

# **THIRUVALLUVAR UNIVERSITY, VELLORE – 632115**

## **M. A. English 2022-23 onwards - Affiliated Colleges - Annexure No.I**

### **PROGRAMME OBJECTIVES**

1. Understand and appreciate the text in an elaborate manner.
2. Learn the culture and the history of the nations.
3. Learn and understand social, political literary movements and uniqueness of communities.
4. Indigenous people, their culture, identity problems and endangered conditions of the earth.
5. To face NET / SET / TRB with language and literary skills.

### **PROGRAMME EDUCATIONAL OBJECTIVES**

1. Able to differentiate the representations of authors in terms of theme, content background etc.
2. To familiarize the discourse of linguistics.
3. Learn the importance of the ethics and spirituality.
4. Understand the techniques of creative writing.
5. Acquaint with techniques and writing of print media.

### **PROGRAMME SPECIFIC OUTCOMES**

1. Learn and understand the literary terms and forms.
2. Able to interpret the concepts of modernism and postmodernism.
3. Able to link the relationship between language and literature.
4. Understand and analyse the sufferings of the natives of different countries.
5. Subaltern thoughts are discussed via criticism.
6. Re-inforce students' literary competence.
7. Translation work is done.
8. Differentiate between feminism and womenism.
9. Learn and understand language teaching theories.
10. Understand the relevance of studying classic texts.

### **PROGRAMME OUTCOMES**

1. Learn and interpret old style of English.
2. Able to represent different ages and their classes.
3. Able to communicate effectively with proper pronunciation.
4. Apply discipline to specific skills in learning creative performance.
5. Able to create ecological concern.
6. Able to create Motivational writings.
7. Re explore political, social and economic role in literature.
8. Circumstances for the formulation of diasporic communities can be learnt.
9. Get an idea of validity and reality.
10. Understand the changing trends of English literature and higher education.

# **THIRUVALLUVAR UNIVERSITY, VELLORE – 632115**

## **M.A. English Curriculum (Affiliated Colleges)**

**(For the students admitted during the academic year 2022–23 onwards)**

### **PROGRAMME OBJECTIVES**

The Programme aims to develop the ability of the student to critically examine and restate his/her understanding of literary texts, employing individual linguistic skills, engendering literary concepts and critical approaches to arrive at the core and essence of narratives. The learning process would also lead to a larger comprehension of global, national, social issues and thereby facilitate the students to address the issues proactively and gain a reasonable command of the language.

### **PROGRAMME OUTCOME**

- On completion of the programme the student will be able to:
- Interpret his/her understanding of form, structure, narrative technique, devices and style.
- Analyze and apply various literary concepts and critical approaches.
- Appreciate the importance of English as an international language, to benefit from the achievements of other cultures in accordance with various life situations.
- Organize and integrate the acquired knowledge towards individualistic compositions.
- Present, appraise and defend arguments with conviction and confidence.

### **M.A. ENGLISH EMPLOYMENT AREAS**

- 1** Corporate Communication
- 2** Communications Industry
- 3** Indian Civil Services
- 4** Journalism
- 5** Online Tutoring
- 6** Politics
- 7** Publication Houses
- 8** Public Relations
- 9** Research
- 10** TV & Media
- 11** Translation Agencies

### **M.A ENGLISH JOB TYPES**

- 1** IELTS trainer
- 2** English Translator
- 3** Junior Parliamentary Reporter (English)
- 4** English Editor
- 5** Translator/Interpreter
- 6** English Teacher
- 7** Content Writer/Trainer
- 8** English Tutor
- 9** Customer Support Executive
- 10** English Proof Reader
- 11** English Language Specialist
- 12** Media Analyst
- 13** Stenographer (English)

**The Course of Study and the Scheme of Examination – M.A. ENGLISH 2022-2023**

Sl. No.	Study Components	Instructional hrs / per week	Credits	Title of the Paper	Maximum Marks			
	Course Title				CIA	Uni. Exam	Total	
<b>SEMESTER I</b>								
1.	<b>Core</b>	<b>Paper- 1</b>	6	4	British Poetry (Chaucer to 20th century)	25	75	100
2.		<b>Paper- 2</b>	6	4	American Literature	25	75	100
3.		<b>Paper- 3</b>	6	4	Indian Literature in English	25	75	100
4.		<b>Paper- 4</b>	6	4	Advanced Linguistics	25	75	100
<b>Internal Elective for same major students</b>								
5.	<b>Core Elective</b>	<b>Paper-1</b>	3	3	(To choose one out of 3) A. Indian Writing in Translation B. Fourth World Literature C. Folk Tale and Myth	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
6.	<b>Open Elective</b>	<b>Paper-1</b>	3	3	(To choose one out of 3) A. Literature for Social Transformation B. Green Cultural Studies C. Public Speaking and Creative Writing	25	75	100
			<b>30</b>	<b>22</b>		<b>150</b>	<b>450</b>	<b>600</b>
<b>SEMESTER II</b>								
7.	<b>Core</b>	<b>Paper- 5</b>	6	4	British Drama	25	75	100
8.		<b>Paper- 6</b>	6	4	Translation Theory & Practice	25	75	100
9.		<b>Paper- 7</b>	6	4	Contemporary Literary Theory - I	25	75	100
<b>Internal Elective for same major students</b>								
10.	<b>Core Elective</b>	<b>Paper-2</b>	5	3	(To choose one out of 3) A. Comparative Literature B. New Literature in English. C. Subaltern Literary Studies	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
11.	<b>Open Elective</b>	<b>Paper-2</b>	5	3	(To choose one out of 3) A. Technical Writing. B. Indian Diaspora Literature C. Journalism and Mass Communication.	25	75	100
12.	<b>Field Study</b>		-	2		100	-	100
13.	<b>Compulsory Paper</b>		2	2	<b>Human Rights</b>	25	75	100
			<b>30</b>	<b>22</b>		<b>250</b>	<b>450</b>	<b>700</b>

<b>SEMESTER III</b>								
14.	<b>Core</b>	Paper-8	5	4	Non- Fiction & Prose	25	75	100
15.		Paper-9	5	4	Research Methodology	25	75	100
16.		Paper-10	5	4	Contemporary Literary Theory - II	25	75	100
17.		Paper-11	5	4	African and Canadian Writings	25	75	100
<b>Internal Elective for same major students</b>								
18.	<b>Core Elective</b>	Paper - 3	5	3	(To choose one out of 3) A. Popular Literature B. Children's Literature C. Preparatory Exam for NET/SET/TRB – Paper II	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
19.	<b>Open Elective</b>	Paper - 3	5	3	(To choose one out of 3) A. Soft Skills B Theorising Sexualities C. Preparatory Exam for NET/SET – Paper I	25	75	100
20.	<b>MOOC courses</b>		-	2		-	-	100
			30	24		<b>150</b>	<b>450</b>	<b>700</b>
<b>SEMESTER IV</b>								
21.	<b>Core</b>	Paper-12	6	5	World Literature in Translation	25	75	100
22.		Paper-13	6	4	Shakespeare Studies	25	75	100
23.		Paper-14	6	4	Single Author Study	25	75	100
24.	<b>Core</b>	Project	5	5	Project with Viva voce	100 (75 Project +25 viva)		100
<b>Internal Elective for same major students</b>								
25.	<b>Core Elective</b>	Paper - 4	4	3	(To choose one out of 3) A. Post-Colonial Studies B. Gender Studies C. English Language Teaching - Theory and Practice	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
26.	<b>Open Elective</b>	Paper - 4	3	3	(To choose one out of 3) A. Film Studies B. English for Media C. Fantasy Fiction	25	75	100
			<b>30</b>	<b>24</b>		<b>150</b>	<b>450</b>	<b>600</b>
			<b>120</b>	<b>92</b>				<b>2600</b>

**THIRUVALLUVAR UNIVERSITY**

**M.A. ENGLISH – SYLLABUS for affiliated Colleges**

**UNDER CBCS - (With effect from 2022-2023)**

**SEMESTER-I**

**PAPER – 1**

**BRITISH POETRY (CHAUCER TO 20<sup>th</sup> CENTURY)**

**SEMESTER – I**

**CREDITS – 4**

**CATAGORY – CORE PAPER**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS – 78**

**COURSE CODE: DEN11**

**OBJECTIVES:**

- To sensitize them to feel the pulse of poetic expression by making them understand and appreciate beat, rhythm, rhyme, etc.
- To enable them to understand the concepts related to Elizabethan 1, Metaphysical, Romantic, Victorian, Modern & Postmodern poetry, to name a few
- To make them appreciate poetry by critically analyzing the poems in terms of theme, content, background, etc.

**UNIT PLAN:**

- ❖ After studying student will be able to understand the background history of literature and language
- ❖ The student will be able to know how to appreciate and analyse the poetry
- ❖ The student will be able to know the beauty of the literary terms and forms

**COURSE OUTCOME**

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

**UNIT I: Introduction**

**Teaching Hours – 15**

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

**UNIT II: POETRY (DETAILED)**

**Teaching Hours - 17**

Geoffrey Chaucer : The love Unfeigned  
William Shakespeare : Sonnet 147

John Milton	:	Light
John Donne	:	Canonization
Andrew Marvel	:	To His Coy Mistress
<b>(Non-Detailed)</b>		
Edmund Spenser	:	Epithalamion
George Herbert	:	The Pulley

**UNIT III: (DETAILED)**

**Teaching Hours - 15**

William Wordsworth	:	Tintern Abbey
P. B Shelly	:	Ode to Skylark
John Keats	:	Ode on a Grecian Urn
Christina Rossetti	:	Christmas Eve

**(Non-Detailed)**

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

**UNIT IV: (Detailed)**

**Teaching Hours -16**

T.S Eliot	:	Ash Wednesday
W. B. Yeats	:	Sailing to Byzantium
Philip Larkin	:	Toads
Alexander Pope	:	On a Certain Lady at Court
Carol Ann Duffy	:	1) Valentine 2) Prayer

**(Non-Detailed)**

Elizabeth Jennings	:	The Old Woman
Norman McCraig	:	Stars and Planets

**UNIT V: (NON-Detailed)**

**Teaching Hours -15**

Thomas Gunn	:	You got to go
Seamus Haney	:	Blackberry Picking
RS Thomas	:	Peasant
Charles Tomlinson	:	A rose for Janet

## REFERENCE

1. Arthur Quilter Couch, Ed., *The Oxford Book of English Verse* (1250-1900). Oxford: OUP, 1923.
2. Bird, Ed., *Books of Ballads*. London: Longmans, 1967.
3. Grierson & Smith, *Critical History of English Poetry*. London : OUP, 1970
4. Wilson, *Shakespeare's Sugared Sonnets*. London: CUP, 1974.
5. Heath Stubbs & Wright, *Faber Book of Twentieth Century verse*. London: Faber & Faber, 1975
6. Palgrave, Ed., *Golden Treasury of the best songs and lyrical poems in the English language*. London: OUP, 1977.
7. Roberts, Ed., *Faber Book of Modern verse*. London: Faber & Faber, 1979.
8. Roberts, Ed., *Faber Book of Modern Verse*. London: Faber & Faber, 2000

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	M	S	S	S	L	S	M
CO2	S	M	S	S	M	S	M	S	M	S
CO3	S	M	M	S	S	S	M	M	S	S
CO4	S	M	S	S	M	L	S	S	S	M
CO5	S	S	S	S	M	S	S	S	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**PAPER - 2**  
**AMERICAN LITERATURE**

