

**POSTGRADUATE DEPARTMENT OF ENGLISH (SF)****Programme for M.A. ENGLISH from 2015 - 2016 onwards**

<b>Semester</b>	<b>Course code</b>	<b>Course Title</b>	<b>Hours</b>	<b>Credits</b>	<b>Marks</b>
<b>I</b>	PSE 4601	Chaucer to Shakespeare	10	6	120
	PSE 4403	Milton to Dryden	6	4	80
	PSE 4405	Pope to Johnson	6	4	80
	PSE 4407	Advanced Interpretation of Literature and Rhetoric	4	4	80
	PSE 4409 PSE 4411	Elective 1. English for Employment 2. English for Education Abroad	4	4	80
		<b>TOTAL</b>	<b>30</b>	<b>22</b>	<b>440</b>
<b>II</b>	PSE 4402	Romantic Literature	6	4	80
	PSE 4404	Victorian Literature	6	4	80
	PSE 4406	Modern Literature	6	4	80
	PSE 4408	Structure of Modern English	6	4	80
	PSE 4410 PSE 4412	Elective 1. English for Media 2. Literary Translations	6	4	80
		<b>TOTAL</b>	<b>30</b>	<b>20</b>	<b>400</b>
<b>III</b>	PSE 5401	Contemporary Literature	6	4	80
	PSE 5403	History of the English Language	6	4	80
	PSE 5505	Theories of Literature	6	5	100
	PSE 5407	Indian Writing in English	6	4	80
	PSE 5409 PSE 5411	Elective 1. African American Literatures 2. Canadian Literature	6	4	80
		<b>TOTAL</b>	<b>30</b>	<b>21</b>	<b>420</b>
<b>IV</b>	PSE 5402	American Literature	5	4	80
	PSE 5504	Literary Theories	5	5	100
	PSE 5406	Teaching English as a Second Language	5	4	80
	PSE 5408	New Literatures in English	5	4	80
	PSE 5410 PSE 5412	Elective: Research Methodology 1. Literature 2. English Language Teaching	4	4	80
	PSE 5614	Project	6	6	120
		<b>TOTAL</b>	<b>30</b>	<b>27</b>	<b>540</b>
		<b>TOTAL</b>	<b>120</b>	<b>90</b>	<b>1800</b>

**PSE 5401****Contemporary Literature  
(CL)****6Hrs. / 4Cr.**

This course aims at introducing students to contemporary literatures from 1960s to the present. Students will obtain a global perception of the literature by comprehending the new voices critically. The course envisages a comprehensive study of the major writers who have contributed to the body of world literature for past 40 years.

At the end of course the students will be able to

- i. learn literatures other than British literature.
- ii. empathize with the Post-Colonial stance.
- iii. read closely and understand contemporary literatures in the context of other contemporary development.
- iv. appreciate the developments of literary genres in contemporary literature.
- v. undergoes a wide range of literary experience illustrated by contemporary writers.

**Unit 1: Poetry**

Maya Angelou	-	Woman Work(1978)
Judith Wright	-	Train Journey(1978)
Margaret Atwood	-	Journey to the Interior (1960)
Derek Walcott	-	A Far Cry from Africa (1962)
Yasmine Gooneratne	-	There was a Country (1981)
Edwin Thumboo	-	Gods can die (1977)
Wole Soyinka	-	Telephone Conversation (1963)
Les .A. Murray	-	Wilderness (1969)
John Pepper Clark	-	Casualties (1970)
Razia Khan	-	My Daughter's Boy Friend (1970)

**Unit 2: Drama**

Linda Griffiths & Maria Campbell	-	<i>The Books of Jessica</i> (1989)
Sharon Pollock	-	<i>Walsh</i> (1973)

**Unit 3: Prose**

Pearl S. Buck	-	The Old Demon (1981)
Margaret Atwood	-	Survival (1972)
Peter Carey	-	Do you Love Me? (1979)

**Unit 4: Fiction**

Chinua Achebe	-	<i>Death and the King's Horseman</i> (1975)
Toni Morrison	-	<i>Sula</i> (1973)
Nadine Gordimer	-	<i>Burger's Daughter</i> (1979)

**Unit 5: Short Stories**

Patrick White	-	<i>Down or the Dump</i> (1971)
Katherine Mansfield	-	<i>The Escape</i> (1975)
Alice Munro	-	<i>Carried Away</i> (1993)

**Self study:**

Margaret Atwood	-	<i>Journey to the Interior</i> (1960)
Sharon Pollock	-	<i>Walsh</i> (1973)
Peter Carey	-	<i>Do you Love Me?</i> (1979)
Toni Morrison	-	<i>Sula</i> (1973)
Alice Munro	-	<i>Carried Away</i> (1993)

**References**

- Ashcroft, Bill. Et. Al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 2002.
- Gates, Jr. Henry Louis (ed). *Black Literature and Literary Theory*. New York: Routledge, 1984.
- King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World* London: Macmillan. 1980
- Narasimhaiah, C. D. *An Anthology of commonwealth poetry*. India: Macmillan India, 1990
- Walsh, William (ed.). *Readings in Commonwealth Literature*. Oxford: Clarendon Press, 1973.

**PSE 5403****History of the English Language  
(HEL)****6 Hrs/4 Cr.**

The course aims to introduce students to history of the language from the beginning to the contemporary age. This course will also introduce students to the various aspects of the English language.

At the end of the course the students will be able to

- i. trace the history of English in terms of how it is historically developed, socially learnt, and orally transmitted,
- ii. appreciate the proper balance between internal and external history of English to liberate themselves from a narrow view of the language
- iii. understand and account for many of its apparent irregularities and irrationalities,
- iv. trace & appreciate the etymological, semantic, & structural values of words, and
- v. assess the impact of science and technology, and political, economic, military power on English, and the virtual world.

**Unit 1:** Theories on the origin of language, Origin of English, Old English: Sounds, Letters, vocabulary, grammar, Vowel Gradation, i-mutation, & influence of foreign languages, Middle English: Sounds, words, influence of French, Grammar

**Unit 2:** Influence of the Renaissance and Reformation on English, Early Modern English, & Role of Dictionaries in English

**Unit 3:** Influence of Science & Technology, colonization, the world wars on English, branching of English into the national dialects

**Unit 4:** Growth of Vocabulary, Change of meaning, & Etymology of Words

**Unit 5:** Contemporary English. English for Specific Purposes, English as a Global Language, English as the language of the virtual world

**Self Study:**

Origin of English  
 Role of Dictionaries in English  
 The World Wars on English  
 Students to prepare a diary on etymology  
 English as a Global Language

**Reference**

Baugh, Albert C. 2000. *A History of the English Language*. New Delhi: Routledge.  
 Flavell, Linda and Roger. 2000. *Dictionary of Word Origins*. London: Kyle Cathie.  
 Jespersen, Otto. 2009. *Growth and Structure of the English Language*. London: Cambridge Scholars Publishing.  
 Wood, Frederick T. 1979. *An Outline History of the English Language*. Madras: Macmillan.  
 Wrenn, C. C. 2001. *The English Language*. New Delhi: Vikas.

**PSE 5505**

**Theories of Literature  
 (TL)**

**6 Hrs. / 5 Cr.**

It is the first of the two sequential courses on literary theories and criticism. Structuralism and post-structuralism present a serious challenge both to conventional approaches to literature and Anglo-American New Critical tradition. Since theory is primary in reading literary discourse, this course introduces theories of literature from Plato to the 1960 Structuralism.

At the end of the course, students shall be able to

critically assess humanist literary theories  
 understand literariness of the literary discourse  
 familiarize with the principles of New Criticism and its limitations  
 examine how some 20<sup>th</sup> century critics revisited Aristotle's Poetics  
 appreciate literary texts as langue and not parole

**Unit 1: Humanist Theories**

Chapter 1 from *Literary Theory: A Guide for the Perplexed* by Mary Klages  
 Theory Before 'Theory' from *Beginning Theory: An Introduction to Literary and Cultural Theory*

**Unit 2: Russian Formalism**

Victor Shklovsky: Art as a Technique  
 Jan Mukarovsky: Aesthetic Function, Norm, and Value as Social Facts

**Unit 3: New Criticism**

I.A. Richards: Four Kinds of Meaning  
 Kenneth Burke: Formalist Criticism: Its Principles and Limits

**Unit 4: Chicago Aristotelianism**

R.S. Crane: Criticism as Inquiry; or, The Perils of the “High Priori Road”  
 Wayne C. Booth: Emotions, Beliefs, and the Reader’s Objectivity

**Unit 5: Structuralism**

Gerard Genette: Structuralism and Literary Criticism  
 Roland Barthes: Science versus Literature

**References**

Barry, Peter. 2010. *Beginning Theory : : An Introduction to Literary and Cultural Theory*. 3ed. Delhi : Viva  
 Newton, K.M. 1988. *Twentieth – Century Literary Theory*. China: Macmillan

**PSE 5407****Indian Writing in English****6Hrs/4cr****(IWE)**

The purpose of this course is to make the students understand the different movements and popular figures of Indian Writing in English through the study of selected texts and also to critically appreciate the different genres in Indian Writing in English. At the completion of this course the students will be able to

- i. understand the rich tradition of Indian Writing in English
- ii. know the uniqueness of Indian Literature
- iii. recognize Indian writing in English as part of the mainstream World Literature
- iv. experience the richness of the Indian people of the past and the present
- v. analyze the literary contribution of the pre and post Independent Indian Writing in English

**Unit – I - Poetry**

Jayanta Mahapatra  
 A.K.Ramanujam  
 Kamala Das  
 Rabindranath Tagore  
 Nissim Ezekiel  
 Daruwalla  
 Dom Moraes  
 Dilip Chitre  
 Eunice De Souza  
 Arun Kolatkar

- Deaths in Orissa  
 - A River  
 - The Freaks  
 - Gitanjali (I,III,XXVIII)  
 - Farewell Party for Miss Pushpa  
 - The King Speaks to the Scribe  
 - Future Plans  
 - Father Returning Home  
 - Sweet Sixteen  
 - Biograph

**Unit –II (Drama)**

Girish Karnad  
 Mahesh Dattani

- *Tughlaq*  
 - *Dance Like a Man*

**Unit-III (Prose)**

Mother Teresa  
 Arundhati Roy  
 Chitra Banerji  
 A.P.J. Abdulkalam

- The Joy in Loving
- The Ladies have Feelings. So...
- The Bonti of Bengal
- To My Countrymen

**Unit-IV (Novel)**

Shashi Deshpande  
 Manju Kapur  
 Amitav Ghosh

- *The Dark Holds No Terror*
- *Difficult Daughters*
- *Shadow Lines*

**UNIT –IV(Short Stories)**

Ruskin Bond  
 Rabindranath Tagore  
 Khushwant Singh

- I can't climb Trees Anymore
- The Wedding Garland
- A Love Affair in London

**Self Study**

Dom Moraes  
 Amitav Ghosh  
 Mahesh Dattani  
 Chitra Banerji  
 Ruskin Bond

- Future Plans
- Shadow Lines
- Dance Like a man
- The Bonti of Bengal
- I can't climb Trees Anymore

**REFERENCE**

Gokak, V. K. *The concept of Indianness with Reference to Indian Writing in English*. Ibid  
 Iyengar, K. R. S. (Bombay: Asia Publishing house, 1962), PP.xxxvi – xxxvii  
 Naik, M.K. *The Indianness of Indian Poetry in English*,” Indian Poetry in  
 English,ed,H.M.Prasad (Aurangabad: Parimal Prakashan,1983)P.33.  
 Paul Verghese, *Indian Writing in English* (New Delhi: N.V.Publications, 1975), P.2  
 Singh, Bijender, *Indian Writing in English: Critical Insights*. New Delhi, Authorpress’2014

**PSE 5409**

**African American Literatures  
 (AAL)**

**6 Hrs. / 4 Cr.**

This course aims to expose the students to the African- American Literature which is one of the important world literatures. It focuses on the issues related to race, bigotry and hardships of the Black writers of America. This literature sheds light on the past history of America and is deeply rooted in American literature as well. The works reflect the authors' ideas on society, religion and politics. The students, through this Black literature, shall come across authors in whose works there is anger, triumph and survival, and transcendentalism and this in turn will help them relate to such issues in other literatures.

At the end of the course the students will be able to

- i. survey the writings of African-American authors from 1800 to the present
- ii. locate African-American texts with the cultural, political and historical contexts
- iii. consider the thematic elements that characterize African-American literary tradition in nineteenth, twentieth and twenty first centuries
- iv. understand the public perceptions on the black American life
- v. analyze and appreciate the richness of African American literature

### **Unit I Background study of African – American Literature**

Lemuel Haynes, “Liberty Extended: Or Free Thoughts on The Illegality of Slave Keeping”

Frederick Douglass – Oration, delivered in Corinthian Hall, Rochester, July 5, 1852

### **Unit II Prose**

Martin Luther King, Jr. – “I have a dream”

Marcus Garvey – Speech Delivered at Liberty Hall N.Y.C.

### **Unit III Poetry**

Gwendolyn Brooks - The Mother

Maya Angelou - I Know When The Caged Bird Sings

Langston Hughes – Brass Spittoons

James Weldon Johnson - Lift Every Voice and Sing

Paul Laurence Dunbar – We Wear The Mask

Etheridge Knight - A Poem for Myself

W.E.B. Dubois – A Litany of Atlanta

Claude McKay – America

Countee Cullen – Yet Do I Marvel

### **Unit IV Fiction**

James Baldwin – Sonny’s Blues

Toni Morrison/Alice Walker – Colour Purple

### **Unit V Drama**

Willis Richardson – The Broken Banjo

### **Self Study**

Speech delivered at Liberty

A Poem for Myself

Sula (1973)

### **Reference**

Edwin, M. Epstein and David R. Hampton. *Black American White Business*.

Paul and Lindsey, Owida. *Breaking the Bonds of Racism*. AETC Publications, 1974.

