

திருவள்ளூர் பல்கலைக்கழகம்
THIRUVALLUVAR UNIVERSITY

MASTER OF ARTS

IN

ENGLISH



REGULATIONS & SYLLABUS

UNDER CBCS

For

UNIVERSITY DEPARTMENT

M.A. ENGLISH

(With effect from 2020 - 2021)

THIRUVALLUVAR UNIVERSITY
Master of Arts English Degree Course Under CBCS
(With effect from 2020-2021)

REGULATIONS

1. Eligibility for Admission to the Course

A candidate who has passed the B.A. English / Degrees of other Universities as approved of by the Syndicate as equivalent thereto shall be permitted admission to M.A. English Course.

2. Duration of the Course

The duration of the course shall consist of 4 semesters in two academic years.

- a. Each academic year shall be divided into two semesters.
- b. The odd semesters shall consist of the period from July to November and the even semesters from December to April. There shall be atleast 90 working days composed of 450 minimum instructional hours for each semester.

3. Courses of Study

The course of study for Masters Degree Course in English shall consist of Core, Elective, Compulsory subject (Human Rights) and a Project.

4. Distribution of Credit Points and Marks

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

The Minimum Credit requirement for a two years Master's Programme shall be 90 (ninety) credits. The break-up of credits for the Programme is as follows:

- | | |
|---------------------------|---------------|
| a) Core Courses | : 65 credits. |
| b) Elective Courses | : 12 credits. |
| c) Open Elective | : 04 credits. |
| d) Compulsory Course | : 02 credits. |
| e) Value added course | : 02 credits. |
| f) MOOC Course | : 02 credits. |
| g) USRR Course | : 02 credits. |
| h) Project with Viva-voce | : 05 credits. |

5. Continuous Internal Assessment Test

The following assessment procedure will be followed for awarding the internal marks in the evaluation of the student's performances. The best 2 CIA test marks out of 3 CIA tests marks, will be taken for awarding the internal marks.

- a) CIA Test Marks : 15 marks.
- b) Seminar : 5 marks.

| | |
|---------------|-------------------|
| c) Assignment | : 5 marks |
| Total | : 25 marks |

6. Requirement To take the Examination

A candidate will be permitted to take the examination for any semester, if he/she earns atleast 75% of attendance out of the 90 instructional days/ 450 instructional hours. A candidate who has earns attendance less than 75% but more than 65%, shall be permitted to take the examination on the recommendation of the Head of the Department to condone the lack of attendance on the payment of the prescribed condonation fee to the University.

7. Scheme of examination

- a. Any theory examination is conducted only for 3 hours irrespective of total marks allotted for the examinations.
- b. There shall be theory examinations at the end of each semester, for odd semesters in the month of October / November; for even semesters in April / May. However, there shall be practical examinations at the end of even semesters in general, with exceptions in a few courses as prescribed by the Boards of studies, concerned. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed course(s) in the subsequent examinations to be held in October / November or April / May.
- c. All candidates admitted in first year, should get registered for the first semester examination, compulsorily. If registration is not possible owing to any reason including shortage of attendance beyond condonation limit, belated joining or on medical grounds, the candidates are permitted to rejoin the course in the next year.
- d. In case of project work there will be a Viva-Voce Examination: Each candidate shall be required to appear for Viva-Voce Examination those who have submitted project.
- e. For the Project Report, the maximum marks will be 75 per cent for project and for the Viva-Voce it is 25 per cent (If in some programmes, if the project is equivalent to more than one course, the project marks would be in proportion to the number of equivalent courses).
- f. The results of all the examinations will be published through the department where the student underwent the course as well as through University Website. In the case of private candidates, the result will be published through the University Website.
- g. Then scheme of examination is given in the annexure.

8. Restrictions to appear for the examinations

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

9. Guidelines for the project with Viva-voce (Compulsory)

- (i) The Topic and the supervisor of the project shall be assigned to the candidate at the beginning of the third semester and a copy of the same shall be communicated to the University for approval.
- (ii) The students shall prepare three copies of the project and submit the same to the department for the evaluation by examiners within the last date prescribed by the University. After the evaluation, one copy is to be retained in the University Library, one in the Department Library and the third one shall be given to the student.
- (iii) Format for the preparation of project work:
 - a) Title Page
 - b) Bonafide Certificate
 - c) Acknowledgement
 - d) Contents.

CONTENTS

| Chapter No. | Title | Page No. |
|-------------|---------------------------|----------|
| I | Introduction | |
| II | Review of Literature | |
| III | Profile of the Study Area | |
| IV | Analysis of data | |
| V | Summary and Suggestions | |
| | Bibliography | |

10. Guidelines for Evaluation of the Project with Viva-Voce.

- (i) The project should be evaluated for 75 marks by an external examiner and 75 marks by the internal examiner and the Viva-voce should be conducted for 50 marks by the external examiner and the internal guide concerned.
- (ii) The project report may consist of 50 to 75 pages.
- (iii) The candidate has to submit the project report 30 days before the commencement of the IV Semester examinations to the department.
- (iv) A candidate should secure minimum 50% of marks in project and Viva-voce.
- (v) A candidate who reappears in the project, may resubmit the project (on the same topic) with necessary modification / correction / improvements in the subsequent semester examination for evaluation.

11. Question Paper Pattern

The question paper pattern for the university theory examinations is as follows:

Time: Three Hours

Maximum Marks: 75

Part – A (10×2 = 20 marks)

Answer ALL Questions

(Two Questions from each unit)

Part – B (5× 5 = 25 marks)

Answer ALL Questions

(Two Questions from each unit with internal Choice as ‘either’, ‘or’)

Part – C (3× 10 = 30 marks)

Answer any Three Questions out of Five Questions

(One Question from each unit)

12. Passing Minimum

A candidate, who has secured a minimum of 50% marks in all the courses prescribed in the programme and earned a minimum of 90 credits, will be considered to have passed the Master’s programme. There shall no passing minimum for internal assessment.

13. Grading

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

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

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

C_i = Credits earned for course i in any semester.

G_i = Grade Point obtained for course i in any semester.

n = refers to the semester in which such course were credited.

Grade point average (for a Semester):

Calculation of grade point average semester-wise and part-wise is as follows:

$$\text{GRADE POINT AVERAGE [GPA]} = \frac{\sum C_i G_i}{\sum C_i}$$

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

$$\text{GPA} = \frac{\text{Sum of the multiplication of grade points by the credits of the courses offered under each part}}{\text{Sum of the credits of the courses under each part in a semester}}$$

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

Calculation of Grade Point Average (CGPA) (for the entire programme):

A candidate who has passed all the examinations prescribed is eligible for the following part wise computed final grades based on the range of CGPA.

$$\text{CUMULATIVE GRADE POINT AVERAGE [CGPA]} = \frac{\sum n_i C_{ni} G_{ni}}{\sum n_i C_{ni}}$$

Sum of the multiplication of grade points by the credits of the entire programme under each part
 CGPA = -----
 Sum of the credits of the courses of the entire programme under each part

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

14. Improvement of Marks in the subjects already passed

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

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

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

15. Revision of Regulations and Curriculum

The Regulation, Scheme of Examinations and the syllabus will be in vogue from academic years 2020-21 to 2022-23, that is, for a period of three years. The University may revise/amend/change the Regulations, Scheme of Examinations and the syllabus as and when deemed necessary.

STRUCTURE OF THE COURSE

| Subject | Papers | Credit Awarded | Total Credits | Marks | Total Marks |
|---------------------------|--------|----------------|---------------|-------|-------------|
| Main | 16 | 04 - 05 | 65 | 100 | 1600 |
| Elective | 04 | 03 | 12 | 100 | 400 |
| Open Elective | 02 | 02 | 04 | 100 | 200 |
| Compulsory Paper | 01 | 02 | 02 | 100 | 100 |
| Value added course | 01 | 02 | 02 | 100 | 100 |

| | | | | | |
|--------------------|-----------|----------|-----------|----------|-------------|
| MOOC course | 01 | 02 | 02 | 100 | 100 |
| USRR | 01 | 02 | 02 | 100 | 100 |
| Project | 01 | 05 | 05 | 100 | 100 |
| Total | 27 | - | 94 | - | 2700 |

THIRUVALLUVAR UNIVERSITY**DEPARTMENT OF ENGLISH**

[With effect from 2020-2021]

The course of study and the scheme of Examination

SEMESTER - I

| Study Components & Title of the Paper | | Ins. Hrs/ Week | Credit | CIA | Univ. Exam | Total |
|--|--|-------------------------------|---------------|------------|-----------------------|--------------|
| CORE | Paper I – British Poetry | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper II – British Prose | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper III – British Drama | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper IV – British Fiction | 6 | 4 | 25 | 75 | 100 |
| Internal Elective for the same major students (Choose any one) | | | | | | |
| Core Elective | Paper I - A. Romantic Poetry B. Translation Studies | 3 | 3 | 25 | 75 | 100 |
| Value Added Course | Communication Skills | 3 | 2 | 25 | 75 | 100 |
| Total | | 30 | 21 | | | |

SEMESTER - II

| Study Components & Title of the Paper | | Ins. Hrs/ Week | Credit | CIA | Univ. Exam | Total |
|--|---|-------------------------------|---------------|------------|-----------------------|--------------|
| CORE | Paper V – American Literature | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper VI – Indian Writing in English | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper VII – Language and Linguistics | 5 | 4 | 25 | 75 | 100 |
| CORE | Paper VIII - Shakespeare | 6 | 4 | 25 | 75 | 100 |
| Internal Elective for the same major students (Choose any one) | | | | | | |
| Core Elective | Paper II - A. Feminist Writing B. Introduction To Theatre Studies | 3 | 3 | 25 | 75 | 100 |
| External Elective for other Major students (Inter/multi-disciplinary papers) (Choose any one) | | | | | | |
| Open Elective | A. Journalism B. Soft Skills C. English for Competitive Exams | 2 | 2 | 25 | 75 | 100 |
| Compul sory Paper | Human Rights | 2 | 2 | 25 | 75 | 100 |
| Total | | 30 | 23 | | | |