**SEMESTER – I**

**CREDITS – 4**

**CATEGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS- 78**

**COURSE CODE: DEN12**

**OBJECTIVES:**

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

**UNIT PLAN**

- ❖ The student will be able to understand the themes of the poem
- ❖ The student will know the concept of modernism and post modernism
- ❖ The student will be able to apply the aesthetic sense of poetry
- ❖ The student will know the culture and history of the United States

**COURSE OUTCOME**

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

**UNIT I: POETRY (DETAILED)**

**Teaching Hours - 16**

Walt Whitman	:	When the Lilacs Last Bloom'd
Robert Frost	:	After Apple Picking
Allen Ginsberg	:	Howl
Emily Dickinson	:	1. knows how to forget! 2. Success is Counted Sweetest
Wallace Stevens	:	The Idea of Order at Key West
Langston Hughes	:	The Negro speaks of River out of work

**(Non-detailed)**

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



**UNIT II: PROSE (DETAILED)****Teaching Hours - 15**

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

**(Non-detailed)**

Maya Angelou : I know why the caged bird sings

**UNIT III: DRAMA (DETAILED)****Teaching Hours - 15**

Tennessee Williams : A Streetcar Named Desire

**(Non- Detail)**

Edward Albee : A Cat on a Hot Tin Roof

Tony Kushner : Angels in America (Part-1)

**UNIT IV: SHORT STORIES (NON-DETAILED)****Teaching Hours - 16**

Nathaniel Hawthorne : The Purloined Letter

John Updike : The Witness

Pearl S. Buck : The Quarrel

John Steinbeck : Flight

Eudore Welty : Worn Path

**UNIT V FICTION (NON-DETAILED)****Teaching Hours - 16**

Eudora Welty : The Optimist's Daughter

John Barth : Lost in the Funhouse

Toni Morrison : Beloved

**REFERENCE**

- Bogsbu, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. CUP, 1984.
- Allen, Paul Gunn. *“Studies in American Indian Literature”*. New York: Modern Language Association. 1983.
- Andrews, W., F. Foster, and T. Harris (eds.). *“The Oxford Companion to African American Literature*. Oxford, 1997.
- Kim, H. Elaine. *Asian American Literature: An Introduction to the Writings and Their Social Context*. Pearson Longman, 2004.
- Kranser, David (ed). *A Companion to Twentieth Century American Drama*, Blackwell Publishing, USA, 2005.

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	M	S	S	S	S	S	L
<b>CO2</b>	S	M	S	S	M	S	M	S	S	M
<b>CO3</b>	S	S	S	S	S	S	M	M	S	S
<b>CO4</b>	S	S	M	S	S	S	S	M	S	M
<b>CO5</b>	M	S	S	S	L	S	S	S	S	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**PAPER - 3**  
**INDIAN LITERATURE IN ENGLISH**

**SEMESTER – I**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS- 78**

**COURSE CODE: DEN13**

**OBJECTIVES:**

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

**UNIT PLAN**

- ❖ Students will be able to know the complete picture of Indian writers and their uniqueness
- ❖ Students will come to know the traditional and cultural background
- ❖ Students will acquire the idea about the customs and superstitious belief of Indians
- ❖ Students will realize the importance of spirituality in Indian writing

**COURSE OUTCOME**

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

**UNIT I: POETRY (DETAILED)**

**Teaching Hours - 16**

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

**(Non-Detailed)**

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

**UNIT II: PROSE (DETAILED)**

**Teaching Hours - 16**

- |                    |   |                                     |
|--------------------|---|-------------------------------------|
| Jawaharlal Nehru   | : | Discovery of India-Through the Ages |
| Ananda Coomarasamy | : | Dance of Shiva                      |
| J.Krishnamurthi    | : | The Rich and the Poor               |

**UNIT III: DRAMA****Teaching Hours - 14**

Badhal Sarkar	:	Mad Horse
Asif Chhribhhey	:	The Refugee

**UNIT IV: FICTION (NON-DETAILED)****Teaching Hours - 16**

Shashi Deshpande.	:	That Long Silence
Anita Nair	:	Ladies Coupe
Gita Mehta.	:	River Sutra

**UNIT V: CRITICISM****Teaching Hours - 16**

Meenakshi Mukherjee	:	"Nation,Novel, Language"in The Perishable Empire
Gajendra Kumar	:	"Kaleidoscopic Dimensions of Indo-Angelian Novel Criticism: From Colonialism to Post- Colonialism" from Indian English Literature: A New Perspective.
Barathamuni	:	From Natya and Rasa: Aesthetics of Dramatic Experience

**REFERENCE**

1. Karnad, Girish - *Collected Plays* – Vol. I. New Delhi : Oxford University Press, 2005.
2. Deshpande, Shashi\_ *That Long Silence*-Penguin 1998
3. Biswal k. Jayant. *A Critical Study of the Novels of R.K.Narayan..* The comedy. Nirmalpublishers, New Delhi,1987
4. Gajendra Kumar. *Indian English Literature: A New Perspective.*Sarup and Sons, New Delhi
5. *A history of Indian English Literature*: M.K. Naik (New Delhi : Sterling Publishers), 1985.
6. *Readings from Commonwealth Literature*: William Walsh (Oxford: Claredon Press), 1973.
7. *The Third World Literature*: Trevor James, London, 1986.
8. *An Anthology of Commonwealth Poetry*: C.D. Narasimhaiah (ed), (Madras: Macmillan), 1990.

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	M	S	M	S	S	S	L
<b>CO2</b>	S	M	S	S	S	S	M	S	S	M
<b>CO3</b>	S	M	S	S	M	S	S	M	S	S
<b>CO4</b>	S	S	S	M	S	M	M	S	S	S
<b>CO5</b>	S	S	S	S	S	M	S	S	S	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**PAPER - 4**  
**ADVANCED LINGUISTICS**

**SEMESTER – I**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS- 78**

**COURSE CODE: DEN14**

**OBJECTIVES**

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

**UNIT PLAN**

- ❖ Students will be able to understand the importance of language
- ❖ Students will learn how the language has emerged
- ❖ Students will understand the systematic approach of language

**COURSE OUTCOME:**

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

**UNIT I:**

**Teaching Hours - 13**

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

**UNIT II:**

**Teaching Hours - 17**

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

**UNIT III:**

**Teaching Hours - 15**

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

**UNIT IV: Syntax and Semantics**

**Teaching Hours - 17**

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

**UNIT V: APPLIED LINGUISTICS****Teaching Hours - 16**

- a) Stylistics : The relationship of language to literature, Style and Function, Poetic discourse, narrative discourse and dramatic discourse.
- b) Language Disorders : The brain and Language organization, Aphasia, Dyslexia, Dysgraphia, Clinical Syndromes.
- c) Lexicography : Monolingual dictionary, Inter-lingual dictionary, Structure and Equivalences, Problems of Untranslatability, General and special purpose dictionaries.

**REFERENCES**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	M	M	S	M	S	L	S
CO2	M	S	S	S	L	M	S	S	M	L
CO3	M	S	S	M	L	M	S	L	M	S
CO4	M	S	S	M	L	L	M	S	S	S
CO5	M	S	S	L	S	S	S	S	M	M

**PO – Programme Outcome, CO – Course outcome****S – Strong, M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER 1

(TO CHOOSE ANY 1 OUT OF THE GIVEN 3)

#### A. INDIAN WRITING IN TRANSLATION

**SEMESTER – I**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS- 39**

**COURSE CODE: DEEN15A**

#### COURSE OBJECTIVE

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

#### UNIT PLAN

- ❖ It has tremendous appeal for children and it is the best way of exhibiting their love for the language.
- ❖ It lays the foundation for the appreciation of the beauty of language. The rhythm of these poems helps the students to acquire natural speech rhythm
- ❖ It enables the learners to extend their knowledge of vocabulary and structures and to become more proficient in the four language skills.
- ❖ It develops the ability of speaking English correctly and fluently. The main aim is to develop the language ability of the students.

#### COURSE OUTCOME – Students will be able to

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



**UNIT I : POETRY****Teaching Hours - 9**

Kabir	:	Poems 1,2,12,36,36 from One Hundred poems of Kabir
Kalidasa	:	Meghadutam
Mirabai	:	I sing for him Joyfully
Amir Khusrau	:	Colour me in Colours of Love
Amrita Pritam	:	The Revenue Stamp

**UNIT II: PROSE****Teaching Hours - 8**

Samarth Ramsay	:	Dasbodh
Sarathkumar Mukopathyaya	:	Gulabjamun
Sivasankarapillai	:	In the Flood
Motilal Jotwani	:	A desire to see the sky

**UNIT III: DRAMA****Teaching Hours - 8**

Mohan Rakesh	:	<i>Half-way House</i>
Indira Parthasarathy	:	<i>Nandhan Kathai (Tr. C.T.Indira)</i>

**UNIT IV: SHORT STORY****Teaching Hours - 7**

Khushwant Singh	:	Karma.
Pudumai Pithan	:	Faith
Mahim Bora	:	Kathanibarighat

**UNIT V: FICTION****Teaching Hours - 7**

Pazhamalai	:	<i>Sanangalin Kathai</i>
Irawati Karve	:	<i>Yugunta</i>

**REFERENCE**

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

## WEB SOURCES

Songs of Kabir Tr by Rabindranath Tagore:

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

Mahim BoraKathanibarighat:

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	M	M	S	S	S	S	S
CO2	S	S	S	S	S	M	M	L	M	M
CO3	S	S	S	S	M	S	S	S	M	M
CO4	M	S	S	S	S	S	S	S	S	S
CO5	M	M	S	S	S	S	S	S	S	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER 1

#### B. FOURTH WORLD LITERATURE

SEMESTER – I

CREDITS – 3

CATAGORY – CORE ELECTIVE

NO.OF. HOURS\WEEK – 3

TOTAL HOURS- 39

COURSE CODE: DEEN15B

#### OBJECTIVE

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

#### UNIT PLAN

- ❖ Students will be able to know the indigenous nature of the people.
- ❖ Students will come to know the socio-economic condition of the people.
- ❖ Students will understand the concept of fourth world literature.

#### COURSE OUTCOME

- Students will be able to know the sufferings of the natives of different countries.
- Students will be able understand the desires and longings of natives
- Students will be able to come to know the dream and dark side of the people
- Students will be able to learn and apply what is Fourth World Literature.
- Students will be able to get the knowledge of Fourth World Literature.

#### UNIT 1:

Teaching Hours - 8

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

#### UNIT 2:

Teaching Hours - 8

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

#### UNIT 3:

Teaching Hours - 7

Patricia Frances Graces : Maoris, Literature of New Zealand

#### UNIT 4:

Teaching Hours - 7

George Copway : Indigenous First Nations Literature of Canada

#### UNIT 5:

Teaching Hours - 9

Dalit literature and tribal literature of India.

Aarjundangle : *Poisoned bread*

Om Prakashvalmiki : *Joothan*

## REFERENCES:

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	S	M
CO2	S	S	S	S	S	S	S	M	S	L
CO3	S	S	S	S	S	S	S	S	S	M
CO4	S	M	S	S	S	S	S	S	S	M
CO5	S	S	S	S	S	S	S	M	S	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER 1

#### C. FOLK TALE AND MYTH

**SEMESTER – I**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS- 39**

**COURSE CODE: DEEN15C**

#### COURSE OBJECTIVES

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

#### UNIT PLAN

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

#### COURSE OUTCOME

- Students will be able to know folklore and myth.
- Students will be able understand folk literature.
- Students will be able to come to know the culture of the Greek and Italian writers.
- Students will be able to learn and apply richness of Folk Literature.
- Students will be able to get the knowledge about myth criticism.