Wisker, Gina. *Black Women’s Writing*. Clive Bloom

**PSE 5411****CANADIAN LITERATURE  
(CL)****6Hr/4Cr.**

This course aims to introduce students to a variety of significant Canadian writers in the modern period and review the historical development from the contexts of English-Canadian fiction, and explore the relationship between the writers' narrative strategies and fictional concerns.

At the end of the course the students will be able to

- i. understand the prose writings from Canada.
- ii. comprehend the basic themes of the prescribed poems and analyze its diction.
- iii. analyze how the plays portray the indigenous people's struggle for survival amidst the overwhelmingly oppressive society.
- iv. appreciate short stories in the Canadian context and how it reflects authors personal experience.
- v. read novels based on the aspects of plot, character, point of view, theme and setting.

**Unit – I Poetry**

F.R. Scott	-	Laurentian Shield
Robert Finch	-	Peacock and Nightingale
A.J.M. Smith	-	Ode on the Death Of William Butler Yeats
Margaret Avison	-	Mordent for a Melody
A.M. Klein	-	Indian Reservation: Caughnawaga.
Dorothy Livesay	-	On Looking into Henry Moore.
P.K. Page	-	Adolescence
E.J. Pratt	-	The Dying Eagle
Earle Birney	-	Christmas Comes
Eli Mandel	-	Metamorphosis

**Unit – II Drama**

Sharon Pollock	-	<i>Blood Relations</i>
George Ryga	-	<i>The Ecstasy of Rita Joe</i>

**Unit – III Prose**

Alice Munro	-	<i>The Child's Play</i> <i>The Love of a Good Woman</i>
Charles Ritchie	-	<i>My Grandfather's House</i>

**Unit -IV Fiction**

Margaret Laurence	-	<i>The Fire Dwellers</i>
Margaret Atwood	-	<i>Surfacing</i>
Rohinton Mistry	-	<i>Family Matters</i>

**Unit – V Short Fiction**

Introduction to Canadian Literature		
Susanna Moodi	-	<i>Roughing it in the Bush</i> <i>Uncle Joe and his family</i> <i>The Village Hotel</i> <i>The Little Stumpy Man</i>



**Self-Study**

F.R. Scott	-	<i>Laurentian Shield</i>
George Ryga	-	<i>The Ecstasy of Rita Joe</i>
Alice Munro's	-	<i>The Child's Play</i>
Margaret Atwood	-	<i>Surfacing</i>
Susanna Moodie	-	<i>The Village Hotel</i>

**Reference**

- Munro, Alice. *Too Much Happiness*. London: Random House publications, 2009. Print  
 .... *The Love of A Good Woman*. London: Random House publications, 2009. Print
- Moodie, Susanna. *Roughing it in the Bush Or, Life in Canada* Volume 1. New York: Cambridge University Press. 1852 Print.
- Narasimhaiah, C.D. *An Anthology of Commonwealth Poetry*. Chennai: ed by, Macmillan, 1990. Print.
- New, W.H. *A History of Canadian Literature*. London: Macmillan Education Ltd. 1989
- O' Donnell, Margaret. J. *An Anthology of Commonwealth Verse*. New Delhi: Blakie & son 1984.
- Ondaatje, Michael. *The Faber Book of Contemporary Canadian Short Stories*. London: Faber & Faber Ltd. 1990
- Parameswaran, Uma. *An Introduction to South-Asian Canadian Literature*. Madras: East West Books Pvt Ltd. 1996.

**PSE 5402****American Literature  
(AL)****5 Hrs. / 4 Cr.**

This course aims to help students explore American literature and understand it in terms of the differences and changes that they find in it. It enables students to approach it with historic perspective. It evokes the interest in students to study movements through Puritanism to Modernism. As American literature has its origin in British literature, students can make a comparative study of both literatures.

At the end of the course the students will be able to

- i. gain knowledge about the people of America, their beliefs, perceptions and philosophies
- ii. explore the culture from looking closely at the religious and historical literature
- iii. appreciate the diversity of individuals as represented in the fiction and poetry
- iv. understand the language, thought and expression of the writers
- v. attempt a comparative study of American and British literature

**Unit I Poetry**

Michael Wigglesworth - Vanity of Vanities  
 John Trumbull - The Country Clown  
 Edgar Allen Poe - The Raven  
 Henry Wadsworth Longfellow - Curfew  
 Ralph Waldo Emerson - Give All to Love/Earth-song  
 Walt Whitman - To You  
 Emily Dickinson - Because I Could Not Stop For Death  
 Robert Frost - Stopping by Woods on A Snowy Evening –

**Unit II Fiction**

Nathaniel Hawthorne - The Scarlet Letter  
 Mark Twain - The Adventures of Huckleberry Finn

**Unit III Short Stories**

Nathaniel Hawthorne - The Minister's Black Veil  
 Kate Chopin - Regret  
 Edgar Allan Poe - The Cask of Amontillado

**Unit IV Drama**

Tennessee Williams - A Streetcar Named Desire  
 Arthur Miller - Death of A Salesman  
 Lorraine Hansberry - A Raisin in the Sun

**Unit IV Prose**

Ralph Waldo Emerson - The American Scholar  
 Benjamin Franklin - The Perfect American Man

**Self Study**

The Country Clown  
 The Adventures of Huckleberry Finn  
 Regret  
 A Raisin in the Sun  
 The American Scholar

**Reference**

Bradbury, Malcolm and Temperley. *The History of American Studies*. Howard  
 Delson, Jr. Charles and Bradtkorb, Jr. Paul. *American Literature*.

**PSE 5504****Literary Theories  
(LT)****5 Hrs. / 5 Cr.**

The second of the two sequential courses on literary theories and criticism aims at helping students in getting acquainted with post-structuralist theories. This course intends to familiarize students with the questioning of theory and the resistance to it as much as it relates to the need for theory in the global context.

- i. learn the basic tenets of post-structuralism,
- ii. acquaint themselves with psychoanalytic theories,
- iii. understand literary texts in the light of New Historicism and Cultural Materialism,
- iv. comprehend the aspects and tenets of feminist theories
- v. familiarize themselves with the different postcolonial theories and reading methods

**Unit 1 - Deconstruction**

Jacques Derrida: Structure, Sign and Play in the Discourse of Human Sciences  
 Paul de Man: The Resistance to Theory

**Unit 2 – Psychoanalysis**

Jacques Lacan: The Insistence of the Letter in the Unconscious

Shoshana Felman: The Madness of Interpretation: Literature and Psychoanalysis

**Unit 3 - New Historicism/Cultural Materialism**

Stephen Greenblatt: The Circulation of Social Energy from Shakespearean Negotiations (1988)

Fredric Jameson: On Interpretation: Literature as a Socially Symbolic Act

**Unit 4 – Feminism**

Elaine Showalter: Towards a Feminist Poetics

Gayatri Chakravorty Spivak: Feminism and Critical Theory

**Unit 5 – Postcolonialism**

Homi Bhaba: The Location of Culture

Ngugi Wa Thiong’ O : Decolonising the Mind - Chapter 1 : The Language of African Literature

**Reference**

Lodge, David and Wood (ed). 1988. *Modern Criticism and Theory*. Singapore: Pearson Education

**PSE 5406****Teaching English as a Second Language (TESL)****5 Hrs/4 cr.**

This course provides the theoretical input and the practice-teaching required for prospective teachers of English in the present context. It enables the students to learn theoretical concepts which serve as a back drop for teaching English, get trained in the methodology of teaching English as a second language, and in the material preparation, and also gain opportunities to teach in classroom situations in the college.

The Course aims at enabling the students to

- i. trace an overview of the field of second language teaching and learning,
- ii. identify the major trends and issues in ESL teaching
- iii. illustrate the major trends and issues and find ways to incorporate them into the students’ own teaching practice
- iv. acquire the basic skills and knowledge to teach ESL students, and
- v. get trained in teaching in real classroom environment

**Unit 1: METHODOLOGY**

Study the practices and procedures used in teaching and the principles and beliefs that underlie them- Methods Debate-Grammar-Translation Method- Audiolingualism- ‘Designer Methods’- Communicative Language Teaching- Task Based Language Teaching and Second Language Acquisition Research

**Unit 2: EXPLORING SKILLS:**

**Listening-** Top-down and bottom-up processing; different listening types; specific information and gist/global listening, inferences; examples of listening task types

**Speaking-** identify the “levels” of spoken language and explain their relationships; main difference between audiolingual method and communicative language teaching; techniques for fostering speaking skill

**Reading:** concepts central to understanding reading; silent reading, interactive models of reading, reading fluency, extensive reading and intensive reading; practical classroom techniques for teaching reading

**Writing:** ways of introducing writing instruction to ESL class- Process Vs Product approach to writing; quick writing; brainstorming; word mapping; drafting and peer review- Assessment options

**Unit 3: EXPLORING LANGUAGE**

Exploring four different features of language and how they are taught; The sound system, vocabulary (lexical system, grammatical system and discoursal system; Techniques for teaching pronunciation, vocabulary, grammar, and discourse in the classroom

**Unit 4: SUPPORTING THE LEARNING PROCESS:**

Ways of integrating and supporting the ideas presented in the first three units; Content Based Instruction; Computer –assisted language Learning; learning styles; Learning autonomy in the classroom – classroom-based assessment.

**Learning Theories and Styles:** language & brain; lateralization; critical period hypothesis; differences between multilingual & monolingual brain; Information Processing; order of acquisition; learner differences.

**Unit 5: TESL PRACTICE CUM INTERNSHIP:**

Internship involves practical teaching and teaching related experience

**Self Study:**

Audiolingualism, The sound system  
Learning styles, Information Processing

**Reference**

- Anderson, N.J. 1999. *Exploring Second Language Reading: Issues and Strategies*. Boston, MA: Heinle & Heinle
- Bailey, KM. and L. Savage (eds) 1994. *New Ways in Teaching Speaking*. Alexandria, VA: TESOL.
- Beatty, K.(2003). *Applied Linguistics in Action: CALL*. London: Pearson
- Benson, P. 2001. *Teaching and Researching Autonomy in Language Learning*. London: Longman
- Campbell, C. 1998. *Teaching Second Language Writing: Interacting with text*. Boston, MA: Heinle & Heinle
- McCarthy, M. 1991. *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press

Mendelsohn, D. and J. Rubin (eds) 1995. *A Guide for the Teaching of Second Language Listening*. San Diego, CA: Dominie Press  
 Nunan, D. 1999. *Second Language Teaching and Learning*. Boston, MA: Heinle & Heinle  
 Richards J. and W. Renandaya (eds) 2002. *Methodology in Language Teaching*. Cambridge: Cambridge University Press

**PSE 5408****New Literatures in English  
(NLE)****5 Hr. / 4 Cr**

This course aims to introduce contemporary writers and their works spanning all the commonwealth countries. This paper will enable the student to acquire a highly comprehensive knowledge of commonwealth literature.

At the completion of this course the students shall be able to

- i. develop comparative perspectives with the different works of the major writers of the world
- ii. discuss the question of identity and dominance of landscape in Commonwealth literature
- iii. trace down the social history of post colonial countries
- iv. critically comment and reflect on the text read
- iv. write accurately, analytically and effectively about their understanding of New Literatures.

**Unit I: Introduction**

Critique of the term, New Literatures in English

**Unit II: Poetry**

A D Hope	- Australia
Judith Wright	- Turning Fifty
Derek Walcott	- Ruins of a Great House
Gabriel Okara	- Once upon a Time
Faiz Ahmad Faiz	- A Prison Evening
Leopold Sedar Senghor	- New York
Edwin Thumboo	- Gods Can Die
A R D Fairburn	- I'm Older than You
A M Klein	- "Indian Reservation: Caughnawage"
P K Page	- "First Neighbour"

**Unit III: Fiction**

Margert Lawrence	- The Diviners
Patrick White	- Voss
Bapsi Sidwa	- Ice Candy Man.

**UNIT IV: Drama**

Ray Lawler	- The Summer of the Seventeenth Doll
Wole Soyinka	- Death and King's Horseman

**UNIT V: Prose**

Alice Walker	- In Search of Our Mother's Garden
Chinua Achebe	- The Nature of the Individual and his Fulfillment
Wole Soyinka	- The Myth, Ritual and the African World

**Self Study:**

P K Page	- "First Neighbour"
Judith Wright	- Turning Fifty
Patrick White	- Voss
Ray Lawler	- The Summer of the Seventeenth Doll
Chinua Achebe	- The Nature of the Individual and his Fulfillment

**Reference**

- Ashcraft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 2002.
- Birbalsingh, Frank. *Novels and the Nation: Essays in Canadian Literature*. Toronto: TSAR Publications, 1995.
- King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World*. London: Macmillan, 1980
- Narasimhaiah, C.D, (ed.). *Commonwealth Literature*. New Delhi: Sterling Publishers, 1978
- Walsh, William (ed.). *Readings in Commonwealth Literature*. New Delhi: Sterling Publishers

**PSE 5410****Research Methodology: Literature  
(RM-Lit)****4Hr./4Cr.**

The course aims at training students in the skills of research writing that they need as postgraduate students at present and as research students later. Students shall acquire documentation skills, and mechanics of writing like clarity, focus, economy, and organization with reference to both APA and MLA formats for research language and literature respectively.

At the end of this course the students will be able to

- i. understand some basic concepts of research and its methodologies.
- ii. identify appropriate research topics
- iii. select and define appropriate research problems and parameters.
- iv. organize and conduct research (advanced projects) in a more appropriate manner.
- v. write a research report and thesis.

**Unit 1:** Meaning and objectives of literary research— research paper as a form of exploration, evaluating resources, language and style, writing drafts, outlining, grammar, guidelines to reduce bias in language, and study skills

**Unit 2:** Mechanics of writing – spelling, capitalization, abbreviations, quotations, headings, and format of research paper, preparing working bibliography, preparing footnotes, endnotes, and works cited

**Unit 3:** Materials and tools of research – articles for journals and books, assignments, papers for presentation, critical academic essays, term papers, and research reports

**Unit 4:** Methods of research– bibliography, history of ideas and technique, critical approaches and theories

**Unit 5:** The literary thesis– identifying topic sentence, developing topic sentence into paragraphs, use of coherence and cohesive devices, introduction and summing up skills, and writing five – paragraph essays

### Reference

Atick, Richard D. *The Art of Literary Research*, New York: W.W. Norton Company, 1963.

