

# **PERIYAR UNIVERSITY**

**(NAAC 'A++' Grade with CGPA 3.61 (Cycle - 3))**

**State University - NIRF Rank 56 - State Public University Rank 25**

**SALEM - 636 011**



**CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)**

**M.A. English**

**[SEMESTER PATTERN]**

**(2024-25 Onwards)**

**SYLLABUS**

**(Effective from the academic year 2024 – 2025)**

**Periyar University Center for Online and Distance Education (PUCODE)**  
**M.A.English Online Learning Structure**

Paper Code	Subject	Paper Title	Lecture Hrs	Credit	Marks		
					CIA	EA	Total
<b>I SEMESTER</b>							
24DPEN01	Core I	British Literature I	150	5	25	75	100
24DPEN02	Core II	British Literature II	150	5	25	75	100
24DPEN03	Core III	British Literature III	150	5	25	75	100
24DPEN04	Elective I	American Literature	90	3	25	75	100
24DPEN05	Elective II	Creative Writing	90	3	25	75	100
<b>II SEMESTER</b>							
24DPEN06	Core IV	Shakespeare	150	5	25	75	100
24DPEN07	Core V	Indian Writing in English	150	5	25	75	100
24DPEN08	Core VI	World Short Stories	150	5	25	75	100
24DPEN09	Elective III	Folklore and Literature	90	3	25	75	100
24DPEN10	Elective IV	English Language and Linguistics	90	3	25	75	100
<b>III SEMESTER</b>							
24DPEN11	Core VII	Literary Theory	150	5	25	75	100
24DPEN12	Core VIII	Intensive Study of an Author: Rabindranath Tagore	150	5	25	75	100
24DPEN13	Core IX	Women's Writing	150	5	25	75	100
24DPEN14	Elective V	Research Methodology	90	3	25	75	100
24DPEN15	Elective VI	English for Career	90	3	25	75	100
		Internship	60	2	25	75	100
<b>IV SEMESTER</b>							
24DPEN16	Core X	Cultural Studies	150	5	25	75	100
24DPEN17	Core XI	Translation Studies	150	5	25	75	100
24DPEN18	Core XII	Mass Media	150	5	25	75	100
	Core XIII	Project	180	6	25	75	100
24DPEN19	Elective VII	Film Studies	90	3	25	75	100
24DPEN20	Elective VIII	English For Enrichment	90	3	25	75	100
		<b>Total</b>	<b>2760</b>	<b>92</b>	<b>475</b>	<b>1325</b>	<b>1800</b>

## **Elective Options**

### **M.A.ODL**

#### **I Semester**

1. Creative Writing
2. Study of Genres: Autobiography and Biography
3. Indian Auto biographies

#### **II Semester**

1. Folklore and Literature
2. Folktales from South India
3. Folktales from North India

#### **III Semester**

1. Film Studies
2. Detective Fiction
3. Film Adaptation and Literature

#### **IV Semester**

1. Cultural Studies
2. World Classics in Translation
3. Popular Literature and Culture

**CORE I**  
**BRITISH LITERATURE I**  
*(From the Age of Chaucer to the Age of Milton)*

**Course Objectives:**

- To expose students to early English literature and transition from Middle English to the Elizabethan ethos.
- To expose students to classical English poetry.
- To introduce students to representative texts by major writers of the period.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - understand the different genres of the period.

CO2- differentiates the development of poetry from Middle English to the Elizabethan age.

CO3- explores the socio-cultural and historical developments during the Elizabethan era.

CO4 - learn the linguistic changes that took place during this period

CO5-develop literary and critical thinking

**Unit I Poetry I**

Geoffrey Chaucer: The Prologue to the Canterbury Tales

**Unit II Poetry II**

John Milton : Paradise Lost Book IV

**Unit III Prose**

Francis Bacon : Of Beauty  
Of Nobility  
Of Truth

**Unit IV Drama**

Christopher Marlowe: The Jew of Malta

## Unit V Criticism

Sir Philip Sidney : An Apology for Poetry (Paragraphs 1 to 16)

### Book Prescribed:

1. Green, David. *The Winged Word*. Macmillan India Limited, 2009.

### References:

1. Birch, Dinah (Ed.). *The Oxford Companion to English Literature*. 7th ed., Oxford University Press, 2009..
2. Blamires, Harry. *A Short History of English Literature*. Latest ed., English Language Book Society and Methuen, 1979.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers, 1999.
4. Legouis, and Cazamian. *A History of English Literature*. Latest ed., Macmillan, 1985.
5. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. Enlarged ed., A.I.T.B.S. Publishers, 2007.
6. Rickett, Arthur Compton. *A History of English Literature*. Universal Book Stall, 1990.

### Web Sources:

1. <http://www.josbd.com/the-salient-features-of-the-age-of-chaucer-or-the-late-14th-century/>
2. <http://www.online-literature.com/henry-augustin-beers/from-chaucer-to-tennyson/4/>
3. <https://www.litcharts.com/our-story-from-sparknotes-to-litcharts>
4. [https://www.researchgate.net/publication/320596355\\_FRANCIS\\_BACON\\_DEPICTS\\_UTILITARIA\\_NISM\\_IN\\_HIS\\_ESSAYS](https://www.researchgate.net/publication/320596355_FRANCIS_BACON_DEPICTS_UTILITARIA_NISM_IN_HIS_ESSAYS)
5. [https://www.academia.edu/38723128/The\\_Elizabethan\\_Idea\\_of\\_the\\_Jew\\_in\\_Marlowes\\_The\\_Jew\\_of\\_Malta\\_and\\_Shakespeares\\_The\\_Merchant\\_of\\_Venice\\_](https://www.academia.edu/38723128/The_Elizabethan_Idea_of_the_Jew_in_Marlowes_The_Jew_of_Malta_and_Shakespeares_The_Merchant_of_Venice_)
6. <http://theisticserendipity.blogspot.com/2011/11/critical-appreciation-of-prothalamion.html>
7. <https://crossref-it.info/textguide/metaphysical-poets-selected-poems/4/215>

**CORE II**  
**BRITISH LITERATURE II**  
*(From the Age of Dryden to the Romantic Age)*

**Course Objectives:**

- To familiarize the students with the major socio-political and literary trends in literature
- To cultivate among students a sense of understanding in order to make them better human beings by exposing them to literature.
- To introduce students to representative texts by major writers of the period.

**Course Outcomes:**

On successful completion of the course, the students will be able to

- CO1 - Gain knowledge on different genres and their characteristic features in the works of the Restoration and Romantic ages.
- CO2 - Trace the key political, cultural, and artistic transformations while paying close attention to continuities with medieval tradition.
- CO3 - Familiarize the students with the major trends, ideas, genres, poetic forms, and prose of these periods.
- CO4 - Understand the English Romantic imagination, its stress on nature, poetic inspiration, freedom, individualism, spontaneity, and the role language plays in it.
- CO5 - Attain in-depth knowledge of a movement that not only captured the imagination of people with its ideas of liberty and freedom but also fueled the avant-garde movements well into the twentieth century.

**Unit I Poetry**

John Dryden	:	A Song for St. Cecile's Day
William Wordsworth	:	Resolution and Independence
Samuel Taylor Coleridge	:	Dejection: An Ode
Percy Bysshe Shelley	:	The Mask of Anarchy
John Keats	:	To Sleep

## Unit II Prose

Charles Lamb : From Essays of Elia

1. Valentine's Day

Joseph Addison and Richard Steele: From Coverley Papers

1. The Spectator's Account of Himself

## Unit III Drama

Oliver Goldsmith : She Stoops to Conquer

## Unit IV Fiction

Emily Bronte : Wuthering Heights

Daniel Defoe : Robinson Crusoe

## Unit V Criticism

Percy Bysshe Shelley : A Defense of Poetry

## Books Prescribed:

1. Nayar, Pramod K., editor. Critical Editions: English Poetry, 1660-1780: An Anthology. Orient BlackSwan, 2011.
2. Green, David, editor. The Winged Word. Macmillan India Limited, 2009.

## References:

1. Compton-Rickett, Arthur. A History of English Literature. Vol. 85. T.C. and E.C. Jack, 1912.
2. Daiches, David. A Critical History of English Literature. Secker and Warburg, 1972.
3. Hudson, William Henry. An Outline History of English Literature. Atlantic Publishers, 1999.
4. Legouis, Émile, and Louis François Cazamian. A History of English Literature. Vol. 2. J.M. Dent and Sons Limited, 1927.
5. Saintsbury, George. A History of English Prose Rhythm. Macmillan and Company Limited, 1922.

## Web Sources:

1. <https://poemanalysis.com/movement/augustan-age/>
2. <https://crossref-it.info/articles/398/augustan-literature-an-introduction>
3. <https://poets.org/text/brief-guide-augustans>

I Semester  
24DPEN03

Hours/Week: 150  
Credits:5

### **CORE III** **BRITISH LITERATURE III** *(From the Victorian Age to the Modern Age)*

#### Course Objectives:

- To enable the students to evaluate critically the English mindset in the context of rapid social transformations in the nineteenth century.
- To make students familiar with the various styles and thoughts expressed by the writers of the age.
- To introduce students to the different kinds of literary texts in terms of the literary movements.

#### Course Outcomes:

On successful completion of the course, the students will be able to

CO1 - Understand the socio-cultural, political, and intellectual contexts that nourished Romantic and Victorian literature.

CO2 - Cultivate an understanding of the politics behind governance and religion.

CO3 - demonstrate the applications of theories and criticism.

CO4 - Contextualize the transition in modernism.