#### UNIT I

**Teaching Hours - 9**

Geoffrey Chaucer	:	The Pardoner's Tale
Pindar	:	Olympia XI (Trans. By Richmond Lattimore)
Christopher Marlowe	:	The Passionate Shepherd to His Love
Sir Walter Raleigh	:	The Nymph's Reply to the Shepherd

#### UNIT II

**Teaching Hours - 8**

Phyllis Briggs (Retold)	:	King Author and the Knights of the Round Table
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<b>UNIT III</b>		<b>Teaching Hours - 7</b>
Ovid	:	Metamorphoses – Book VIII (Lines 1-60)
<b>UNIT IV</b>		<b>Teaching Hours - 9</b>

Herman Hesse	:	Siddartha
Mark Twin	:	A Genuine Mexican Pug
Julian Huxley	:	The Sacred Lizard
Aesop	:	1) The Town Mouse and The Country Mouse
	:	2) The Fox and the Grapes
	:	3) The Goatherd and the Wild Goats

<b>UNIT V</b>		<b>Teaching Hours - 6</b>
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M.H. Abrams	:	<i>Introduction to Myth, Folklore</i>
A. Joseph Dorairaj	:	<i>Theories of Myth: From Cassier to Frye</i>
B. Das	:	<i>Myth Criticism and its Value</i>

### REFERENCE

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	S	S	S	S	M	M
CO2	S	S	S	S	M	S	S	SM	M	L
CO3	S	S	S	S	M	SL	S	S	S	S
CO4	S	S	S	S	S	M	M	L	S	S
CO5	S	S	S	M	L	S	S	S	S	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**OPEN ELECTIVE  
PAPER 1  
(TO CHOOSE ANY 1 OUT OF THE GIVEN 3)**

**A. LITERATURE FOR SOCIAL TRANSFORMATION**

**SEMESTER – I**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS- 39**

**COURSE CODE: DNEN16A**

**OBJECTIVE**

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

**UNIT PLAN**

- ❖ Students will understand the link between literature and society
- ❖ Students will be able to know the importance of ethics and spirituality
- ❖ Students will understand the mythological characters and imagination
- ❖ Students will come to know the ethical values and punishment for sinners by god

**COURSE OUTCOME**

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

**UNIT I :POETRY**

**Teaching Hours - 8**

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

P.B. Shelley – *Prometheus Unbound*

Ogden Nash – Bankers Are Just Like Anybody Else Except Richer

**UNIT II: PROSE**

**Teaching Hours - 10**

John Ruskin – Unto this Last

Henry Newman – The Idea of a University

**UNIT III: FICTION (SHORT STORY)****Teaching Hours - 8**

O’Henry	–	The Cop and The Anthem
Liam O’Flaherty	–	The Sniper
Tayeb Salih	–	A Handful of Dates
Luigi Pirandello	–	War
Samuel Johnson	–	The Lure of Lottery

**UNIT IV: DRAMA****Teaching Hours - 5**

Anton Chekhov	–	The Cherry Orchard
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**UNIT V: GREAT ORATORIES****Teaching Hours - 8**

Abraham Lincoln	–	Gettysbery Speech
Mahatma Gandhi	–	Women Not The Weaker Sex
Jawaharlal Nehru	–	Tryst with Destiny
William Shakespeare	–	Mark Antony (Julius Ceasar)

**BOOK FOR REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	M	S	S	S	L	L
CO2	S	M	M	M	M	S	S	S	S	L
CO3	S	S	S	S	S	M	M	L	S	S
CO4	S	S	S	S	S	S	M	M	M	M
CO5	S	S	S	S	S	S	M	S	S	L

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**



**OPEN ELECTIVE  
PAPER 1  
B. GREEN CULTURAL STUDIES**

**SEMESTER – I**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS- 39**

**COURSE CODE: DNEN16B**

**OBJECTIVES**

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

**UNIT PLAN**

- ❖ Students will be able to understand the importance of nature
- ❖ Students will come to know how nature has been worshipped by human
- ❖ Students will be able to know about the concept of green studies.
- ❖ Students will understand the relationship between human beings and nature

**COURSE OUTCOME**

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

**UNIT 1 INTERDISCIPLINARITY**

**Teaching Hours - 8**

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

**UNIT 2 ECOCRITICAL STIRRINGS**

**Teaching Hours - 7**

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

### UNIT 3 INDIAN CLASSICAL OIKO POETICS

Teaching Hours - 8

1. The Abhijnanasakuntalam of Kalidasa
2. P.T. Srinivasa Iyengar's "History Of The Tamils"
3. A.K. Ramanujan's "The Interior Landscape"
4. Tolkaappiyam: Akatti Naiiyal
5. Tinai

### UNIT 4 WORDSWORTH, EMERSON, THOREAU AND ECO-CRITICISM

Teaching Hours - 8

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

### UNIT 5 ECO-FEMINISM

Teaching Hours - 8

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

### REFERENCE

- Adamson, Joni. *American Indian Literature, Environment Justice and the Ecocriticism*. Tucson: The University of Arizona Press, 2001.
- Adhikary, Qiran. *Feminist Folktales from India*. Oakland: Masalai Press, 2003. Print.
- Ali, Salim. *The Fall of a Sparrow*. New Delhi: Oxford University Press, 1985.
- Atwood, Margaret. *Surfacing*. New York: Anchor Books, 1998.
- Bate, Jonathan. *Romantic Ecology*. London and New York: Routledge, 1991.
- *The Song of the Earth*. London: Picador, 2000.
- Benedict XVI, Pope. *Caritas In Veritate*. Trivandrum: Carmel International Publishing House, 2009.
- Braun, Bruce and Noel Castree. *Remaking Reality*. London: Routledge, 1998
- Buell, Lawrence. *The Environmental Imagination*. London: Harvard University Press. 1995.
- Carson, Rachel. *Silent Spring*. London: Penguin books ltd, 2000. Print.
- Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. New York: Cambridge, 2011.
- Coomaraswamy, Ananda. K. *Dance of Shiva*. New Delhi: Sagar Publications, 1982.
- Coupe, Lawrence. *The Green Studies Reader*. London and New York: Routledge, 2000.
- Dalai Lama, His Holiness & *The Universe in a Single Atom*. London: Little Brown, 2005.
- Dreese, Donelle N. *Ecocriticism*. New York: Peter Lang Publishing, Inc &, 2002.
- Eiseley, Loren. *The Unexpected Universe*. University of Pennsylvania: Bison Books, 1972.
- Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.

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

## E-RESOURCES

- Harding, Stephen. *What is Deep Ecology?*  
<<http://www.schumachercollege.org.uk/learningresources/what-is-deep-ecology>>. Web.
- Proposal of Bolivia to Rio+20. *Universal Declaration of the Rights of Mother Earth*. <<http://motherearthrights.org/universal-declaration/>>. Web.
- Roy, Arundathi. *The Greater Common Good*
- <<http://www.outlookindia.com/article.aspx?207509>>. Web.

### WEBSITES

[www.ecofem.org/journal](http://www.ecofem.org/journal)  
[www.spiritoftrees.org/](http://www.spiritoftrees.org/)  
[www.navdanya.org/](http://www.navdanya.org/)  
[www.ecofem.org/](http://www.ecofem.org/)  
[www.resurgence.org/](http://www.resurgence.org/)  
[www.bhoomimagazine.org/](http://www.bhoomimagazine.org/)  
[www.greenbeltmovement.org](http://www.greenbeltmovement.org)  
[www.successconsciousness.com](http://www.successconsciousness.com)

### MAGAZINES

"Bhoomi"  
 "Environment" [USA]  
 "Environment Action" [UK]  
 "Life Positive" [India]  
 "National Geographic"  
 "Resurgence" [UK]  
 "Sierra" [USA]  
 "The Ecologist Asia" [India]  
 "The Ecologist" [UK]

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	M	S	S	S	S	M	M
CO2	S	S	S	S	S	S	S	M	M	M
CO3	S	S	S	S	S	M	M	S	S	S
CO4	S	S	S	S	S	M	S	S	S	M
CO5	S	S	S	S	S	M	S	L	S	S

PO – Programme Outcome, CO – Course outcome

S – Strong, M – Medium, L – Low (may be avoided)

**OPEN ELECTIVE  
PAPER 1**

**C. PUBLIC SPEAKING AND CREATIVE WRITING**

**SEMESTER – I**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS- 39**

**COURSE CODE: DNEN16C**

**OBJECTIVES**

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

**UNIT PLAN**

- ❖ Students will be able to understand the features of writings
- ❖ Students will be able to understand how to proof read and edit
- ❖ Students will be able to become the best writer with unique styles
- ❖ Students will understand the taste of poem

**COURSE OUTCOME**

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

**UNIT I**

**Teaching Hours - 8**

Writing and Thinking  
Finding Ideas  
Thinking about purpose, audience and tone  
Arranging Ideas  
Writing a First Draft Evaluating & Revising  
Proof reading and publishing  
Lateral Thinking

**UNIT II**

**Teaching Hours - 7**

Writing a Poem  
Poetic Analysis  
Literary Devices  
Exercises

**UNIT III****Teaching Hours - 8**

Non – Fictional Writing  
 Paragraph Structure  
 Writing an Introduction  
 Writing a Conclusion  
 Exercises

**UNIT IV****Teaching Hours - 8**

Writing a Short Story  
 Pre-Writing  
 Basic Elements  
 Basic Framework  
 Exercises

**UNIT V****Teaching Hours - 8**

Screenplay Writing / Writing a Play  
 Literary Techniques  
 Production  
 Evaluation Pattern to be evolved

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	S	S	S	S	S	L
CO2	S	M	M	M	S	S	S	S	S	S
CO3	M	M	M	L	S	S	S	S	S	L
CO4	S	S	S	S	S	M	L	S	S	S
CO5	S	S	S	S	S	S	M	S	S	L

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**SEMESTER II**  
**PAPER - 5**  
**BRITISH DRAMA**

**SEMESTER – II**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS – 78**

**COURSE CODE: DEN21**

**COURSE OBJECTIVES**

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

**UNIT PLAN**

- ❖ They will demonstrate proficiency in specific skills like: acting, directing, choreography, play writing or dramaturgy.
- ❖ They will be able to analyze, interpret and evaluate the dramatic literature and theatrical productions.
- ❖ Students in drama and theatre arts will learn the importance of responsibility to their community.

**COURSE OUTCOME – Students will be able to**

- apply discipline – specific skills to the creation of performance
- Draw connections between theatrical practices and social contexts in both modern and pre-modern periods.
- Demonstrate proficiency in specific skills like: acting, directing, choreography, play-writing or dramaturgy.
- Analyze, interpret and evaluate the dramatic literature and theatrical productions.
- Appreciate different types of drama.

**UNIT – I: BRITISH DRAMA UP TO 17TH CENTURY**

**Teaching Hours - 16**

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

**UNIT II: UPTO 19TH CENTURY**

**Teaching Hours - 16**

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

**UNIT – III: 20TH CENTURY UPTO 1950**

**Teaching Hours - 16**

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

**UNIT – IV: 20TH CENTURY AFTER 1950****Teaching Hours - 15**

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

**UNIT – V: TEXT FOR SEMINAR****Teaching Hours - 15**

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

**REFERENCE**

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

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	S	S	M	M	M	S	S
<b>CO2</b>	S	S	S	S	S	S	M	S	S	M
<b>CO3</b>	S	M	M	M	S	S	S	S	M	L
<b>CO4</b>	S	S	S	S	S	L	S	S	S	L
<b>CO5</b>	S	S	S	S	S	L	S	S	S	L

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER – 6

### TRANSLATION THEORY AND PRACTICE

**SEMESTER – II**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS – 78**

**COURSE CODE: DEN22**

#### OBJECTIVE

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

#### UNIT PLAN

- ❖ Knowing the base of translation.
- ❖ To recognize the impact and aspects of translation.
- ❖ To understand the target language and its art of process, products and reproduction of translation.