Gibaldi, Joseph. *MLA Handbook for writers and research papers*. 6<sup>th</sup> ed. New York: MLA Publications, 2003.

Sinha, M.P. *Research Methods in English*, New Delhi: Atlantic, 2014.

Thrope, James. Ed. *Aims and methods of Literary Scholarship*. Hyderabad : American Studies Research Centre, 1970.

Sanders, Chauncey. *An Introduction to Research in Literary History*. New York: Macmillan, 1957.

### **PSE 5412 RESEARCH METHODOLOGY: English Language Teaching 4 Hrs. / 4 Cr. (RM-ELT)**

This course aims at providing students with fundamental knowledge of research methods and facilitates students in using valid scientific methods to create knowledge in the field of English Language Teaching.

At the end of the course the students will be able to

- i. identify areas in Language teaching in which they have strong interests.
- ii. describe and discuss the concepts in various Language teaching research methods and design.
- iii. critically evaluate linguistic claims made in popular and academic media.
- iv. analyze and interpret quantitative data.
- v. verbally present their research findings in a coherent and concise manner.

#### **Unit I:**

Preparation for Research Selecting a Topic for Research/Research Articles; Accessing and Documenting Resources: Sources and their Location, Library Services, Use of Index Cards/Preparing an Annotated Bibliography for Self Study.

Presenting the Research Developing the Research Question; Statement of Objective; Writing the Introduction; Presenting the Literature Review; Formulating Chapters/Sections for Research Articles; Giving References; Citation Methodology: APA Format of the Thesis.

#### **Unit II:**

Research Tradition in Applied Linguistics Experimental Method/Psychometric Study; Ethnographic Research; Case Study.

**Unit III:**

Basic Statistical Concepts – Mean, Standard Deviation; Standard Error; Frequency Distribution; Normal Distribution and Chi-Square; Comparison of Means through T-Test, F-Test and Analysis of Variance (ANOVA) Correlation Coefficient

**Unit IV:**

Key concepts in Research Qualitative and Quantitative Research; Pure and Mixed Forms; Hypothesis Formation, Hypothesis-Testing and Falsification; Deductivism and Inductivism; Reliability and Validity of Research; Action Research.

**Unit V:**

Techniques of Data Collection and Analysis – Introspective Methods; Diary Studies; Retrospection; Production Tasks; Surveys; Questionnaires; Interviews; Classroom Observation; Interaction Analysis; Discourse Analysis.

**References**

- Bachman, L.F. (2004) Statistical Analysis for Language Assessment. CUP.  
 Brown, J.D (1988). Understanding Research in Second Language Learning. New York: CUP  
 Ghosh, B.N. (1992) Scientific Method and Social Research. New Delhi. Sterling Publishers Pvt. Ltd.  
 Kothari, C.P. (2009) Research Methodology: Methods and Techniques. New Delhi: New Age Publications.  
 Mackay, A & S. M. Gass (2005) Second Language Research Methodology and Design. Mahwah, N. J : Lawrence Erlbaum.  
 Majumdar, P.K (2005) Research Methods in Social Science. New Delhi. Viva Books Pvt. Ltd.  
 Mishra, R. P. (1988) Research Methodology: A Handbook. New Delhi. Concept Publishing Company.  
 Mohamed Syed, H.S. (2010) The Craft of Language and Literary Research. New Delhi. Atlantic.  
 Nunan, D. (1992) Research Methods in Language Learning. London. CUP.  
 Seliger, H.W. and Shohamy, E (1989). Second Language Research Methods. Oxford: OUP  
 Sharma, B.A. V, Prasad, D. R. and Satya Narayan, P. (1983) Research Methods in Social Sciences. New Delhi: Sterling Publications Pvt. Ltd.

**PSE 5614****Project  
(Pr)****6 Hrs./ 6 Cr.**

The course aims at enabling the students to develop the capacity of carrying out independent research work within the social, literary, cultural, and linguistic contexts. Students will be trained to develop their skills in academic writing leading to independent research projects on select topics, reflecting their critical insights.

The Postgraduate final semester students can choose any topic of his /her choice in consultation with the guide. The project should offer fresh and new perspective to the area of study and will lead to the students' pursuit of further research programmes.



### **Project Assessment**

The continuous and the summative assessment will be 1:1.

Continuous Assessment: there will be one test, one term paper and one seminar in 60:20:20 ratio.

The research committee consisting of the Head of the Department and the guides will monitor the progress of the project work.

There will be three stages of assessment.

**Stage 1:** The students will submit the project proposal by the end of the second week of the fourth semester.

**Stage 2:** The student will present the work in progress report focusing on the research method and design by the end of the fourth week of the fourth semester.

**Stage 3:** The students will submit the completed project by the end of the fourth semester. (A minimum of 40 pages (A4 size paper) shall be the length of the MA project thesis)

For the first two stages, the progress of the student is assessed by the guide in consultation with the Chairman of the project committee.

For the first stage it is 40 marks and the second stage it is 60 marks.

An external member nominated by the Project research committee, the Guide and the Chairman will evaluate the project and conduct the viva voce examination.

The final evaluation of the project will be done for 100 marks with the following break-up. Evaluation of the project – 60 marks

Viva voce –

40 Marks

Project

carries 200

marks

The passing minimum is 50 percent in the final examination and fifty percent in aggregate. For project the passing minimum is 50 percent.

### **Postgraduate Department of English, The American College, Madurai – 2 Programme for Choice Based Credit System – 2018 – 2019, With effect from June 2018 onwards**

#### **Semester I**

Course Code	Course Title	No. of Hours	No. Of Credits	Total Marks
PGE / PSE 4341	ACADEMIC WRITING	5 Hr.	3 Cr.	60
PGE / PSE 4343	PROSE	5 Hr.	3 Cr.	60
PGE / PSE 4445	POETRY I: CHAUCER TO HOPKINS	5 Hr.	4 Cr.	80

PGE / PSE 4447	BRITISH FICTION I: VICTORIAN TO EARLY MODERN	5 Hr.	4 Cr.	80
PGE / PSE 4449	BRITISH DRAMA-I: ELIZABETHAN TO VICTORIAN	6 Hr.	4 Cr.	80
PGE / PSE 4351	ENGLISH FOR CAREER	4 Hr.	3 Cr.	60
Total		30 Hrs	21 Cr.	420

### Semester II

Course Code	Course Title	No. of Hours	No. of Credits	Total Marks
PGE / PSE 4342	STRUCTURE OF MODERN ENGLISH	5 Hr.	3 Cr.	60
PGE / PSE 4444	BRITISH POETRY II: YEATS TO THE PRESENT TIMES	5 Hrs.	4 Cr.	80
PGE / PSE 4446	BRITISH FICTION II: LATE MODERN TO POST-MODERN	5 Hrs.	4 Cr.	80
PGE / PSE 4448	AMERICAN AND AFRICAN-AMERICAN LITERATURE	6 Hrs.	4 Cr.	80
PGE / PSE 4350	SHAKESPEARE	5 Hrs.	3 Cr.	60
PGE / PSE 4352	FILM STUDIES	4 Hrs.	3 Cr.	60
Total		30 Hrs	21 Cr.	420

### Semester III

Course Code	Course Title	No. of Hours	No. of Credits	Total Marks
PGE / PSE 5453	LITERARY CRITICISM AND THEORY I	6 Hrs.	4 Cr.	80
PGE / PSE 5455	BRITISH DRAMA II: MODERN & POSTMODERN	5 Hrs.	4 Cr.	80
PGE / PSE 5457	INDIAN LITERATURE IN ENGLISH	5 Hrs.	4 Cr.	80
PGE / PSE 5459	ASIAN LITERATURES IN ENGLISH	5 Hrs.	4 Cr.	80
PGE / PSE 5461	TRANSLATION STUDIES	4 Hrs.	4 Cr.	80
PGE / PSE 5463	HISTORY OF ENGLISH	5 Hrs.	4 Cr.	80
Total		30 Hrs.	24 Cr.	480

**Semester IV**

Course Code	Course Title	No. of Hours	No. of Credits	Total Marks
PGE / PSE 5454	LITERARY CRITICISM AND THEORY II	6 Hrs.	4	80
PGE / PSE 5456	NEW LITERATURES IN ENGLISH	5 Hrs.	4	80
PGE / PSE 5458	REGIONAL LITERATURES IN TRANSLATION	5 Hrs.	4	80
PGE / PSE 5460	EUROPEAN LITERATURE IN TRANSLATION	5 Hrs.	4	80
PGE / PSE 5462	TEACHING ENGLISH AS SECOND LANGUAGE	5 Hrs.	4	80
PGE / PSE 5464	PROJECT	4 Hrs.	4	80
Total		30 Hrs.	24 Cr.	480
		120 Hrs.	90 Cr.	1800

**PGE / PSE 4341****Academic Writing****5 Hr. /3 Cr.**

Ability to express in writing one's grasp of the subject and ability to demonstrate in writing higher order thinking skills are an integral component of higher education curriculum. The Course aims at helping students fine-tune their academic writing skills since academic writing helps students to convey their understanding and to think critically and objectively.

**Objectives**

The primary objective of the Course is to facilitate students to

- review the process writing
- fine-tune sentence skills
- structure and develop paragraphs through techniques
- structure and develop essays
- content editing and substantive editing

**Units**

**Writing as a Process:** pre-writing strategies, while-writing strategies, post-writing strategies; developing writing through extended practices; developing reflective abilities & meta-awareness about writing

**Sentence Skills:** Sentence structure; S-V agreement; modifiers; sentence fragments; comma splice; coordination; subordination; parallelism; making complete, logical comparisons; avoiding wordy phrasing; V-T sequence;

**Structuring Paragraphs:** Topic sentence; supporting details; unity & coherence; Methods of development (Examples, comparison & contrast, process, definition, cause & effect, division & classification)

**Structuring Essays:** Introduction; development of body; conclusion; description, narration, exposition; argumentation;

**Content editing and substantive editing:** Proof reading, copy-editing (involves an intensive check of word choice, style & sentence structure, comprehension and terminologies) & substantive editing (to resolve content ambiguity, to eliminate language errors, to improve structure, and to enhance the overall comprehension of the paper); features of written English

**Reference**

Zemach, Dorothy E. & Rumisek, Lisa A. *Academic Writing from Paragraph to Essay*. London: Macmillan

Langan, John. 2001. *Sentence Skills with Readings*. Boston: McGrawHill.

Hartley, James. 2008. *Academic Writing and Publishing: A Practical Handbook*. London: Routledge.

Bailey, Stephen. 2003. *Academic Writing: A Practical Guide for Students*. London: RoutledgeFalmer.

**PGE / PSE 4343****Prose****5 Hr. /3 Cr.**

The course aims at introducing students to the various aspects of prose, different style, and devices employed by prose writers. Students will be trained to appreciate and analyse the style of select pieces of non-fiction prose. Prose pieces representing the essentials of good prose writing will be used as illustrations for discussion.

The course aims at enabling the students to

- acquire knowledge on aspects of prose
- make a study of diction, sentences and paragraphs and chapters
- identify different prose style and other devices used by the writers
- enhance their reading skill and inculcate the practice of reading and appreciating prose
- develop rhetorical ability

**Unit I: Aspects of Prose**

- Types of prose : narrative, argumentative, expository, descriptive  
 Elements of prose : diction, sentence, paragraph, form and rhythm  
 Different devices : Objective, subjective, abstract, concrete, point of view, tone and mood, figures of speech, using text to interpret meaning  
 Style of prose : simplicity, ornamentation, common, individual, cheap, and civil  
 Service style

**Unit II: British Prose Writers I**

1. Francis Bacon - Of Studies
2. Joseph Addison - Sunday in the Country
3. Oliver Goldsmith - The Man in Black
4. Charles Lamb - Dream Children: A Reverie

**Unit III: British Prose Writers II**

5. Abraham Cowley - On Avarice
6. Robert Lynd - Sweets
7. G.K. Chesterton - Worship of the Wealthy
8. J.B. Priestly - On Doing Nothing

**Unit IV: Indian Prose Writers**

9. Jawaharlal Nehru - A Glory has Departed
10. Nirad C. Chaudhuri - Indian Crowd
11. R.K. Narayan - Advantages of Anonymity
12. Khushwant Singh - Communalism –An Old Problem

**Unit V: American Prose Writers**

13. Martin Luther King Jr. - I have a Dream
14. John Updike - The Bankrupt Man
15. Amy Tan - Mother Tongue
16. Wendell Berry - In Distrust of Movements

**Text Books:**

Boulton, Marjorie. *The Anatomy of Prose*. New Delhi: Kalyani Publishers, 1996. A Collection of Essays compiled by the Department

**Reference:**

- Knott, William C. *The Craft of Non-Fiction*. Reston: Reston Publishing Company, 1974.
- Lewin, Gerald. *Prose Models*. New York: Harcourt Brace Jovanovich Inc., 1964.
- Mayne, Andrew and John Shuttleworth. *Considering Prose*. London: Hodder and Stongton, 1988.
- Minto, William. *A Manual of English Prose Literature*. New Delhi: Atlantic Publishers and Distributors, 1995.

**PGE / PSE 4445****British Poetry I: Chaucer to Hopkins****5 Hrs. /4Cr.**

This course aims to introduce the aspects, sub-genres, origin, and movements of British Poetry. It helps students to trace the development of British poetry chronologically from Geoffrey Chaucer to Gerard Manley Hopkins. Poems in the reading list have been selected on the basis of literary movements and trends they represent in literary history.