SEMESTER - III

| Study Components & Title of the Paper | | Ins. Hrs/Week | Credit | CIA | Univ. Exam | Total |
|--|--|---------------|--------|-----|------------|-------|
| CORE | Paper IX – Modernism and Postmodernism | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper X – World Classics in Translation | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper XI – Postcolonial Literature | 6 | 4 | 25 | 75 | 100 |
| CORE | Paper XII – Dalit Literature | 6 | 4 | 25 | 75 | 100 |
| Internal Elective for the same major students (Choose any one) | | | | | | |
| Core Elective | Paper III - A. Eco-Literature B. Literary Terms & Movements | 4 | 3 | 25 | 75 | 100 |
| External Elective for other Major students (Inter/multi-disciplinary papers) (Choose any one) | | | | | | |
| Open Elective | A. Gender Studies B. Academic Skills C. Film Studies | 2 | 2 | 25 | 75 | 100 |
| MOOC Course | | - | 2 | 25 | 75 | 100 |
| USRR | | - | 2 | 25 | 75 | 100 |
| Total | | 30 | 25 | | | |

SEMESTER - IV

| Study Components & Title of the Paper | | Ins. Hrs/Week | Credit | CIA | Univ. Exam | Total |
|--|---|---------------|--------|-----|------------|-------|
| CORE | Paper XIII- Literary Theory and Criticism | 6 | 5 | 25 | 75 | 100 |
| CORE | Paper XIV - English Language Teaching | 5 | 4 | 25 | 75 | 100 |
| CORE | Paper XV - Writing Skills and Research Methodology | 5 | 4 | 25 | 75 | 100 |
| CORE | Paper XVI – Short stories | 5 | 4 | 25 | 75 | 100 |
| CORE | Project | 6 | 5 | 25 | 75 | 100 |
| Internal Elective for the same major students (Choose any one) | | | | | | |
| Core Elective | Paper IV - A. Fiction and Film Studies B. Comparative Literature | 3 | 3 | 25 | 75 | 100 |
| Total | | 30 | 25 | | | |

Total Credits: 94

**SEMESTER I
CORE PAPER I
BRITISH POETRY**

UNIT 1

- Geoffrey Chaucer - Prologue to the Canterbury Tales
Edmund Spenser - Prothalamion
John Donne - The Canonization
Andrew Marvell - To his Coy Mistress

UNIT 2

- John Milton - Paradise Lost Book IX
Alexander Pope - An Epistle to Dr. Arbuthnot

UNIT 3

- William Wordsworth - Tintern Abbey
John Keats - Ode to the Nightingale
Percy Bysshe Shelley - Ode to the West Wind

UNIT 4

- Matthew Arnold - Dover Beach
Robert Browning - Andrea del Sarto
Alfred Lord Tennyson - Ulysses

UNIT 5

- W.H. Auden - The Unknown citizen
W.H. Davies - Kingfisher
W.B. Yeats - A Prayer for my Daughter

Recommended Texts

1. Standard editions of texts
2. The Oxford Anthology of English Literature Vol. I: The Middle Ages through the 18th Century, London: OUP.

Reference Books:

- T.S. Eliot, 1932, "The Metaphysical Poets" from Selected Essay; Faber and Faber limited, London.
- H.S. Bennett, 1970, Chaucer and the Fifteenth Century, Clarendon Press, London.
- Malcolm Bradbury and David Palmer, ed., 1970 Metaphysical Poetry, Stratford - upon - Avon Studies Vol. II, Edward Arnold, London.
- William R. Keast, ed., 1971, Seventeenth Century English Poetry: Modern Essays in Criticism, Oxford University Press, London.
- A.G. George, 1971, Studies in Poetry, Heinemann Education Books Ltd., London.
- David Daiches, 1981, A Critical History of English Literature Vols. I & II., Secker & Warburg, London.
- Thomas N. Corns, ed., 1993, The Cambridge Companion to English Poetry: Donne to Marvell, Cambridge University Press, Cambridge.
- H.J.C. Grierson, "Metaphysical Lyrics and Poems of the Seventeenth Century" OUP, 1983, London.
- Website, e-learning resources <http://www.english.org.uk/chaucer/htm>

CORE PAPER II BRITISH PROSE

UNIT 1

Francis Bacon - Of Friendship & Of Studies

Joseph Addison and Richard Steele - Sir Roger at Theatre & Sir Roger at Church

UNIT 2

Charles Lamb - Dream Children

William Hazlitt - On Great and Little Things

UNIT 3

J.S. Mill - Of Individuality (From On Liberty)

Thomas Carlyle - Dante and Shakespeare- The Hero as Poet

UNIT 4

George Orwell - Shooting an Elephant

John Ruskin - "Of Queens' Gardens" from "Sesame and Lilies"

UNIT 5

Angela Carter - Nothing Sacred

Mary Wollstonecraft - Thoughts on Education of Daughters

Recommended Text:

Standard Edition of texts Website, e-learning resources

<http://www.clt.astate.edu/wmarey/asste%>

<http://eb.com>

(Encyclopaedia Britannica – restricted site) <http://www.questia.com>

(online library for research)

CORE PAPER III BRITISH DRAMA

UNIT 1

Thomas Kyd - The Spanish Tragedy

UNIT 2

Christopher Marlowe - Edward II

UNIT 3

John Webster - The Duchess of Malfi

UNIT 4

George Bernard Shaw - Saint Joan

UNIT 5

Samuel Beckett - Waiting for Godot

Recommended Text:

Standard Edition of texts

Reference Books:

- Bradbrook, M.C., 1955, The Growth and Structure and Elizabethan Comedy, London.
- Tillyard E.M.W., 1958, The Nature of Comedy & Shakespeare, London.
- Una Ellis-Fermor, 1965, The Jacobean Drama: An Interpretation, Methuen & Co., London.
- John Russell Brown and Bernard Harris, eds., Elizabethan Theatre, Stratford upon-Avon Studies Vol 9., Edward Arnold, London.
- Allardyce Nicoll, 1973, British Drama, Harrap, London.
- Bradbrook, M.C., 1979, Themes and Conventions of Elizabethan Tragedy, Vikas Publishing House Pvt., Ltd., (6th ed) New Delhi.
- Michael Hathaway, 1982, Elizabethan Popular Theatre: Plays in Performance, Routledge, London.
- Kinney, Arthur F., 2004, A Companion to Renaissance Drama, Oxford: Blackwell Publishing.

Website, e-learning resources <http://www.clt.astate.edu/wmarey/asste%>

<http://eb.com> (Encyclopaedia Britannica—restricted site) <http://en.wikipedia.org/wiki>

(qualified search results on Elizabethan Theatre, Restoration Drama, Comedy of

Manners, realism, naturalism, Abbey Theatre, Gaelic Revival, Modern Celts, Epic Theatre, Political Theatre, Experimental Theatre, etc. and on individual authors.) <http://www.questia.com>

(online library for research)

CORE PAPER IV BRITISH FICTION

UNIT 1

Daniel Defoe -Robinson Crusoe
Laurence Sterne - Tristram Shandy

UNIT 2

Jane Austen -Northanger Abbey
Sir Walter Scott - The Talisman

UNIT 3

Emily Bronte - Wuthering Heights
Charles Dickens - Hard Times

UNIT 4

Thomas Hardy - Tess of D' Urbervilles
Joseph Conrad - Heart of Darkness

UNIT 5

James Joyce - A Portrait of the Artist as a Young Man Iris Murdoch - The Sea, the Sea

Recommended Text

Standard Edition of texts

Reference Books

- Wayne C. Booth, 1961, *The Rhetoric of Fiction*, Chicago University Press, London.
- F.R. Leavis, 1973, *The Great Tradition*, Chatto & Windus, London.
- Ian Watt, 1974, *Rise of the English Novel*, Chatto & Windus, London.
- Frederick R. Karl, 1977, *Reader's Guide to the Development of the English Novel till the 18th Century*, The Camelot Press Ltd. Southampton.
- Ian Milligan, 1983, *The Novel in English: An Introduction*, Macmillan, Hong Kong.
- Website, e-learning resources <http://en.wikipedia.org/wiki/novel>

CORE ELECTIVE: PAPER I
A. ROMANTIC POETRY

UNIT I :-

William Blake- The Marriage of Heaven and Hell

Edmund Burke -From A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful, ed. James T. Boulton (Oxford: Blackwell, 1987), Part 1, Section VII, Section XVIII; Part 2, Sections I- VIII; Part 3, Section XXVII (pp. 39-40, 51-52, 57-74, 124-25).

UNIT II :-

William Wordsworth - The Prelude (1850), Books I, VI, IX, XII, and XIV

J. S. Mill - 'What is Poetry' (1859) in The Collected Works of John Stuart Mill, ed. John M. Robson and Jack Stillinger (Toronto: Univ. of Toronto Press, 1981), Vol. I: Autobiography and Literary Essays.

UNIT III :-

Lord Byron - Don Juan, Cantos I and II

Percy Bysshe Shelley - Prometheus Unbound

UNIT IV :-

John Keats- Hyperion and The Fall of Hyperion

CORE ELECTIVE: PAPER I
B. TRANSLATION STUDIES

UNIT I

Practice in translation of given passages of prose and poetry.

Comparison of translated texts for aptness, syntax etc. (Translation of Sangam poetry George I. Hart, A.K. Ramanujam. Ila Thangappa)

Translating text of the students choice: focus on justification and difficulties in translation

Discussion on culture specific problems in translation. Genre Translation: Translating form.

UNIT II

Susan Bassnett Translation Studies

Walter Benjamin "The Task of the Translator" Eugene Nida "Principles of Correspondence"
J. C. Catford "Translation Shifts"

James S. Holmes "The Name and Nature of Translation Studies"

UNIT III

Anne Brisset "The search for a Native Language: Translation and Cultural Identity"

UNIT IV

Jean Paul Vinay and Jean Darblenet "A Methodology for Translation" Gayatri Chakravoty Spivak "The politics of Translation"

UNIT V

Ambai "Squirrel" "mzpy;"

Vaikom Muhammad Basheer "The World- Renowned Nose" Viswavikhyathamaya Mookku"

Reference

1. BassnetMcGuireSusan: TranslationStudies, Methuen, London and N. Y. 19 80.
2. BassnetMcGuireSusan and andreLefevere: TranslationHistory and Culture.
3. Benjamin, Walter: Illuminations Fontans, 1979, (First Published 1955).
4. Catford J.C.: a Linguistic Theory of Translation, London, OUP, 1965.
5. Holmes, James (ed.): The Nature of Translation: Essays on the Theory and Practice of Literary Translation, The Hague Mouton, 1970.
6. Jacobson, Roman (ed.): 'On Linguistic aspects of Translation', in R. Brower (ed.) On Translation, Cambridge Mass Harvard University Press, 1959.
7. Hermas, Thoe: The Manipulation of Literature.
8. Kelly L.G. True Interpreter: a History of Translation Theory and Practice in the West, Oxford, Blackwell, 1979.
9. Levy Jiri: 'Translation as a Decision Process' in To Translation Roman Jacobson II, The Hauge, Mouton, pp. 1111-1182.
10. Nida, Eugene and Dil (ed.): Language Structure and Translation, Stanford University Press, 1975).
11. Steneir George : after Babel: aspects of Language and Translation, OUP, London, 1975.
12. Sujeet Mukherjee: Translation as Discovery.
13. Ogden and Richards: Meaning of Meaning.
14. Whorf Benjamin Le: Language, Thought and Mind.
15. Palmer: Semantics

VALUE ADDED COURSE COMMUNICATION SKILLS

Objectives:

The course is designed to develop the students' essential communication and language skills needed in the contemporary world. It aims to build competence, fluency and confidence in the learners in handling various situations of communication.