#### COURSE OUTCOME – Students will be able to

- know about the history of translation and its practice.
- interpret of SL and TL can be done.
- learn translation and its process.
- understand the problem and solution of the translation and the equivalence of the translation can be learned.
- create practice of Translation.

#### UNIT I

**Teaching Hours - 16**

A Brief History of Translation

Translation Theory and its Aspects

#### UNIT II

**Teaching Hours - 18**

Translation Procedure

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

#### UNIT III

**Teaching Hours - 13**

Is Translation an Art or Science?

Translation and Reproduction, Process and Product

#### UNIT IV

**Teaching Hours - 16**

Problems in Translation

Fidelity and Truth in Translation

Complete Equivalence vs. Creativity

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



**UNIT V****Teaching Hours - 15**

The Practice of Translation

(Exercise from Literary Translation)

1 from Tamil to English and 1 from English to Tamil

**REFERENCE**

- Eugene A. Nida and Charles R. Taber – *The Theory and Practice of Translation*
- Susan Bassnett and Mequire – *Translation studies*
- Newmark Peter – *Approaches to Translation*
- Susan Bassnett and Lefevere Andre – *Translation, History and Culture*
- H.Lakshmi – *Problems of Translation*

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	S	S	S	S	M	M	L
<b>CO2</b>	S	S	S	S	S	S	M	M	L	S
<b>CO3</b>	S	S	S	S	S	S	S	M	S	S
<b>CO4</b>	L	S	S	S	S	S	S	S	S	M
<b>CO5</b>	S	S	S	S	S	S	S	S	M	M

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER - 7

### CONTEMPORARY LITERARY THEORY - I

**SEMESTER – II**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS – 78**

**COURSE CODE: DEN23**

#### OBJECTIVES

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

#### UNIT PLAN

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

#### COURSE OUTCOME – Students will be able to

- reinforces the student's literary competence.
- develop an independent critical persona.
- understand the various types of theories
- learn 20<sup>th</sup> Century Literary Theories.
- acquire and apply the knowledge of Contemporary Literary Theory.

#### UNIT I

**Teaching Hours - 16**

New Criticism

Russian Formalism

#### UNIT II

**Teaching Hours - 16**

Psychoanalysis

Archetypal Criticism

#### UNIT III

**Teaching Hours - 16**

Reader Response Theory

Phenomenological Criticism

#### UNIT IV

**Teaching Hours - 15**

Bakhtin

Eco criticism

#### UNIT V

**Teaching Hours - 15**

Modernism

Post-Modernism.

## REFERENCE

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	S	M
CO2	M	S	S	S	S	S	M	S	S	S
CO3	S	S	S	S	S	S	S	M	M	L
CO4	S	S	S	S	S	S	M	M	L	S
CO5	S	S	S	S	S	S	S	S	S	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**CORE ELECTIVE  
PAPER 2  
A. COMPARATIVE LITERATURE**

**SEMESTER – II**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEEN24A**

**OBJECTIVES:**

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

**UNIT PLAN**

- ❖ To go beyond mere comparative study of texts to include issues of nation, caste, race, gender, region, culture etc.
- ❖ In the analysis of texts as well as issues related to the history of print and publishing also form topics studied under the rubric of Comparative Literature.
- ❖ To enable students to explore research areas in the core subjects of thematology, genealogy, literary history, literary influence, and reception, besides related fields of performance studies, theatre studies, film studies etc.

**COURSE OUTCOME – Students will be able to**

- know about the definition and Origin of the Comparative Literature.
- influence and Imitation of the subject is taught.
- link between Comparative Literature and the literary History is exposed
- identify the different genres in comparative literature.
- Understand the history of comparative literature.

**UNIT-I:**

**Teaching Hours - 13**

Definition

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

**UNIT-II:**

**Teaching Hours - 13**

Influence and Imitation – Unconscious Imitation and Conscious Influence – Translation – Influence Studie

s and Analogy Studies – Comparing Dante’s The Divine Comedy with Sri Aurobindo’s Savithri (The Book of Forest in The Mahabharatha)

**UNIT-III:****Teaching Hours - 12**

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

**UNIT-IV:****Teaching Hours - 14**

Genres – Comparing two Texts on the basis of Form – Comparing Novels, Plays and Poems – Variations – a Drama and an Epic also can be compared based on the Common Qualities – Comparing Burns with Bharathidasan (Burns’ 1. Bessy and Her Spinning Wheel 2. Banks of Crea 3. As I went out on May Burning 4. Broom Resoms 5. Auld Rob Morries with Bharathidasan’s translated version of Tamizhachiyin Katti) and Bacon with Valluvar, Kamban with John Milton.

**UNIT-V:****Teaching Hours - 13**

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

**TEXT BOOKS:**

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

**REFERENCES:**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	M	S	S
CO2	M	S	S	S	S	S	M	S	S	S
CO3	S	S	S	S	S	S	S	M	L	S
CO4	S	S	S	S	S	S	S	S	M	S
CO5	S	S	S	S	S	S	L	M	M	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

**CORE ELECTIVE  
PAPER 2  
B. NEW LITERATURE IN ENGLISH**

**SEMESTER – II**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEEN24B**

**OBJECTIVES:**

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

**UNIT PLAN**

- ❖ Critically examines the New Literature thoughts and pain expressed through the various work.
- ❖ Poetry discusses the cultural pain of the people.
- ❖ The expression of Woman to her child are expressed.
- ❖ Psychological thoughts on Telephone Conversation.
- ❖ Modernity is experienced through the narration.

**COUSE OUTCOME – Students will be able to**

- experience the poetry from various countries such as Canada, Australia and New Zealand.
- understand the Alienation among the works of the writers who belongs to different regions
- know Criticism of the New Literature.
- find out the outcome of New Literature in English.
- distinguish various types of poetry, prose, drama in New Literature.

**UNIT I - POETRY**

**Teaching Hours - 15**

**DETAILED: CANADIAN POETRY**

Desi Di Nardo : Summer Sonata  
Mark Strand : The Story of Our Lives

**AUSTRALIAN POETRY**

Judith Wright : Woman to Child  
Jennifer Maiden : Tactics  
Elizabeth Campbell Donaldson : Days

**NON- DETAILED: AFRICAN POETRY**

Wole Soyinka : Telephone Conversation  
Derek Walcott : A Far Cry from Africa

**NEW ZEALAND POETRY**

Katherine Masfield : A Little Boy's Dream  
Faye Kilday : Do You hear the Angel Speaking

**UNIT II – PROSE**

**Teaching Hours - 12**

Stuatr Hall : Cultural Identity and Diaspora  
Nadine Gordimer : Nobel Prize Acceptance Speech

**UNIT III – DRAMA**

**Teaching Hours - 12**

Uma Parameswaran : *Rootless but Green are the Boulevard Trees (Detailed)*  
Mahasweta Devi : *Mother of 1084 (Non-Detailed)*

**UNIT IV – FICTION****Teaching Hours - 13**

JM Coetzee	:	<i>Disgrace</i>
Peter Kelly	:	<i>The History of the Kelly Gang</i>

**UNIT V – CRITICISM****Teaching Hours - 13**

Louis Dudek	:	<i>Poetry in English</i>
E.H. McCormick	:	<i>Close of a Century</i>

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	L	S	S	S	M	M
CO2	S	S	S	S	M	L	S	S	S	S
CO3	S	S	S	S	M	S	S	S	M	L
CO4	S	S	S	S	S	S	S	S	M	S
CO5	S	S	S	S	S	S	S	S	M	M

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

**CORE ELECTIVE  
PAPER 2**

**C. SUBALTERN LITERARY STUDIES**

**SEMESTER – II**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEEN24C**

**OBJECTIVES**

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

**UNIT PLAN**

- ❖ Experience of the Socially, Politically, economically neglected people can be understood.
- ❖ Modern Subaltern culture will be exposed.
- ❖ Identification of Gender discrimination in the given works.
- ❖ Subaltern thoughts are discussed via Criticism.

**COURSE OUTCOME – Students will be able to**

- re-explore the political, social and economic role in literature.
- understand the feelings of the exploited.
- analyse the political role in the subaltern literature.
- critically examine different text and its theme.
- introduce the subaltern studies.

**UNIT I: POETRY**

**Teaching Hours - 15**

John Betjeman	:	A Subaltern's Love Song
Mervyn Gooneratne	:	There was a Country
Langston Hughes	:	The Negro Speaks of Rivers
Syed Amanuddin	:	Don't Call Me Indo – Anglian
Mervyn Morris	:	Judas

**UNIT II: PROSE**

**Teaching Hours - 15**

Homi.K. Bhabha	:	The Location of Culture
Dipesh Chakrabarty	:	A Small History of Subaltern Studies : 2000 from Habitation of modernity Essays in the wake of Subaltern studies pp (3-19)
Salman Rushdie	:	Imaginary Homelands Chapter – I

**UNIT III: DRAMA**

**Teaching Hours - 11**

Dolores Prida	:	Beautiful Senioritas
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**UNIT IV: FICTION****Teaching Hours - 11**

Benjamin : Jasmine Days (translated by Shanaz Habib)

**UNIT V: CRITICISM****Teaching Hours - 13**

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

Mulkraj Anand : The Source of Protest in my novels  
(from "Creating Theory" ed. Jasbir Jain)

Gyan Prakash : Subaltern Studies as Postcolonial Criticism

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	S	S	S	S	S	S	M
CO2	S	S	S	S	S	S	S	S	M	L
CO3	S	S	S	S	S	S	S	S	L	S
CO4	M	S	S	S	S	M	M	S	L	S
CO5	S	S	S	S	S	S	S	M	M	L

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER 2

#### A. TECHNICAL WRITING

**SEMESTER – II**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DNEN25A**

#### OBJECTIVES

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

#### UNIT PLAN

To train students in using basic online packages and applications as tools of technical Writing.

#### COURSE OUTCOME – Students will be able to

- Understand styles and methods in Technical Writing.
- Locate and evaluate the use online packages and appliances effectively.
- display the skills required for a technical communication\
- use visuals effectively and integrate the components of accuracy, brevity and objectivity in Technical Writing
- apply the knowledge of Technical Writing in their profession.

#### UNIT 1 INTRODUCTION

**Teaching Hours - 15**

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

#### UNIT 2 GUIDELINES AND GRAMMAR IN TECHNICAL WRITING

**Teaching Hours - 14**

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

### UNIT 3 THE WRITING PROCESS

Teaching Hours - 14

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

### UNIT 4 - APPLICATION OF TECHNICAL WRITING – I Teaching Hours - 11

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

### UNIT 5-APPLICATION OF TECHNICAL WRITING – II Teaching Hours - 11

1. Users' Manuals
2. Writing for the Web

### BOOKS FOR REFERENCE

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

### ELECTRONIC RESOURCE

- Business Writing – Clarity, UK

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	M	M
CO2	S	S	S	S	S	S	S	M	S	L
CO3	L	M	M	S	S	S	S	S	S	S
CO4	S	S	S	S	S	S	S	S	S	S
CO5	S	S	S	S	S	S	S	S	M	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER 2

#### B. INDIAN DIASPORA LITERATURE

SEMESTER – II

CREDITS – 3

CATAGORY – OPEN ELECTIVE

NO.OF. HOURS\WEEK – 5

TOTAL HOURS – 65

COURSE CODE: DNEN25B

#### OBJECTIVE

- Definition and types of Diaspora – Waves of Migration Patterns of Diaspora – Major Diaspora Communities & Popular terms in Diaspora.
- Definition and types of migration – patterns of migration – domestic and global migration – impact of migration.
- Ethnicity and identity of Diaspora context – forming of identity – major components of ethnicity – identity detainment and amalgamation.