After the successful completion of the subject the students will be able to:

- Understand the various aspects and Sub-genres of poetry
- Trace the evolution of various literary movements
- approach British Poetry with a scholarly view
- critically evaluate various poets
- understand British Poetry as an aesthetic record of British social and political histories

**Unit 1: Aspects of Poetry:**

Devices of sound: rhyme, rhythm, foot and meter; Onomatopoeia, Euphony, Alliteration, Consonance and Assonance, Anaphora, Anadiplosis, Antenaclassis, Antimetabole Epistrophe, Parison, Epizeuxis and Stichomythia

Devices of Comparison: Simile, Metaphor, Personification, Pathetic Fallacy, Transferred Epithet, Conceit, Metonymy, Synecdoche, symbol, imagery, Oxymoron, Hyperbole

Subgenres of poetry: Epic, Ballad, Dramatic Monologue, Dramatic Narratives, Lyric, Sonnet, Ode and Elegy

**Unit 2: Middle English, Elizabethan and Metaphysical Poetry**

Chaucer	Lines 1-100 from "The General Prologue" <i>The Canterbury Tales</i>
Spenser	"Prothalamion"
Shakespeare	"Shall I compare Thee to a Summer's Day?" "My Mistress Eyes are Nothing Like the Sun"
John Donne	"A Valediction: Forbidding Mourning"
George Herbert	"The Pulley"
Andrew Marvell	"To His Coy Mistress"
Henry Vaughan	"The Retreat"
Richard Lovelace	"To Althea from Prison"

**Unit 3 Renaissance Poetry:**

John Milton

Lines 192-393 from Paradise Lost Book IX**Unit 4 Neoclassical & Romantic Poetry:**

John Dryden

“Mac Flecknoe”

Alexander Pope

“Canto First” *The Rape of the Lock* (145 Lines)

Thomas Gray

“Elegy Written in a Country Churchyard”

William Blake

“The Tyger”

William Wordsworth

“Lines Composed a Few Miles above Tintern Abbey”

S. T. Coleridge

“Kubla Khan”

P. B. Shelley

“Ode to West Wind”

John Keats

“Ode on a Grecian Urn”

**Unit 5 Victorian Poetry:**

Alfred Tennyson

“Ulysses”

Robert Browning

“My Last Duchess”

Mathew Arnold

“Dover Beach”

Dante Rossetti

“The Blessed Damozel”

G. M. Hopkins

“The Windhover”

**Reference**Bennett, Joan. *Five Metaphysical Poets*. Oxford: CUP, 1964.Behrendt, Stephen C. *History and Myth*. Michigan: Wayne State University Press, 1990.Brewer, D.S. *Chaucer*. London: Longman, 1973.Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry*. New York: Holt, Rinehart and Winston, 1976.Hobsbourn, Philip. *Tradition and Experiment in English Poetry*. Norfolk: Macmillan, 1979.Parfitt, George. *English Poetry of the Seventeenth Century*. New York: Longman, 1985.Perrine, Laurence. *Sound and Sense*. New York: Harcourt Brace Jovanovich, Inc., 1976.Richards, Bernard. *English Poetry of the Victorian Period 1830-1890*. New York: Longman, 1988.Waston, J.R. *English Poetry of the Romantic Period 1789- 1830*. New York: Longman, 1985.

**PGE / PSE 4447      British Fiction I: Victorian to Early Modern      5 Hr. /4 Cr.**

This course aims at an in-depth understanding of the British novel from the 19<sup>th</sup> to the early 20<sup>th</sup> century. Students will learn different elements of fiction and narrative techniques that were developed during this period. This course will enable students to comprehend the reciprocal relationship between social, political, scientific developments of the period and imaginative writings. The students will also learn the influence of Marxism, Darwinism, Freudian psychoanalysis, print culture and changes in readership through the prescribed texts.

At the end of the course students shall be able to:

- understand the various elements of fiction and narrative techniques.
- describe the conventions of novel during this period.
- identify major forms of novel such as realist fiction, Bildungsroman, gothic, social, domestic novel and mystery/crime fiction.
- analyse texts in terms of class, gender, sexuality, industrialisation and imperialism.
- read novels closely

**Unit I: Aspects of Fiction**

Narrative and Narratology; Story and plot, Foreshadow and flashback, surprise and suspense, point of view and focalization, character and characterisation; Mimesis/verisimilitude and Diegesis; Typology of Narrators; Diegetic levels: Autodiegetic, Extradiegetic, Homodiegetic and Heterodiegetic; frame narrative, Realism, Naturalism, imperialism, colonialism

**Unit II: Provincial life, Religion and Gender**

Charlotte Bronte                      - *Jane Eyre* (1847)

George Eliot                              - *Silas Marner* (1861)

**Unit III: Class and Industrialisation, Gothic, Science and Psychology,**

Charles Dickens - *Hard Times* (1854)

Bram Stoker                              - *Dracula* (1897)

**Unit IV: Aestheticism and Anti-Victorian realities**

Oscar Wilde                              - *The Picture of Dorian Gray* (1890)

Thomas Hardy                              - *Tess of d'Urbervilles* (1892)

**Unit V: Empire, Imperialism and early modernism**

Joseph Conrad - *Heart of Darkness* (1901)

D. H. Lawrence                              - *The Rainbow* (1915)

**Reference**

David, Herman. *The Cambridge Companion to Narrative*. Cambridge: Cambridge University Press, 2007.

Forster, E. M. *Aspects of the Novel*. Middlesex: Penguin, 1974.

Hoffman, Michael and Patrick Murphy. *Essentials of the Theory of Fiction*. USA: Duke University Press, 1988.

James, Louis. *The Victorian Novel*. Malden: Blackwell Publishing, 2006. (pdf)

Jeremy, Hawthorn(ed.). *The Nineteenth-Century British Novel*. London: Edward Arnold Ltd., 1986.



- King, Jeannette. *Tragedy in the Victorian Novel: Theory and Practice in the novels of George Eliot, Thomas Hardy and Henry James*. Cambridge: Cambridge University Press, 1978.
- Milligan, Ian. *The Novel in English: An Introduction*. Hong Kong: Macmillan, 1983.
- Prince, Gerald. *A Dictionary of Narratology (Revised Edition.)* University of Nebraska Press: Nebraska, 2003.
- Tomlison, T. B. *The English Middle-Class Novel*. Hong Kong: Macmillan, m1970.
- Shilomith, Kennan Raymon. *Narrative Fiction*. New York: Methuen & Co., 1984.
- Sutherland, John. *Victorian Fiction: Writers, Publishers, Readers*. London: Macmillan Press Ltd., 1995.
- Wheeler Michael. *English Fiction of the Victorian Period 1830-1890*. London and New York: Longman, 1985.

**PGE / PSE 4449      British Drama-I: Elizabethan to Early Modern      6 Hr. /4 Cr.**

The course aims to introduce students to drama during Elizabethan, Restoration and Victorian periods. It aims to trace the origin and history of British Drama back to Classical Greek Theatre and to understand the various aspects of drama such as Plot-structure, Characterization and Dialogue as different from those of other literary genres. It will train students to view drama primarily as a product of its space and time by choosing plays from Elizabethan age -except those of Shakespeare -, Restoration, Victorian, and Early Modern ages

At the end of the course, students shall be able to

- appreciate various aspects of drama and theatre
- understand drama and performance as a cultural process and an artistic discourse
- critically evaluate plot structure, characterization and dialogue
- deconstruct drama texts as aesthetic records of their times viz., Elizabethan, Restoration, Victorian and Early Modern ages
- understand and appreciate the sequential course dealing with Modern and Postmodern British Drama

**Unit I: Aspects of Drama**

Etymology/ Etiology of the terms: Drama, Tragedy and Comedy

Aristotelian concept of Tragedy with reference to *Poetics* and the later Renaissance Tragedy, focusing on the five elements of tragedy, Tragic Flaw, Catharsis, Peripeteia and Anagnorisis

Various types of Comedy such as Satyr plays, Aristophanean Comedies, Restoration Comedies and Anti-Sentimental Comedies

Plot Structure: Gustav Freytag's Pyramid

Characterization: various dimensions and types of characters

Dialogue: semiotic functions and rhetorical devices of theatrical language

**Unit II: Elizabethan Drama**

Christopher Marlowe - *Edward, the Second* (1594)

- Ben Jonson                      - *Volpone* (1606)

**Unit III: Jacobean Drama**

- John Webster - *The Duchess of Malfi* (1612-1613)
- Thomas Dekker - *The Shoemaker's Holiday* (1600)

**Unit IV: Anti-Sentimental Comedy**

- Oliver Goldsmith - *She Stoops to Conquer* (1771)
- R. B. Sheridan - *The Rivals* (1775)

**Unit V: Farce / Drama of Idea**

- Oscar Wilde - *The Importance of Being Earnest* (1898)
- Bernard Shaw - *Arms and the Man* (1898)

**Reference**

- Bentley, Eric. *What is Theatre? Incorporating the Dramatic Event*. New York: Limelight Editions, 1968.
- Brockett, Oscar. G. *The Theatre: An Introduction*. New York: Holt, Rinehard and Winston Inc., 1964.
- Esslin, Martin. *The Field of Drama*. London: Methuen, 1987.
- Griffiths, Trevork. *Practical Theatre: How to Stage Your Own Production*. Chartwell Books, 1982.

**PGE / PSE 4351****English for Career****4 Hr. / 3 Cr.**

English serves as a vital and efficient tool in the development of one's career. An understanding of the nuances of English usage and practice helps in professional growth of an individual. This course focuses on equipping students with an overall development of communication skills. The course also presents students a wider range of English usage for their career. Further, it also enables students to express their opinion, participate in group discussions, conversations, and interviews.

At the end of this course students shall be able to

- Understand the nuances of communication effectively and critically approach Reading Passages.
- write paragraphs, essays and various types of business letters
- use English for Media such as News Reportage, Interviews, Columns and features and Reviews
- use English for presentation, documentation, group discussion and Negotiation

**Unit 1: Speaking**

Short conversations –details, idiomatic expressions, suggestions, assumptions, predictions, implications, problems, topics - longer conversations – informal conversations, academic conversations - talks – lectures – discussions.

**Unit 2: Reading**

Identifying the main idea and supporting details of a text – scan and skim the texts to find specific information – guess unknown words in a text through the use of a contextual clues and decoding strategies – think critically in response to a text - understand a wide range of content words and idiomatic expressions in a text.

**Unit 3: Writing**

Develop and understand sentence structures and paragraphs. Understand and use the key concepts of paragraphs. Interpreting information from charts and graphs; Turning ideas into sentences / paragraphs / essays / articles.

**Unit 4: English for specific purposes**

Journalism, reporting, feature writing, technical writing

**Unit 5: English at workplace**

Presentation skills, negotiation skills, interview skills, group discussion, using the telephones.

**References**

Kalkar, Anjali et al. *Textbook of Business Communication*. Hyderabad, OrientBlackswan, 2010

Thorpe, Edgar and Showick Thorpe. *Objective English*, New Delhi: Pearson, 2012

Sharpe, Pamela J. *Barron's TOEFL iBT 15<sup>th</sup> ed.* New Delhi: Galgottia, 2017

Swan, Michael. *Practical English Usage*. International Student's Edition. Oxford: OUP, 2000.

Simon, Peter. *Communication Skills: the stepladders to success with effective communication*. Delhi. Ramesh publishing House, 2013

**PGE / PSE 4342****Structure of Modern English****5 Hr. /3 Cr.**

Students at the Masters level are expected to familiarize themselves with a proper synchronic perspective of the organization of Modern English in order to become better users/teachers of English as a language. The course focuses on the phonological, morphological, and syntactical aspects of Modern English, and alternative grammars like Phrase Structure Grammar, and TGG.

At the end of the course, students shall be able to

scientifically understand language from traditional, structural and post-structural points of view

equip themselves with pronunciation skills

demonstrate their morphological knowledge

be familiar with alternative theories of English such as IC Analysis and PS Grammar

apply Transformational and Generative Grammars pedagogically

**Unit 1: Grammar and Grammars:** Why study grammar? What is grammar? Correct vs. incorrect; speech vs. writing; form vs. meaning

**Unit 2: English Phonetics and Phonology:** Organs of speech, classifications of English consonants and vowels, English phonology, IPA, phone, phoneme, and allophone, syllable and syllabification, word accent and sentence accent, rhythm and intonation, and supra-segmental features, such as assimilation, elision, and liaison

**Unit 3: English Morphology:** Types of morphemes; inflectional morphology; derivational morphology (prefixation, suffixation, conversion, compounding)

**Unit 4: English Syntax:** IC Analysis and Phrase Structure Grammar

**Unit 5: English Syntax:** Transformational and Generative Grammars

### Textbooks

Lieber, Rochelle. 2009. *Introducing Morphology*. London: CUP.

Roach, Peter. 1997. *English Phonetics and Phonology: A Self-Contained, comprehensive Pronunciation Course*. Cambridge: CUP.

Palmer, Frank. 1983. *Grammar*. London: Pelikan Books.

### References

Brinton, Laurel J. 2000. *The Structure of Modern English*. Amsterdam: John Benjamins

Chomsky, Noam. 1975. *Syntactic Structures*. Paris: Mouton.

O'Connor, J.D. 2000. *Better English Pronunciation*. Cambridge: CUP.

Plag, Ingo. 2002. *Word-formation in English*. London: CUP.

Yule, George. 1996. *The Study of Language*. London: CUP

## **PGE / PSE 4444      British Poetry II: Yeats to the Present Times      5 Hrs. /4Cr.**

This course aims to introduce literary modernism in British poetry to the students. It will help the students analyze various influences, trends, techniques and issues in British poetry from the beginning of the twentieth century to the present.