CO5 - Evaluate the implications of the critical responses of the period.

#### Unit I Poetry

Alfred Lord Tennyson	:	Tithonus
Robert Browning	:	A Grammarian's Funeral
Dante Gabriel Rossetti	:	The Blessed Damozel
G.M. Hopkins	:	Pied Beauty
D.H.Lawrence	:	The Mosquito



Cecil Day Lewis : The Poet  
W. H. Auden : The Unknown Citizen

### **Unit II Prose**

G.K. Chesterton : Essays from "On Running after One's Hat and Other Whimsies"  
i. On Running after One's Hat  
ii. Chess  
Robert Wilson Lynd : The Pleasure of Ignorance

### **Unit III Drama**

Oscar Wilde : The Importance of Being Earnest

### **Unit IV Fiction**

Charles Dickens : Nicholas Nickleby  
E.M. Forster : A Passage to India

### **Unit V Criticism**

T.S. Eliot : Tradition and the Individual Talent

### **Books Prescribed:**

1. Carter, Ronald, and John McRae. The Routledge History of Literature in English. 2nd ed., Routledge, 2001.
2. Daiches, David. A Critical History of English Literature. Vol. 4, 2nd ed., Allied, 2005.
3. Green, David, editor. The Winged Word. Macmillan India Limited, 2009.
4. Nayar, Pramod K., editor. Critical Editions: English Poetry, 1660-1780: An Anthology. Orient BlackSwan, 2011

**References:**

1. Compton-Rickett, Arthur. *A Primer of English Literature*. T. Nelson, 1941.
2. Daiches, David. *A Critical History of English Literature*. Secker and Warburg, 1991.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers and Dist, 1999.
4. Legouis, Émile, et al. *A History of English Literature: In 2 Volumes*. Dent, 1926.
5. Saintsbury, George. *A Short History of English Literature*. Macmillan, 1898.

**Web Sources:**

1. <https://www.thefamouspeople.com/19th-century-british-writers.php>
2. <https://neoenglish.wordpress.com/2010/12/27/the-influence-of-science-on-victorian-literature/>
3. <https://www.bl.uk/romantics-and-victorians/themes/technology-and-science>
4. [https://www.wwnorton.com/college/english/nael/20century/topic\\_2\\_05/welcome.html](https://www.wwnorton.com/college/english/nael/20century/topic_2_05/welcome.html)

**ELECTIVE I  
AMERICAN LITERATURE**

**Course Objectives:**

- To explore the uniqueness of American literature at an advanced level.
- To analyze the American concept of freedom, liberty, life, and the American point of view.
- To relate the American personal experience to the literary world.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Acquire knowledge about the origin and development of American literature through the centuries.

CO2 - Understand the shift in literary notions from time to time and the distinctive creativity of each era.

CO3 - Analyze the diverse concepts, themes, and approaches within American literature.

CO4 - Grasp the ideologies and skills of significant writers through their works.

CO5- Enhance their skills through American literature

**Unit I Poetry**

Ralph Waldo Emerson	:	Brahma
Walt Whitman	:	Out of the Cradle Endlessly Rocking
Emily Dickenson	:	Hope is the Thing with Feathers
Robert Frost	:	Directive
Maya Angelou	:	Still I Rise

**Unit II Prose**

Ralph Waldo Emerson	:	The American Scholar
Mark Twain	:	Advice to Youth

**Unit III Drama**

Edward Albee	:	The Zoo Story
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**Unit IV Short Story**

Washington Irving	:	Rip Van Winkle
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Edgar Allan Poe	:	The Purloined Letter Charlotte
Perkins Gilman	:	The Yellow Wallpaper
O Henry	:	The Gift of the Magi

### **Unit V Fiction**

Tony Morrison	:	Beloved
Ernest Hemingway	:	The Old Man and the Sea
Navarre Scott Momaday	:	House Made of Dawn

### **Books Prescribed:**

1. Fisher, William J., et al. American Literature of the Nineteenth Century: An Anthology. Eurasia Publishing House, 1984.
2. Oliver, Egbert S. American Literature, 1890-1965: An Anthology. 1994.

### **References:**

1. Cowie, Alexander. The Rise of the American Novel. American Book Co, 1948.
2. Gates, Henry L., and Valerie Smith. The Norton Anthology of African American Literature. W.W. Norton & Co, 2015.
3. Levine, Robert S., GerShun Avilez, Michael A. Elliott, Sandra M. Gustafson, Amy Hungerford, and Lisa Siraganian. The Norton Anthology of American Literature. W.W. Norton & Co, 2022.
4. Hart, James D. The Oxford Companion to American Literature. Oxford University Press, 1900.
5. VanSpanckeren, Kathryn. Outline of American Literature. U.S. Dept. of State, Bureau of International Information Programs, 2007.

**Web Sources:**

1. <http://people.unica.it/fiorenzoiuliano/files/2016/04/A-Brief-History-of-American-Literature-Wiley-Blackwell-2011.pdf>
2. <http://www.online-literature.com/periods/transcendentalism.php>
3. [http://www.longwood.edu/staff/lynchrl/English%20203/american\\_romanticism.htm](http://www.longwood.edu/staff/lynchrl/English%20203/american_romanticism.htm)
4. <https://www.encyclopedia.com/arts/culture-magazines/american-scholar>
5. <https://study.com/academy/lesson/the-american-scholar-by-ralph-waldo-emerson-summary-analysis.html>
6. <http://edwardalbeesociety.org/works/the-zoo-story/>
7. <https://www.sparknotes.com/lit/salesman/>
8. <https://www.arvindguptatoys.com/arvindgupta/oldmansea.pdf>
9. <https://www.gutenberg.org/files/77/77-h/77-h.htm>
10. <https://www.gale.com/open-access/the-adventures-of-huckleberry-finn>

## **ELECTIVE II CREATIVE WRITING**

### **Course Objectives:**

- To acquaint the learners with ideas related to creative writing, including the art, the craft, and the basic skills required for a creative writer.
- To explain the difference in writing for various literary and social media.
- To enable learners to put into practice the various forms of creative writing that they have studied through the course.

### **Course Outcomes:**

On successful completion of the course, the students will be able to

- CO1 - distinguish between the literary
- CO2-writeforvarious literary and social media
- CO3-criticallyappreciatevarious forms of Literature
- CO4-makeinnovativeuseoftheircreativeandcriticalfaculties
- CO5 - seek employment in various creative fields

### **Unit I: Fundamentals of Creative Writing**

Introduction to Creative Writing – Meaning, Significance, and Characteristics of Creative Writing – Need and Research for Creative Writing.

### **Unit II: Elements of Creative Writing**

Elements of Creative Writing – Plot, Setting, Character, Dialogue, Point of View – Literary Devices and Figurative Language.

### **Unit III: Traditional Forms of Creative Writing**

Poetry, Drama, Essay, Fiction, Biography, Autobiography, Travelogues.

Practicals: Students to present a short autobiographical note, travel write-up, or exhibit creative writing ability.

### **Unit IV: New Trends in Creative Writing**

Journalistic Writing– Graphic Novel –Flash Fiction

### **Unit V: Practical Components**

Proof reading and Editing – Practical – Creative Writing Exercises.

### **Books Prescribed:**

1. Harper, Graeme. *Teaching Creative Writing*. Continuum, 2006.
2. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge University Press, 2007.

### **References:**

1. Abrams, M. H. *Glossary of Literary Terms*. Wadsworth Publishing Company, 2005.
2. Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. Cambridge University Press, 2002.
3. Bell, James Scott. *How to Write Dazzling Dialogue*. Compendium Press, 2014.
4. Berg, Carly. *Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. Then Re-Publish Them All Together as a Book*. Magic Lantern Press, 2015.
5. Clark, Roy Peter. *Writing Tools*. Brown and Company, 2008.
6. Earnshaw, Steven, editor. *The Handbook of Creative Writing*. Edinburgh University Press, 2007.
7. Johnson, Jeannie. *Why Write Poetry?* Fairleigh Dickinson University Press, 2007.
8. King, Stephen. *On Writing: A Memoir of the Craft*. Hodder and Stoughton, 2000.
9. Mezo, Richard E. *Fire In the Blood: A Handbook of Figurative Language*. Universal Publishers, 1999.
10. Strunk, William, and E. B. White. *The Elements of Style*. Longman, 1999.

### **Web Sources:**

1. <https://oxfordsummercourses.com/articles/what-is-creative-writing/>
2. <https://paragraphs.com/what-are-the-characteristics-of-creative-writing/>
3. <https://www.writingforward.com/better-writing/characteristics-of-good-writing>
4. <https://www.geeksforgeeks.org/difference-between-technical-writing-and-creative-writing/>
5. <https://www.dreamerswriting.com/elements-of-a-story/>
6. <https://examples.yourdictionary.com/basic-types-of-literary-devices.html>
7. <https://www.athabascau.ca/write-site/documents/elements-of-style.pdf>
8. <https://penandthepad.com/elements-style-creative-nonfiction-writing-5181.html>
9. <https://knowadays.com/blog/proofreading-creative-writing/>
10. <https://www.writingforward.com/creative-writing/types-of-creative-writing>

**CORE IV  
SHAKESPEARE**

**Course Objectives:**

- To introduce the significance of Shakespeare and his works.
- To kindle the enthusiasm, interest and desire to study his plays further.
- To appreciate his contribution to English literature.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - understand the greatness and uniqueness of Shakespearean characterisation, themes, and techniques

CO2 - analyse and differentiate personalities in literature and life

CO3 - understand the effectiveness of language in Shakespeare's plays

CO4 - acquire skills like decision-making and problem-solving

CO5 - apply Shakespearean technique of handling people in the present context.