#### UNIT PLAN

- ❖ The root of Diasporic thoughts
- ❖ The broken feeling of the homelessness.
- ❖ Pictorial effect of global migration.
- ❖ Rootless identity of the diasporic communities.

#### COURSE OUTCOME – Students will be able to

- introduce the definition and scope of the Indian Diaspora Literature.
- Understand the meaning and usage of the term “diaspora literature”.
- Link Diasporic Communities feelings from the various part of the countries throughout the world.
- examine the circumstances of Diasporian.
- learn the theories of Diasporic Literature.

#### UNIT I – DIASPORA THEORY

Teaching Hours - 16

Diaspora – Origin, Definition and Scope

Salman Rushdie: *Imaginary Homelands* from Rushdie’s *Imaginary Homelands*

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

Stuart Hall: *Cultural Identity and Diaspora* (In Williams, Patrick & Laura Chrisman eds. *Colonial Discourse & Postcolonial Theory:*

*A Reader. Harvester Wheatsheaf, 1993)*

**UNIT II – POETRY****Teaching Hours - 13**

A.K. Ramanujan- “Small Scale Reflections on a Great House”  
 R. Parthasarathy – “Home Coming”  
 Agha Shahid Ali: “Srinagar Airport”, “Of Snow”, “Memory”,  
 (form The Final Collections, Orient Blackswan, 2004).

**UNIT III – FICTION****Teaching Hours - 10**

Khaled Housseine : *The Kite Runner*  
 V.S. Naipaul : *The Mystic Masseur*

**UNIT IV – DRAMA****Teaching Hours - 14**

Lorraine Hansberry – *A Raisin in the Sun*  
 Julia Cho – *The Architecture of Loss*  
 Pearl Cleage – *Flyin’ West*  
 Silvia Gonzalez – *The Migrant Farm worker’s Son*

**UNIT V – SHORT STORIES****Teaching Hours - 12**

Gita Hariharan: *Ghosts of Vasumaster*  
 Jhumpa Lahiri: *Unaccustomed Earth*  
 Sunetra Gupta: *Memories of Rain*  
 Chitra Banerjee Divakurni: *Sister of my heart*

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	S	M
CO2	S	S	S	S	S	S	S	S	S	L
CO3	S	S	S	S	S	M	M	S	L	M
CO4	S	S	S	S	M	L	M	S	M	S
CO5	S	S	S	S	S	S	S	L	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER 2

#### C. JOURNALISM AND MASS COMMUNICATION

**SEMESTER – II**

**CREDITS – 3**

**CATEGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DNEN25C**

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ The role of Print Media
- ❖ Culture and characteristics design of newspaper.
- ❖ To input the techniques and writings of Media
- ❖ Evaluating the documentary record of the movie.
- ❖ Critical examine of the Advertisement.

#### COURSE OUTCOME – Students will be able to

- about the history of the print media.
- differentiate the Characteristic of the Newspaper and visual media.
- acquire the Techniques and writings of the Print Media.
- introduce the importance of the mass media in the society.
- apply the knowledge of journalism and mass media.

#### UNIT I: HISTORY AND IDEOLOGIES OF PRINT MEDIA Teaching Hours - 13

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

#### UNIT II: CHARACTERISTICS OF A NEWSPAPER: Teaching Hours - 13

Headlines  
Interviews  
Features  
Letters to the Editor  
Cartoons and Caricatures

#### UNIT III: TECHNIQUES OF WRITING FOR THE PRINT MEDIA

Teaching Hours - 13

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

**UNIT IV: HISTORY AND STUDY OF FILMS****Teaching Hours - 13**

The Arrival of Talkies

Lumiere Brothers and the Evolution of Cinematography

Documentary and Short Films

National Film Festival

**UNIT V: USES AND IMPACT OF MASS MEDIA ON SOCIETY****Teaching Hours - 13**

Radio Journalism

Television Journalism

The Film Industry

The web Media

**REFERENCE**

1. *Journalism Theory and Practice*: B.N. Ahuja, Sultan Chand Pub, New Delhi
2. *Mass Communication in India* :Keval K. Kumar, Jaico Publishing House
3. *Basic Journalism* :Rengasamy Parthasarathy, Macmillan publications.

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	M	M	M
CO2	S	S	S	S	S	S	S	S	S	M
CO3	S	S	S	S	S	M	M	S	S	S
CO4	S	S	S	S	S	S	M	S	S	M
CO5	S	S	S	S	S	S	M	S	S	L

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

**SEMESTER III  
PAPER - 8**

**NON-FICTION AND PROSE**

**SEMESTER – III**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEN31**

**COURSE OBJECTIVES**

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

**UNIT PLAN**

- ❖ To understand the enrichment of English vocabulary and religious connotation of the period.
- ❖ To learn More's positive views on an Ideal State.
- ❖ To evaluate More as an essayist of the Middle English Period.
- ❖ To enjoy the Auto-biographical style of Lamb and Huxley.
- ❖ To understand the pathos in Lamb.
- ❖ To critically appreciate the humor in Lamb and Hazlitt.

**COURSE OUTCOME – Students will be able to**

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

**UNIT 1 - BRITISH LITERATURE-NON – FICTION**

**Teaching Hours - 13**

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



**UNIT 2- AMERICAN LITERATURE- NON – FICTION Teaching Hours - 13**

<i>In Cold Blood</i>	-	Thumam capote ( <b>Detail</b> )
<i>Two Kinds of Truth</i>	-	Michael Connelly ( <b>Detail</b> )
<i>White trash</i>	-	Nancy IsenBery ( <b>Non-Detail</b> )

(The 400 – Year untold History of class in America)

**UNIT 3- INDIAN WRITING IN ENGLISH-NON- FICTION Teaching Hours - 13**

<i>India After Gandhi</i>	-	Ramachandra Guha ( <b>Detail</b> )
<i>An ordinary person’s Guide to Empire</i>	-	Arundhadhi Roy ( <b>Detail</b> )
<i>Freedom at Midnight</i>	-	Larry Collins and Dominique Lappierre ( <b>Non-Detail</b> )

**UNIT 4- COMMONWEALTH LITERATURE -NON- FICTION****Teaching Hours - 13**

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

**UNIT 5- CHINESE NON-FICTION****Teaching Hours - 13**

<i>The Soong Dynasty - Sterling Seagrame</i>	( <b>Detail</b> )
<i>Factory Girls; From village to city in a changing China</i>	- Leslie T. Chang ( <b>Detail</b> )
<i>Haunted by Chaos: China’s Grand Strategy from Mao Zedong to Xi</i>	- SulmaanWasif Khan( <b>Non-Detail</b> )

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	S	S	S	S	S	L
CO2	S	S	S	S	S	S	M	M	L	L
CO3	S	S	S	S	S	S	L	M	M	S
CO4	L	S	S	S	S	S	S	S	M	M
CO5	S	S	S	S	S	S	S	S	S	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER -9

### RESEARCH METHODOLOGY

**SEMESTER – III**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEN32**

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ To learn regarding the concept, definition and variable.
- ❖ Experimental Design of Independent and Dependence of Variables
- ❖ Giving an idea of Validity and Reality.
- ❖ To collect the Data and how to represent them.
- ❖ Giving the vivid Software and Paper format.

#### COURE Outcomes – Students will be able to

- introduce the Definitions, Variables and Research questions, etc.
- explore the Research Design, the difference between Quantative and Qualitative Research.
- learn the Concept of Measurement.
- interpret the data and Layout of research.
- Know the usage of the sources in research.

#### Unit– I

**Teaching Hours - 12**

Research and Writing

Plagiarism and Academic Integrity

#### Unit– II

**Teaching Hours - 12**

The Mechanics of Writing

#### Unit– III

**Teaching Hours - 13**

The Format of the Research Paper Abbreviations

#### Unit– IV

**Teaching Hours - 13**

Documentation: Preparing the list of Works Cited

#### Unit– V

**Teaching Hours - 15**

Documentation: Citing Sources in the text

## REFERENCE

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

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	M	S	S	S	S	S	M
<b>CO2</b>	S	S	S	S	S	S	S	S	S	L
<b>CO3</b>	S	S	S	S	M	M	M	M	S	S
<b>CO4</b>	M	M	S	S	S	S	S	S	L	S
<b>CO5</b>	S	S	S	S	S	S	M	M	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER - 10

### CONTEMPORARY LITERARY THEORY – II

**SEMESTER – III**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEN33**

#### OBJECTIVES

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

#### UNIT PLAN

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

#### COURSE OUTCOME: Students will be able to

- reinforce the student's literary competence.
- develop an independent critical persona.
- understand the various types of literary theories.
- introduce theories in the 20<sup>th</sup> century literature.
- know contemporary literary theories.

#### UNIT I

**Teaching Hours - 15**

Structuralism, Post structuralism and Deconstruction

(Barthes, Lacan, Derrida, Foucault)

#### UNIT II

**Teaching Hours - 13**

Marxism and Ideological Criticism

#### UNIT III

**Teaching Hours - 13**

New Historicism and Cultural Materialism

**UNIT IV****Teaching Hours - 12**

Post – colonialism

**UNIT V****Teaching Hours - 12**

Feminism

LGBTQ studies.

**TEXT BOOKS**

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

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	M	S	S	S	S	L
CO2	S	S	S	S	L	S	S	M	M	M
CO3	S	S	S	S	S	S	L	L	M	M
CO4	S	S	S	S	S	S	L	L	M	M
CO5	S	S	S	S	S	L	L	S	M	M

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER -11

### AFRICAN AND CANADIAN WRITINGS

**SEMESTER – III**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEN34**

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ Pictorial representation of the pain of the people.
- ❖ Exposure to thoughts of the oppressed.
- ❖ Reaction of the Colonized people.
- ❖ Seeking for recognition.

#### COURSE OUTCOME – Students will be able to

- explore the pain in the struggles of Africans.
- understand the situation of Women in the Colonies.
- examine the reaction of the Colonizers against the capture is sketched.
- know the plight of Colonial people for the trade of the Capitalist is highlighted.
- show pictorial representation and how colonizers are exploited.

#### UNIT – I: POETRY (DETAILED STUDY)

**Teaching Hours - 15**

Okot Bitek	–	My Husband's Tongue is Bitter (selection from Song of Lawino)
J.P.Clark	–	Casualties – Part – II
Gabriel Okara	–	You Laughed and laughed and laughed
Daniel David Moses	–	Inukshuk
Margaret Atwood	–	Journey to the Interior
Sir Charles G.D. Roberts	–	The Solitary Woodsman

**UNIT – II: PROSE (DETAILED STUDY)****Teaching Hours - 15**

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

**UNIT – III: DRAMA****Teaching Hours - 10**

Joan Macleod	–	<i>Toronto, Mississippi</i>
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**UNIT – IV: FICTION****Teaching Hours – 12**

Margaret Laurence	–	<i>The Stone Angel</i>
L.M. Montgomery	–	<i>Anne of Green Gables</i>
Chinua Achebe	–	<i>Things Fall Apart</i>

**UNIT – V: CRITICISM****Teaching Hours - 13**

John Povey	–	The Novels of Chinua Achebe
Northrop Frye	–	“Conclusion to A Literary History of Canada” The Bush Garden: Essays on the Canadian Imagination. Pp.213-252.
Richard Wright	–	Blue Print for Negro Writing

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	M	M	L	S	S	S
CO2	M	M	S	S	L	S	S	S	M	S
CO3	S	S	S	S	S	S	S	M	M	M
CO4	S	S	S	S	S	M	M	L	M	L
CO5	S	S	S	S	S	S	S	L	L	M

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER –3

(to choose one out of 3)

#### A. POPULAR LITERATURE

SEMESTER – III

CREDITS – 3

CATAGORY – CORE ELECTIVE

NO.OF. HOURS\WEEK – 5

TOTAL HOURS – 65

COURSE CODE: DEEN35A

#### COURSE OBJECTIVE

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

#### UNIT PLAN

- ❖ To understand modern literature
- ❖ To emphasize the reading skill
- ❖ Struggles and the progress of Malala
- ❖ The conflict of rootless souls.