At the end of the course students shall be able to

comprehend modernist trends in British poetry

evaluate how poetry reflects and influences the aesthetic-political-intellectual life of the British

trace the changing face of the Poet in modern times

define the various movements

distinguish various trajectories of the poetic process

### **Unit 1: Myth and Symbolist poetry**

Yeats: "Byzantium"  
"Leda and the Swan"

### **Unit 2: Cubism, Fragmentation and Mosaic art**

T.S. Eliot: "The Waste Land"

### **Unit 3: Anti-war Poetry**

Wilfred Owen: "Anthem for the Doomed Youth"  
"Strange Meeting"  
W.H. Auden: "Shield of Achilles"  
"Lullaby"

### **Unit 4: Modern Romantic Archetype, Eco poetry and Movement Poets**

Dylan Thomas: "The Green Fuse that Drives the Flower"  
"Do Not Go Gentle into the Night"

Ted Hughes:	“Hawk Roosting”
	“View of a Pig”
Seamus Heaney:	“Digging”
	“Bog land”
Philip Larkin:	“Church Going”

### Unit 5: Ethnic British poetry

James Fenton:	“God, a Poem”
	“In Paris with You”
Paul Muldoon:	“Hedgehog”
	“A Mayfly”
Carol Ann Duffy:	“Talent”
	“Valentine”
	“Anne Hathaway”

### Reference

- Corcoran, Neil. *English Poetry Since 1940*. Harlow: Longman, 1993.
- Emig, Rainer. *Modernism in Poetry: Motivations, Structures, and Limits*. New York: Longman, 1995.
- Kermode, Frank. *Romantic Image*. London: Routledge, 1957.
- Larrisy, Edward. *Reading Twentieth Century Poetry*. Massachusetts: Basil Blackwell, 1990.

## PGE / PSE 4446      British Fiction II: Late Modern to Post-modern      5Hrs / Cr.4

This course will be a survey of the British fiction that emerged in the 20<sup>th</sup> century. The aim of the course is to understand the rapid changes in social life and the significance of the literary style reflective of that change. The modern and postmodern fiction challenges conventional norms of fiction writing and pre-modern notions of authority and order. Students will learn about the major thematic concerns and literary styles of this period.

At the end of the course students shall be able to

- understand the concepts of modernity, modernism and postmodernism.
- analyse modern and postmodern narrative techniques
- understand major theoretical and critical arguments regarding postmodernism
- interpret and explain individual texts in the context of a range of socio-political and historical possibilities.
- critically evaluate texts for their major themes.

### Unit I: Terms and Techniques

Stream of consciousness, Time, Modernity, Modernism, Postmodernity and Postmodernism, irony, paradox, fragmented narrative, metafiction, intertextuality, pastiche, magical realism, minimalism, maximalism, and self-reflexivity

### Unit II: High Modernism

- James Joyce      - *A Portrait of the Artist as a Youngman* (1916)
- Virginia Woolf      - *To the Lighthouse* (1927)

**Unit III: Dystopian / Modern Gothic**George Orwell - *1984* (1949)Iris Murdoch - *An Italian Girl* (1964)**Unit IV: History / Metafiction / Anti-war**John Fowles - *The French Lieutenant's Woman* (1969)Pat Barker - *Regeneration* (1991)**Unit V: Multicultural / Transcultural Fiction** KazuoIshiguro - *The Remains of the Day* (1989)Zadie Smith - *White Teeth***Reference**Daiches, David. *The Novel and the Modern World*. London: The University of Chicago Press, 1960.English, F. James (ed.). *A Concise Companion to Contemporary British Fiction*. Blackwell Publishing: Malden, 2006. Pdf.Head, Dominic. *Modern British Fiction, 1950-2000*. Cambridge: CUP, 2002. Pdf. Hewit, Douglas. *English Fiction of the Early Modern Period 1890-1940*. London and New York: Longman Group, 1988.Nicol, Brian. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009. Pdf.Stevenson, Randall. *The British Novel Since the Thirties: An Introduction*. Georgia: University of Georgia Press, 1986.**PGE / PSE 4448 American and African-American Literature 6 Hrs. /4Cr.**

This course will focus on the significant contribution made by American writers to Literature. The focus will be on distinct aspects of American Literature like the American Dream, the American Intellectual Independence and the Broadway theatre. In addition, the course will briefly survey African-American Literature with texts representing different literary genres.

At the end of the course the students shall be able to:

- understand the multiple origins of histories and cultures of the United States
- appreciate the diverse voices of America
- analyse the relation between Black Aesthetics and racism
- recognize form and pattern in texts as means of understanding their meanings
- critically evaluate the texts from different socio-political, cultural and racial and gender perspectives

**Unit 1:**

Introduction to American and African-American history and literature

**Unit 2: Poetry**

- |                            |   |  |
|----------------------------|---|--|
| 1. Edgar Allan Poe         | : | "The Raven"                                |
| 2. Walt Whitman            | : | "When Lilacs Last in the Dooryard Bloomed" |
| 3. Emily Dickinson         | : | "A Bird Came Down the Walk"                |
|                            |   | "I Felt a Funeral in My Brain"             |
| 4. e.e. Cummings           | : | "Buffalo Bills"                            |
| 5. Wallace Stevens         | : | "Anecdote of the Jar"                      |
| 6. William Carlos Williams | : | "Red Wheel Barrow"                         |
| 7. Ezra Pound:             | : | "Pact"                                     |
|                            |   | "Papyrus"                                  |
| 8. Paul Laurence Dunbar    | : | "We Wear the Mask"                         |
| 9. Claude McKay            | : | "If We Must Die"                           |
| 10. Langston Hughes        | : | "A Dream Deferred"                         |
| 11. Countee Cullen         | : | "Heritage"                                 |
| 12. Gwendolyn Brooks       | : | "We Real Cool"                             |
| 13. Maya Angelou           | : | "Still I Rise"                             |
| 14. Adrienne Rich          | : | "A Valediction Forbidding Mourning"        |
| 15. Rita Dove              | : | "Heart to Heart"                           |

**Unit 3: Prose**

- |                     |   |  |
|---------------------|---|--|
| 1. Marcus Garvey    | : | "Speech Delivered at Madison Square, March 1924" |
| 2. W.E.B. DuBois    | : | "Of the Dawn of Freedom"                         |
| 3. Thoreau          | : | "Where I lived and What I Lived for"             |
| 4. William Faulkner | : | "Nobel Prize Acceptance Speech"                  |

**Unit 4: Fiction**

- |                     |   |                                |
|---------------------|---|--------------------------------|
| 1. Ernest Hemingway | : | <i>The Old Man and the Sea</i> |
| 2. Toni Morrison    | : | <i>The Beloved</i>             |
| 3. Ralph Ellison    | : | <i>Invisible Man</i>           |

**Unit 5: Drama**

- |                         |   |                            |
|-------------------------|---|----------------------------|
| 1. Eugene O'Neill       | : | <i>Emperor Jones</i>       |
| 2. Arthur Miller        | : | <i>Death of a Salesman</i> |
| 3. Lorraine Hansberry's | : | <i>A Raisin in the Sun</i> |

**References**

- Barksdale, Richard and Kenneth Kinnamon. *Black Writer of America: A Comprehensive Anthology*. New York: Macmillan, 1972.
- Cohen, Hennig (ed.). *Landmarks of American Writing*. Washington: Voice of America Forum Series, 1982.
- Cunliffe, Marcus. *The Literature of the United States*. Suffolk: Penguin, 1970.
- Feidelson Jr., Charles and Paul Brodtkorb Jr. *Interpretations of American Literature*. New York: OUP, 1971.
- Fender, Stephen. *American Literature in Context I to IV*. New York: Methuen & Co. 1983.
- Massa, Ann and Scott Donaldson. *American Literature*. London: David and Charles, 1978.
- Spiller, E. Robert. *The Cycle of American Literature*. New York: The Free Press, 1967.

**PGE / PSE 4350****Shakespeare Studies****5 Hrs. /3 Cr.**

Reading Literature in the light of auteurist theory is as important as its generic, chronological and geographical approach. This course chooses one of the best English dramatists, Shakespeare, for study. The course will train the students in traditional approaches to Shakespearean drama as well as the re-readings of them. Further, this course will also focus on versatility and universality of Shakespearean texts by analysing the narrative and filmic adaptations of Shakespearean drama.

At the end of the course the students shall be able to

- recognise the different features of Shakespearean tragedy, comedy and history plays.
- comprehend Shakespearean Theatre and Shakespearean Language
- analyse the Elizabethan view on Cosmic Universe, Man, History, Nature and Supernatural Elements through the prescribed plays
- understand how a classic work of art provides space for re-reading
- transform verbal text into visual text

**Unit 1: Shakespearean Tragedy***Hamlet***Unit 2: Shakespearean Comedy***As You Like It***Unit 3: Shakespearean History-Play Proper***Henry V***Unit 4: Changing Perspectives of Shakespearean Drama**

Postcolonial and Eco-feminist readings of Shakespeare

Reading List: *The Tempest*, *A Midsummer Night's Dream***Unit 5: Verbal and Visual Adaptation of Shakespeare**"Macbeth" from *Tales from Shakespeare* – Charles Lamb and Mary LambAkira Kurosawa's *Throne of Blood*Roman Polanski's *Macbeth***Reference**

Peck, John and Martin Coyle. *How to Study a Shakespearean Play*. 2<sup>nd</sup> edn. London: Macmillan, 1985.

Davidson, Peter. *Text and Performance*. Hamlet. Wessels: Macmillan, 1983.

Dollimore, Jonathan & Alan Sinfield (Eds.). *Political Shakespeare: Essays in Cultural Materialism*. Cornell: Cornell University Press, 1994

Schoenbaum, Samuel. *Shakespeare, The Globe and the World*: OUP, 1979

Gurr, Andrew. *The Shakespearean Stage, 1574 – 1642*: CUP, 1970

Brown, John Russel. *Discovering Shakespeare, A new Guide to the plays*: Macmillan, 1981

Web Source:

Throne of Blood- Macmillan International Higher Education –

<https://www.macmillanihe.com/resources>



**PGE / PSE 4352**

## Film Studies

**4 Hrs. /3 Cr.**

The course aims to train the students to decode the visual messages imparted by movies and amplify their impacts. It also aims to train the students to read the films they watch, both as an aesthetic work and as politically motivated. The course aims at enabling the learners to use a touchstone method in evaluating contemporary Indian main stream cinema with World Cinema as well as Indian Classics.

At the end of the course the students shall be able to

understand the aspects of Cinema

analyse the aesthetics as well as the politics in films

read and review films

gain an understanding of contemporary aesthetic trends in political, social, cultural and philosophical contexts

write film scripts and reviews

## Unit 1 –Introduction to Filmic Visual: Mise-en-Scene

**Unit 2-** Screenwriting: One-Line, Plot, Characterization, One –line Scene Order & Treatment

### Unit 3- Film history and film genres

**Unit 4-** Critical understanding of films: Auteurist, Formalist, Marxist, Feminist and Post-colonial Perspectives

## Unit 5 - Writing film reviews and criticisms

### Recommended Viewing:

### Origins:

**One minuters:**

Lumiere Brothers -*The Arrival of Train* and *Workers Leaving the Factory*

- **Twelve Minuters:** - *The Waterer Watered*

## Earliest Features: Auteurism

Porter *-The Great Train Robbery*Milieus - *Voyage to the Moon*

## Early Full-Length Feature Films in Silent

## Era: Film & Politics: Marxism

Sergei Eisenstein - *The Battleship Potemkin*

Charlie Chaplin                      *-Modern Times*

**Flash back , phenomenology & Multiple Narratives****Film & Truth: Formalism**

Akira Kurosowa	- <i>Rashomon</i> (Japan)
Orson Wells S.	- <i>Citizen Kane</i> ( English)
Balachandar	- <i>Andha Naal</i> (Tamil)
Kamal Hasan	- <i>Virumandi</i> (Tamil)

**Film & Society: Neo- Realism:**

Vittoria De Sica	- <i>Bicycle Thieves</i>
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**Film and Psychology: Psychoanalysis**

Alfred Hitchcock	- <i>Psycho</i>
Christopher Nolan	- <i>Prestige</i>

**Film and Gender: Feminist Approach**

Rudhraiya	- <i>Aval Apdithaan</i> ( Tamil)
K. Balachandar	- <i>Kalyana Agadhikal</i> ( Tamil)
Ram	- <i>Tharamani</i> (Tamil)

**Film and Collective Dream: Spaghatti Western & the Cowboy Myth**

Sergio Leone	- <i>The Good, the Bad, the Ugly</i>
Ronald Emmerich	- <i>Independence Day</i>

**Film and Epic**

Cecil de Mille	- <i>The Ten Commandments</i>
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**Film and History : New Historicism**

Steven Spielberg	- <i>Saving Private Ryan</i>
Oliver Stone	- <i>Born on the Fourth of July</i>

- **Film and Literature**

Roman Polanski	- <i>Oliver Twist</i>
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- **Film & Justice**

Sidney Lumet	- <i>Twelve Angry Men</i>
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- **Film and the Underworld**

Francis Ford Coppola	- <i>The God Father</i>
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- **Film and Children**

Majit Majidhi	- <i>The Colour of Paradise</i>
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*The Children of Heaven*Janaki Viswanathan -*Kutti (Tamil)***Film & Documentation: Non-Fictions**Flagherti - *Nanook of the North*Micheal Moore - *Farenheit 9/11*Barathi Krishna Kumar - *Enru Thanियum*B. R Amuthan - *Pee*• **Indian Panorama**Sathyajit Ray - *Charulatha*Adoor Gopalakrishnan - *Madhilukal*Blessy - *Pranayam*S.K Sasidharan - *Oru Thivasathande Kazhi*K. Balachander - *Avargal*Mahendran - *Udhiri-p-pookal*Balu Mahendra - *Veedu*Barathiraja - *Mudhal mariyadhai*Bala - *Pidhamakan*Balaji Sakthivel - *Vazhaku En 18/9*Manikandan - *Kaakaa Muttai*Sundar, C - *Anbe Sivam*Bhramma - *Kutram Kadidhal*Santhana Bharathi - *Mahanadhi***Reference**

Monaco, James *How to Read a Film* 5th ed. OUP, 2005

Bordwell, David and Thompson, Kristin, *Film Art: an Introduction*, 7th ed. New York: McGraw-Hill Co., 2004.

Kawin, Bruce, *How Movies Work*. Berkeley and Los Angeles: University of California Press, 1992.

Cook, David A., *A History of Narrative Film*, 4th ed. New York: W.W. Norton & Co., 2004.