**Unit I**

Introduction to Shakespeare - Shakespeare's Stage, Theatre, Audience, Fools, Clowns, Villains, and Women.

**Unit II**

Othello

**Unit III**

The Tempest

**Unit IV**

Henry VIII

**Unit V**

The Comedy of Errors

Sonnets – 28, 55, 66, 127, 131



## References:

1. Belsey, Catherine. *Shakespeare in Theory and Practice*. Edinburgh University Press, 2011.
2. Bloom, Harold. "Harold Bloom's Shakespeare through the Ages." *Othello*. Viva Books, 2010.
3. Bloom, Harold. "Harold Bloom's Shakespeare through the Ages." *The Tempest*. Viva Books, 2010.
4. Bradley, A. C. *Shakespearean Tragedy*. Atlantic, 2010.
5. Huston, J. Dennis. *Shakespeare's Comedies of Play*. Palgrave Macmillan, 2014.
6. Johnson, Samuel. *Preface to Shakespeare*. BLURB, 2019.
7. Knight, George W. *The Wheel of Fire: Interpretations of Shakespearean Tragedy with Three New Essays*. Routledge, 1989.
8. Leggatt, Alexander. *Shakespeare's Comedy of Love*. Routledge, 2005.
9. Tillyard, Eustace M. W. *Shakespeare's History Plays*. Penguin Books, 1991.
10. Thompson, Ann, and Neil Taylor. *Hamlet: A Critical Reader*. Bloomsbury, 2016.

## Web Sources:

1. [https://www.academia.edu/33396817/What\\_Is\\_Shakespearean\\_Tragedy](https://www.academia.edu/33396817/What_Is_Shakespearean_Tragedy)
2. <https://www.sparknotes.com/shakespeare/othello/>
3. <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/>
4. <https://www.sparknotes.com/shakespeare/henryviii/summary/>
5. [https://wikivisually.com/wiki/Timeline\\_of\\_Shakespeare\\_criticism](https://wikivisually.com/wiki/Timeline_of_Shakespeare_criticism)
6. <https://www.bl.uk/works/shakespeares-sonnets>
7. <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/comedy-of-error>

**CORE V**  
**INDIAN WRITING IN ENGLISH**

**Course Objectives:**

- To enable students to understand the historical and socio-cultural context for the emergence of English as a medium for communication and literary expression in India.
- To help students to develop a general understanding of Indian aesthetics.
- To provide students a perspective on the diverse aspects of Indian Writing in English.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - gain knowledge on Indian literary and cultural sensibilities, and different genres and their characteristic features - K1

CO2 - realise IWE from multiple perspectives based on historical and social locations - K2

CO3 - evaluate critically the contributions of major Indian English poets, dramatists, prose writers, and novelists - K3

CO4 - understand the paradigm shift from the colonial impact to postcolonial Indian society - K5

CO5 - familiarize with native and regional narrative styles of Indian context - K4 and K6

**Unit I Poetry**

Sri Aurobindo: The Tiger and the Deer

Nissim Ezekiel: Poet, Lover, Birdwatcher

Kamala Das: The Looking-Glass

A. K. Ramanujan: Small Scale Reflections on a Great House

Arun Kolatkar: The Butterfly

R. Parthasarathy: from Trial

Toru Dutt: Lakshman

Sarojini Naidu: Bird Sanctuary

Jayanta Mahapatra: A Kind of Happiness

Vikram Seth: Guest

## Unit II Prose

- Rabindranath Tagore : Nationalism in India
- Arvind Krishna Mehrotra : The Emperor Has No Clothes
- Salman Rushdie : Imaginary Homelands

## Unit III Drama

- Manjula Padmanaban : Harvest
- Mahesh Dattani : Final Solutions

## Unit IV Fiction

- R.K. Narayan : Swami and Friends
- Amitav Ghosh : Gun Island
- Chitra Banerjee Divakaruni : The Palace of Illusion

## Unit V Criticism

- Dandin : Sarga-bandha: Epic Poetry
- Anandavardhana : Structure of Poetic Meaning

## Books Prescribed:

1. Devy, Ganesh Narayandas. Indian Literary Criticism. Orient Blackswan, 2002.
2. Gokak, Vinayak Krishna, editor. The Golden Treasury of Indo-Anglian Poetry. Sahitya Akademi, 2001.
3. Iyengar, K. R. Srinivasa. Indian Writing in English. Sterling, 1985.
4. Mehrotra, Arvind Krishna. A Concise History of Indian Literature in English. Permanent Black, 2008.
5. ---, editor. Twelve Modern Indian Poets. Oxford, 2006.
6. Parthasarathy, R., editor. Ten Twentieth Century Indian Poets. Oxford University Press, 1976.
7. Subbian, C., editor. Indo-English Prose: A Selection. Emerald Publications, 2011.

**References:**

1. Iyengar, K. R. Srinivasa, and Prema Nandakumar. Introduction to the Study of English Literature. Sterling Publications, 1966.
2. Lal, P. The Concept of an Indian Literature: Six Essays. Writers Workshop, 1968.

**Web Sources:**

1. [english-literature/the-introduction-to-indian-writing-in-english-english-literature-essay.php](#)
2. <https://englishsummary.com/indian-poetry-inenglish/>

II Semester  
24DPEN08

Hours/Week: 150  
Credits: 5

**CORE VI  
WORLD SHORT STORIES**

**Course Objectives:**

- To understand the origin and development of the short story.
- To appreciate the creative nuances of writers across the world, recognizing and appreciating the multiplicity of voices.
- To evaluate the influence of literary, cultural, and historical contexts of short stories.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1 - Inculcate the interest of reading and articulate the value assumptions through short stories. (K1 and K2)

CO2 - Improve communication skills by LSRW method. (K3, K4, and K5)

CO3 - Enrich the word power and vocabulary of the English language. (K3)

CO4 - Induce the art of creative writing and make them understand how short stories can express individual and human values within a particular historical context. (K4)

CO5 - Import classical, romantic, and modern style short stories and demonstrate awareness of the scope and variety of short stories that focus on gender, class, and race. (K5).

**Unit I**

The Roots of Modern Short Stories-Realism and Short Stories – Writers of 1930s, 1940s and 1950s.

**Unit II American Literature**

Francis Richard Stockton : A Lady or the Tiger

Edgar Allan Poe : The Fall of the House of the Usher

John Steinbeck : The Chrysanthemums

W. W. Jacobs : A Monkey's Paw

### Unit III British Literature

Oscar Wilde	:	The Model Millionaire
R. L. Stevenson	:	Mark heim
Katherine Mansfield	:	A Cup of Tea
W Somerset Maugham	:	The Verger

### Unit IV Common wealth Literature

Alice Munro	:	Boys and Girls
Chinua Achebe	:	Marriage is a Private Affair
Patrick White	:	A Glass of Tea
Ian Mc Donald	:	Drifting's

### Unit V Indian Short Stories

R. K. Narayan	:	A Horse and Two Goats
Rama Chandra Behera	:	The Passenger
Kalki	:	The Poison Cure
Khuswant Singh	:	Karma

### Book Prescribed:

Mysor, Frank. *The Modern Short Story*. 4<sup>th</sup> ed., Cambridge, 2007.

### References:

1. *Short Stories of Yesterday and Today* – Shiv K. Kumar
2. *Daughter of Man and Other Stories*. Ed. by Prof. S. Anthony Sivam and Dr. K. Gunasekaran
3. Kumar, Shiv K. *Short Stories of Yesterday and Today*, OUP, 1992.

### Web Sources:

1. <https://www.rcboe.org/cms/lib010/GA01903614/Centricity/Domain/4395/Elements%20of%20a%20Story.pdf>
2. <https://schools.ednet.ns.ca/avrbs/070/rsbennett/eng12/coursematerials/shortstories/STSTORY%20intro.pdf>
3. [http://acip.sd79.bc.ca/vocab\\_sheets/short\\_story\\_terms.pdf](http://acip.sd79.bc.ca/vocab_sheets/short_story_terms.pdf)

### **ELECTIVE III FOLKLORE AND LITERATURE**

#### **Course Objectives:**

- To give an idea of early cultural formations and their expressions.
- To look at different forms of folklore with specific reference to its culture in which they are determined.
- To inculcate the habit of reading and writing traditional art forms.

#### **Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Gather and identify different types of folklore and discuss them in the context of the cultures that inform them and are informed by them in turn – K1 and K2

CO2: Understand the nature and form of folklore and its significance in the cultural formations of people – K3 and K4

CO3: Look at folklore as a living tradition with contemporary relevance – K5

CO4: Acquire knowledge to analyze and study them in connection with the past and present cultural standards – K6

CO5: Enable the students to distinguish different folktales – K5 and K6

#### **Unit I Fundamentals of Folklore Studies I**

Definitions of folklore-a historical overview-What is a folk group? –How folk groups form - Tradition - Ritual - Performance - Aesthetics

#### **Unit II Fundamentals of Folklore Studies II**

Alan Dundes - Who Are the Folk?