#### COURSE OUTCOME - Students will be able to

- aware of the new features of literature.
- understand the changing trends in English literature.
- appreciate the works in literature from the point of view of the refugees.
- know about popular works in literature and what made those works popular.
- examine different genres in Popular Literature.

#### UNIT 1

Teaching Hours - 13

*Tuesdays with Morie* – Mitch Albom  
*Roadless Travel* – M. Scott Peck  
*The Monk Who Sold His Ferrari* – Robin Sharma

#### UNIT 2

Teaching Hours - 13

*An Unexpected Gift* – Ajay K. Pandey  
*I Too Had A Love Story* – Ravinder Singh  
*You are Trending In My Dreams* – Sudeep Nagarkar



**UNIT 3****Teaching Hours - 13**

*Something I Never Told You* – Shravya Bhinder  
*Jonathan Livingston Seagull* – Richard Bach  
*Count Your Chickens Before They Hatch* – Arindam Chaudhuri

**UNIT 4****Teaching Hours - 13**

*I Am Malala* – Malala Yousafzai  
*The Last Girl: My Story of Captivity, and My Fight Against  
The Islamic State* – Nadia Murad  
*Long Walk to Freedom* – Nelson Mandela

**UNIT 5****Teaching Hours - 13**

*Controversially Yours* – Shoaib Akhtat  
*Always Another Country: A Memoir of Exile and Home* – Sisonke Msimang  
*This Divided Island: Stories from the Sri Lankan War* - Samantha Subramanian

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	M	M
CO2	S	S	S	S	S	M	M	L	S	S
CO3	S	M	M	M	S	S	S	M	M	L
CO4	S	S	S	S	L	M	S	S	S	S
CO5	S	S	S	S	S	M	L	L	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER -3

#### B. CHILDRENS LITERATURE

SEMESTER – III

CREDITS – 3

CATAGORY – CORE ELECTIVE

NO.OF. HOURS\WEEK – 5

TOTAL HOURS – 65

COURSE CODE: DEEN35B

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ To enable students to get a glimpse of worldwide trends in children's prose
- ❖ To let the students aware of the variety of children's fiction
- ❖ To enable the students to understand and appreciate world drama meant for children
- ❖ To enlighten students about the richness of folk tales and wonder of comic strips

#### COURSE OUTCOME - Students will be able to

- understand the important of nature.
- motivate to visualise a world devoid of fears
- understand the contrast between worlds of childhood and reality
- learn to appreciate how the poet deals with a simple idea in an extraordinary way.
- inspire by the thought and words of true genius
- appreciate the importance of honest work and responsibility

#### UNIT I – POETRY

Teaching Hours - 15

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

#### UNIT II – PROSE

Teaching Hours - 13

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

**UNIT III – DRAMA****Teaching Hours - 8**

Vijay Tendulker – “*The King and the Queen want Sweet*”  
**UNIT IV – FICTION** **Teaching Hours - 15**

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

**UNIT V – FOLK LITERATURE, FAIRY TALES AND COMIC STRIPS****Teaching Hours -14**

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

**REFERENCE ITEM: BOOKS**

1. *A Child’s Garden of Verses: Selected Poems-* Robert Louis Stevenson, Simon & Schuster Books for young readers
2. *The Diary of a Young Girl-* Anne Frank, Bantam Publishers, 1993
3. *The Little Girl At the Window-* Tetsuko Kuroyanagi (Translated by Dorothy Britton), Kodansha Publishers, USA, 2011
4. *Inspiring Thoughts –* Abdul Kalam, Penguin Books, 2017
5. *Little House on the Prairie-* Laura Ingalls Wilder, Penguin Publishers,
6. *Chronicles of Narnia- The Lion, the Witch and the Wardrobe* , U.K Children’s Publishers, 2010
7. *Uncle Tom’s Cabin-* Beecher Stowe- Fingerprint Publishing, 2019
8. *The Book Thief –* Markus Zusak, Random House, UK,
9. *The Hobbit-* J.R.R, Tolkein, Harper Collins, 2011
10. *The Complete Jataka Tales*, Translated by Edward Byles Cowell, Jazzybee Verlag Publishers, 2016
11. *Tintin: The Secret of the Unicorn-* Herge, Egmont Publishers, 2011
12. *Phantom Series-* Lee Falk, Harper Collins, 1973

**E-MATERIALS:**

1. <https://www.poemhunter.com>
2. <https://www.lieder.net>
3. <https://www.genius.com>
4. <https://www.poetryfoundation.org>

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	M	S	S	S	S	M	S
<b>CO2</b>	M	M	M	L	S	S	S	S	S	M
<b>CO3</b>	S	S	S	S	S	S	S	S	M	M
<b>CO4</b>	S	S	S	M	M	L	S	S	S	S
<b>CO5</b>	S	S	S	S	S	S	M	M	M	L

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## **CORE ELECTIVE**

### **PAPER -3**

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

**SEMESTER – III**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DEEN35C**

#### **OBJECTIVE**

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

#### **UNIT PLAN**

- ❖ Concentration on Periodical writings.
- ❖ American literature and New literature writings will be given an outlook
- ❖ Criticism to Contemporary theory will be focused

#### **COURSE OUTCOME - Students will be able to**

- learn about the importance of the Chaucer to the Shakespearean age.
- appreciate the important features of the Romantic and the Victorian period.
- acquaint the knowledge over the Modern and Contemporary Period.
- introduce the American Literature and develop the knowledge in the field of translation studies too.
- explore the various forms of Criticism and the contemporary Theories.

#### **UNIT I**

**Teaching Hours - 13**

Chaucer to Shakespeare

Jacobean to Restoration

#### **UNIT II**

**Teaching Hours - 13**

Romantic Period

Victorian Period

**UNIT III****Teaching Hours - 13**

Modern Period

Contemporary Period

**UNIT IV****Teaching Hours - 15**

American Literature

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

English Language Teaching

Translation Studies

**UNIT V****Teaching Hours -11**

Classicism to New Criticism

Contemporary Theory

**REFERENCE**

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

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
<b>CO1</b>	S	S	S	M	S	S	S	M	M	M
<b>CO2</b>	S	S	S	S	S	S	S	M	S	L
<b>CO3</b>	S	S	S	S	S	M	M	M	S	S
<b>CO4</b>	M	M	S	S	S	S	S	S	S	L
<b>CO5</b>	S	S	S	S	S	S	S	SL	L	M

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER -3

(to choose one out of 3)

#### A. SOFT SKILLS

**SEMESTER – III**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DOEN36A**

#### OBJECTIVE

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

#### UNIT PLAN

- ❖ The capability of fluency in students is analyzed.
- ❖ Emphasis on LSRW skills.
- ❖ Role of Public speaking and telephonic conversation.
- ❖ Highlighting Business presentation.

#### COURSE OUTCOME - Students will be able to

- recap the language skills, Grammar, Vocabulary, Phrase, Clause and sentences.
- build his fluency gradually.
- acquaint with LSRW skills and can also develop his Non- Verbal Communication.
- introduce how to teach LSRW methods.
- learn about the importance of Business Etiquette.

#### UNIT – I

**Teaching Hours - 13**

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

#### UNIT – II

**Teaching Hours - 13**

Fluency building

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

**UNIT- III****Teaching Hours - 15**

Principles of Communication: LSRW in communication.

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

Oral – Speaking words, articulation, speaking clearly.

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

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

**UNIT – IV****Teaching Hours - 12**

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

**UNIT – V****Teaching Hours - 12**

Etiquettes for Business presentations – Team presentations and Individual presentation.

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	M	M
CO2	S	S	S	S	S	S	S	S	S	L
CO3	S	S	S	S	S	S	S	S	S	M
CO4	S	S	S	S	M	M	L	S	S	S
CO5	S	S	S	S	S	S	L	S	S	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**



## **OPEN ELECTIVE**

### **PAPER -3**

#### **B. THEORISING SEXUALITIES**

**SEMESTER – III**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DOEN36B**

#### **OBJECTIVES**

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

#### **UNIT PLAN**

- ❖ Defining the types of genders.
- ❖ The poetic mysticism of the female.
- ❖ The grace of feminism from the modern writers.
- ❖ Contribution of women writers on uplifting women.

#### **COURSE OUTCOMES – Students will be able to**

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

#### **UNIT I: INTRODUCING SEXUALITY**

**Teaching Hours - 15**

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

Psychoanalytic drives: Freud and Lacan.

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

London: Routledge, 2011.1-11, Print.

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

London: Routledge, 1993.xi –xx

## **UNIT II – POETRY**

**Teaching Hours - 15**

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

Shakespeare : Sonnet 73 That time of the year

Emily Dickinson : Her breast is fit for pearls

Adrienne Rich : Diving into the deck

Walt Whitman : The wounded Dresser

Siegfried Sassoon : The Last Meeting

## **UNIT III – PROSE**

**Teaching Hours - 14**

Manoj Nair : Rite of Passage

Chimamanda N. Adichie : On Monday of Last Week

Mukul Kesavan : Nowhere to Call Home

Shyam Selvadurai : Cinnamon Gardens

Ismat Chughtai : The Quilt

## **UNIT IV DRAMA**

**Teaching Hours -12**

Edward Albee : *Who is Afraid of Virginia Woolf*

Amiri Baraka : *Most Dangerous man in America*

## **UNIT V FICTION**

**Teaching Hours - 9**

Moses Tulasi : *Walking the Walk*

## REFERENCE

1. De lauretis, Teresa, *Technologies of gender: esaay on theory, Film and Fiction*, Bloomington: Indiana Up, 1987. Print
2. Dollinmore, Jonathan, *Sexual Dissidence:Augustine to Wilde, Frued to Foucalt*, Oxford Clarendon, 1991. Print.
3. Foucault, Micheal. *A History of Sexuality, 3vols.* Trans. Robert Hurley. New York: Vintage, 1978. Print.
4. Kapoor, Shekar, dir. *Bandit Queen*. Perf. Seema Biswas, Nirmal Pandey, Rakesh Vivek.
5. 1004. DVD. Film.
6. Mehta, Deepa, dir. *Fire*. Perf. Shabana Azmi, Nandita Das, Karishma Jhalani. 1996.DVD. Film.
7. Meht, Hansal, dir.Aligarh.Script. *Apurva* Asrani. Pref.Manoj Bajpayee and Rajkummar Rao.2016. DVD.
8. Nair, Manoj. "Rite of Passage." *Yaraana: Gay Writing from India*. Ed. Hoshang Merchant. New Delhi: Penguin, 1999.171-79. Print.

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	S	S	S	S	S	S
CO2	S	S	S	S	S	S	S	S	M	L
CO3	S	S	S	S	S	S	M	S	S	M
CO4	S	S	S	S	S	S	M	M	M	L
CO5	M	M	M	S	S	S	S	S	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER -3

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

**SEMESTER – III**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 5**

**TOTAL HOURS – 65**

**COURSE CODE: DOEN36C**

#### OBJECTIVE

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

#### UNIT PLAN

- ❖ Identification of reasoning
- ❖ Deduction of logical Coherence
- ❖ Mathematical reasonings are developed.
- ❖ Error analysis are concentrated.