Nelken, Jill, *Introduction to Film Studies*, 5th ed. Oxford: Routledge., 2011

Feild, Syd, *Screenplay: The Foundations of Screenwriting*, New York :RHUS., 2005

## Grid for M.A. English

w.e.f. 2020 -2021

Sem.	Course Code	Course Title	Hr./Wk	Cr.	Mark
I	PGE 4361	Research Methods in Language and Literature	5	3	60
	PGE 4463	British Literature I	5	4	80
	PGE 4465	Indian Literatures in Translation	5	4	80
	PGE 4467	Twentieth Century American Literature	6	4	80
	PGE 4369	Translation Studies	5	3	60
	PGE 4371	English for Careers (CBCS)	4	3	60
	<b>Total</b>		<b>30</b>	<b>21</b>	<b>420</b>
II	PGE 4462	Modern Literary Theories I	5	4	80
	PGE 4364	British Literature II	5	3	60
	PGE 4466	Structure of Modern English	6	4	80
	PGE 4468	Indian Literature in English	5	4	80
	PGE 4370	Shakespearean Tragedy	5	3	60
	PGE 4372	Film Studies (CBCS)	4	3	60
	<b>Total</b>		<b>30</b>	<b>21</b>	<b>420</b>
III	PGE 5471	Modern Literary Theories II	5	4	80
	PGE 5473	British Literature III	5	4	80
	PGE 5475	Teaching English Language & Literature	5	4	80
	PGE 5477	Cultural Studies	5	4	80
	PGE 5479	African-American Literature	5	4	80
	PGE 5481	Asian Literatures in English	5	4	80
	<b>Total</b>		<b>30</b>	<b>24</b>	<b>480</b>
IV	PGE 5472	British Literature IV	5	4	80
	PGE 5374	New Literatures in English	6	3	60
	PGE 5476	History of Englishes	5	4	80
	PGE 5478	European Literatures in Translation	5	4	80
	PGE 5480	African Literature	5	4	80
	PGE 5382	Special Author	4	3	60
	PGE 5284	Project	(3)	2	40
	<b>Total</b>		<b>30+</b> <b>3</b>	<b>24</b>	<b>480</b>
	<b>GRAND TOTAL</b>		<b>120</b> <b>+3</b>	<b>90</b>	<b>1800</b>

## Value Added Courses

Sem	Course Code	Course Title	Hr./Wk	Cr
I	PGE 421V	Classical Mythology	2	2
III	PGE 521V	Greek Tragedy	2	2
<b>Total</b>			<b>30+30=60</b>	<b>2+2=4</b>

### Programme Specific Outcomes (PSOs) for MA English

On completion of the programme, postgraduates will be able to

1. approach a wide range of literary texts and critical perspectives in English with an open mind; and contextually locate, critically evaluate, and creatively synthesize large amounts of ideologically conflicting information, concepts and theories;
2. negotiate the social, environmental and global implications of English studies; recognize the ethical implications of reading literary texts; and interpret literary texts within and beyond the theoretical framework offered by various literary-critical theories;
3. diligently identify and objectively assess the relative merits, values and ways of life and cross cutting issues relating to gender, environment, equality and human rights through national and regional literatures;
4. write well-organized and well-developed text-based essays in standard English with clear thesis statement at the discourse level and with the topic sentence together with supportive ideas at the paragraph level;
5. dispassionately evaluate the secondary sources and synthesize them with their original responses to literary texts; and demonstrate their capacity for critical reading of texts;
6. analyze Modern English both synchronically and diachronically; and teach and research on English as a second language;
7. participate as critical and active citizens in society and at work; and pursue career and research in English studies and allied disciplines;
8. document their reading and interpretive practices in assignments, translation works, and independent projects;
9. confidently and effectively articulate their literary and textual experiences; and
10. reorganize a professional and reflective approach to leadership, responsibility, personal integrity, empathy, care and respect for others, accountability and self-regulation.

### Mapping of Course Outcomes (COs) with Programme Specific Outcomes (PSOs)

Courses	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
PGE 4361	✓	✓		✓	✓	✓	✓	✓	✓	
PGE 4463	✓		✓	✓	✓	✓		✓	✓	
PGE 4465	✓	✓	✓	✓			✓	✓	✓	✓
PGE 4467	✓	✓	✓	✓	✓		✓	✓	✓	✓
PGE 4369	✓	✓	✓		✓		✓	✓	✓	✓
PGE 4371		✓		✓	✓	✓	✓	✓	✓	✓
PGE 4462		✓		✓		✓	✓	✓	✓	✓
PGE 4364	✓	✓	✓	✓	✓				✓	✓
PGE 4466	✓	✓	✓	✓	✓		✓	✓	✓	✓
PGE 4468	✓	✓	✓	✓	✓		✓		✓	✓
PGE 4370	✓	✓	✓		✓	✓		✓	✓	✓
PGE 4372	✓	✓	✓	✓	✓				✓	✓

### Mapping of Programme Specific Outcomes (PSOs) with Programme Outcomes (POs)

[illegible]





**PGE 4463****British Literature I****5 Hrs./4 Cr.**

The course deals with literature of the Renaissance and Neo-Classical period in British literature. It aims to study the humanist tradition influenced by political and religious debates around that time. This course will take up for detailed discussion some of the notable literary works written during this period.

At the end of the course the students will be able

- i. to focus on the importance of Renaissance and its impact on poetry,
- ii. to identify the distinct literary characteristics of British poetry during Renaissance period,
- iii. to analyse various kinds of essays,
- iv. to critique the spirit of renaissance and restoration age through drama and
- v. to evaluate novels from social, historical and political perspectives.

<b>Unit 1</b>	<b>Poetry-I (18 Hours)</b> Geoffrey Chaucer John Milton	“General Prologue,” From <i>The Canterbury Tales</i> Book IX <i>Paradise Lost</i>
<b>Unit 2</b>	<b>Poetry-II (17 Hours)</b> John Donne Alexander Pope Thomas Gray	“The Canonization” (SS) Canto I and II, “The Rape of the Lock” “Elegy Written in a Country Churchyard”
<b>Unit 3</b>	<b>Prose (5 Hours)</b> Francis Bacon Oliver Goldsmith  Joseph Addison & Richard Steele	“Of Great Place” Letters XCVII, LXXI from “The Citizen of the World” 1. Letter XCVII “Almost Every Subject of Literature has been Already Exhausted...” 2. Letter LXXI “The Shabby Beau...” Essays from “The Coverley Papers” “Sir Roger at Home” (SS), “On the Shame and Fear of Poverty”
<b>Unit 4</b>	<b>Drama (16 Hours)</b> John Webster William Congreve	<i>The Duchess of Malfi</i> <i>The Way of the World</i> (SS)
<b>Unit 5</b>	<b>Novel (19 Hours)</b> Henry Fielding Laurence Sterne	<i>The History of Tom Jones, a Foundling</i> <i>The Life and Opinions of Tristram Shandy, Gentleman.</i>

**References**

- Baird, Theodore. “The Time-Scheme of Tristram Shandy and a Source.” *Modern Language Association of America*, 1936.
- Bush, Douglas. “Prefaces to Renaissance Literature.” W.W. Norton, 1965.
- Kean, Margaret. *John Milton's Paradise Lost: A Routledge Study Guide And Sourcebook*. Taylor and Francis, 2013.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1	1	2	3	4		
CO2		2	3	4	5	
CO3		2	3	4	5	6
CO4		2	3	4	5	6
CO5		2	3	4	5	6

**Mean- 3.5**

**PGE 4465****Indian Literatures in Translation****5 Hrs. /4Cr.**

This course will familiarize the students with regional literary works in English representing diverse cultures, ideologies and societal patterns existing in our nation. It will sensitize students to the influences of politics, history, social customs, and caste systems in making up the regions and nations. The students will be motivated to read and critically appreciate these creative works written by prominent regional writers.

At the end of the course, students will be able to

- i. evaluate poetry as a representation of various cultures and sub-cultures in India,
- ii. express the human psyche, emotions and conflicts represented in the works
- iii. assess different regional writers and their writing techniques,
- iv. evaluate the political, historical, religious and social narrations/contexts of the texts and
- v. judge the social structures and norms that are specific to each region,

**Unit 1****Poetry (12 Hours)**

Natrinai	“172 Playing With Friends One Time,” Tr. A.K. Ramanujan
Kurunthokai	“40 Your Mother And My Mother” Tr. A.K. Ramanujan
Malkhan Singh	“Listen, Brahmin” Tr. Pratik Kanjilal
Balachandran Chullikad	“Where is John?” Tr. K. Satchidanandan
Jyothna Kalita	“Home” Tr. Kallol Choudhury
Shakti Chattopadhyay	“I Could Go, But Why Should I?” Tr. Antara Dev Sen
Naseem Shafaie	“Deception” Tr. Brij Nath Betab
Namdeo Dhasal	“People” Tr. Dilip Chitre
Sujata Chaudhry	“The Last Question” Tr. Poet
Amrita Pritam	“I Will Meet You Yet Again” Tr. Nirupama Dutt

**Unit 2****Prose (11 Hours)**

Periyar (EVR)	“Rationalism”(SS)
Raj Gauthaman	“Dalit Culture” Tr. M.S.S. Pandian
M.K. Sanoo	“The Ivory Tower” Tr. K.M. Sherrif
M. Govindan	“The Psychology of Power” Tr. Anitha Devasia

**Unit 3****Drama (13 Hours)**

Vijay Tendulkar	<i>Silence! The Court is in Session</i> Tr. Priya Adarkar
Girish Karnad	<i>Hayavadana</i> Tr. Author

**Unit 4****Fiction I (20 Hours)**

Thakazhi Sivasankara Pillai	<i>Chemmeen</i> Tr. Anita Nair
P. Sivakami	<i>The Grip of Change and Author's Notes</i> Tr. Author

**Unit 5      Fiction II (20 Hours)**

Premchand

*Godan*

Tr. Jai Ratan, P. Lal

Mahasweta Devi

*Pterodactyl*

Tr. Gayatri Chakravorty Spivak

**References**Iyengar, Srinivasa. *Indian Writing in English*. Sterling Publishers, 1962.Rao, P. Mallikarjuna & M. Rajeshwar (eds.). *Indian Fiction in English*. Atlanta Publishers, 1999.Satchidanandan, K. *Indian Poetry: Modernism and After: A Seminar*. Sahitya Akademi, 2001.Satyanarayana, K. & Susie Tharu (eds.). *No Alphabet in Sight: New Dalit Writing from South India: Dossier 1: Tamil & Malayalam*. Penguin Books, 2011.Sen, Antara Dev (ed.). *India in Verse Contemporary Poetry from 20 Indian Languages*. The Little Magazine, 2011.Tiwari, Shuba (ed.). *Indian Fiction in English Translation*. Atlanta Publishers, 2005.**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO 1	1	2		4	5	
CO 2	1	2	3	4	5	6
CO 3	1	2	3	4	5	
CO 4	1	2		4	5	
CO 5	1	2		4	5	

**Mean: 3.13**

**PGE 4467****Twentieth Century American Literature****6 Hrs./4Cr.**

The literary scene of the twentieth century America is punctuated by varied literary techniques in drama, poetry, and fiction with the leading authors tending toward radical technical experiments. The course aims at giving an insight into the literary trends that characterize this period. It focuses on distinct aspects of American literature and its rich diversity as highlighted in texts representing different literary genres.

At the end of the course, students will be able to

- i. distinguish the individual writing techniques that contribute to the gamut of twentieth century American poetry,
- ii. relate to American prose as a distinct expression of the emerging consciousness of the new society,
- iii. analyze the literary trends that shaped twentieth century American fiction,
- iv. evaluate the themes and approaches of Realist and Naturalist drama and
- v. critique the way in which the ideas, values and themes, inform and impact culture and society.

**Unit 1****Poetry (18 Hours)**

Robert Frost	"Home Burial" (1914)
Sara Teasdale	"Barter" ( <i>Love Songs</i> 1917)
e.e. cummings	"Buffalo Bill's" (1920)
Wallace Stevens	"The Idea of Order at Key West" (1934)
Gertrude Stein	"Daughter" (1935)
Bob Dylan	"Every Grain of Sand" (1962)
Sylvia Plath	"Daddy" (1965)
Wendell Berry	"The Peace of Wild Things" ( <i>Openings: Poems</i> 1968)
John Ashbery	"And Ut Pictura Poesis Is Her Name" (1987)

**Unit 2****Prose (6 Hours)**

Saul Bellow	"The Sharp Edge of Life" (1951)
Susan Sontag	"Against Interpretation" (1966)
Czeslaw Milosz	Nobel Prize Acceptance Speech-(Section III) (1980)

**Unit 3****Drama (33 Hours)**

Tennessee Williams	<i>The Glass Menagerie</i> (1944)
Arthur Miller	<i>Death of a Salesman</i> (1949)
David Henry Hwang	<i>M. Butterfly</i> (1988) (SS)

**Unit 4****Fiction (25 Hours)**

John Steinbeck	<i>The Grapes of Wrath</i> (1939)
John Updike	<i>Rabbit is Rich</i> (1981)

**Unit 5****Short Fiction (8 Hours)**

O. Henry	<i>The Cop and the Anthem</i> (1906)
Katherine Anne Porter	<i>Flowering Judas</i> (1930)
Ernest Hemingway	<i>A Clean, Well-Lighted Place</i> (1933)
William Faulkner	<i>A Rose for Emily</i> (1970)

**References**

- Chénétier, Marc. *Critical Angles: European Views of Contemporary American Literature*. Southern Illinois University Press, 1986.
- Macgowan, Christopher. *The Twentieth-Century American Fiction Handbook*. Wiley-Blackwell, 2011.
- Yannella, R. Philip. *American Literature in Context after 1929*. Wiley-Blackwell, 2011.
- Weber, Ronald. *Hired Pens: Professional Writers in America's Golden Age of Print*. Ohio University Press, 1997.

**Mapping of the Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2				4		
CO3					5	
CO4					5	
CO5						6

**Mean: 4.8**

**PGE 4369****Translation Studies****5 Hrs./3 Cr.**

The course aims to train students in translating literary, journalistic, scientific and critical passages, and articles of general interest and get them acquainted with theories of translation. Problems in translation will also be studied to make students understand the limitations as well as nuances in translating different genres.