Vladimir Propp – The Methods and Material

#### **Unit III Folktales from India I**

The Clay Mother-in-Law (Tamil)

Shall I Show You My Real Face? (Tamil)

A Friend in Need (Malayalam)

The Shepherd's Ghost (Telugu)

In the Kingdom of Fools (Kannada)

## **Unit IV Folk tales from India II**

Why Audiences Laugh or Cry (Punjabi)

Other Lives (Kashmiri)

The Kite's Daughter (Assamese)

A Parrot Called Hiranman (Bengali)

Winning a Princess (Tulu)

## **Unit V Folktales from outside India**

The Fairy Serpent (Chinese)

The Tea-Kettle (Japanese)

How We Got the Name Spider Tales' (West African)

Why White Ants Always Harm Man's Property (West African)

The Serpent-Wife (Ukrainian)

## **Books Prescribed:**

1. Bain, Nisbet R., translator. *Cossack Fairy Tales and Folk Tales*. George G. Harrap, 1910.
2. Barker, W. H., and Cecilia Sinclair. *West African Folk-Stories*. Yesterday's Classics, 1920.
3. Bendix, Regina F., and Galit Hasan-Rokem, editors. *Companion to Folklore*. Blackwell, 2012.
4. Dundes, Alan. "The Journal of American Folklore," vol. 78, no. 308, Apr.-Jun. 1965, pp. 136-142.
5. Fielde, M. Adele. *Chinese Fairy Tales: Forty Stories Told by Almond-Eyed Folk*. G.P. Putnam's Sons, 1912.
6. Handoo, Jawaharlal. *Folklore: An Introduction*. CIEFL, 1989.
7. James, Grace. *Green Willow and Other Japanese Fairy Tales*. Macmillan and Co., 1912.
8. Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott, Martino Fine Books, 2015.
9. Ramanujan, A. K. *Selections from Folktales from India*. Penguin, 2009.
10. Sim, Martha C., and Martine Stephens. *Living Folklore: An Introduction to the Study of People and Their Traditions*. Utah State University Press, 2011.



**References:**

1. Bendix, Regina F., and Galit Hasan-Rokem, editors. *Companion to Folklore*. Blackwell, 2012.
2. Dorairaj, Joseph. *Myth and Literature*. FRRC, 2011.
3. Dorson, Richard M., editor. *Folklore and Folk Life: An Introduction*. The University of Chicago Press, 1972.
4. Dundes, Alan, editor. *The Study of Folklore*. Prentice-Hall, 1965.

**Web Sources:**

1. <https://scholarworks.iu.edu/journals/index.php/jfr>
2. <https://www.jstor.org/journal/jfolkrese>
3. <https://iupress.org/journals/jfr/>
4. <https://www.tandfonline.com/toc/rfol20/current>
5. <https://muse.jhu.edu/journal/223>

**ELECTIVE IV  
ENGLISH LANGUAGE AND LINGUISTICS**

**Course Objectives:**

- To enable students to know and form ideas on the growth and development of English, including its structural, grammatical, and functional aspects.
- To recognize, identify, and use sounds and structures.
- To identify and explain the process of second language acquisition.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Understand the nuances and hybrid nature of the English language and its origin.

CO2: Comprehend the socio-cultural influences on language.

CO3: Gain an understanding of the varieties of the English language.

CO4: Use the right accent and rhythm in speaking.

CO5: Understand the significance of language used in literary discourses.

**Unit I**

What is Language? Characteristics of Language, Origin of Language, Indo-European family of Languages - Germanic family of Languages- Origin of English.

**Unit II**

Early History of English Language-Old English Period–Scandinavian invasions,Middle English Period – The impact of Norman Conquest on the English Language, Modern English Period – Latin and Greek influence

**Unit III**

What is Linguistics? Scope and Nature of Linguistics –Branches of Linguistics–Regional Variation – Language and Social Variation.

**Unit IV**

Phonology–Phonetics–Air stream Mechanism, Organs of Speech, Vowels and Consonants, Diphthongs, Phonemes. Morphology– Definition, Scope, Concept of Word, Morpheme,Allomorphs.

**Unit V**

Syntax-Prescriptive Grammar, IC Analysis,

Semantics-Synonymy, Antonym, Hyponymy, Polysemy, Ambiguity, Pragmatics

**Books Prescribed:**

1. Crystal, David. Linguistics. Penguin Books, 1972.
2. Wood, Frederick T. An Outline History of the English Language. Trinity, 2017.

**References:**

1. Balasubramanian, T. A. A Textbook of English Phonetics for Indian Students. 3rd ed., Trinity, 2013.
2. Yule, George. The Study of Language. Second Edition, Cambridge University Press, 1996.
3. Krishnaswamy, N., et al. Modern Applied Linguistics. Trinity, 2002.
4. Lyons, John. Language and Linguistics: An Introduction. Cambridge University Press, 1981.
5. Wallwork, J. F. Language and Linguistics: An Introduction to the Study of Language. Heinemann Educational, 1969.

**Web Sources:**

1. <https://englishsummary.com/10-characteristics-language/>
2. [https://digilib.phil.muni.cz/bitstream/handle/11222.digilib/131585/Books\\_2010\\_2019\\_072-2014-1\\_13.pdf?sequence=1](https://digilib.phil.muni.cz/bitstream/handle/11222.digilib/131585/Books_2010_2019_072-2014-1_13.pdf?sequence=1)
3. [https://www.researchgate.net/publication/322916850\\_English\\_Spelling\\_and\\_Pronunciation-A\\_Brief\\_Study](https://www.researchgate.net/publication/322916850_English_Spelling_and_Pronunciation-A_Brief_Study)
4. <https://www.uni-due.de/ELE/VarietiesOfEnglish.pdf>
5. <file:///C:/Users/SUBI/Downloads/The%20Sounds%20of%20English.pdf>
6. David Crystal on Language, Linguistics and Literature <https://www.youtube.com/watch?v=A9Y8ZHfw50>
7. The Psychology of Language, by Prof. Naveen Kashyap, IIT Guwahati -SWAYAM Course [https://onlinecourses.nptel.ac.in/noc21\\_hs65/preview](https://onlinecourses.nptel.ac.in/noc21_hs65/preview)
8. Applied Linguistics By Prof. Rajesh Kumar, IIT Madras-SWAYAM course [https://onlinecourses.nptel.ac.in/noc19\\_hs45/preview](https://onlinecourses.nptel.ac.in/noc19_hs45/preview)

## INTERNSHIP

<b>Details</b>	<b>Internship Programme</b>
Duration and Semester	15days– first year end during summer vacation
Semester in which mark entered	3 <sup>rd</sup> SemesterMarkSheet
Evaluation	Based on the submission of certificate issued by the company/institution to the student and the internship report submitted by the candidate to the department. Department committee should conduct a viva-voce examination and evaluate the students
Result of Viva Voce: Recommendation	Commended(or)Highly Commended 2Credits will be awarded in the mark sheet

**CORE VII  
LITERARY THEORY**

**Course Objectives:**

- To introduce students to forms of literary study.
- To train students to analyze literary writings based on critical theories.
- To sensitize students to incorporate the theories learned in future works of research.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1: Develop new perspectives and a critical outlook for performing literary research.

CO2: Gain knowledge about new literary and critical approaches.

CO3: Analyze the concepts by close reading and apply them in research writing.

CO4: Understand the elements of empirical research.

CO5: Demonstrate critical sensibilities using the theatrical lens.

**Unit I**

John Keats : From *The Letters* –1,4,5,7  
Maud Bodkin : Archetypes in *The Ancient Mariner*

**Unit II**

Virginia Woolf : Modern Fiction  
I.A.Richards : The Two Uses of Language

**Unit III**

M.H.Abrams : Orientation of Critical Theories  
George Orwell : Politics and the English Language

**Unit IV**

Helen Gardiner : The Sceptre and the Torch  
Roland Barthes : The Death of the Author

**Unit V**

Geoffrey Hartman : The Interpreter's Freud  
Juliet Mitchell : Femininity, Narrative and Psycho analysis

**Books Prescribed:**

1. Lodge, David, editor. *Twentieth Century Literary Criticism: A Reader*. 1st ed., Longman, 1989.
2. ---, editor. *Modern Criticism and Theory: A Reader*. 2nd ed., Pearson Education Limited, 2005.
3. --- and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Routledge, 2013.
4. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2022.
5. --- *Literary Theory Today*. Asia Book Club, 2017.
6. Ramaswamy, S., and V. S. Seturaman, editors. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 1, Macmillan, 1986.
7. --- *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 2, Macmillan, 1986.

**References:**

1. Abrams, M. H. *The Mirror and the Lamp*. Oxford University Press, 1953.
2. Ashcroft, Griffith, and Helen Tiffin, editors. *The Post-Colonial Studies Reader*. Routledge, 1995.
3. Barry, Peter. *Beginning Theory*. Manchester University Press, 1995.
4. Daiches, David. *Critical Approaches to Literature*. Revised Edition, Orient Longman, 1984.
5. Dorsch, T. S., translator. *Classical Literary Criticism*. Penguin Books, 1965. (Two volumes)
6. Seturaman, V. S., editor. *Contemporary Criticism*. Macmillan, 1989.
7. Wimsatt, W. K., and Cleanth Brooks, editors. *Literary Criticism: A Short History*. Prentice-Hall, 1957.