UNIT – I :Nature of Communication

- i) Meaning
- ii) Process of Communication
- iii) Characteristics of Communication
- iv) Need for Communication

UNIT – II :Barriers to Communication

- i) Noise
- ii) Lack of Planning
- iii) Semantic Problems
- iv) Cultural Barriers
- v) Wrong Assumptions
- vi) Socio-psychological Barriers
- vii) Poor Retention
- viii) Offensive Style of Communication

UNIT – III :Communication Technology

- i) Computer
- ii) Internet
- iii) E-mail
- iv) Power point Presentation

UNIT – IV :Basic Skills of Language Learning

- i) Listening
 - A) Types of listening
 - a) Informative Listening
 - b) Relationship Listening
 - c) Appreciative Listening
 - d) Critical Listening
 - e) Discriminative Listening
 - B) Bad habits of Listening
 - C) Barriers to Listening
- ii) Speaking
 - a) Speeches
 - b) Presentation
 - c) Interview
- iii) Reading
 - A) Types of Reading
 - a) Intensive Reading
 - b) Extensive Reading
 - c) Scanning
 - d) Skimming
 - B) Speed of Reading
 - C) Bad Habits of Reading
 - D) Proofreading
 - a) Why proofread?
 - b) The Proofreading Process
 - c) Common Proofreading Symbols
- iv) Writing
 - A) Basics of Writing

- a) Clarity
- b) Brevity
- c) Accuracy
- B) Summarising
- C) Note-making
- D) Note-taking
- E) Letter and Report Writing
- F) Unity and Coherence in Writing

UNIT – V :Vocabulary Development

- A) Synonyms and Antonyms
- B) Word Formation
- C) Collocation
- D) Commonly Misused Words
- E) Abbreviations

UNIT – VI :Grammar

- A) Basic Sentence Structure
- B) The Use of Verb
- C) Prepositions
- D) The Use of Articles

UNIT – VII :Soft Skills

- A) Body Language
- B) Time Management
- C) Facial Expressions
- D) Stress Management
- E) Critical Reading
- F) Critical Thinking

Essential Readings:

- 1) Language Learning India. English Language Communication Skills. India:Cengage Learning India Pvt.Ltd.2013.
- 2) Eastwood,John.Oxford Guide to English Grammar. NewDelhi: OUP, 2004.
- 3) Lewis,Norman. Speak Better Write Better English. NewDelhi:Goyal Publishers., 2011.

Recommended Readings:

- 1) Caplan,Nigel. Grammmar Choices for Graduate and Professional Writers.University of Michigan Press.ELT.2012.
- 2) Chauhan Gajendra Singh and SmitaKashiranka. Technical Communication. Cengage Learning India Pvt.Ltd.2018.
- 3) Greenbaum,S. The Oxford English Grammar. New Delhi: OUP

**SEMESTER – II
CORE PAPER V
AMERICAN LITERATURE**

UNIT I

CONCEPTS AND MOVEMENTS: Beginnings Of American Literature; Transcendentalism; Individualism; The American South; The Frontier; Counter- Culture; Harlem Renaissance; Rise Of Black Culture And Literature; Multiculturalism

UNIT II: POETRY

| | | |
|-----------------|---|--|
| Walt Whitman | - | When Lilacs Last in the Dooryard Bloom'd |
| Emily Dickinson | - | Success is Counted Sweetest |
| | | Because I Could not Stop for Death |
| Robert Frost | - | The Death of the Hired Man |
| Wallace Stevens | - | Anecdote of the Jar |
| e.e. Cummings | - | Buffalo Bill's |
| Langston Hughes | - | Dream Deferred |

UNIT III: PROSE

| | | |
|--------------------|---|--------------------|
| R.W. Emerson | - | Self Reliance |
| Thoreau | - | Civil Disobedience |
| Martin Luther King | - | I Have a Dream |

UNIT IV: DRAMA

| | | |
|----------------|---|-----------------------------------|
| Eugene O' Neil | - | Long Day's Journey into the Night |
| Edward Albee | - | Who's afraid of Virginia Woolf? |

UNIT V: FICTION

| | | |
|------------------|---|-------------------------|
| Ernest Hemingway | - | The Old man and the Sea |
| Alice Walker | - | The Color Purple |

Recommended Texts

- Egbert S. Olivered., an Anthology: American Literature, 1890-1965, Eurasia Publishing House (Pvt) Ltd., New Delhi.
 - Mohan Ramanan ed., 1996, four centuries of American Literature, Macmillan India Ltd., Chennai.
 - Standard Editions of texts Reference Books:
 - John Russell Brown and Bernard Harris, ed., 1970, American Theatre, Edward Arnold.
 - Daniel Hoffman ed., 1979, Harvard Guide to Contemporary American Writing, Oxford University Press, New Delhi. 3. Owen Thomas, 1986, Walden and Civil Disobedience: Norton Critical Editioned., Prentice-Hall & Indian Delhi. 4. E.E. Spiller, A History of the Literature of the United States. 5. C.P. Hill, A Short History of the United States.
- Website, e-learning resources www.gonzago.edu/faculty/cample/enl311/litfram.html

CORE PAPER VI
INDIAN WRITING IN ENGLISH

UNIT –I Poetry

Rabindranath Tagore - (Gitanjali: 12,36,63,12) The Time my Journey takes is long 36) This is My Prayer Tree
Nissim Ezekiel - Background Causally-- Indian writing in English Ed. By Makarandparanjape, MacMillan (1993, p. 112)
KN Daruealla:
Imitiaz Dharker : Purdah- I
Arun Kolatkar : From “Jejuri” “The bus”, “A Scratch”
Parthasarathy : Obituary

UNIT -II Prose

Nehru's : Nehru's Introduction Discovery of India (autobiography)
Ramanujam : Is there an Indian way of thinking
Arundathi Roy : Algebra of Infinite Justice
Drama

UNIT -III Drama

Grish Karnad : Hayavandana
Dattani : Tara

UNIT –IV Fiction

Amitav Ghosh - Shadow Lives
Bharathi Mukarjee - Jasmine

UNIT- V Short Stories

Ruskin Bond - Death of the Trees
Gita Hariharan - *Ghosts of Vasu Master* “A belated Gift”
Chitra Banerjee Divakaruni - *Affair*
Anita Desai - *Diamond Dust* “Winterscape”

Recommended Text

Standard Edition of texts.

Reference Books

K.R. Srinivasa Iyengar, 1962, –History of Indian Writing in English, Sterling Publishers, New Delhi.
Herbert H. Gowen, 1975, A History of Indian Literature, Seema Publications, Delhi.
William Walsh, 1990, Indian Literature in English, Longman, London.
Subhash Chandra Sarker, 1991, Indian Literature, and Culture, B.R. Publishing Corporation, Delhi.
M.K. Naik & Shyamala A. Narayan, 2001, Indian English Literature 1980-2000: A Critical Survey, D.K. Fine Art Press (P) Ltd., New Delhi.
Tabish Khair, 2001, Babu Fictions: Alienation in Contemporary Indian English Novels., OUP.
Rajul Bharagava Ed., 2002, Indian Writing in English: The Last Decade, Rawat Publications, New Delhi.
K. Satchidanandan, 2003, Authors, Texts, Issues: Essay on Indian literature, Pencraft International, New Delhi.
P.K. Rajan ed., 2004, Indian Literary Criticism in English: Critics, Texts, Issues, Rawat Publications, New Delhi.
Bruce King, 2001, Modern Indian Poetry in English, OUP, New Delhi.
Amit Chandri, 2001, The Picador Book of Modern Indian Literature, Macmillan, London.
A.K. Mehrotra, 2003, An Illustrated History of Indian Literature in English. Permanent Black, New Delhi.
Website, e-learning resources http://en.wikipedia.org/wik/indian_writing_in_english

**CORE PAPER VII
LANGUAGE AND LINGUISTICS**

UNIT I

The History of English Language

Descent of English Language- Old English Period- Middle English- Renaissance and After- Growth of Vocabulary- Change of Meaning- Evolution of standard English

UNIT -II

Phonology

Cardinal Vowels- English Vowels- Diphthongs and Consonants – Syllable- Transcription

UNIT -III

Received Pronunciation and the their need for a model- Accent- Rhythm And Intonation – Assimilation – Elision- Liaison- Juncture

UNIT -IV

Levels of Linguistics Analysis

Morphology – Sentences and their parts: Words, Phrase and Clauses, Phrases- Semantics- Pragmatics- Discourse Analysis

UNIT -V

Sociolinguistics

Language varieties – Language, Society and Culture

Recommended Texts:

1. Unit I: FT Wood An Outline History of English Language
2. Unit II & III: T. Balasubramaniam A textbook of English Phonetics for Indian Students (Chapters 3-17)
3. Unit IV: George Yule The Study of Language , 2nd edition, Cambridge University press, 1996 (Chapters 8-13)
Quirk and Greenbaum A University Grammar of English
4. Unit V: George Yule The Study of Language (Chapters 20 & 21) Verma and Krishnasamy Modern Linguistics (Unit 42-45)

Reference :

1. F. T. Wood, 1969, 'An Outline History of the English Language', Macmillan London. Reprint
2. Palmer, Frank, 1973, Grammar, Penguin.
3. Gimson A.C., 1975, An Introduction to the Pronunciation of English, ELBS and Edward Arnold Ltd., London.
4. S. Pitt Corder, 1987, Applied Linguistics, Penguin.
5. George Yule, 1996, The Study of Language, Second Edition Cambridge UP.

**CORE PAPER VIII
SHAKESPEARE**

UNIT-I

Twelfth Night

UNIT-II

Hamlet

UNIT-III

Henry IV, Part-I

UNIT-IV

Antony and Cleopatra

UNIT-V

Studies on Shakespeare

Select Sonnets- 24, 29, 98, 106, 138

Articles on Shakespeare by A.C. Bradley, Ania Loomba, Performance studies, Showalter on Hamlet.

Shakespeare Criticism:

Modern Approaches – Mythical, Archetypal Feminist, Post- Colonial, New Histories;

A.C. Bradley (extract) Chapter V & VI and the New Introduction by John Russel 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 Tradition Vol. I. Chennai, Mecomillan).

Stephen Greenblatt Invisible Bullets: Renaissance Authority and its Subversion, Henry IV & Henry V, in Shakespearean Negotiations: New York: Oxford University Press, 1988

Political Shakespeare; New Essays in Cultural Materialism. Eds. Jonathan Dollimore and Alan Sinfield.

Reference:

Holderness, Graham. Nine lives of William Shakespeare

CORE ELECTIVE: PAPER II

A. Feminist Writing

Objectives:

The objectives of this paper are to:

- Introduce students to the different genres and literary themes presented by women writers, especially Indian women writers.
- Help students to understand the historical and social context in which literary expression by Indian women developed.
- Help students to appreciate the richness and variety of literary production by women.

Learning Outcomes:

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

- Describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion.
- Demonstrate an advanced critical understanding of the cultural history of women's writing.
- Demonstrate the ability to use and respond to historicist, and feminist and other critical approaches to women writers.

Course Description

Module I – Introduction to Women's Writing

Introduction – definition of women's writing - emergence as a genre – major women writers – aesthetics of women's writing – politics of women's writing – black feminism – Indian feminism – multiracial feminism – post colonial feminism – eco feminism - misogynist writings – Mary Wollstonecraft and her circle – first wave of feminism – second wave – third wave – pro-feminism – new feminism – écriture feminine.

Required reading

Eagleton, Mary. Introduction. *Feminist Literary Theory: A Reader*. 1986. London: Blackwell, 2011. 1-8. Print.
Irigaray, Luce. Introduction. *This Sex Which is Not One*. Trans. Catherine Porter and Carolyne Burke. 1977. New York: Cornell UP, 1985. 23-33. Print.

Module II: Poetry

Required Reading

| | |
|---------------------|----------------------------|
| Kamala Das | “Too Late for Making Up” |
| Shanta Acharya | “Delayed Reaction” |
| Vijila | “A place for me” |
| Imtiaz Dharker | “Minority” |
| Judith Wright | “Naked Girl and Mirror” |
| Sylvia Plath | “Balloons” |
| Alice Walker | “Before I leave the Stage” |
| Pratibha Nandakumar | “Poem” |
| Sugathakumari | “Devadasi” |
| Carol Ann Duffy | “Eurydice” |
| Vijayalakshmi | “Thachantemakal” |
| TemsulaAo | “Heritage” |

Module III – Prose and Fiction

Prose

Required Reading

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. TED talk given in the United Kingdom. London: Fourth Estate, 2014. Print.

Jain, Jasbir. “From Experience to Aesthetics: The Dialectics of Language and Representation.” *Growing Up*

As A Women Writer. Ed. Jasbir Jain.2006. New Delhi: Sahitya Akademi, 2007. Print.

Niranjana, Tejaswini. "Translation, Colonialism, and the Rise of English." *Economic and political weekly* 25.15(1990): 773- 79. Print.

Parker, Dorothy. "Good Souls." Dudley.harvard.edu.

Web.<https://dudley.harvard.edu/files/dudley/files/dorothy_parker_-_good_souls_a_telephone_call.pdf>.

FICTION

Required Reading

Lalithambika Antarjanam

"Goddess of Revenge"

Mahaswetha Devi

"The Divorce"

P.Vatsala

"The Nectar of Panguru Flower"

Shashi Deshpande " Independence Day"

Doris Lessing

"no witchcraft for sale"

Katherine Mansfield

"a doll's house"

M Saraswati Bai

"Brainless Women"

Kumudini

"Letters from the palace"

Penelope Fitzgerald

"The Axe"

Mrinal pande "A Woman's Farewell Song"

Sarah Orne Jewett

"A White Heron"

Module IV – Drama and Short Fiction

Drama

Required Reading

Carly Churchill

Top Girls

Vinodini

Thirst

Short Fiction

Required Reading

Mahasweta Devi

"Draupadi"

Reading List:

Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*.1986. Oxford: Blackwell, 1999. Print.

Irigaray, Luce. *This Sex Which Is Not One*. Trans .Catherine Porter and Carolyne Burke.

New York: Cornell UP, 1985. Print.

Irigaray, Luce. *This sex which is not one*. Trans. Catherine Porter and Carolyne Burke.

Newyork: Cornell UP, 1985. Print.

Kristeva, Julia. *Desire in Language: A semiotic approach to Literature and Art*. 1969. Ed. Leon S.

Roudiew.Trans. Thomas Gora and Alice A. Jardine. Newyork: Columbia UP, 1980. Print.

Mitchell, Juliet. *Psychoanalysis and Feminism: Freud,*

Reich, Laing and women. 1975. Newyork: Penguin, 2000. Print.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 1985. Newyork: Routledge, 2002. Print.

Showalter, Elaine. *A Literature of their own: British Women Novelists from Bronte to Lessing*.Princeton UP, 1997. Print.

Swindells, Julia,ed.*The uses of Autobiography*. Abingdon: Taylor and Francis, 1995. Print.

Tharu, Susie and K. Lalita, eds. *Women Writing in India:600 BC to the present*. 2 Vols. 1991. Delhi: Oxford UP, 1993. Print.

Weeden, Chris, et al.*Rewriting English: Cultural Politics of Gender and Class*. London: Psychology P, 2003. Print.

CORE ELECTIVE: PAPER II
B. Introduction to Theatre Studies

Objectives:

The objectives of this paper are to:

- Examine screenplay as literary text
- Understand how a narrative is transformed into a screenplay
- Become familiar with ways of “reading” screenplays as texts
- Broaden and deepen the understanding of film adaptations and its emerging trends

Learning outcomes

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

- Demonstrate an understanding of the elements involved in the construction of screenplays
- Understand the elements involved in the creation of adapted screenplays and original screenplays
- Review film history and the various theoretical and technical notions associated with screenwriting

Course Description

Module I- Screenplay as Literature - Theory

Screenplays, Screenwriting and Screenwriter – Adapted screenplay and Original screenplay – Spec scriptwriting, Commissioned scriptwriting and Scrip doctoring- Structure of Screenplays – Three – act structure in screen writing – Syd Field and his theory of paradigm – Non linear narrative and plot points – Inciting incident in plot points – Inciting incident in plot – Pinch points – The Sequence Approach – Storyboard – Storyboard – Beat Sheet – Longine – Treatment – prelap – Tweak – Freeze Frame – voiceover – Flash forward – Flash back – Background – Slugline – Intercut – Montage – Issues of authorship – Copyright law – Auteurism – Auteur – Structuralism – Reconstruction auteurism – Continuity script – Silent film scrip-t – Master scene screenplays – Screenwriting manuals – George Polti’s 36 dramatic situations

Required Reading

Monaco,James."The Language of Film:Signs and Syntax."*HowtoReadaFilm:Movies, Media, Multimedia*. London:OxfordUP,2009.170-251.Print.

Price,Steven. Introduction. *AHistory of Screenplay* London: Palgrave Macmillan 2013. 1-10 (upto ‘An industrial history of The Screenplay’) .
Print

Module II AdaptedScreenplays

William Peter Blatty

The Exorcist

Mario Puzo&Francis Ford Coppola *The God father*

Ted Tally

The Silence of the Lambs

Joel Coen and Ethan Coen

No Country for Old Men

Module III• Original Screenplays

Quentin Tarantino

Pulp Fiction

ShyamBenegal

Netaji Subhash Chandra Bose: The Forgotten Hero

Andrew Nicol

The Truman Show

Michel Hazanavicius

The Artist

Bob Peterson, Pete Docter& Up

Tom Mccarthy

Module IV Critical Responses

Jenkins, Greg. "Lolita". Stanly Kubrick and the Art of Adaptation. London: McFarland, 1952 31 – 63. Print

Tropp, Martin. "Recreating the Monster: Frankenstein and Film." Mary Shelley's Monster: The story of Frankenstein. London: Houghton Mifflin. 1976. Print.

Recommended Reading

Field, Syd. Screenplay: The Foundations of Screenwriting. 1979. Newyork: Wallflower, 2009. Print.

Lupus, Barbara Tapa, ed. Nineteenth – Century Women at the Movies: Adapting Classic Women Fiction to Film. Ohio: Bowling Green University Popular P, 1981. Print.

Maras, Stephen. Screenwriting: History, Theory and Practice. London:Wallflower, 2009. Print.

Wollen, Peter. "The Auteur Theory". Artistes.ucsc.edu.

Web.http://artistes.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings_wollen_auteur.pdf.

**OPEN ELECTIVE
A. JOURNALISM**

UNIT I

Becoming a Journalist—Newspapers—Magazines—Television and Radio—News WebSites

UNIT II

Reporters—Reporting—Writing News and Features—Style

UNIT III

Editors—Editing and Headline Writing

UNIT IV

Visual Journalists—Graphics Journalism—Photojournalism—Publication and WebSite
Design—Broadcast Journalism—Writing for Broadcast

UNIT V

Mini Project: In-house production of Magazine/Web Feature/Broadcast

Recommended Text

Stovall, James Glen. Journalism: Who, What, When, Where, Why and How. New Delhi: PHI Learning Pvt. Ltd. 2011.

Reference 16

1. Tony Harcup, Journalism: Principles and Practice, London: Sage Publications, 2008.

2. David A. Craig, Excellence in Online Journalism, New Delhi: Sage Publications, 2011.

3. Jane Chapman and Mary Kinsey, Broadcast Journalism: A Critical Introduction, London: Routledge & Kegan Paul, 2008.

4. Peter Cole and Tony Harcup, Newspaper Journalism, New Delhi: Sage Publications, 2009.

OPEN ELECTIVE

B. SOFT SKILLS

UNIT I

Self-management, self-esteem, self-awareness, self-regulation, self-critique.