At the end of the course, students will be able to

- i. analyse the issues and understand the significance of translation as an art and craft,
- ii. estimate theories of translation,
- iii. employ different translation techniques and methods on different literary genres,
- iv. assess the problems of translation and resolve them and
- v. produce translations like a professional translator in the fields like journalism & mass communication, public administration, critical discourse and science & technology and thus facilitating trans-creations.

**Unit 1 Central Issues (20 Hours)**

Language and Culture  
Types of Translation  
Decoding and Recoding  
Problems of Equivalence  
Problems in Translation

**Unit 2 Theory (15 Hours)**

Bible Translation (Cicero to Tytler)  
A linguistic Theory of Translation (J. C. Catford)  
Semantic Translation (Peter Newmark)

**Unit 3 Translating Literary Genres (20 Hours)**

Structures of Translation  
Poetry and Translation  
Translating Prose  
Translating Dramatic Texts  
Translating Theory and Critical texts

**Unit 4 Practice in Translation (15 Hours)**

Translating literary, scientific, critical and journalistic passages from Tamil to English

**Unit 5 Practice in Translation (15 Hours)**

Translating literary, scientific, critical and journalistic passages from English to Tamil

**Textbooks**

Basnett, Susan. *Translation Studies*. Routledge, 2002.  
Catford, J.C. *A Linguistic Theory of Translation*. OUP, 1978.  
Newmark, Peter. *A Textbook of Translation*. Prentice Hall, 1988.

**References**

Gupta, R.S. *Literary Translation*. Creative Books, 1999.  
Kuhiwczak, Piotr and Karin Littau(eds). *A Companion to Translation Studies*. Orient BlackSwan, 2016.  
Savory, Theodore. *The Art of Translation*. Cape, 1957.

**Mapping of the Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2	3	4	5	6
CO2		2	3	4	5	
CO3		2	3	4	5	6
CO4		2	3	4	5	6
CO5		2	3	4	5	6

**Mean: 3.9**

**PGE 4371****English for Careers****4 Hrs./3 Cr.**

Now more than ever, English proficiency is a necessity in the global work environment. Hence, this course proposes to teach the nuances of English Usage in a professional environment. It also intends to train the students to crack IELTS, TOEFL, and BEC, thereby enable them to pursue higher education abroad.

At the end of this course, students will be able to

- i. identify the intricacies of basic communication in English,
- ii. learn how to communicate in a business environment,
- iii. explore the wide range of career opportunities in writing,
- iv. solve the English language tests of various competitive exams efficiently and
- v. crack international language tests with effective strategies.

**Unit 1 Basic communication skills (15 hours)**

Listening Comprehension Tasks

Speech Practice - Short conversations – formal and informal talks – lectures – TED talks

Reading Practice – Identifying main Idea – contextual clues – Skimming and Scanning – critical reading

Writing Tasks – develop and understand structure of paragraphs and essays – coherence – data interpretation – ideas to words

**Unit 2 Business Communication (15 hours)**

Business letters – report writing – group discussion – resume writing - interview skills – presentation skills – negotiation skills – telephonic conversation – writing minutes –

**Unit 3 Writing as a career (10 hours)**

Article writing – blogging – technical writing – content writing – travel writing - proof reading – feature writing – journalism

**Unit 4 English for competitive exams (10 hours)**

Error spotting – sentence completion – inferential comprehension – idioms and phrases – Reading comprehension – Cloze test – Para-jumble – analogy

**Unit 5 English for language specific exams (10 hours)**

Strategies to score high in IELTS, TOEFL, BEC through tasks

**References**

- Kalkar, Anjali et al. *Textbook of Business Communication*. Orient Blackswan, 2010
- Raman, Meenakshi, and Prakash Singh. *Business Communication*. Seconded. OUP, 2012.
- Thorpe, Edgar and Showick Thorpe. *Objective English*, Pearson, 2012
- Sharpe, Pamela J. *Barron's TOEFL iBT 15<sup>th</sup> edn*. Galgottia, 2017
- Swan, Michael. *Practical English Usage. International Student's Edition*. OUP, 2000
- Bhatnagar, R P. *English for Competitive Examinations*, 3<sup>rd</sup> edn. Macmillan publishers, 2011
- Simon, Peter. *Communication Skills: the stepladders to success with effective communication*. Ramesh publishing house, 2013

**Mapping of the course outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1	1	2	3	4	5	6
CO2		2	3	4	5	6
CO3		2	3	4	5	6
CO4		2	3	4		
CO5	1	2	3	4	5	6

**Mean:3.7**



**PGE 4462****Modern Literary Theories I****6 Hrs./ 5Cr.**

This course aims to introduce students to the emergence, the relevance and the use of theory in Literary Studies. It would enable students to enter critical debates in the twentieth century around the question of literature, art, language, author, text, and reader through key concepts and particular theoretical texts. Intending to trace the broad development of literary theory from the early twentieth century to the present, it would familiarize students with the polemics of literary theory.

At the end of the course students will be able to

- i. define literature and theory, and differentiate between criticism and theory,
- ii. justify the “beauty” of a literary work, recognize the function of the artist, the critic, and of criticism and theory itself from the Russian formalist and New Critical positions,
- iii. discover and account for multiple interpretations of a text, interrelate the relationship between the content and the form of a literary work,
- iv. evaluate the claims of Saussurean linguistics in literary studies and
- v. examine the basic tenets of poststructuralism and deconstruct texts.

**Unit 1      Defining Criticism, Theory, and Literature      (18 Hours)**

Jonathan Culler	“What is Theory?” (1-17) (SS)
Peter Barry	“Theory before ‘theory’ – Liberal Humanism” (11-35) (SS)
M.H. Abrams	“Orientation of Critical Theories” (3-7)

**Unit 2      Russian Formalism and New Criticism      (18 Hours)**

Viktor Shlovsky	“Art as Technique”
Mikhail Bakhtin	“Heteroglossia in the Novel”
Cleanth Brooks	“The Formalist Critics”

**Unit 3      Reader-Oriented Criticism      (18 Hours)**

Stanley Fish	“Is There a Text in Class?”
Wolfgang Iser	“Interaction between Text and Reader”
Roland Barthes	“The Death of an Author”

**Unit 4      Structuralism      (18 Hours)**

Ferdinand de Saussure	from “A Course in General Linguistics” (Davis 265-279)
Roman Jakobson	“Two Aspects of Language and Two Types of Aphasic Disturbances”
Vladimir Propp	“The Method and the Material” from <i>Morphology of the Folktale</i> ”

**Unit 5      Post-structuralism and Deconstruction      (18 Hours)**

Jacques Derrida	“Structure, Sign and Play in the Discourse of Human Sciences”
Michel Foucault	“What is an Author?”
Paul de Man	“The Resistance to Theory”

**References**

- Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 10<sup>th</sup> edn. Wadsworth Cengage Learning, 2012.
- . *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP, 1953.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3<sup>rd</sup> edn. Viva Books, 2010.
- Bressler, Charles, E. *Literary Criticism: An Introduction to Theory and Practice*. 5<sup>th</sup> edn. Pearson Prentice Hall.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. OUP, 1997.
- Davis, Robert Con and Ronald Schleifer(eds.). *Contemporary Literary Criticism: Literary and Cultural Studies*, 4<sup>th</sup> edn. Longman, 1998.

- Dobbie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*, 3<sup>rd</sup> edn. Wadsworth, 2012.
- Eagleton, T. *Literary Theory: An Introduction*, 2<sup>nd</sup> edn. Blackwell, 1996.
- Leitch, Vincent B. (ed.). *The Norton Anthology of Theory and Criticism*. Norton & Company, 2001.
- Lodge, David and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. 3<sup>rd</sup> edn. Pearson Longman, 2008.
- Rivkin, J. and Ryan, M. ed. *Literary Theory: An Anthology*, 2<sup>nd</sup> edn. Blackwell, 2002.
- Stott, Jon C., Raymond E. Jones, and Rick Bowers, eds. *The Harbrace Anthology of Short Fiction*. 4<sup>th</sup> edn. Nelson Thomson Learning, 2006.
- Propp, Vladimir. *Morphology of the Folktale*. Trans. Laurence Scott. University of Texas Press. 2009.

### Mapping of Course Outcome's with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2	3	4	5	6
CO2		2	3	4	5	6
CO3		2	3	4	5	6
CO4		2	3	4	5	6
CO5		2	3	4	5	6

**Mean: 4**

**PGE 4364****British Literature II****5Hrs /3Cr.**

This course aims at familiarizing students with the dominant attitudes and various literary genres of the Romantic and Victorian periods. It will enable students identify the Romantic triumph of emotion over reason, and the presence of Victorian pessimism pervading human relationships, morality, justice and freedom.

At the end of the course, students will be able to

- i. evaluate the spontaneity of emotions and feeling of the real world,
- ii. appreciate the verbal embellishments and explore themes of religious scepticism through their distinct sensibility,
- iii. examine the predominant themes and moods with the help prose writers,
- iv. analyse the preference of emotion over intellect in the novel during the romantic period and
- v. interpret the Victorian lifestyle in different perspective through fiction

**Unit 1 Poetry (16 Hours)**

John Keats	"Ode on a Grecian Urn"
P.B. Shelley	"Ode to the West Wind"
Lord Byron	"She walks in Beauty" (SS)
William Wordsworth	"Lines Written a Few Miles above Tintern Abbey"
S.T. Coleridge	"The Rime of the Ancient Mariner"

**Unit 2 Poetry II (12 Hours)**

Alfred Tennyson	"The Lotos-Eaters"
Matthew Arnold	"The Scholar Gypsy"
Robert Browning	"Andrea del Sarto"

**Unit 3 Prose (16 Hours)**

William Hazlitt	"On Going on a Journey" (SS)
Charles Lamb	"Detached Thoughts on Books and Reading"
Matthew Arnold	"The Study of Poetry"
Thomas Carlyle	"The Hero as a Poet: Dante, Shakespeare"

**Unit 4 Fiction I (18 Hours)**

Jane Austen	<i>Persuasion</i>
Walter Scott	<i>Kenilworth</i>

**Unit 5 Fiction II (13Hours)**

George Eliot	<i>The Middlemarch</i>
Charles Dickens	<i>Hard Times</i> (SS)

**References**

Tucker, Herbert. *A New Companion to Victorian Literature and Culture*. Wiley Blackwell, 2014.  
 Bevis, Matthew. *The Oxford Handbook of Victorian Poetry*. OUP, 2019.  
 Macmillan. *British Romantic Literature and the Emerging Modern Greek Nation*. Springer International, 2018.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2	3	4	5	6
CO2		2	3	4	5	6
CO3		2	3	4	5	
CO4		2	3	4	5	6
CO5		2	3	4	5	6

**Mean – 3.9**

**PGE 4466****Structure of Modern English****6 Hrs./4Cr.**

Students at the Master's level are expected to familiarize themselves with a proper synchronic perspective of the organization of Modern English in order to become better users/teachers of English as a language. The course focuses on the phonological, morphological, and syntactical aspects of Modern English, and alternative grammars like Phrase Structure Grammar, and TGG.

At the end of the course, students will be able to

- i. produce pronunciation skills,
- ii. apply supra-segmental features
- iii. express their morphological knowledge,
- iv. negotiate alternative theories of English such as IC Analysis and PS Grammar, and
- v. design Transformational and Generative Grammars pedagogically

**Unit 1 Segmental Features (20 Hrs)**

Organs of speech, classifications of English consonants and vowels, English phonology, IPA, phone, phoneme, and allophone

**Unit 2 Supra-segmental features (10 Hours)**

Syllable and syllabification, word accent and sentence accent, rhythm and intonation, and, such as assimilation, elision, and liaison

**Unit 3 English Morphology (20 hours)**

Types of morphemes; inflectional morphology; derivational morphology (prefixation, suffixation, conversion, compounding)

**Unit 4 English Syntax (15 hours)**

IC Analysis and Phrase Structure Grammar

**Unit 5 English Syntax (15 Hours)**

Transformational and Generative Grammars

**Textbooks**

Lieber, Rochelle. 2009. *Introducing Morphology*. CUP.

Roach, Peter. 1997. *English Phonetics and Phonology: A self-Contained, comprehensive Pronunciation Course*. CUP.

Palmer, Frank. 1983. *Grammar*. Pelikan Books.

**References**

Brinton, Laurel J. 2000. *The Structure of Modern English*. John Benjamins

Chomsky, Noam. 1975. *Syntactic Structures*. Mouton.

O'Connor, J.D. 2000. *Better English Pronunciation*. CUP.

Plag, Ingo. 2002. *Word-formation in English*. CUP.

Yule, George. 1996. *The Study of Language*. CUP

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3	4		
CO2	1		3	4	5	6
CO3			3	4	5	
CO4				4		6
CO5				4		6

**Mean: 4.1**

PGE 4468

Indian Literature in English

5 Hrs. / 4 Cr.

As a sequel to Indian Literatures in Translation, this course aims at studying the development of various forms of Indian Literature written in the English Language. It will also familiarize students with literary techniques and debates, and reinterpret the contested sites of language, culture, history, memory and authenticity.

At the end of the course, students shall be able to:

- i. analyse poetic techniques and themes in Indian English poetry,
- ii. evaluate modern Indian Prose as representation of India's diversity and problematize Indian Literature as a category,
- iii. distinguish techniques and themes in Indian English drama from western models,
- iv. assess novel as a genre that narrates the nation with particular emphasis on postcolonial Indian experience of the nation, its history and politics, the role of memory and also estimate narrative strategies and
- v. estimate novels on the basis of postcolonial issues.