**Web Sources:**

1. <http://kamarajcollege.ac.in/Department/English/III%20Year/002%20Core%20-%2012%20Literary%20Critics%20and%20Approaches%20-%20V%20Sem%20BA%20English.pdf>
2. <https://www.litcharts.com/lit/poetics/summary>
3. <https://study.com/learn/lesson/poetics-aristotle-summary-analysis.html>
4. <https://maulanaazadcollegekolkata.ac.in/pdf/open-resources/The-Metaphysical-Poets-Essay.pdf>
5. <http://albertsliterature.blogspot.com/2012/02/northrop-frye-archetypes-of-literature.html>
6. <https://www.jstor.org/stable/27537676>
7. [https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp\\_content/S000013EN/P001455/M019977/ET/1519810335Paper11,Module11,EText.pdf](https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000013EN/P001455/M019977/ET/1519810335Paper11,Module11,EText.pdf)

### **CORE VIII**

#### **INTENSIVE STUDY OF AN AUTHOR: RABINDRANATH TAGORE**

##### **Course Objectives:**

- To introduce students to appreciate the contribution of Indian writers worldwide.
- To expose students to Rabindranath Tagore's philosophy, creative and artistic style, his mysticism, and freedom of education.
- To train the students to understand the universality of his writings, suitable for all times

##### **Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - introduce the mastery of the particular writer

CO2-induct the biographical sketch and uniqueness of the writer

CO3 - evaluate multi genres of literature critically

CO4-aestheticallyappreciatethe works of the writer

CO5-comprehendthe ideology and philosophical perception of that author

##### **Unit I**

Gitanjali (I-XXX)

##### **Unit II Prose**

The Problem of Self-Sadhana-Chapter IV A

Comedy in England

##### **Unit III Drama**

Malini

Karna and Kunti

##### **Unit IV Short Story**

The Renunciation

The Cabuliwallah

##### **Unit V Fiction**

The Home and the World

The Wreck

**Book Prescribed:**

Tagore,Rabindranath. *Sāadhanā:The Realisation of Life*.Macmillan,1915.

**References:**

1. Anand, MulkRaj. *Homage to Tagore*.Sangam Publishers, 1946.
2. Iyengar, K.R.Srinivasa. *Indian Writing in English*.Sterling Publishers,1984.
3. Gupta,S.C.Sen. *The Great Sentinel*.A.Mukherjee, 1988.
4. Iyengar, K.R.Srinivasa. *Rabindranath Tagore: A Critical Introduction*. Sterling Publications, 1987.
5. Kakar,Sudhir.*Young Tagore: The Makings of a Genius*.Penguin Books, 2013.
6. Thompson,Edward John.*Rabindranath Tagore:Poet and Dramatist*. Oxford University Press, 1991.

**Web Sources:**

1. <http://tagoreweb.in/Render/ShowContent.aspx?ct=Essays&bi>
2. <http://wwwkksir.blogspot.com/2015/09/the-contribution-of-tagore-towards.html>
3. [https://www.jstor.org/stable/3517896?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/3517896?seq=1#metadata_info_tab_contents)



**CORE IX**  
**WOMEN'S WRITING**

**Course Objectives:**

- To engage in gaining an overview of the vision of women writers of the world across various genres.
- To examine the autonomy of women writers and their accomplishments.
- To encourage students to have a brief knowledge about various literary works written by women writers.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Imbibe knowledge about the basics of various literary works written by renowned women writers.

CO2: Examine the various literary techniques, such as themes and narrative style.

CO3: Validate the currency of women's crises in the prescribed women's literatures.

CO4: Acknowledge the amalgamation of gender and various socio-cultural representations in the literary works prescribed.

CO5: Encourage theoretical and academic augmentation about the various crises encrypted in women's writing in English.

**Unit I Poetry**

Elizabeth Barrett Browning : My Heart and I

Mary Oliver : Hummingbirds

Margaret At wood : Siren Song

Meena Alexander : The Journey

**Unit II Prose**

Virginia Woolf : How Should One Read a Book?

Maya Angelou : To Tell the Truth

In Self-Defense

Keep the Faith

**Unit III Drama**

Susan Glaspell : Trifles

## Unit IV Fiction

Bama	: Karukku
Isabel Allende	: Portrait in Sepia

## Unit V Criticism

Simone de Beauvoir	: Myth and Reality
Luce Irigaray	: The Bodily Encounter with the Mother

### Book Prescribed:

1. Allende, Isabel. *Portrait in Sepia*. Harper Perennial, 2008.
2. Angelou, Maya. *Letter to My Daughter*. Virago, 2012.
3. Annapoorni S. and V. Bharathi Harishankar, *Shifting Perceptions: An Anthology of Women's Writing*. Main Spring Publishers, 2016.
4. Lodge, David, and Nigel Wood. *Modern Criticism and Theory: A Reader*. 3rd ed., Longman, 2008.
5. Narayanan, Uma, and Prema Seetharam, translators. *Lamps in the Whirlpool*. By Rajam Krishnan, Macmillan, 2003.
6. Woolf, Virginia. *Essays on the Self*. New York Review Books, 2017.

### References:

1. Briggs, Julia. *Reading Virginia Woolf*. Edinburgh University Press, 2006.
2. Saxena, Anju. *Role of Women in English Literature*. Sonali Publications, 2011.

### Web Sources:

1. <https://blog.bookstellyouwhy.com/the-history-and-importance-of-womens-literature>.
2. <https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/womens-literature>.
3. <https://www.ijedr.org/papers/IJEDR1904009.pdf>.

## **ELECTIVE V RESEARCH METHODOLOGY**

### **Course Objectives:**

- To familiarize the student with the nature, dimensions, and methods of research.
- To empower the student with the knowledge and skills needed to undertake a research project, present a conference paper, and publish a scholarly article.
- To enhance the student's skills to present a conference paper and publish a scholarly article.

### **Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Arrive at a thesis statement without ambiguity.

CO2: Apply research mechanics without committing errors.

CO3: Exercise academic integrity in a systematic manner and avoid plagiarism.

CO4: Imbibe the significance of primary and secondary sources.

CO5: Learn the art of making references and widen the ability to research

### **Unit I**

What is Research–Definition and Explanation of the Terms: Research, Hypothesis, and Thesis Statement – Conducting Research – Compiling Working Bibliography – Plagiarism?

### **Unit II**

Review of Literature–Approaches to Research–Elements of Qualitative Studies–Elements of Quantitative Studies

### **Unit III**

Mechanics of Prose: Spelling, Punctuation, Capitalization of Terms, Names of Persons, Titles of Works, Numbers, Principles of Inclusive Language – Abbreviations

### **Unit IV**

Formatting Research Project

### **Unit V**

Documenting Sources: An Overview – The List of Works Cited, Core Elements,

Ordering the List of Works Cited–Citing Sources in the Text, Quoting and Paraphrasing

Sources, Citations in Forms other than Print, Notes, Harvard and APA System

**Books Prescribed:**

1. Anderson, Jonathan, and Millicent Poole. *Assignment and Thesis Writing*. 4<sup>th</sup>ed. Wiley India, 2001.
2. *MLA Handbook*. 8<sup>th</sup>ed. Modern Language Association of America, 2016.
3. *MLA Handbook*. 9<sup>th</sup>ed, Modern Language Association of America, 2021.

**References:**

1. Dorairaj, Joseph. *FAQs on Research in Literature and Language*. Emerald Publishers, 2019.
2. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed., Affiliated East-West Press, 2009.
3. Hoffmann, Ann. *Research for Writers*. A & C Black Limited, 2004.
4. Manse, Martin H. *Guide to Style: An Essential Guide to the Basics of Writing Style*. Viva Books, 2010.
5. Mounsey, Chris. *Essays and Dissertations*. Oxford University Press, 2010.
6. Rose, Jean. *The Mature Student's Guide to Writing*. Palgrave, 2001.
7. Seth, Kalpana. *Research Methodology in English*. Murari Lal and Sons, 2010.
8. Swales, John M. *Research Genres: Explorations and Applications*. Cambridge University Press, 2005.

**Web Sources:**

1. <https://www.google.co.in/amp/s/www.questionpro.com/blog/execute-online-research/>
2. <https://www.slideshare.net/mobile/manukumarkm/source-of-data-in-research>
3. <https://onlinelibrary.wiley.com/doi/full/10.1002/9781118901731.iecrm0174>

**ELECTIVE VI  
ENGLISH FOR CAREER**

**Course Objectives:**

- To enable learners to develop their basic communication skills in English.
- To emphasize especially the development of speaking skills among the young learners.
- To inculcate the habit of reading and writing, leading to effective and efficient communication.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Recollect grammar and speak with its correct usage.

CO2: Understand the importance of speaking and writing correctly.

CO3: Identify grammatical errors while writing.

CO4: Speak confidently and compare with peers for positive growth.

CO5: Analyze the formal or informal surroundings and speak accordingly

**UNIT I Grammar I**

Nouns and Noun Phrases - Pronouns - Possessives and Determiners - Adjectives and Adverbs –  
Conjunctions and Clauses-Articles-Voices-Direct and Indirect Speech Verbs and Verb Forms  
-Verb Tenses and Aspects-Modals and Imperatives

**Unit II Grammar II**

Prepositions-Phrase-Clause-Transformation of Sentences-Idioms-Degrees of Comparison- One  
Word Substitution - Homonyms - Homophones

**Unit III Writing Skills I**

Précis Writing-Note Making-Note Taking-Paragraph Writing-Essay Writing

**Unit IV Writing Skills II (Official Correspondence)**

Drafting applications-CV writing- Notices -Agenda-Minutes of the meeting

## Unit V Cyber Skills

Modern Forms of Communication: Fax -E-mail-Video Conferencing-Internet-Websites and their use in Business

### References:

1. Anderson, Paul.V. *Technical Communication: A Reader-Centered Approach*.Hienle, 2010.
2. Eastwood, John. *Oxford Guide to English Grammar*. Oxford, 2003
3. Krishnaswamy, N.*Modern English:A Book of Grammar,Usage and Composition*.3rd ed., Trinity Press, 2016.
4. Raman, Meenakshi, and Sangeetha Sharma. *Technical Communication: Principles and Practice*. 3rd ed., Oxford University Press, 2015.
5. Riordan, Daniel.G. *Technical Communication*.CengageLearning, 2009.
6. Worthington, Smith, Darlene, and Jefferson, Sue. *Technical Writing for Success*. Southwestern Educational Publishing, 2010.