UNIT II : EMPATHY

Honesty, culture diversity, ability to take other's point of view, integrating cognitive and effective skills.

UNIT III : INTERPERSONAL

Team work, persuasion, negotiation conflict resolution, reading social situations, learning to say no, active listening.

UNIT IV : COMMUNICATION

Body language, facial expression, humour, eye contact, tone of voice, etiquette.

UNIT V : LEADERSHIP

Critical, lateral, strategic thinking; delegation; taking responsibility; giving praise and appreciation; giving and receiving feedback; ability to motivate; problem solving.

Recommended reading

1. Dale Carnegie, How to make friends and influence people.
2. Dale Carnegie, Public speaking.
3. Dale Carnegie, Leadership
4. Alan Pease, Body Language.
5. Shiv Khera, You Can
6. Harris, Transactional Analysis

OPEN ELECTIVE

C. ENGLISH FOR COMPETITIVE EXAMINATIONS

Unit I

Parts of Speech – Noun – Pronoun – adjective – adverb – Verb – Conjunctions – Interjections – Prepositions – Kinds of speech –Relative Clauses

Unit II

Numbers:–Singular – Plural.Case: - evitaDCase esaC evitanimoN-Vocative Case - Accusative Case. Gender: Masculine – Feminine – Neutral.

Unit III

Voices: Active and Passive - Narration , Degrees of Comparison – Simple – Compound - Complex

Unit IV

Precise Writing - Expansion of an Idea - Report Writing - Letter Writing- Hints Development - Paraphrasing - Essay Writing – Types of Essay Writing – Descriptive – Narrative – Argumentative - Expository

Unit V

Public Speaking - Telephonic Conversation – Interviews – Instruction – Dictation Group Discussion – Conferences - Seminars – Workshops - Class-room lectures - Stage-acting - Public lectures - Interview Etiquettes

Reference Books:

Facets of English Grammar, R.N.Shukla&N.M.Nigam, Macmillan, 2009

English For Competitive Examinations, R.P.Bhatnagar& Rajul Bhargava, Macmillan, 2010

COMPULSORY PAPER

HUMAN RIGHTS

UNIT I

Definition of Human Rights—Nature, Content, Legitimacy and Priority Theories on Human Rights—Historical Development of Human Rights

UNIT II

International Human Rights—Prescription and Enforcement up to World war II—Human Rights and the UNO—Universal Declaration of Human Rights— International Covenant On Civil and Political Rights—International Covenant on Economic, Social and Cultural Rights Optional Protocol.

UNIT III

Human Rights Declarations—UN Human Rights Declaration—Un Human Rights Commissioner

UNIT IV

Amnesty International—Human Rights and Helsinki Process—Regional Developments—European Human Rights System—African Human Rights System— International Human Rights in Domestic Courts

UNIT V

Contemporary Issues on Human Rights: Children's Rights—Women's Rights—Dalit's Rights—Bonded Labour and Wages—Refugees—Capital Punishment Fundamental Rights in the Indian Constitution—Directive Principles of State Policy— Fundamental Duties—National Human Rights Commission

Books for Reference

1. International Bill of Human Rights, Amnesty International Publication, 1988
2. Human Rights, Question and Answers, UNESCO, 1982
3. Mausice Cranston What is Human Rights
4. Desai, AR Violation of Democratic Rights in India
5. Pandey Constitutional Law
6. Timm, RW Working for Justice and Human Rights
7. Johari JC Human Rights and New World Order
8. Bajwa GS Human Rights in India
9. Amnesty India Human Rights in India
10. Devasia VV Human Rights and Victimology

SEMESTER – III
CORE PAPER IX
MODERNISM AND POST MODERNISM

UNIT - I

| | | |
|------------|---|---------------|
| Eliot | - | Waste land |
| Yeats | - | Easter 1916 |
| Ted Hughes | - | Hawk Roosting |

UNIT-II

| | | |
|---------------|---|---------------------------|
| George Lukacs | - | The Ideology of Modernism |
| Ihab Hassan | - | On Post Modernism |

UNIT-III

| | | |
|-------------|---|---------------------------------------|
| Edward Bond | - | Lear |
| Pirandello | - | Six Characters in Search of an Author |

UNIT-IV

| | | |
|----------------|---|-------------------------------|
| Gabo Marquez | - | One Hundred Years of Solitude |
| D.H. Lawrence | - | Women in Love |
| Salman Rushdie | - | Midnight's Children |

UNIT-V

Theories on Modernism and Post modernism From John Powell's Postmodernism and Linda Hutcheon's A poetics of Postmodernism.

Recommend Text:

Standard Edition of texts Reference

1. John Powell, Postmodernism.

2. Republic of Plato: Translated by Cornford, F.M., London, OUP.

3. Seldon, Raman: A Reader's Guide to Contemporary Literary Theory. 4. Williams, Raymond: Marxism and Literature.

5. Culler, Jonathan: Structurelist Poetics: Structuralism Linguistics and the Study of Literature.

6. Hutcheon, Linda: A Poetics of Postmodernism. 7. Bloom, H.; et. al: Deconstruction and Criticism.

8. Young, Robert (ed.): Untying the Text: A Post-structuralism Reader.

9. Showalter, Elaine: Literature of Their Own: British Novelists from Brontë to Leavis.

10. Hawkes, T.: Structuralism and Semiotics.

CORE PAPER X WORLD CLASSICS

UNIT - I

Homer's Illiad - Book III

Thiruvalluvar - From Thirukkural

Division I Righteousness/ Virute – Chapter 4 The Power of Righteousness,
Chapter 30 Truthfulness.

Division II The Material world / Wealth – Chapter 79 Friendship, Chapter 104
Farming

Division III Love - Chapter 118 Eyes consumed with grief, Chapter 130
expostulation with oneself

UNIT II

Sophocles - Oedipus Rex (from)

Brecht - Mother courage

Kalidas - Shakuntala

UNIT III

Kafka - Metamorphosis (Novella III)

Jean- Paul Sartre - The Wall

Albert Camus - The Outsider

UNIT IV

Nikos Kazanhsoids - Zorba the Greek

Dostoevsky - Crime and Punishment

UNIT V

Nichole Gogol- Over Coat

Emily Zola - For one night of Love

Thomas Mann - Death in Venice

Recommended Texts:

Standard editions of texts.

Reference Books:

1.LauMagnums,ADictionaryofModernEuropeanLiterature.

2.RaymondWilliams,DramafromIbsentoBrecht.

3.J.M.Cohen,AHistoryofWesternLiterature. Website: <http://en.wikipedia.org/wiki/Drama>

**CORE PAPER XI
POST COLONIAL LITERATURE**

UNIT - I

A.D. Hope : Australia
Kofi Awoonor : The Weaver Bird
Phillis Wheatley : On Being brought from Africa to America
Terek Walcott : A far Cry from Africa

UNIT II

Ngugi WaThiong' O : Decolonizing the mind (Chapter I The Language of African Literature)
Frantz Fanon : Black Skin White Mask (Chapter I The Negro and Language)

UNIT III

George Ryga : The Ecstasy of Rita Joe
Wole Soyinka : Kongi Harvest

UNIT IV

Chinua Achebe : No Longer at Ease
Michael Ondaatje : The English Patient
J.M.Coetzee : Disgrace

UNIT V

Gayatri Chakravorty Spivak : Three Women's Text and a Critique of Imperialism
Helen Tiffin, Griffiths, Ashcroft : The Empire Writes Back (Introduction, Cutting the Ground)
Gauri Viswanathan : Masks of Conquest: Literary study and British rule in India, "The Beginnings of English Literary study" (Chapter I)

Recommend Text:

Standard Edition of texts

Reference

1. B. Ashcroft et al: The Empire Writes Back.
2. Edward Said: Orientalism.
3. Homi Bhabha: Nation and Narration.
4. Gayatri Spivak: In Other Worlds.
5. Aijaz Ahmad: In Theory.
6. Mannoni: Prospero and Caliban, (tr. by P. Powesland)
7. Harish Trivedi: Colonial Transactions.
8. George Lamming: The Pleasure of Exile.
9. Ganesh Devi: After Amnesia.
10. Makarand Paranjape (ed.): In-diaspora.

**CORE PAPER XII
DALIT LITERATURE**

UNIT - I

- Ambedkar : Annihilation of Caste(4,5,6)
Arun Dangle : Dalit Literature: Past, Present and Future
ShanrankumarLimbale from Towards an Aesthetic of Dalit Literature (4,5,8)

UNIT II Poetry

- Waman kardak : Send my boy to School
Arun kamble : Which Language Should I Speak
Arjun dangle : I will belong to it
Indran : Wall Posters
Sukirtharani : Portrait of my Village
Kabilan : Born to who-knows

UNIT III Autobiographies

- Rettaimalaisrinivsan : A Brief history of my life
Vasanth Moon: Growing up Untouchable in India
K A Gunesekaran : Scar

UNIT IV Novel

- Omprakash Valmiki : Joothan
Sivakami :The Grip of Change

UNIT V Short Story

- Bama :Annachi
AzhagiaPeriyavan :Eardrum
Ravikumar : On Knowing the Truth

Recommended texts

- Dangle,Arjun.ThePoisonedBread.Mumbai:Longman,1994
RavikumarandAzhagarasan.TheOxfordIndiaAnthologyofTamilDalitWriting.
New Delhi:OUP,2012
Tagore,Rabindranath.CollectedPoemsofRabindranathTagore.London:Macmillan,
1962
Sivagami.TheGripofChange.Chennai:Longman,2006 Bama.Karukku.New Delhi:OUP,2006
Reference texts Anand,MulkRajandEleanorZelliot.AnAnthologyofDalitLiterature.New Delhi;
GyanPublishing,1992
Omvedt,Gail.DalitVisions.New Delhi:OrientBlackswan,2010
Rege, Sharmila. Writing Caste/Writing Gender: Narrating Dalit Women's
Testimonials.NewDelhi:Zubaan,1999
Charavarthi,Uma.GenderingCaste:ThroughaFeministLens.Calcutta:Stree,2013
Limbale,Sharankumar.TowardsanAestheticofDalitLiterature.NewDelhi:Orient Blakswan,2010

CORE ELECTIVE: PAPER III

A. Eco Literature

Objectives

The paper seeks to introduce the students, to Ecocriticism, which is one of the most relevant critical theories of the post-modern era through literary texts and trains them to approach social issues Eco-Critically.

Engage with environment issues through literary narratives. Understand environmental crises. Develop critical awareness about sustainability practices. Explore environmental issues via historical narratives.

Unit –I: key terms

Symbiosis, mutualism, Interdependency, Ecotopia, Deep Ecology, Eco Marxism, Eco Feminism, Eco Linguistics, Ecology, Ecosystem, Commensalism, Parasitism, Bioregionalism, Anthropocentrism, Ecocentrism, Biocentrism, Okiopoetries.

Unit-II: poetry

1. Judith Wright – Northern River
2. Hendry Kendall – The last of his tribe
3. Earle Birney – The Bear in the Delhi Road

Unit III: Fiction

4. Amitav Gosh – The Hungry ride
5. Chinua Achebe – Things fall apart
6. Rudy Wiebe – A Discovery of Strangers

Unit IV: Movies

Avatar
Frozen II
Moana

Unit V:

Mies and Shiva's Eco feminism: a new testament?

Maxine Molyneux and Deborah Lynn Steinberg.

Empowering Women – Vandana Shiva

“The Materialist Conception Nature” Ley John Foster Marx's Ecology: Materialism and Nature

References

1. https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.poemhunter.com/i/ebooks/pdf/judith_wright_2004_9.pdf&ved=2ahUKEwionoSets3vAhVHbSsKHUh-B40QFjACegQIFhAC&usg=AOvVaw3hyJbr4da5vEqz1CRJ90m2
2. https://www.google.com/url?sa=t&source=web&rct=j&url=https://espace.library.uq.edu.au/view/UQ:213038/s00855804_1966_1967_8_2_388.pdf&ved=2ahUKEwj50YiKt83vAhXOR30KHfCSCmoQFjAEegQIExAC&usg=AOvVaw3H2G4KogllBn-uxTZi9nyb
3. <https://www.google.com/url?sa=t&source=web&rct=j&url=https://canpoetry.library.utoronto.ca/birney/poem4.htm&ved=2ahUKEwiq->

[uK6t83vAhUFb30KHQSSBacQFjABegQIFBAC&usg=AOvVaw0OonoZwuc3QUV_bjW9ITU9&cshid=1616743680069](https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.researchgate.net/publication/305008014_Mies_and_Shiva%27s_Ecofeminism_A_New_Testament&ved=2ahUKEwjK5I7st83vAhWLWisKHeM_Dj0QFjAWegQIQxAC&usg=AOvVaw35KxUxHi2bH3H82n8gpzXX&cshid=1616743825915)

4. https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.researchgate.net/publication/305008014_Mies_and_Shiva%27s_Ecofeminism_A_New_Testament&ved=2ahUKEwjK5I7st83vAhWLWisKHeM_Dj0QFjAWegQIQxAC&usg=AOvVaw35KxUxHi2bH3H82n8gpzXX&cshid=1616743825915
5. https://www.google.com/url?sa=t&source=web&rct=j&url=https://zajednicko.org/mreznabibliografija/wp-content/uploads/sites/2/2018/04/John-Bellamy-Foster-Marxs-Ecology_-Materialism-and-Nature-Monthly-Review-Press-2000.pdf&ved=2ahUKEwj2pIPSuM3vAhUGdCsKHcXYBnwQFjADegQIDhAC&usg=AOvVaw11YFIQy4FFNNXmBDUdTb_W&cshid=1616744021781

CORE ELECTIVE: PAPER III

B. LITERARY TERMS & MOVEMENTS

Objectives:

1. To inculcate the students to comprehend the important literary terms and literary movements in English literature.
2. To enhance vibrant knowledge in literary terms among the students.

Specific Outcome:

1. This course enhances the learning critical terms of literary theory pertaining to English Literature.
2. This course will enable the students to identify the important terms of literary theory and movements.

Course Outcome:

1. It enables the students to recognize the important literary terms and key movements in English literature.
2. The course develops the perception of the students on the essential elements of literary theory and movements.
3. This course stimulates the students to distinguish the literary terms and the progression of English Literature.
4. Through this course, student can examine literary terms and the central points of a selection of literary theory.
5. The course will help the students to instill the literary values and develop the theoretical concern in students.

UNIT I:-Poetry

Alliteration– Anapest– Assonance–Ballad - Blank Verse –Caesura -Consonance– Couplet– Dactyl– Elogy - Enjambment– Envoi– Epigraph–[Epistolary Poem](#)–Foot– Galleys– Haiku–Hendecasyllable– Hexameter- Iamb –Lyric - Meter–Metaphor–Ode -Octave– Octosyllable– Pentameter– Quatrain– Quintain– Refrain– Rhyme– Rhythm– Septet– Sestet– Spondee– Stanza– Strophe– Tercet– Tetrameter - Trochee- Mock epic

UNIT II:-Prose

Autobiography–Biography–Characterization–Diction–Emotive Prose–Epigram–Euphuism–Foil– Foreshadowing–In Media Res– An Implied Theme–Narrative Prose–Narrative Technique–Parallelism– Roman á clef - Reliable Narrator–A Stated Theme–Vignette.

UNIT III:-Fiction

Character–Plot–Meta Fiction–Bildungsroman–Foreshadowing–Dramatic Point of View–Mood– Conflict–**Epiphany**–**Fable**–**Flat Character**–**Novel of Manners**–**Parable**–First Person Narrator– Second Person Narrator–Third Person (Omniscient) Narrator–Round Character–Situational Irony–Flash Back.

UNIT IV:-Drama

Anagnorisis/Recognition–Aside– Tragedy– Comedy– Comedy of Manners– Comedy of Humour– Dramatic Monologue–**Freytag's Pyramid**–Soliloquy–Dramatic Irony–Farce–Parody–Protagonist– Antagonist–Role-Playing–Setting–Catastrophe–Catharsis–Chorus–Dramatic Personae–Hamartia (Tragic Flaw)–Tragic Hero–Unities,–**Proscenium Stage**–**Peripeteia/Reversal**–**Satire**–**Tragicomedy**– **Miracle and Mystery Play**–**Interlude**,

UNIT V :- Critical Terms and Movements

Verisimilitude–**Transcendentalism**–**Enlightenment**–**Stream of Consciousness**–**Aesthetic**

Movement– Black Arts Movement– Beat Generation–Harlem Renaissance–Confessional Poetry - Metaphysical Poets–The Lost Generation–Pre-Raphaelites– Liberalism–Cavalier Poets - Dark Romanticism – Verismo – Magical Realism – Decadent Movement – Expressionism – Absurdism – Surrealism.

References

- Abrams, M H, and Geoffrey G. Harpham. *A Glossary of Literary Terms*. Boston, Mass: Thomson Wadsworth, 1999.
- Childs, Peter, and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge, 2006.
- Galens, David. *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*. Detroit: Gale, 2002.

OPEN ELECTIVE
A. GENDER STUDIES

UNIT - I

- Sylvia Plath : Daddy
Judith wright : From Man to Woman
Kamala das : Introduction
Grace Nicholas : Of course, when they ask for poems
Meena Kandhasamy : A cunning stunt

UNIT II DRAMA

- Hendrick Ibsen : A Doll's house
Vijay Tendulkar : Silence! The court is in Session
Woman Playwright:

UNIT III FICTION

- Edith Wharton : The House of Mirth
Buchi Emecheta : Joys of Motherhood
Margaret Atwood : Surfacing

UNIT IV PROSE

- Virginia Woolf : A room of one's own
Elaine Showalter : Towards Feminist Poetics
Simone De Beauvoir : (Chapter 25) The Independent Woman

UNIT V THEORY

- Dr. Vandana Siva : Women and the Environment
Helen Cixous : The Laugh of the Medusa
Luce Irigaray : This sex which is not one

Reference Books:

1. Sandra M. Gilbert and Susan Gubar, ed., 1985, The Norton Anthology of Literature by Women, New York.
2. Rajani P., V. Rajagopalan, and Nirmal Selvamony, Who says my hand and needle better fits: An Anthology of American Women Writing, Dept. of English, Madras Christian College, Tambaram.
3. Standard editions of texts.
4. Lisa Tuttle, 1986, Encyclopedia of Feminism, Facts on File Publications, New York.
5. Catherine Belsey & Jane Moore, eds., 1977, The Feminist Reader, 2nd ed., Macmillan London.
6. Kathy J. Wilson, 2004, Encyclopedia of Feminist Literature, Greenwood Press, Westport.
7. Kate Millett: Sexual Politics.
8. Michael Barrett: Women's Oppression Today: Problems in Marxist Feminist analysis.
9. Spack: The Female Imagination. 10. Showalter Elaine: Literature of Their Own: British Novelists from Brontë to Lessing, 1977.
11. Showalter Elaine: The New Feminist Criticism : Essays on Women Literature and Theory.
12. Mills, S.: Feminist Readings: Feminists Reading.
13. Ruthven K. K.: Feminist Literary Studies.
14. Moi Toril: French Feminist Thought - a Reader. 15. Donovan Josephine (ed.): Feminist Literary Criticism : Explorations in Theory.

OPEN ELECTIVE ACADEMIC SKILLS

UNIT – I

Listening

Note-taking Techniques - Micro strategies: Predicting, Monitoring, Responding, Clarifying, Inferencing, Evaluating – Integrating Macro strategies – Listening Practice strategies

UNIT II

Speaking

Respond to Scenarios – Discussion Skills – Presentation Skills – Class Seminars – Strategies of Success

UNIT III

Reading

Surveying a text book using an index – making predictions about your reading, surveying a chapter – surveying a text, understanding how facts and ideas are connected – identifying important points, understanding text structure – making inferences and note-taking – reading critically ; Distinguishing between facts and opinions: analysing an argument; comparing view points; and Detecting false of argument.

UNIT IV

Writing

The academic writing process- Researching and Writing – Fundamentals and Feedback – Definition, vocabulary and academic clarity – Generalisation, facts and academic Honesty.

UNIT V

Seeing ideas and sharing texts – Description, methods, and academic reality – Result, Discussion and Academic relevance – The whole academic text – Creating the whole text.