<b>Unit 1</b>	<b>Poetry</b>	<b>10 Hours)</b>
	A.K. Ramanujan	"Love Poem for a Wife – I," "Snakes,"
	Nissim Ezekiel	"Background Casually" "Enterprise" "The Patriot"
	Jayanta Mahapatra	"Grandfather" "The Abandoned British Cemetery at Balesore" "Hunger"
	Kamala Das	"An Introduction" "An Old Playhouse" "Dance of the Eunuchs" (SS)
<b>Unit 2</b>	<b>Prose</b>	<b>(8 Hours)</b>
	Aijaz Ahmad	"'Indian Literature': Notes towards the Definition of a Category" (from <i>In Theory: Classes, Nations, Literatures</i> 243-287)
	Shashi Tharoor	"A Myth and an Idea" (SS)
	Amartya Sen	"Tagore and His India"
	Romila Thapar	"Knowledge as Heritage"
<b>Unit 3</b>	<b>Drama</b>	<b>(15 Hours)</b>
	Mahesh Dattani	<i>Dance Like a Man</i>
	Manjula Padmanabhan	<i>Harvest</i>
<b>Unit 4</b>	<b>Novel-I</b>	<b>(21 Hours)</b>
	Amitav Gosh	<i>The Shadow Lines</i>
	Salman Rushdie	<i>Haroun and the Sea of Stories</i>
	Rohinton Mistry	"Lend me your Light" (SS)
<b>Unit 5</b>	<b>Novel-II</b>	<b>(21 Hours)</b>
	Shashi Deshpande	<i>The Binding Vine</i>
	Arundhati Roy	<i>The God of Small Things</i>
	Jhumpa Lahiri	"A Temporary Matter" (SS)

### References

- Bharat, Meenakshi (ed.). *Desert in Bloom: Contemporary Indian Women's Fiction in English*. Pencraft International, 2004.
- De Souza, Eunice. *Talking Poems: Conversations with Poets*. OUP, 1999.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. OUP, 2001.
- King, Bruce (ed.). *Modern Indian Poetry in English*. New Delhi: OUP, 2001.
- Needham, Anuradha Dingwany. *Using Master's Tools: Resistance and the Literature of the African and South Asian Diasporas*. St. Martin's Press, 2000.
- Mehrotra, Arvind Krishna (ed.). *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2000.
- Sanga, Jaina C. *Salman Rushdie's Postcolonial Metaphors: Migration, Translation, Hybridity, Blasphemy, and Globalization*. Greenwood Press, 2001.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3	4	5	6
CO2			3	4	5	6
CO3		2	3	4	5	6
CO4		2	3	4	5	6
CO5		2	3	4	5	6

**Mean: 4.43**

**PGE 4370****Shakespearean Tragedy****5 Hrs./3 Cr.**

This course aims to encourage reading Shakespeare in the light of genre, chronology, and region. It will train the students in traditional approaches to Shakespearean tragedies and their re-readings. In addition, the course will also focus on the versatile and universal values of Shakespearean tragedies through psychological, philosophical, moralistic interpretations.

At the end of the course, students will be able to

- i. deduce different features of Shakespearean tragedy,
- ii. connect Shakespearean theatre and language,
- iii. critique the Elizabethan view of cosmic universe, man, history, nature, and supernatural elements,
- iv. speculate how a classic work of art provides space for re-reading and
- v. negotiate the psychological, philosophical, moralistic points of reference.

**Unit 1 Criticism (9 Hours)**

Construction in Shakespeare's Tragedies” Shakespearean Tragedy Lectures on Hamlet, Othello, King Lear and Macbeth. by A.C. Bradley. 22-59.

“Introduction by Harold Bloom” Bloom's Modern Critical Views: William Shakespeare: Tragedies” by Harold Bloom 1-38

"My Father as he slept: The Tragedy of order” Studies in Shakespearean Tragedy: Fools of Time. By Northrop Frye. 3-42 (SS)

**Unit 2 Hamlet (18 Hours)****Unit 3 Othello (15 Hours)****Unit 4 King Lear (18 Hours)****Unit 5 Macbeth (15 Hours) (SS)****References**

- Bloom, Harold. ed. *Bloom's Modern Critical Interpretations: William Shakespeare's Hamlet*-New Edition. Info base Publishing. 2009.
- Bloom, Harold. ed. *Bloom's Modern Critical Interpretations: William Shakespeare: Tragedies* New Edition. Info base Publishing. 2010.
- Bloom, Harold. ed. *Bloom's Modern Critical Interpretations: William Shakespeare's Macbeth*-New Edition. Info base Publishing. 2010.
- Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth*. Macmillan and Co. 1919.
- Frye, Northrop. *Fools of Time: Studies in Shakespearean Tragedy*. University of Toronto Press, 1967.
- Raffel, Burton. *The Annotated Shakespeare: Othello*. Yale. 2005. University Press.
- Raffel, Burton. *The Annotated Shakespeare: King Lear*. Yale University. 2007.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2	3	4		
CO2			3	4	5	
CO3			3	4	5	
CO4			3	4	5	
CO5			3	4	5	

**Mean: 3.8**

**PGE 4372****Film Studies****4 Hrs./3 Cr.**

The course aims at training students to decode the visual messages imparted by movies and amplify their impacts. It will also train them to view films that are aesthetic and politically motivated. With a panoramic view of World cinema, its aspects, genres and movements, the course also familiarizes students with a touchstone method to evaluate contemporary Indian main stream cinema alongside Indian Classics.

At the end of the course, students shall be able to

- i. interpret various visual elements of cinema,
- ii. appreciate the filmic aspect of verbalisation,
- iii. integrate historical developments and types with visual language,
- iv. develop an understanding of contemporary aesthetic trends in political, social, cultural and philosophical contexts; and
- v. write critical reports on films.

**Unit 1 Introduction to Filmic Visual (10 Hours)**

Mise-en-Scene: Décor, Lighting, Costume, Location, Blocking, Coverage  
Principles of Cinematography: Shot Sizes, Camera Angles, Camera Moves

**Unit 2 Screenwriting (10 Hours)**

One-Line, Plot, Characterization, One –line Scene Order & Treatment

**Unit 3 Film history and film genres (15 Hours)**

History: Origin and Development, Early American Cinema, Hollywood, Art & Dialect in Soviet Film, German Expressionism. Italian Neo-realism, Japanese Film, Indian cinema.  
Genres: action, comedy, crime, drama, epic, horror, musical, romance, science fiction and war.

**Unit 4 Critical understanding of films (15 Hours)**

Auteurist, Formalist, Marxist, Feminist and Post-colonial perspectives

**Unit 5 Writing film reviews and criticisms (10 Hours)**

Theme, Plot, Dialogue, acting, direction, mise en scene, and social relevance

**Recommended Viewing****Origin****One Minuters:**

Lumiere Brothers *The Arrival of Train and Workers Leaving the Factory*

**Twelve Minuters**

*The Waterer Watered*

**Earliest Features: Auteurism**

Porter *The Great Train Robbery*

Milieus *Voyage to the Moon*

**Early Full-Length Feature Films in Silent Era****Film & Politics: Marxism**

Sergei Eisenstein *The Battleship Potemkin*

Charlie Chaplin *Modern Times*



**Flash back & Multiple Narratives****Film & Truth: Formalism**

Akira Kurosowa	<i>Rashomon</i> (Japan)
Orson Wells	<i>Citizen Kane</i> (English)
S. Balachandar	<i>AndhaNaal</i> (Tamil)
Kamal Hasan	<i>Virumandi</i> (Tamil)

**Film & Society: Neo- Realism**

Vittoria De Sica	<i>Bicycle Thieves</i>
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**Film and Psychology: Psychoanalysis**

Alfred Hitchcock	<i>Psycho</i>
Todd Phillips	<i>Joker</i>

**Film and Gender: Feminist Approach**

Rudhraiya	<i>AvalApdithaan</i> (Tamil)
K. Balachandar	<i>KalyanaAgadhikal</i> (Tamil)
Ram	<i>Tharamani</i> (Tamil)

**Film and Collective Dream: Spaghatti Western & the Cowboy Myth**

Sergio Leone	<i>The Good, the Bad, the Ugly</i>
Ronald Emmerich	<i>Independence Day</i>

**Film and Epic**

Cecil de Mille	<i>The Ten Commandments</i>
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**Film and History: New Historicism**

Steven Spielberg	<i>Saving Private Ryan</i>
Oliver Stone	<i>Born on the Fourth of July</i>

**Film and Literature**

Roman Polanski	<i>Oliver Twist</i>
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**Film & Justice**

Sidney Lumet	<i>Twelve Angry Men</i>
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**Film and the Underworld**

Francis Ford Coppola	<i>The God Father</i>
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**Film and Children**

Majit Majidhi	<i>The Colour of Paradise</i>
	<i>The Children of Heaven</i>
Janaki Viswanathan	<i>Kutti</i> (Tamil)

**Film & Documentation: Non-Fictions**

Flagherti	<i>Nanook of the North</i>
Micheal Moore	<i>Fahrenheit 9/11</i>
Barathi Krishna Kumar	<i>EnruThaniyum</i>
B. R Amuthan	<i>Pee</i>

**Indian Panorama**

Sathyajit Ray	<i>Charulatha</i>
Adoor Gopalakrishnan	<i>Madhilukal</i>
Blessy	<i>Pranayam</i>
S.K Sasidharan	<i>OruThivasathandeKazhi</i>
K. Balachander	<i>Avargal</i>

Mahendran	Udhiri-p-pookal
BaluMahendra	<i>Veedu</i>
Barathiraja	<i>Mudhalmariyadhai</i>
Bala	<i>Pidhamakan</i>
BalajiSakthivel	<i>Vazhaku En 18/9</i>
Manikandan	<i>KaakaaMuttai</i>
Sundar, C	<i>AnbeSivam</i>
Bhramma	<i>KutramKadidhal</i>
SanthanaBharathi	<i>Mahanadhi</i>

### References

- Barnow, Erik and Krishnaswamy, s. *Indian Film: A Reviewing*. OUP, 1980.
- Beja, Morris. *Film and Literature: An Introduction*. Longman, 1997.
- Bordwell, David and Thompson, Kristin, *Film Art: An Introduction*, 7<sup>th</sup> edn. McGraw-Hill Co., 2004.
- Cook, David A., *A History of Narrative Film*, 4<sup>th</sup> edn. W.W. Norton & Co., 2004.
- Ellis, Jack C. *A History of Film*. Allyn& Bacon, 1995.
- Hayward, Susan. *Key Concepts in Cinema Studies*. Routledge, 2004
- Kawin, Bruce, *How Movies Work*. University of California Press, 1992.
- Monaco, James. *How to Read a Film*. OUP, 2009.
- Nelken, Jill, *Introduction to Film Studies*, 5<sup>th</sup> edn. Routledge., 2011.
- Robinson, David. *World Cinema: A Short History*. Eyer Methyen, 1981.
- Field, Syd, *Screenplay: The Foundations of Screenwriting*. RHUS, 2005

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2	3			
CO2		2	3	4	5	6
CO3		2	3	4	5	6
CO4		2	3	4	5	6
C05		2	3	4	5	6

Mean: 3.9

**Value Added Courses**  
**PGE 421V****Classical Mythology****2Hrs./2 Cr.**

This course aims to expose students to Greek, Roman, Celtic, Norse mythologies. It deals with the supernatural beliefs of people and the intervention of divine forces in human life. It includes famous mythological characters, heroes and incidents, oracles and prophecies, dreams and omens that are frequently and copiously used in literature.

At the completion of the course, students will be able to

- i. acquire knowledge of classical mythology,
- ii. understand basic *isms* used in mythology,
- iii. evaluate basic concepts,
- iv. view the significance of the use of Greco-Roman mythological characters in literature and
- v. examine the role of other mythic characters used in literary works.

**Unit 1 Introduction to Mythology (6 Hours)**

Definitions of mythology, religion, folklore, folktale and other such investigations related to mythology.

**Unit 2 Some basic *isms* (6 Hours)**

Polytheism, monotheism, animism, fetishism,

**Unit 3 Basic concepts (6 Hours)**

The nature of mythic law, evolution of the gods, paradise and punishment

**Unit 4 Prominent Greco-Roman mythic Characters I(6 Hours)**

Zeus, Apollo, Hephæstus, Hera, Athene

**Unit 5 Other Mythic Characters (6 Hours)**

Muses, Nymphs, Pandora, Paris, Pegasus

**References**

Spence, Lewis. *Introduction to Mythology*. Studio editions Ltd., 1994

Comte, Fernand. *The Wordsworth Dictionary of Mythology*. W&R Chambers Ltd., 1991

Cotterell, Arthur. *The Illustrated A-Z of Classic Mythology*. Anness Publishing Ltd., 2014

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1	2					
CO2		3				
CO3				4		
CO4						6
CO5						6

**Mean: 4.2**

PGE 24

**PGE 521V****Greek Tragedy****2 Hrs/2 Cr.**

The course aims at introducing to learners the three major tragedians of Classical Greece. A representative work in translation from each of them has been chosen for the purpose.

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

- i. identify Classical Greek tragedy as a cultural phenomenon,
- ii. explain literary and technical elements in the given works,
- iii. analyze the common motifs: *punishability of hubris*, *inexorability of fate*, and the *thin boundary between success and failure*,
- iv. validate contemporary relevance of the Attic world invoked in the tragedies and
- v. debate tragic theories toward understanding the plays and the authors better.

**Unit 1** Introduction: Greek pessimism—Festivals of Dionysus—open-air theater and play contests--three tragedians--literary and technical elements in the plays  
(6Hours)

**Unit 2** Aeschylus - *Prometheus Bound*

(6Hours) **Unit 3** Sophocles - *Oedipus the*

*King* (6Hours) **Unit 4** Euripides - *Medea*

(6Hours)

**Unit 5** Tragic Theory: Aristotle, Hegel and Nietzsche (6Hours)

**References**

Kaufmann, Walter. *Tragedy and Philosophy*. Princeton UP, 1992. Kitto, H.D.F. *Greek Tragedy*. Routledge, 2011.

Rehm, Rush. *Greek Tragic Theatre*.

Routledge, 1992. Styan, J.L. *The Elements of Drama*. CUP, 1960.

Wallace, Jennifer. *The Cambridge Introduction to Tragedy*. CUP, 2013.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1	1	2	3	4		
CO2		2	3	4		
CO3		2	3	4		
CO4		2	3	4	5	
CO5		2	3	4	5	6

**Mean 3.2**