### Web Sources

1. <https://www.spokenenglishpractice.com/>
2. <https://www.britishcouncil.in/educating-world-through-massive-open-online-courses>

## **CORE X CULTURAL STUDIES**

### **Course Objectives:**

- To introduce students to significant debates and theorists within Cultural Studies.
- To enable students to engage with these debates from their own immediate vantage point.
- To familiarize students with core methodologies of narrating the past and the present through a Cultural Studies approach.

### **Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1: Use Cultural Studies approaches to reflect upon our own immediate contexts through assignments and class exercises – K1.

CO2: Display adequate understanding of and familiarity with the core debates within the discipline through written submissions and class presentations – K5.

CO3: Develop habits of independent learning through research projects and critical analysis – K6.

CO4: Understand the world, their country, their society, as well as themselves, and have awareness of ethical problems, social rights, values, and responsibility to the self and to others – K2.

CO5: Analyze and evaluate contemporary critical debates in the study of culture – K3 and K4.

### **Unit I**

Amir Khusrau : Multi lingual Literary Culture

Edward W. Said : Crisis (*in orientalism*)

### **Unit II**

Edmund Wilson : Marxism and Literature

Max Horkheimer and Theodor Adorno: Culture Industry: Enlightenment as Mass Deception

### **Unit III**

Louis Althusser : Cultural Marxism and Cultural Studies

Raymond William : Realism and the Contemporary Novel

### **Unit IV**

Leslie A. Fiedler : The Middle against Both Ends

Michelle Foucault : What is an Author?

## Unit V

A.K. Ramanujan : On Ancient Tamil Poetics

Stuart Hall : Cultural Identity and Diaspora

### Books Prescribed:

1. Devy, Ganesh Narayandas. *Indian Literary Criticism*. Orient Blackswan, 2002.
2. Fiske, John. *Understanding Popular Culture*. 2nd ed., Routledge, 2010.
3. Lodge, David, editor. *Twentieth Century Literary Criticism: A Reader*. 1st ed., Longman, 1989.
4. ---, editor. *Modern Criticism and Theory: A Reader*. 2nd ed., Pearson Education Limited, 2005.
5. --- and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Routledge, 2017.
6. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Pearson, 2022.
7. --- *Literary Theory Today*. Asia Book Club, 2017.
8. Ramaswamy, S., and V. S. Seturaman. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 1, Macmillan, 1986.
9. --- *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 2, Macmillan, 1986.

### References:

1. Barthes, Roland. *Mythologies*. The Noonday Press, 1957.
2. Morley, David, editor. *Essays from Essential Essays: Volume 1*. By Stuart Hall, Duke University Press, 2019.
3. Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. Pearson India Educational Services, 2022.
4. Nemade, G. N., and Patankar, editors. *Indian Literary Criticism: Theory and Interpretation*. Orient Blackswan, 2009.
5. Sangari, Kumkum, and Vaid, Sudesh, editors. *Recasting Women: Essays in Colonial History*. Zubaan Publication, 1989.
6. Storey, John, editor. *Cultural Theory and Popular Culture: A Reader*. 2nd ed., Prentice-Hall, 1998.



## Web Sources:

1. <https://www.mastersincommunications.com/research/critical-cultural-studies/>
2. <https://www.tandfonline.com/doi/pdf/10.2752/175470810X12863771378833>
3. [https://books.google.co.in/books?hl=en&lr=&id=r4P0tkRXJ8IC&oi=fnd&pg=PA1&dq=Recasting+Women:+An+Introduction+Kukum+Sangari+and+Sudesh+Vaid&ots=DWDTToapDhr&sig=qXyTxmJe1WL4aHM3BYPln73DudE&redir\\_esc=y#v=onepage&q=Recasting%20Women%20An%20Introduction%20Kukum%20Sangari%20and%20Sudesh%20Vaid&f=false](https://books.google.co.in/books?hl=en&lr=&id=r4P0tkRXJ8IC&oi=fnd&pg=PA1&dq=Recasting+Women:+An+Introduction+Kukum+Sangari+and+Sudesh+Vaid&ots=DWDTToapDhr&sig=qXyTxmJe1WL4aHM3BYPln73DudE&redir_esc=y#v=onepage&q=Recasting%20Women%20An%20Introduction%20Kukum%20Sangari%20and%20Sudesh%20Vaid&f=false)
4. <https://eprajournals.com/IJMR/article/630/abstract>
5. [https://www.academia.edu/29734744/Fredrick\\_Jameson\\_Aijaz\\_Ahmed\\_and\\_Third\\_World\\_Literature\\_Part\\_1](https://www.academia.edu/29734744/Fredrick_Jameson_Aijaz_Ahmed_and_Third_World_Literature_Part_1)

**CORE XI**  
**TRANSLATION STUDIES**

**Course Objectives**

- To inculcate in students the broad linguistic and cultural knowledge of the source language and target language.
- To enable them to interpret, understand, and translate with accuracy and precision.
- To appreciate the great works of writers in other languages through translation.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Relish the art of translation.

CO2: Acquire job opportunities in the realm of translation.

CO3: Appreciate literatures from the classical to the contemporary time.

CO4: Familiarize yourself with various types of translation and practice them with ease.

CO5: Understand the nuances of other target languages using translation as a ladder

**Unit I**

Introduction – Language and Culture – Types of Translation – Decoding and Recoding – Problems of Equivalence–Untranslatability–History of Translation Theory–Structures of Literary Translation

**Unit II**

Homer : The Odyssey–Book IX-The Story told to Alcinous -The Cyclops – Lines 1-566

**Unit III**

Mayuram Vedanayakam Pillai: The Life and Times of Pratapa Mudaliar

Bankim Chandra Chatterji : Ananda math

**Unit IV**

Prema Nanda Kumar : Translations of Bharathiyar Songs

1. Salutation to Bharat
2. Aspirations
3. Kannamma My Child
4. A Spark of Fire

G.U.Pope : Thirukkural

1. The Excellence of Rain
2. The Possession of Decorum
3. Veracity
4. Purity in Action
5. Unreal Friendship

## Unit V

Practical Translation–A brief passage or short poem to be given for translation (English to Tamil, Tamil to English) and the problems in translation identified

### Books Prescribed:

1. Bassnett, Susan. Translation Studies. 3rd ed., Routledge, 2003.
2. Chatterji, Bankim Chandra. Anandamath. Translated by Basanta Koomar Roy. Orient Paperback, 2006.
3. Nandakumar, Prema. Poems of Subramania Bharati. Sahitya Akademi, 2004.
4. Palmer, George Herbert, translator. The Odyssey of Homer. The Riverside Press, 1892.
5. Pillai, Mayuram Vedanayakam. The Life and Times of Pratapa Mudaliar. Translated by Meenakshi Tyagarajan, Katha, 2005.
6. Pope, G. U. Thirukkural. Sri Shenbaga Pathipagam, 2009.

## References:

1. Bassnett, Susan, and Harish Trivedi, editors. *Post-Colonial Translation Theory and Practice*. Routledge, 2000.
2. Gentzler, Edwin. *Contemporary Translation Theories*. Revised 2nd ed., Viva Books, 2010.
3. Grossman, Edith. *Why Translation Matters*. Orient Black Swan, 2011.
4. Hermans, Theo. *Translation in Systems: Descriptive and Systemic Approaches Explained*. Routledge, 2020.
5. Kuhiwczak, Piotr, and Littau, Karr, editors. *A Companion to Translation Studies*. Orient Black Swan, 2011.
6. Landers, Clifford E. *Literary Translation: A Practical Guide*. Viva Books, 2011.
7. Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Contest*. University of California Press, 1992.
8. Malmkjaer, Kirsten, and Kevin Windle, editors. *The Oxford Handbook of Translation Studies*. Oxford University Press, 2011.
9. Nandakumar, Prema. *Makers of Indian Literature Series*. Sahitya Akademi, 1989.

## Web Sources:

1. <https://libguides.aston.ac.uk/c.php?g=99970&p=647235>
2. <https://guides.nyu.edu/c.php?g=276899&p=1848465>
3. <https://www.tandfonline.com/doi/abs/10.1080/09076760903255304>

**CORE XII  
MASS MEDIA**

**Course Objectives:**

- To introduce the students to think critically and learn the nuances of media.
- To widen career options to post-graduate students in English, especially in the knowledge processing industry for writers, editors, structural designers, etc.
- To train students to become reviewers, critics, editors, thus opening up other career options.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Identify the links between mass media, social media, and socio-cultural transformation in the twenty-first century world - K1 and K2

CO2 - Compare the diverse uses and the cultural effects of the interactive media content production - K3 and K4

CO3 - Examine critically the role of social media tools in the construction of personal and group identities and identifications - K5

CO4 - Discuss the social effects of the rising popularity and widespread use of smartphones and other digital communication devices in the last decade - K6

CO5 - Examine the interactions between material culture and the digital revolution as well as the impact of digitization on the materiality of life - K5 and K6.

**Unit I Communication**

What are communication, definition, nature and process of communication, types of communication – interpersonal, intrapersonal, group and mass communication, purpose of communication, communication and change, communication and society?

**Unit II Theories of Communication**

Communication models, channels of communication, feedback, role of audience, theories of mass communication.

**Unit III Understanding Mass Media**

Role of media in our life–media and mass media, functions of mass media, types of mass media, and theories of press media.

## **Unit IV Mass Media and Society**

The meaning of Effects, effects of media on education, mass media and the Indian family, children and media, representations of women in mass media, media and consumerism, violence in media and society.

## **Unit V Advertising**

Role of advertising in marketing, evaluation of advertising, functions of advertising, types of advertisements, ethics in advertising, current issues in advertising, representations of women in advertisement, children in advertising.

### **Book Prescribed:**

Kumar, Keval J. Mass Communication in India. Jaico Publishing House, 1994.

### **References:**

1. Dev, Anjana Neira et al. Creative Writing: A Beginners' Manual. Pearson, 2008.
2. Fiske, John, and John Hartley. Reading Television. 2nd ed., Routledge, 2004.
3. Hilliard, Robert L. Writing for Television and News Media. Cengage Learning, 2015.
4. Joshi, Uma. Textbook of Mass Communication and Media. Anmol Publications, 2002.
5. McLuhan, Marshall. Understanding Media: The Extensions of Man. New York: MIT Press, 1994.
6. Parthasarathy, Rangaswami. Basic Journalism. Macmillan, 2010.

### **Web Sources:**

1. <https://www.toppr.com/guides/business-studies/directing/communication/>
2. <https://www.native-english.ru/topics/mass-media-in-our-life>
3. <https://www.owlgen.com/question/discuss-different-types-of-reporting-in-journalism>
4. <https://rayaccess.com/the-importance-of-editing/>
5. <https://business-finance.blurtit.com/196985/what-is-the-role-of-advertising-in-marketing>

**ELECTIVE VII  
FILM STUDIES**

**Course Objectives:**

- To familiarize the learners with the growth and development of films.
- To equip the learners to interpret the genres and theories of films.
- To enable them to analyze and review select classic films.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1: Acquire knowledge about the concept, nature, and development of films - K1

CO2: Understand the shift in nature of films from time to time and the distinctive creativity of the respective era - K2

CO3: Analyze the significant critical concepts and theories - K4

CO4: Learn the ideologies and skills of significant filmmakers and critics through their works - K3

CO5: Recognize, criticize, and review select classic films - K3

**Unit I**

Introduction to Film Studies: What is film?

Film, Cinema, and Movie, the Hybrid Nature of Film, the Language of Cinema, Authorship,  
A Brief History: Beginning and Growth of Cinema

**Unit II**

Film Genres: Documentary (factual films), Narrative, Avant-Garde Films, Feature Films,  
Short Films, Thriller, Fantasy, Animation, Digital Films.

**Unit III**

Literature and Film: Literary language and film language, Adaptation and notions of  
fidelity, Narrative Structure and Strategies in Film and Fiction.

## Unit IV

Film Theory: Realism, Formalism, Auteur Theory, Ideology in Film, Apparatus theory, Structuralism, Psychoanalytical film theory.

## Unit V

Review of Select Classic Films: Bicycle Thieves: Italian Neo Realism, Breathless: French New wave, Ganashatru: Indian New Wave, Kodiyettam: Malayalam New Wave.

## Book Prescribed:

Babu N. M., Reeja Thankachan, and Binil Kumar M. R., *Introducing Film Studies*. MainSpring, 2016.

## References:

1. Giannetti, Loui. *Understanding Movies*. Pearson, 2013.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. Routledge, 1996.
3. Mast, Gerald, and Bruce F. Kawin. *A Short History of the Movies*. Pearson, 2012.
4. Nichols, Bill. *Movies and Methods: An Anthology*. University of California Press, 1976.
5. Vasudevan, Ravi. *Making Meaning in Indian Cinema*. Oxford University Press, 2009.

## Web Sources

1. <http://www.differencebetween.net/miscellaneous/difference-between-film-and-movie/>
2. <https://plato.stanford.edu/entries/film/>
3. <https://www.premiumbeat.com/blog/guide-to-basic-film-genres/>
4. <https://www.filmsite.org/genres.html>
5. [https://www.researchgate.net/publication/347452233\\_Film\\_and\\_Literature](https://www.researchgate.net/publication/347452233_Film_and_Literature)
6. <https://www.youthkiawaaz.com/2018/05/cinema-and-literature/>
7. [http://epitomejournals.com/VolumeArticles/FullTextPDF/175\\_Research\\_Paper.pdf](http://epitomejournals.com/VolumeArticles/FullTextPDF/175_Research_Paper.pdf)
8. <http://www.rogerdarlington.me.uk/clfilms.html>
9. <https://videolibrarian.com/reviews/classic-film>



**ELECTIVE VIII  
ENGLISH FOR ENRICHMENT**

**Course Objectives:**

- To make learners acquire writing skills in both formal and informal contexts.
- To equip them with employability skills needed for academic as well as workplace contexts.
- To familiarise students with different English themes and styles.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Compute the aesthetic and literary sense of English literature - K2

CO2 - Promote the extensive and intensive reading through short stories and plays - K1

CO3 - Enhance the knowledge of grammar and its components - K3

CO4 - Energise the LSRW skills - K3 and K4

CO5 - Motivate to comprehend the different genres of literature - K5

**UNIT I Grammar**

Parts of Speech–Articles–Voices–Direct/Indirect Speech–Tenses–Transformation of Sentences – Tag – Degrees of Comparison – Sentence Pattern – Simple, Complex and Compound Sentences

**UNIT II Written Skills**

Formal and Informal Letters–Business Letters–Emails–Biodata–Resume–Curriculum Vitae – Précis Writing – Note making – Hints Development

**UNIT III Employability Skills**

Soft Skills – An Introduction – Basic Communication Skills – Interview Skills – Presentation Skills–Group Discussion–Self Skills–Leadership Qualities–Team Work– Time Management

**UNIT IV Technical Skills**

Editing–Poster Making–Autobiographical Writing–Coherence and Cohesion in Writing – Creative Writing

## UNIT V Practical Components

Writing about one's leisure time activities, hometown, etc., creating flyers, brochures, writing newspaper articles, and preparing abstracts

### References:

1. Abraham, T. C. Effective Letter Writing. Commonwealth Publishers, 2009. Hariharan, et al. Soft Skills. MJP Publishers, 2010.
2. Anderson, Paul V. Technical Communication: A Reader-Centered Approach. Cengage Learning, 2010.
3. George, Sebastian. Business English. Commonwealth Publishers, 2009.
4. Krishnasamy, N. Modern English: A Book of Grammar, Usage and Composition. Foundation Books, 2006.
5. Pillai, Radhakrishna G. Spoken English for You. Emerald Publishers, 2014.
6. --- Written English for You. Emerald Publishers, 2014.
7. Raman, Meenakshi, et al. Technical Communication: Principles and Practice. Oxford University Press, 2004.
8. Riordan, Daniel G. Technical Communication. Cengage Learning, 2009.
9. Viswamohan, Aysha. English for Technical Communication. Tata McGraw-Hill Publisher, 2008.

### Web Sources:

3. <https://www.spokenenglishpractice.com/>
4. <https://www.britishcouncil.in/educating-world-through-massive-open-online-courses>

### **CORE XIII PROJECT**

#### **Course Objectives:**

- To introduce students to the art of research.
- To enable them to apply literary theories to research.
- To enhance the ability to shape coherent thought patterns and present it in the form of a project.

#### **Course Outcomes:**

On successful completion of the course, the students will be able to

- CO1 - Arrive at a thesis statement without ambiguity
- CO2 - Apply research mechanics without committing errors
- CO3 - Exercise academic integrity in a systematic manner and avoid plagiarism
- CO4 - Imbibe the significance of primary and secondary sources
- CO5 - Learn the art of making references and widen the ability to research

#### **Instructions for Project:**

1. *MLA Handbook. Modern Language Association of America, 9th ed., 2021.*
2. Project must consist of a maximum of 40 pages

#### **Evaluation:**

Project	:	50 Marks – Guide 25 Marks / External Examiner – 25 Marks
Viva Voce	:	50 Marks – Guide 25 Marks / External Examiner – 25 Marks
Total	:	100 Marks

#### **Note:**

The Department of English, Periyar University, accepts a permissible plagiarism limit of up to 30%. If the percentage of plagiarism is above 30%, the student has to modify and resubmit the project.

**I Semester**  
**ELECTIVE I**  
**STUDY OF GENRES: AUTOBIOGRAPHY AND BIOGRAPHY**

**Course Objectives:**

- To introduce the students to understand and explore human experiences and values reflected in autobiographies and biographies.
- To relate personal experience to literary experience.
- To inspire the students to aim high in life and career.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Recognize the structures of biography and autobiography as distinct forms of literature.

CO2 - Compare and contrast the ways in which a perceiving, living individual (the "subject") is treated in biography, autobiography, and other literary genres such as poetry, fiction, and journalism.

CO3 - Recognize how an author's own ideology shapes reality in an autobiography or biography, including how it raises questions about truth, factuality, objectivity, and subjectivity.

CO4 - Recognize the roles that argument, rhetoric, fiction, photography, aesthetics, and evidence play in the composing process of biography and autobiography.

CO5 - When reading, connect biographical and autobiographical texts to their historical and cultural contexts.

**Unit I**

Narrative Characteristics of Autobiography and Biography

**Unit II**

M. K. Gandhi : My Experiments with Truth

**Unit III**

James Boswell : Life of Samuel Johnson

**Unit IV**

Maya Angelou : I Know Why the Caged Bird Sings

**Unit V**

Margaret Laurence : A Bird in the House

**Books Prescribed:**

1. Angelou, Maya. *I Know Why the Caged Bird Sings*. Oxford University Press, 2004.
2. Boswell, James. *Life of Samuel Johnson*. Cengage Learning India, 2012.
3. Gandhi, M. K. *My Experiments with Truth*. Laxmi Publications, 2013.
4. Laurence, Margaret. *A Bird in the House*. McGraw-Hill Education, 2008

**Reference:**

1. Anderson, Linda. *Autobiography*. 2nd ed. Routledge, 2010.
2. Harpham, Geoffrey. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.

**Web Sources:**

1. <http://www.arvindguptatoys.com/arvindgupta/gandhiexperiments.pdf>
2. <https://englicist.com/notes/caged-bird-maya-angelou-summary>
3. <https://www.storybites.com/margaret-laurence%E2%80%99s-%E2%80%9Ca-bird-in-the-house%E2%80%9D.html>

**I Semester**  
**ELECTIVE I**  
**INDIAN AUTOBIOGRAPHIES**

**Course Objectives:**

- To introduce the students to understand and explore human experiences and values reflected in autobiographies and biographies.
- To relate personal experience to literary experience.
- To inspire the students to aim high in life and career.

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Recognize the structures of biography and autobiography as distinct forms of literature.

CO2 - Compare and contrast the ways in which a perceiving, living individual (the "subject") is treated in biography, autobiography, and other literary genres such as poetry, fiction, and journalism.

CO3 - Recognize how an author's own ideology shapes reality in an autobiography or biography, including how it raises questions about truth, factuality, objectivity, and subjectivity.

CO4 - Recognize the roles that argument, rhetoric, fiction, photography, aesthetics, and evidence play in the composing process of biography and autobiography.

CO5 - When reading, connect biographical and autobiographical texts to their historical and cultural contexts.

**Unit I**

Narrative Characteristics of Autobiography and Biography

**Unit II**

Salim Ali : The Fall of a Sparrow

**Unit III**

Subhas Chandra Bose : An Indian Pilgrim

**Unit IV**

Milkha Singh : The Race of My Life: An Autobiography

**Unit V**

Mary Kom : Unbreakable : An Autobiography

**Books Prescribed:**

1. Ali, Salim. *The Fall of a Sparrow*. Oxford University Press, 2021.
2. Bose, Subhas Chandra. *An Indian Pilgrim*. Jayasree Patrika Trust, 2021.
3. Kom, M.C. Mary. *Unbreakable*. HarperSport, 2013.
4. Singh, Milkha. *The Race of My Life: An Autobiography*. Rupa, 2013.

**References:**

1. Anderson, Linda. *Autobiography*. 2<sup>nd</sup> ed. Routledge, 2010.
2. Harpham, Abrams. *A Glossary of Literary Terms*. Latest ed., Cengage Learning India Private limited, 2015.

**Web Sources:**

1. <https://journals.du.ac.in/humsoc/pdf/SINGH%20Autobiography.pdf>.
2. <https://tpls.academypublication.com/index.php/tpls/article/download/863/628/3395>.
3. <https://www.britannica.com/art/autobiography-literature>.

**II Semester**  
**ELECTIVE II**  
**FOLK TALES FROM NORTH INDIA**

**Course Objectives:**

- To give an idea of early cultural formations and their expressions.
- To sensitize students towards the rich oeuvre of folklore that surrounds them.
- To provide students various avenues to interact with scholars and practitioners of folklore across North Indian states.

**Course Outcomes:**

On successful completion of the course, the students will be able to

- CO1 - Gather the knowledge of people and their “lores” and discuss them in the context of the cultures that inform them and are informed by them in turn.
- CO2 - Understand the nature and form of folklore and its significance.
- CO3 - Gain multicultural competence through an investigation of different traditions and texts.
- CO4 - Consciously prepare students for research in prospective areas related to folklore.
- CO5 - Enable students to understand the nuances of folklore and folkloristics in North India and K6.

**Unit I Fundamentals of Folklore**

Definitions of folklore - ahistorical overview - What is a folk group? - How folk groups form - Tradition - Ritual - Performance – Aesthetics.

**Unit II Fundamentals of Indian Folklore**

The Method and Material – Valdimir Propp

Studying Folklore: The Indian Experience - D.K. Bhattacharya

**Unit III Folk Tales from North India-I**

Raja Vikram and the Princess of China Hindi

Four Girls and a King Punjabi

Brother’s Day Rajasthani

One Man’s Virtue Oriya

One More Use for Artists Gujarathi



#### **Unit IV North Central Folk Tales - II**

Two Sisters Santali

The Brahman Who Swallowed a God Bengali

The Greatest Angami Naga

Grateful Animals, Ungrateful Man Kumaoni

Why the Fish Laughed Kashmiri

The Eighth Key Sindhi

#### **Unit V North Eastern Folk Tales - III**

The Kite's Daughter Assamese

The Egotistical Elephant and Praying Pebet Manipur

When the Earth was formed to its Present Shape Meghalaya

Chhura and the Beautiful Fly Mizoram

The story of Raja Mircha Nagaland

#### **Books Prescribed:**

1. Bhattacharya, D. K. "Studying Folklore: The Indian Experience." *Indian Anthropologist*, vol. 45, no. 2, 2015, pp. 1–10, <http://www.jstor.org/stable/43899398>. Accessed 18 May 2022.
2. Handoo, Jawaharlal. "South Indian Folklore Studies: Growth and Development." *Journal of Folklore Research*, vol. 24, no. 2, 1987, pp. 135–56, <http://www.jstor.org/stable/3814355>. Accessed 18 May 2022.
3. ---. *Folklore: An Introduction*. CIEFL, 1989.
4. Ramanujan, A. K. *Selections from Folktales from India*. Penguin, 2009.

**References:**

1. Agarwal, Vasudeva. Ancient Indian Folk Cults. Prithvi Prakashan, 1970.
2. Banerji, Suresh Chandra. Folklore in Ancient and Medieval India. Punthi Pustak, 1991.
3. Bendix, Regina. In Search of Authenticity: The Formation of Folklore Studies. University of Wisconsin Press, 1997.
4. Bhagwat, Durga. An Outline of Indian Folklore. Popular Book Depot, 1958.
5. Gupta, Sri Sankar Sen. Women in Indian Folklore. Indian Publications, 1969.
6. Handoo, Jawaharlal. Current Trends in Folklore. Institute of Kannada Studies, 1978.
7. ---. Folklore in Modern India. Central Institute of Indian Languages, 1998.
8. Hildebeitel, Alf. Rethinking India's Oral and Classical Epics. University of Chicago Press, 1999.
9. Propp, Vladimir. Morphology of the Folktale. Translated by Laurence Scott, Martino Fine Books, 2015.

**Web Sources:**

1. <https://scholarworks.iu.edu/journals/index.php/jfr>
2. <https://www.jstor.org/journal/jfolkrese>
3. <https://iupress.org/journals/jfr/>
4. <https://www.tandfonline.com/toc/rfol20/current>
5. <https://muse.jhu.edu/journal/223>

**II Semester**  
**ELECTIVE II**  
**FOLK TALES FROM SOUTH INDIA**

**Course Objectives:**

- To give an idea of early cultural formations and their expressions.
- To sensitize students towards the rich oeuvre of folklore that surrounds them.
- To provide students various avenues to interact with scholars and practitioners of folklore across South India

**Course Outcomes:**

On successful completion of the course, the students will be able to

- CO1 - Gather the knowledge of people and their “lores” and discuss them in the context of the cultures that inform them and are informed by them in turn.
- CO2 - Understand the nature and form of folklore and its significance.
- CO3 - Gain multicultural competence through an investigation of different traditions and texts.
- CO4 - Consciously prepare students for research in prospective areas related to folklore.
- CO5 - Enable the students to understand the nuances of folklore and folkloristics in South India.

**Unit I Fundamentals of Folklore**

Definitions of folklore - a historical overview - What is a folk group? - How folk groups form - Tradition - Ritual - Performance – Aesthetics

**Unit II Fundamentals of Indian Folklore**

The Ways in Which Stories Are Combined – Vladimir Propp

South Indian Folklore Studies: Growth and Development – Jawaharlal Handoo

**Unit III Tamil Folktales - I**

The Jasmine Prince Tamil

Outwitting Fate Tamil

Shall I Show You My Real Face? Tamil

The Magic Bowls Tamil

Between Two Wives Tamil

#### **Unit IV South Indian Folk Tales - II**

A Friend in Need Malayalam

The Dove's Egg: A Chain Tale Malayalam

Living Like a Pig Telugu

The Clever Daughter-in-Law Kannada

In the Kingdom of Fools Kannada

#### **Unit V South Central Dravidian Folktales - II**

Untold Stories Gondi

Winning a Princess Tulu

How to Live on Half a Price Konkani

The Kurumba in the Parrot's Body Kota

The Princess Whose Father Wanted to Marry Her Tulu

#### **Books Prescribed:**

1. Bhattacharya, D. K. "Studying Folklore: The Indian Experience." *Indian Anthropologist*, vol. 45, no. 2, 2015, pp. 1–10, <http://www.jstor.org/stable/43899398>. Accessed 18 May 2022.
2. Handoo, Jawaharlal. "South Indian Folklore Studies: Growth and Development." *Journal of Folklore Research*, vol. 24, no. 2, 1987, pp. 135–56, <http://www.jstor.org/stable/3814355>. Accessed 18 May 2022.
3. ---. *Folklore: An Introduction*. CIEFL, 1989.
4. Ramanujan, A. K. *Selections from Folktales from India*. Penguin, 2009.

## References:

1. