskilldevelopment.

### **UNITIII:READING SKILLS**

Readingskillstrategies,intensiveskimmingandscanning, Intensivereadingexercises.

### **UNITIV:SPEAKINGSKILLS**

Applied phonetics: the phonological system of English, sentence stress, pitch and intonation.ConversationalEnglish:introducing,requesting,questioning,inviting, parting, greeting, congratulating, thanking, apologizing, advising, suggesting, asking to repeat, complaining, agreeing, expressing preference, directions, presentation, debate, group discussion and role play.

### **UNITV:WRITINGSKILLS**

Writingletters,bio-data,reports,essays,circularsandminutesofmeetings,summarizing messages through electronic mail and fax.

### **TEXT :**

Syamala,V.EffectiveEnglishCommunicationforyou.Chennai:Emerald Publishers, 2002.

### **REFERENCES:**

Ferrer,JemiandWhalleyElizabeth.MosaicIIAListening/SpeakingSkillsBook.Singapore: McGraw-Hill International Editions, 1990.

Krishnaswamy, Nand T. Sri Raman. Creative English for Communication. Madras: Macmillan India Ltd. 1991.

Leech, Geoffrey. An A-Z of English Grammar and Usages. Britain: Edward Arnold, 1989.

Raymond, Murphy. Essential English Grammar: Reference and Practice for South Asian Students. New Delhi: Cambridge University Press, 1996.

Turton, Nigel. ABC of Common Grammatical Errors. Delhi: Macmillan India Ltd, 199

**Dr P. Vedamuthan**

**MANONMANIAMSUNDARANARUNIVERSITY, TIRUNELVELI –627 012**  
**M.A.DEGREEEXAMINATIONS, JUNE-2021 SECOND**  
**SEMESTER**  
**POSTCOLONIAL THEORY**

Time: Three Hours

PART – A

Maximum: 75 Marks

**I. Answer the following, by choosing the most appropriate answer from the choices given for Each:**

1. Which among the following caused a major break in postcolonial discourse?  
a) The Empire Writes Back    b) The Interpretation Of Dreams    c) Structure And Sign In The Discourse Of Human Sciences    d) Structural Anthropology
2. Edward Said's Orientalism was published in \_\_\_\_\_.  
a) 1980    b) 1978    c) 1998    d) 1984
3. Who is the author of The Wretched of the Earth?  
a) Gayatri Spivak    b) Franz Fanon    c) Edward Said    d) R. Siva Kurkuma
4. The term "negritude" was coined by \_\_\_\_\_.  
a) Aime Cesaire    b) Ayi Kwei Armah    c) Chinua Achebe    d) Chandra Talpade Mohanty
5. The term "Orientalism" was coined by \_\_\_\_\_.  
a) Edward Said    b) Helen Tiffin  
c) Ngugi Wa Thiongo    d) C.T. Mohanty
6. Which famous book is criticized by Chinua Achebe for its indifferent attitude to Africans?  
a) Heart of Darkness    b) Things Fall Apart  
c) Midnight's Children    d) The Inheritance Of Loss
7. Who proposed the idea of "mimicry" in postcolonial discourse?  
a) Ngugi Wa Thiongo    b) Helen Tiffin  
c) C.T. Mohanty    d) Homi. K. Bhabha
8. Who wrote "Imaginary Homelands"?  
a) Salman Rushdie    b) Stuart Hall    c)  
Arjun Appadurai    d) Karl Marx
9. "Imaginary Homelands" was published in \_\_\_\_\_.  
a) 1991    b) 1990  
c) 1899    d) 1880
10. From where did Spivak adopt the concept of "subaltern"?  
a) Karl Marx    b) Engels  
c) Antonio Gramsci    d) Italo Calvino

### Section B

#### II. Answer the following briefly not exceeding 250 words.

5x5=25

11. a) What are the postulates made by Ashcroft, Griffith and Tiffin in *The Empire Writes Back*?  
Or  
b) Post Colonialism as a resistance to colonial hegemony. Elaborate.
12. a) Discuss Fanon's conception of national culture.  
Or  
b) Write a brief note on Orientalism.
13. a) Decolonization and language. Discuss  
Or  
b) Write a brief note about Homi Bhabha's views on cultural hybridity.
14. a) Discuss Chandra Talpade Mohanty's view about Western feminism's role in creating a monolithic identity for women of east.  
Or  
b) Explain Chinua Achebe's critique on western literature and its perspective of Africans.
15. a) Discuss Salman Rushdie's views about fractured identity and diaspora.  
Or  
b) Discuss Stuart Hall's postulates on cultural identity.

### Section C

#### II. Answer the following in detail not exceeding 1000 words.

5x8=40

16. a) *The Empire Writes Back* heralds the dawn of post colonial theory. Comment.  
Or  
b) Mere independence does not end the colonizer's domination over the colonized, comment in the light of Robert Young's *Post Colonialism*
17. a) According to Fanon, how does a national culture develop on the material resistance of people against colonial domination?  
Or  
b) "Orientalism is the exaggeration of difference, the presumption of Western superiority, and the application of clichéd analytical models for perceiving the Oriental world". Elaborate
18. a) How does decolonization invoke a dialectic between hegemonic systems and their peripheral subversions, according to Helen Tiffin?  
Or  
b) Partha Chatterjee claims nationalism to be a derivative discourse built on the conceptual framework of history given by the west. Give your views.
19. a) Chandra Talpade Mohanty's critique on hegemonic western feminism and its role in production of third world women's identity. Examine.  
Or  
b) Elaborate on Chinua Achebe's views in "The Politics of language".
20. a) Give your views on migrant nationality as a scattered concept in the background of *Imaginary Homelands* by Salman Rushdie.  
Or  
b) Elucidate the two different definitions of cultural identity propounded by Stuart Hall.
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