Recommended texts

1. Lynch, Tony. Study Listening: A Course in Listening to Lectures and Note-Taking. Cambridge: Cambridge University Press, 2004. (Unit I)
2. Anderson, Kenneth, Joan Maclean, and Tony Lynch. Study Speaking: A Course in Spoken English for Academic Purpose. Cambridge: Cambridge University Press, 2004. (Unit II)
3. Glendenning, Eric and Beverly Holmstrom. Study Reading: A Course in Reading Skills for Academic Purposes. Cambridge: Cambridge University Press, 2004. (Unit III)
4. Hamp-Lyons, Liz and Ben Heasley. Study Writing: A Course in Writing Skills for Academic Purposes. Cambridge: Cambridge University Press, 2006. (Units IV & V)

**OPEN ELECTIVE
C. FILM STUDIES**

Objective

- This course aims to introduce student to the language of cinema and also teach them how to 'read' a film.
- It attempts to make familiar various aspects of film studies including film analysis, film history and film theory.
- It would help in understanding the function of narrative in film and the social, cultural, and political implications of the film text.
- The objective of this course is to enable literature students to read film texts and understand how they push forward the function of narrative. The attempt would be to make the students analyze the language of cinema, its development, the ideological implications of the image and the problems posed by notions of gaze.

The essays prescribed would be sufficient in helping the student understand these aspects. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as often as possible for every essay to illustrate the points being made. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate specific topics. The four films selected for close analysis help in understanding the language, conventions, ideology and issues of representation and gaze in cinema. The other films for general viewing can be screened to create a greater awareness of and insight into the language, medium, genres and methods of cinema.

1. What is Cinema?
2. Grammar, composition and narrative logic in Cinema
3. Film Language
4. Film Form
5. History of Cinema
6. Film Movements
7. Auteur Theory
8. Film Genres
9. Ideology and Cinema
10. Representation and Cinema

Essential Reading:

1. Sergei Eisenstein. "Word and Image"
2. André Bazin. "The Evolution of the Language of Cinema"
3. Jean Louis Baudry. "Ideological Effects of Basic Cinematographic Apparatus"
4. Laura Mulvey. "Visual Pleasure and Narrative Cinema"
5. Moti Gokulsing and Wimal Dissanayake. "The Distinctiveness of Indian Popular Cinema". In Moti Gokulsing and Wimal Dissanayake, eds. *Indian Popular Cinema: A Narrative of Cultural Change*. Trent: Trentham, 1998.

6. Films for Detailed Study / viewing:

- Sergei Eisenstein's *Battleship Potemkin*
- John Ford's *Stagecoach*
- Mehboob's *Mother India*
- Adoor Gopalakrishnan's *Elippathayam*

(All Essay and Short Questions only from Essential Reading/Viewing List)

Films for General Viewing:

- Robert Wiene's *The Cabinet of Dr. Caligari*
- Jean Renoir's *The Rules of the Game*
- Carl Theodore Dreyer's *The Passion of Joan of Arc*
- Chaplin's *Modern Times*

Hitchcock's Rear Window
Gene Kelly's Singing in the Rain
Godard's Breathless
Alain Resnais Hiroshima Mon Amour
Ozu's Tokyo Story
Guru Dutt's Pyaasa
Satyajit Ray's Pather Panchali
Ritwik Ghatak's Meghe Dhaka Tara
K.G. George's Yavanika

Reference Reading:

Leo Braudy & Marshall Cohen, eds. Film Theory and Criticism. New York and Oxford: Oxford UP, 1999.

Jeffrey Geiger & R.L. Rutsky, eds. Film Analysis: A Norton Reader. New York: Norton, 2005.

SEMESTER – IV
CORE PAPER XIII
LITERARY THEORY AND CRITICISM

UNIT - I

Sydney : Apology for poetry
Coleridge : Biographic literature XIV

UNIT II

Arnold : Study of poetry
T.S.Eliot : Tradition and Individual Talent
Kate Millet : Sexual Politics (Chapter 2)

UNIT III

I.A. Richards : Four kinds of Meaning
Northrop Frye : The Archetypes of Literature

UNIT IV

Terry Eagleton : Marxist Criticism
Edward Said : Culture and Imperialism (Introduction)

UNIT V

Jacques Lucan : On Mirror stage
Umberto Eco : Cult move –“Casablanca”

Recommend Text:

Standard Edition of texts Reference

1. Wimsatt & Brooks: Literary Criticism : A Short History.
3. Kane, P. V.: A History of Sanskrit Poetics.

4. Republic of Plato: Translated by Cornford, F.M., London, OUP.

5. Seldon, Raman: A Reader's Guide to Contemporary Literary Theory. 6. Williams, Raymond: Marxism and Literature.

7. Culler, Jonathan: Structurelist Poetics: Structuralism Linguistics and the Study of Literature.

8. Hutcheon, Linda: A Poetics of Postmodernism.

9. Bloom, H.; et. al: Deconstruction and Criticism.

10. Young, Robert (ed.): Untying the Text: A Post-structuralism Reader.

11. Showalter, Elaine: Literature of Their Own: British Novelists from Brontë to Leavis.

12. Hawkes, T.: Structuralism and Semiotics. 13. Butler, C.: Interpretation, Deconstruction and Ideology.

14. Sarup, M.: An Introductory Guide to Post-structuralism.

CORE PAPER XIV
ENGLISH LANGUAGE TEACHING

UNIT - I

History of Language Teaching, English in India- Past, Present, future. (Richards. J and Rudgers& Krishna Swamy)

Theories of Language Learning; Cognitive theory Behaviourist Theory, First Language Acquisition Second Language Acquisition. (Leonard, David)

UNIT – II

Methods of English Language Teaching (Grammar Translation Method, Direct Method, Bilingual Method, Audio Lingual Method)

UNIT – III

Approach, Method, Technique (Structural Approach, communicative Language Teaching, Contemporary Based Language Teaching and Current Trends) (Richards. J and Rudgers& Krishna Swamy)

UNIT – IV

Teaching of Prose, Teaching of Poetry, Teaching of Grammar and Composition, Teaching Language Skills.

UNIT – V

Testing and Evaluation, Curriculum and Syllabus design, Teaching Aids.

Reference Books:

Krishna Swamy.nand Lalitha Krishna Swamy. Methods of Teaching English. Haryana: Macmillan Publishers, 2013 (Units II, III, IV, V)

Richards. J and Rudgers, S. Approaches and Methods in Language Teaching. London: Cambridge University press, 2001 (Units II & IV)

Leonard, David. Learning Theories, A to Z. Westport, Conn: Oryx Press, 2002.

Howall A.P.R. A History of English Language Teaching, Oup, 1984. (Unit IV)

Richards, Jack C. 1972. An Introduction to Error Analysis. London: Longman. (Unit V)

Stren, H.H. 1983. Fundamental Concepts of Language Teaching. Oxford University Press.

Yalden, Janice. 1987. Principles of Course Design for Language Teaching. Cambridge University Press.

CORE PAPER XV
WRITING SKILLS AND RESEARCH METHODOLOGY

UNIT I

The Motivation of the Writer- The Relationship between Reader and Writer. Fusion of Medium, Subject, Occasion- Coherence- Emphasis- Four Kinds of Discourse.

UNIT II

The Paragraph as a unit of thought, The structure of the paragraph, some typical structural principals- linking paragraphs together- principals of sentence structure- diction- denotation- connotation

UNIT III

Research paper as a form of exploration and form of communication – selecting a topic- conducting research – compiling a working bibliography- Evaluating sources. Taking Notes- Outlining –Writing drafts- Plagiarism

UNIT IV

Mechanics of Writing: Spelling – Punctuation – Italics – Names of persons- Numbers- Titles of works in the Research- Quotations – Capitalization and Personal names in Languages. Format of the Research paper.

UNIT V

Documentation: Preparing the list of works cited; citing sources in the text; and other systems of documentation.

Recommended Texts

John Langan, College Writing Skills, New York: McGraw Hill, 1985. (Covers Unit I)

Joseph Gibaldi, MLA Handbook for Writers of Research Papers, New Delhi: Affiliated East-West Press Pvt. Ltd., 2003. (Covers Units II to V)

Recommended

Reading Marjorie Boulton, The Anatomy of Poetry, London: Routledge & Kegan Paul, 1982.

Marjorie Boulton, The Anatomy of Prose, London: Routledge & Kegan Paul, 1952.

Cleanth Brooks, Fundamentals of Good Writing: A Handbook of Modern Rhetoric, New York:

Read Books, 2008. R.A. Lanham, A Handlist of Rhetorical Terms, California: University of California Press, 1991.

James McCrimmon, Writing with a Purpose, Boston: Mifflin Company, 1963.

Donald M. Murray, Write to Learn, New York: Holt, Rinehart and Winston, Inc., 1987.

CORE: PAPER XVI SHORT STORIES

OBJECTIVES:

This paper is designed as an introduction to the craft and culture of short fiction. Students will be introduced to a range of short texts written in English and some significant short stories translated into English. The paper aims to broaden students' understanding and appreciation of the range of writing in short forms and of the contexts of short story production. The short story is particularly appropriate for encouraging comparative analysis between literary cultures and phases of literary development. Students will be expected to apply their understanding of short story forms, contexts and techniques through a series of creative exercises and the production of a short story for assessment.

LEARNING OUTCOME:

Students will explore, share, and reconstruct expressions of the human experience within the context of the past and the present. Consider culture, author biography and historic context of each story. Discuss story content and structure in depth.

COURSE OUTCOME:

- Recognize the history of short stories and how they evolved and were used by different cultures across the globe.- identifying when, where and how the form evolved in different cultural spaces
- Recognize the didactic issues underlying the author's work- his or her insights into the principles that govern human behavior.
- Identify and analyze psychological issues raised by the stories under consideration.

UNIT I

1. "The Cask of Amontillado" - Edger Allan Poe
2. "Everyday Use"- Alice Walker
3. "The story of an Hour"- Kate Chopin

UNIT II

4. "Two Gentlemen of Verona" – A J Cronin
5. "The Selfish Giant"- Oscar Wilde
6. "Odour of Chrysanthemums" – D H Lawrence

UNIT III

7. "A Very Old Man With Enormous Wings" – Gabriel Garcia Marquez
8. "To Reach Japan" – Alice Munro
9. "The Man in Asbestos"- Stephen Leacock

UNIT IV

10. "The Beggar Boy at Christ's Christmas tree"- Fyodor Dostoevsky
11. "The Shot" – Alexander Pushkin
12. "The Squirrel" – Ambai

UNIT V

13. "The Drover's Wife" – Hendry Lawson
14. "The Chosen Vessel" – Barbara Baynton
15. "Six feet of the Country"- Nadine Gordimer

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2. <https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.scott.kyschools.us/userfiles/177>

8. [8/Classes/3014/OC%2520Doc%2520Alice%2520Walker%2520and%2520Everyday%2520Use.pdf&ved=2ahUKEwjTwabBq83vAhUifX0KHclISA40QFjABegQIHBAC&usg=AOvVaw0AITbFyg7r9QhIBKu3oPXm](https://www.google.com/url?sa=t&source=web&rct=j&url=https://www.wlww.k12.or.us/cms/lib8/OR01001812/Centricity/Domain/1309/Kate%20Chopin%20Story%20Texts.pdf&ved=2ahUKEwjTwabBq83vAhUifX0KHclISA40QFjABegQIHBAC&usg=AOvVaw0AITbFyg7r9QhIBKu3oPXm)
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CORE ELECTIVE: PAPER IV
A. Fiction and Film Studies

Objectives

The objectives of this paper are to:

- Examine the relationship between fiction and cinema by focusing on film adaptations of literary genres such as the novel, short story, novella and graphic novels
- Broaden and deepen the understanding of film adaptations and its various trends
- Consider classic and contemporary theories of film adaptation

Learning outcomes

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

- Demonstrate an understanding of the evolving relation between literature and cinema through adaptations and its history
- Apply adaptations theories to read films
- Read and critically analyze film adaptations with reference to the medium

Course Description

Module I – Fiction to Film – Theory

‘Sisters Arts’ – Cinema history – Notion of fidelity – Medium specificity and codes – Mise – en 0 scene – Characters – Literary language and film language – Techniques and Narrative strategies – Modes of adaptation – Borrowing – Intersecting – Transforming of sources – Dynamics of exchange – A dialogue – Intertextuality – Authorship and Auteurism – Ideological and political implications – Assessing adaptations – Transportations – Commentary – Analogy – Aesthetics of adaptation – Fictions, Films, Television series, Fairy tales, Animations , Graphic novels

Required Reading

Andrew, Dudley.”Adaptation.” *Concepts in Film theory*. London: Oxford UP, 1984. 96-106.print.

Wald, Jerry. “Foreword: Fiction Versus Film.” *Fiction, Film and Faulkner: The Art of Adaptation*.Ed. Gene D. Philips. Knoxville: The U of Tennessee P, 1988. Print

Module II – Novels to Film

| Author | Novel | Director | Film |
|--------------------------|--|----------------------|---|
| Emily Bronte | <i>Wuthering Heights</i> | Peter Kosminsky | <i>Emily Bronte’s Wuthering Heights</i> |
| Bram Stoker | <i>Dracula</i> | Francis Ford Coppola | <i>Dracula</i> |
| Ken Kesey | <i>One Flew Over the Cuckoo’s Nest</i> | Milo’s Forman | <i>One Flew over the Cuckoo;s Nest</i> |
| Malayattoor Ramakrishnan | <i>Yakshi</i> | K.S. Sethumadhavan | <i>Yakshi</i> |

Module III – Short Fiction to Film

| Author | Novel | Director | Film |
|---------------------|---|----------------------|-------------------|
| Paul Zacharia | <i>"Bhaskara Pattelarum Ente Jeevithavum"</i> | Adoor Gopalakrishnan | <i>Vidheyam</i> |
| Rabindranath Tagore | <i>"The Broken Nest"</i> | Satyajit Ray | <i>Charulatha</i> |

Module IV – Graphic Novels and Fairy Tales to Films

| Author | Novel | Director | Film |
|----------------|------------------------|-----------------------------|----------------------------------|
| Alan Moore | <i>From Hell</i> | Allen Hughes, Albert Hughes | <i>From Hell</i> |
| Brothers Grimm | <i>The Frog Prince</i> | Ron Clements John Musker | <i>The Princess and the Frog</i> |

Recommended Reading

Cohan, Keith. *Film and Fiction: The Dynamics of Exchange*. London: Yale UP, 1979.

Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. New York: Routledge, 2013.

Roberge, Gaston. *The Subject of Cinema*. 1985. Calcutta: Seagull, 1990.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to Theory and Practice of Film Adaptation*. London : Blackwell, 2005.

CORE ELECTIVE: PAPER IV
B. COMPARATIVE LITERATURE

Objectives:

The objectives of this paper are to:

- Give a historical overview of the development of the theory of comparative literature.
- Familiarize students with the theory of comparative literature
- Enable students to assess cross – culture currents in literature and other arts
- Train students in the methodologies of comparative analysis

Learning Outcomes

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

- Display an awareness of the major transformations in the concept of comparative literature.
- Assess the cultural similarities and dissimilarities represented in the literature of different languages
- Demonstrate the ability to analyze texts across languages and cultures
- Assess the flow of forms and concepts across language and national boundaries
- Appreciate the universal character of literature and arts

Course Description

Module I – Socio –political and Literary Background

The origin and the growth of the comparative approach – comparative Indian literature- Malayalam literature – inter semiotic comparison- the question of adaptation – the translation of the epics – Ezhuthacchan- the lyric impulse and Krishnagatha – hymns – Poonathanam – Kunjan Nambiar – M. Govindan – Postmodernism – P.P Ramachandran - S. Joseph – Mohankrishnan Kalady

Required Reading

Hogan, Patrick Colm. “Beauty, Politics, and Cultural Otherness: The Bias of Literary Difference.” *Literary India: Comparative Studies and Aesthetics, Colonialism and Culture*. Ed. Patrick Cp;, Hogan and Lalita Pandit. Albany : State university of Newyork, 1995. 3-44. Print

Palumbo – Liu, David. “Method and Conguity: The Odious Business of Comparative Literature. Ed. Ali Behdad and Dominic Thomas. London: Wiley – Blackwell. 2011. Print.

Module II – Poetry and Drama

Required Reading

Poetry

| | |
|--------------------|---------------------|
| Kumaran Asan | “The Fallen Flower” |
| Ayyappa Painkiller | “Kurukshetra” |

Drama

| | |
|-------------------|-------------------------|
| N. Krishna Pillai | <i>Investment</i> |
| C.J. Thomas | <i>Crime 27 of 1128</i> |

Module III – Prose and Fiction

Required Reading

| | |
|---------------------|-----------------------------|
| O. Chandu Menon | <i>Indulekha</i> |
| M.T. Vasudevan Nair | <i>The Second Turn</i> |
| K.P. Ramanunni | <i>What the Sufi Said</i> |
| Ponkunnan Varkey | <i>The Key of the Store</i> |

Module IV - Literature and Other Arts

Required Reading

| | |
|--------------|-------------------------|
| Vincent | <i>Bhargavi Nilayam</i> |
| G. Aravindan | <i>Kanchana Sita</i> |

Reading List

Aravindan, G, dir. Kanchana Sita. Perf. Prem Nazir, Keshav Panicker. Release: 21 Dec. 1978. Film. (Intertext: Kanchana Sita by C.N.Streekantan Nair)

Asan, Kumaran. “The Fallen Flower.” Selected Poems. Trivandrum: U of kerala, 1975. (Intertext:

English Romantics)

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Behdad, Ali and Dominic Thomas, eds. *A Companion to Comparative Literature*. London: Willwy – Blackwell. 2011. Print.

Cluver, Claus and Burton Watson. "On Intersemiotic Transposition." *Poetics Today* 10.1 (1989): 55-90. JSTOR. Web. <<http://www.jstor.org/stable/1772555>>.

Derrida, Jacques and ErciPrenowitz. "Who or What is Compared? The Concept of Comparative Literature and the Theoretical Problems of Translation." *Discourse* 30.1/2 (2008): 22-53. JSTOR. Web. <http://www.jstor.org/stable/413879>.

During, Simon."Comparative Literature." ELH71.2 (2004): 313-22. JSTOR. Web. <http://www.jstor.org/stable/30030050>.

Lefevere, Andre. "Introduction: Comparative Literature and Translation." *Comparative Literature* 47.1(1995):1-10. JSTOR. Web.<http://www.jstor.org/stable/1771359>.

Menon, O. Chandu. *Indulekha*.1889. Trans. AnithaDevasia. New York: Oxford UP, 2005.

Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. New Delhi: India Publishers, 1989.

Nair, Vasudevan. M. T. *The Second Turn*. Trans. Of Randaamozham. 1984. Trans. P.K. Ravindranath. Madras: Macmillan,1996.

Paniker,K.Ayyappa. "Kurushetra." Kottayam: D.C.Books, 1999.(Intertext: Modernism, T.S. Eliot, *The Waste Land*).

Pillai, Krishna N. *Investment*. Trans. Of Mudakkumuthal. Trans. Dr. S. Velayuthan. Thrissur: Kerala Sahitya Academy, 1981. (Intertext:Henrik Ibsen)

Prawer, Siegbert Salomon. *Comparative Literary Studies: An Introduction*. London : Duckworth, 1973

Ramanunni, K.P. *What the Sufi Said*. 1993. Trans. N. Gopalakrishnan. New Delhi:Rupa, 2002.

Routh, H.V. ."The Future of Comparative Literature." *The modern Language Review* 100 (2005): 5-18. JSTOR. Web. <http://www.jstor.org/sytable/3738148>.

Thomas, C.J. Crime 27 of 1128. Trans. C. J. Thomas, Allent Wendt and K. AyappaPaniker. *Journal of South Asian Literature* 15.2 (1980):165-212.JSTOR. Web.

http://www.jstor.org/stable/40861190?seq=1#page_scan_tab_contents (Intertext:Luigi Pirandello)

Vincent, A.,dir.*Bhargavi Nilayam*.Perf.PremNAzir, Madhu, Vijayamala. Release:22 November 1964.Film. (Intertext: "NeelaVelicham" by Vaikom Muhammad Basheer)

Well, Rene. "Comparative Literature Today." *Comparative Literature* 17.4 (1965):325-37. JSTOR Web. <http://www.jstor.org/stable/1770091>.

Yu, Pauline. "Comparative Literature in Question." *Daedalus* 135.2 (2006):38.53. JSTOR. Web.<http://www.jstor.org/stable/20028031>