#### COURSE OUTCOME – Students will be able to

- know about the Teaching and Research Aptitude.
- attempt the Comprehension passages and understand the Communication patterns.
- introduce to Mathematical Reasoning, Logical Reasoning and General aptitude.
- interpret the data and learn the various aspects of Information and Communication Technology.
- understand the higher education system and eligibility examinations.

#### UNIT- I

**Teaching Hours - 13**

Teaching Aptitude  
Research Aptitude

**UNIT- II****Teaching Hours - 13**

Comprehension

Communication

**UNIT- III****Teaching Hours - 13**

Mathematical Reasoning and Aptitude

Logical Reasoning

**UNIT- IV****Teaching Hours - 13**

Data Interpretation

Information and Communication Technology.

**UNIT- V****Teaching Hours - 13**

People, Development, and Environment

Higher Education System.

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	S	S	S	S	S	L
CO2	S	S	S	S	S	S	M	M	M	L
CO3	S	S	S	S	S	M	M	S	S	S
CO4	S	S	S	S	S	S	S	S	M	S
CO5	S	S	S	S	S	S	M	S	S	S

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

## SEMESTER IV

### PAPER - 12

#### WORLD LITERATURE IN TRANSLATION.

SEMESTER – IV

CREDITS – 5

CATAGORY – CORE

NO.OF. HOURS\WEEK – 6

TOTAL HOURS – 78

COURSE CODE: DEN41

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ Making the students to enjoying Classical Litearture.
- ❖ Inducing the habit of reading Khalil Gibran.
- ❖ An Introduction to the concept of Oedipus complex
- ❖ The outlook of short stories in translated works

#### OUTCOME – Students will be able to

- help the students to work in various fields of translation studies, comparative literature and world literature.
- know the importance of Classical literature.
- understand the classical world literature.
- challenge the hegemony of English in world literature
- make the students to learn the political values and emphasie on global processes over national traditions.

#### UNIT I – POETRY

Teaching Hours - 14

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

#### UNIT II – PROSE

Teaching Hours - 16

Khalil Gibran : *The Prophet* (prose – poetry essays)

Viktor Schklovsky : *Art as a Technique*

Goethe : *Shakuntala*

**UNIT III – DRAMA****Teaching Hours - 16**

Sophocles : *Oedipus Rex*  
 Goethe : *Faust – Part I*

**UNIT IV – SHORT STORIES****Teaching Hours - 16**

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

**UNIT V – FICTION****Teaching Hours - 16**

Fyodor Dostoevsky : *Crime and Punishment*  
 Albert Camus : *The Outsider*

**REFERENCE**

1. Virgil, *The Aeneid*, [Net source} The Internet Classics Archive: Classic. Merit.edu./Virgil/Aeneid.html, 2015.
2. Kahlil Gibran, *The Prophet*, Rupa, 2002.
3. Viktor Schklovsky, *Art as Technique*, [Net source]: paradise. caltech. edu / ist4lectures / Viktor\_Sklovsky. “Art\_as\_Technique”:.pdf, 2015.
4. Sophocles, *Oedipus Rex*, Dover Publications; Unabridged edition, 2012.
5. Goethe, *I Faust – part*, RHUS Publications, 1988.
6. Gealdine McCaughrean, *Classic Stories Around the World*, Leopard Books, 1996.
7. Fyodor Dostoevsky, *Crime and Punishment*, Penguin, 2003.

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	S	S	S	S	S	M
CO2	S	S	S	S	S	S	S	S	M	M
CO3	S	S	S	S	S	S	S	S	M	M
CO4	S	S	S	S	S	M	M	M	L	S
CO5	S	S	S	S	M	M	M	M	L	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## PAPER – 13

### SHAKESPEARE STUDIES

SEMESTER – IV

CREDITS – 4

CATAGORY – CORE

NO.OF. HOURS\WEEK – 6

TOTAL HOURS – 78

COURSE CODE: DEN42

#### COURSE OBJECTIVES

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

#### UNIT PLAN

- ❖ Marriage, themes, Hippolyta, Egeus, Lysander, chastity, comic fantasy, four lovers, bewitched, fairies, love, jealousy.
- ❖ Tragedy, Oedipus complex, revenge, ghost, avenging father's death.
- ❖ Dramatic battle, father, son, strained relationship, rebellion.
- ❖ East West clash, honor, reason versus emotion, power struggle.
- ❖ Interpretation, critical analysis, critical theory applied on Shakespeare's work, structuralism, Marxism, feminism.

#### COURSE OUTCOME - Students will be able to

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

#### UNIT I

**Sonnets**  
**Comedies**

Sonnets – 12,65,86,130 (**Detail**)  
*Much Ado About Nothing* *Winter's Tale*

**Teaching Hours - 18**



<b>UNIT II</b>		<b>Teaching Hours - 14</b>
<b>Tragedy</b>	<i>Othello (Detail)</i>	
<b>UNIT III</b>		<b>Teaching Hours - 14</b>
<b>Roman</b>	<i>Coriolanus (Detail)</i>	
<b>UNIT IV</b>		<b>Teaching Hours -14</b>
<b>History</b>	<i>Henry IV Part I (Detail)</i>	
<b>UNIT V</b>		<b>Teaching Hours -18</b>
<b>SHAKESPEARE CRITICISM</b>		

Modern approaches – mythical, archetypal, feminist, post – colonial, New Historicist;  
A.C. Bradley (extract) Chapter V&VI and the New Introduction by John Russell Brown in **Shakespearean Tragedy** by A.C. Bradley, London, Macmillan, Third Edition, 1992

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

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

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

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	S	S	M	M
CO2	M	M	S	S	S	S	S	S	S	L
CO3	S	S	S	S	S	S	S	S	S	L
CO4	L	M	M	M	S	S	S	S	S	S
CO5	S	S	S	S	M	M	M	S	S	S

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## PAPER – 14

### SINGLE AUTHOR STUDY

**SEMESTER – IV**

**CREDITS – 4**

**CATAGORY – CORE**

**NO.OF. HOURS\WEEK – 6**

**TOTAL HOURS – 78**

**COURSE CODE: DEN43**

#### OBJECTIVE

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

#### UNIT PLAN

- ❖ The poetic outburst of Tagore
- ❖ Tagore's foreseeing in his works.
- ❖ Global views of Tagore's Modernity in his writings.
- ❖ The sound exposure and experience of the Tagore's dramatic views.
- ❖ The style of Tagore's writings in his novels

#### COURSE OUTCOME students will be able to

- expose to the poetry, drama essay and short stories of Tagore
- examine the essays of Tagore
- Experience the rich themes and characterization in the plays of Tagore.
- Explore the writing style of Tagore in the Short stories.
- understand the style of Tagore in his Novels.

#### UNIT I – POETRY

**Teaching Hours - 18**

*Gitanjali – Song Offerings 1996*  
*The Broken Heart*

#### UNIT II ESSAY (NON-DETAIL)

**Teaching Hours - 14**

Literature  
Five Elements  
Ancient Literature  
Modern Literature  
Literature of the People  
Tribute to Great Lives

**UNIT III DRAMA (DETAILED)****Teaching Hours - 14**

*Sacrifice*  
*The Untouchable Woman (Non-Detail)*  
*Raja O Rani*  
*Malini*  
*Muktadhara (1992)*

**UNIT IV - SHORT STORY (NON DEATILED)****Teaching Hours - 14**

My Lord, the Baby  
 Kahini  
 The Post Master  
 Kabuliwallah  
 Subha  
 The Babus of Nayanjore

**UNIT V NOVEL (NON-DETAIL)****Teaching Hours - 18**

*The Wreck*  
*The Bachelor's Club*  
*Gora*

**REFERENCE**

1. Chatterji, David. *World literature and Tagore*: Visva Bharati, Ravindra- Bharati. Santiniketan: Visva Bharati, 1971.
2. Kripalani, Krishna. *Rabindranath Tagore: A Biography* London: Oxford University Press, 1962.
3. Tagore, Rabindranath. *Selected writings on literature and Language*. Ed. Sisir Kumar Das and Sukanta Chaudhuri. (2001). New Delhi: Oxford University Press. 2010.
4. Chaudhuri, Sutapa. Reading Rabindranath: *The Myriad Shades of Genius*.
5. Dalta, Rama: Seely, Clinton (2009). *Celebrating Tagore: A collection of Essays*. Allied Publishers. ISBN 9788184244243.
6. Dutta, Krishna: Robinson, Andrew (1997). *Rabindranath Tagore: An Anthology of his learning contribution to South Asian studies*.
7. The Roy, Kshitis, *Rabindranath Tagore: A life story Publications Divison Ministry of Information & Broadcasting*, 2017.
8. *The Complete works of Rabindranath Tagore* (All short stories, poetry, Novels, Plays & Essays) Edit. General Press- 18 Oct 2019

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	M	M	S	S
CO2	M	M	S	S	S	S	S	S	L	L
CO3	S	S	S	S	S	S	S	S	L	L
CO4	S	S	S	S	S	S	S	M	M	S
CO5	S	S	S	S	S	S	S	M	M	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER - 4

(to choose one out of 3)

#### A. POST COLONIAL STUDIES

SEMESTER – IV

CREDITS – 3

CATAGORY – CORE ELECTIVE

NO.OF. HOURS\WEEK – 4

TOTAL HOURS – 52

COURSE CODE: DEEN44A

#### OBJECTIVES OF THE COURSE

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

#### UNIT PLAN

- General Introduction and Critical terms
- Deduction of opposition to the Colonizer's approach
- Poetical anecdote post colonial thoughts.
- To give the vast experiences of the marginalized through drama.

#### COURSE OUTCOMES students will be able to

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

#### UNIT 1 – ESSAYS

Teaching Hours - 10

Edward Said Introduction (from *Orientalism*)

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

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

**UNIT 2 –PROSE****Teaching Hours - 10**

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

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

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

**UNIT 3 – POETRY****Teaching Hours - 10**

Lisa Belleair : Women's Liberation

Judith Wright : At Cooloola

Derek Walcott : Ruins of a Great House

Garbriel Okara : Piano and Drums

**UNIT 4 – DRAMA****Teaching Hours - 11**

Wole Soyinka : *Death and the King's Horseman*

Louis Nowra : Radiance

**UNIT 5 – FICTION****Teaching Hours - 11**

Jhumpa Lahiri : Unaccustomed Earth (from *Unaccustomed Earth*)

Chimamanda N. Adichie : *Americannah*

**BOOKS FOR REFERENCE**

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

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

## JOURNALS

1. *ARIEL: A Review of International English Literature*
2. *Journal of Commonwealth Literature*
3. *Postcolonial Studies*
4. *Wasafiri*

## WEB RESOURCES

1. [http://www.mohamedrabeea.com/books/book1\\_3985.pdf](http://www.mohamedrabeea.com/books/book1_3985.pdf)
2. <http://www.udel.edu/ArtHistory/ARTH435/Ashcroft.pdf>
3. [http://faculty.ksu.edu.sa/Nugali/English%20461/Post - colonialism.pdf](http://faculty.ksu.edu.sa/Nugali/English%20461/Post-colonialism.pdf)

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	S	M	M	M	S
CO2	S	S	S	S	M	M	M	L	S	S
CO3	S	S	S	S	S	S	S	S	M	L
CO4	S	S	S	S	S	M	S	S	S	S
CO5	S	S	S	S	S	S	L	L	M	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## CORE ELECTIVE

### PAPER - 4

#### B. GENDER STUDIES

SEMESTER – IV

CREDITS – 3

CATAGORY – CORE ELECTIVE

NO.OF. HOURS\WEEK – 4

TOTAL HOURS – 52

COURSE CODE: DEEN44B

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ Second wave feminism, treatment of women through history.
- ❖ Money and room as initial needs for women's success
- ❖ Revisit myth, *Draupadi* standing against men.
- ❖ Rewriting myth, *Mahabharata*, Divakaruni's voice of *Panchali*.
- ❖ Struggle of transgender, representing women in the grasp of men.

#### COURSE OUTCOME students will be able to

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

**UNIT 1** **Teaching Hours - 10**

Simone de Beauvoir *Introduction: The Second Sex*  
 Virginia Woolf *A Room of One's Own* (Chapter I & VI)  
 Elaine Showalter extract from *Woolf and the Flight into Androgyny*

**UNIT 2** **Teaching Hours - 10**

David S Gutterman "Postmodernism and the Interrogation of Masculinity" (From *Theorizing Masculinities* ed. Michael Kaufman, Harry Brod)  
 Bell hooks *Black Women: Shaping Feminist Theory*  
 Judith Butler *Interiority to Gender Performatives* (from *Gender Trouble*)

**UNIT 3** **Teaching Hours - 10**

Mahasweta Devi : *Draupadi* (Short Story)  
 Maya Angelou : *Still I Rise* Our Grandmothers  
 Adrienne Rich : *When We Dead Awaken: Writing as Revision*

**UNIT 4** **Teaching Hours - 11**

Chitra Bannerjee Divakaruni : *The Palace of Illusions*  
 Laura Esquivel : *Malinche*

**UNIT 5** **Teaching Hours - 11**

Manobi Bandyopadhyay : *A Gift of Goddess Lakshmi* (trans. Jhimli Mukerjee Pandey & Manobi Bandhopadhyay)  
 Alice Walker : *In Search of Mother's Garden*

**BOOKS FOR REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	M	M	S	S	S	S
CO2	M	M	L	S	S	S	S	S	M	M
CO3	S	S	S	S	S	S	S	S	M	M
CO4	M	M	M	S	S	S	S	S	S	S
CO5	S	S	S	S	S	S	S	L	L	M

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**



## **CORE ELECTIVE**

### **PAPER - 4**

#### **C. ENGLISH LANGUAGE TEACHING – THEORY AND PRACTICE**

**SEMESTER – IV**

**CREDITS – 3**

**CATAGORY – CORE ELECTIVE**

**NO.OF. HOURS\WEEK – 4**

**TOTAL HOURS – 52**

**COURSE CODE: DEEN44C**

#### **OBJECTIVES**

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

#### **UNIT PLAN**

- ❖ The role of Translation method and Audio-lingual methods
- ❖ Importance of teaching methods.
- ❖ To exercise Language learning theories.
- ❖ To inculcate testing and evaluation.
- ❖ Role of education in technology.

#### **COURSE OUTCOME students will be able to**

- introduce how to teach the English Language Teaching across India.
- know to several teaching Methods.
- Expose to different language teaching theories.
- apply language testing and Evaluation.
- Use Teaching learning aids for effective class

#### **UNIT I - ENGLISH LANGUAGE TEACHING IN INDIA**

**Teaching Hours - 11**

Grammar Translation Method

Reform Movement

Direct Method

20<sup>th</sup> Century Trends (Situational methods)

Audio-Lingual Method

Communicative Approach

**UNIT II OTHER TEACHING METHODS**

**Teaching Hours - 11**

Total Physical Response

The Silent Way

Suggestopedia

Community Language Learning

Community Language Teaching

Natural Approach

**UNIT III LANGUAGE LEARNING THEORIES**

**Teaching Hours - 10**

Behaviorism

Cognitive Approach

Natural Approach and their Educational Implications

Principles of Syllabus Construction

Structural Syllabus, Situational Syllabus, Notional Syllabus

**UNIT IV LANGUAGE TESTING AND EVALUATION**

**Teaching Hours - 10**

Kinds of Tests, Aptitude, Proficiency, Achievement

Different Types of Multiple Choice – Questions

Evaluation

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

**UNIT V USE OF TEACHING AIDS INCLUDING EDUCATIONAL TECHNOLOGY**

**Teaching Hours - 10**

Language Laboratory

Audio-Visual

Aids

OHP-Black Board

Map and Charts

Computer etc.

## REFERENCE

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	M	S	S	S	M	L
CO2	L	M	M	M	S	S	S	S	S	S
CO3	S	S	S	S	M	M	M	M	S	S
CO4	S	S	S	S	S	M	M	M	S	S
CO5	S	S		S	S	S	M	M	S	S

**PO – Programme Outcome, CO – Course outcome**

**S – Strong , M – Medium, L – Low (may be avoided)**

## OPEN ELECTIVE

### PAPER - 4

(to choose one out of 3)

#### A. FILM STUDIES

**SEMESTER – IV**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS -39**

**COURSE CODE: DOEN45A**

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ To enable students to study various forms of representation in films.
- ❖ To enable students to analyze the relationship between literature and films through adaptations
- ❖ To enhance the students understanding of representation in cinema through the prescribed texts

#### COURSE LEARNING OUTCOMES students will be able to

- trace the evolution of cinema and major film movements critically.
- Analyze cinema from various perspectives.
- identify various technical aspects of cinema.
- Appreciate and develop an academic discourse on cinema.
- Analyze the relationship between films and literature through adaptations

#### UNIT 1 EVOLUTION OF FILMS

**Teaching Hours - 8**

Evolution of films from still to moving pictures

Evolution of films from black and white to colour

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

## **UNIT 2 HOW TO READ A FILM**

**Teaching Hours - 8**

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

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

Cinematography-camera movements and angles

Sound-diegetic and non-diegetic sound

## **UNIT 3 GLOBAL CINEMATIC MOVEMENTS**

**Teaching Hours - 8**

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

French New Wave -François Truffaut *Les quatre cents coups*

Iranian New Wave- Jafar Panahi *Offside*

Indian Parallel Cinema- Satyajit Ray *Pather Panchali*

## **UNIT 4 REPRESENTATION IN INDIAN CINEMA**

**Teaching Hours - 8**

Tom Emme *Our Mexican Aparatha*

Mari Selvaraj *Pariyerum Perumal*

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

Alankrita Shrivastava *Lipstick Under My Burkha*

## **UNIT 5 ADAPTATIONS**

**Teaching Hours - 7**

Vishal Bharadwaj *Maqbool*

Danny DeVito *Matilda*

## **REFERENCE**

1. Abrahams, Nathan, et al. *Studying Film*. Arnold: Hodder Headline Group, 2001.
2. Aitken, Ian. *European Film Theory and Cinema: A Critical Introduction*. Edinburgh University Press, 2001.
3. Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.
4. Bazin, Andre. *What is Cinema? Vol. I*. University of California Press, 2005.
5. Bhaskar, Ira. 09 Apr 2013,
6. *The Indian New Wave*. Routledge Handbook of Indian Cinemas. edited by K. Moti Gokulsing and Wimal Dissanayake. Routledge, 2019. pp.19-34
7. Buckland, Warren, editor. *Film Theory and Contemporary Hollywood Movies*. Routledge, 2009.
8. Butler, Andrew. *Film Studies*. Pocket Essentials, 2005.
9. Dixon, Andrew. *Film Studies*. Pocket Essentials, 2005.
10. Wheeler Winston and Foster, Gwendolyn. *A Short History of Film*. Rutgers University Press, 2018.

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11. Hutcheon, Linda. *In Defence of Literary Adaptation as Cultural Production*. *Media Culture Journal*, Vol. 10, no. 2, May 2007.
12. <http://journal.media-culture.org.au/0705/01-hutcheon.php>Kuhn.
13. Annette, Guy Westwell. *A Dictionary of Film Studies*. OUP, 2012.
14. Monaco, James. *How to Read a Film: The World of Movies, Media, and Multimedia: and Language, History, Theory*. Oxford University Press, 2000.
15. Nichols, Bill. *Movies and Methods*. University of California Press, 1976.
16. Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W. W. Norton and Company, 2010

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	S	M	M	S	S	S
CO2	S	S	S	M	M	L	S	S	S	S
CO3	S	M	M	M	M	S	S	S	S	L
CO4	S	S	S	S	S	S	S	S	M	M
CO5	S	S	S	S	S	M	M	M	M	L

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## OPEN ELECTIVE

### PAPER - 4

#### B. ENGLISH FOR MEDIA

**SEMESTER – IV**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS -39**

**COURSE CODE: DOEN45B**

#### OBJECTIVES

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

#### UNIT PLAN

- ❖ Introduction to media in English, definition of media, function
- ❖ Types of news in English, speaking in English and writing in English
- ❖ Reviews of media in English, editing, articles, novels and letters.
- ❖ Crime, public election, public matters, font, caption and style.
- ❖ Writing the news in English editing with grammar, to communicate easily to public.

#### COURSE OUTCOME Students will be able to

- Introduce to the essence of the Mass media and its definitions and its function.
- learn the News Analysis and its types.
- know about the review, editorial columns etc.
- understand Different kinds of reports are taught like election, crime report etc.
- Apply Writing and editing of T.V, Radio,print media etc.

#### UNIT I INTRODUCTION TO MASS MEDIA

**Teaching Hours - 8**

Definition of Mass Media - Functions - Public Opinion

#### UNIT II TYPES OF NEWS ANALYSIS

**Teaching Hours - 8**

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

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

**UNIT III REVIEWS****Teaching Hours - 8**

Editorial - Columns - Articles - Reviews - Features – Letters

**UNIT IV REPORTS****Teaching Hours - 8**

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

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

**UNIT V****Teaching Hours - 7**

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

Documentaries, TV/Radio Features

**REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	S	M	M	M	S	S	S	M
CO2	S	M	M	M	M	S	S	S	S	L
CO3	S	S	S	S	M	M	L	M	S	S
CO4	M	M	M	S	S	S	S	L	S	S
CO5	M	M	S	S	S	S	M	S	S	S

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**



## **OPEN ELECTIVE**

### **PAPER - 4**

#### **C. FANTASY FICTION**

**SEMESTER – IV**

**CREDITS – 3**

**CATAGORY – OPEN ELECTIVE**

**NO.OF. HOURS\WEEK – 3**

**TOTAL HOURS – 39**

**COURSE CODE: DOEN45C**

#### **COURSE OBJECTIVES**

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

#### **UNIT PLAN**

- ❖ To Sketch the growth of fantasy Fiction through ages.
- ❖ To Build their imagination through the story.
- ❖ To realize the importance of creativity.
- ❖ To built socialization

#### **COURSE OUTCOMES**

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

#### **UNIT 1**

**Teaching Hours - 8**

Introduction to Fantasy Fiction

Evolution of Fantasy Fiction

#### **UNIT 2**

**Teaching Hours - 8**

Ursula K Le Guin Dragonfly

**UNIT 3****Teaching Hours - 8**Nnedi Okarofor - *Akata Witch***UNIT 4****Teaching Hours - 8**Terry Pratchett - *The Colour of Magic***UNIT 5****Teaching Hours - 7**Robin Hobb - *Assassin's Apprentice***REFERENCE**

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

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	S	M	M	S	S	S	S	S	S
CO2	M	M	S	S	S	S	S	L	L	S
CO3	S	M	M	M	S	S	S	S	L	S
CO4	S	S	S	S	M	M	S	S	M	M
CO5	S	S	S	S	S	S	S	S	S	S

**PO – Programme Outcome, CO – Course outcome****S – Strong , M – Medium, L – Low (may be avoided)**

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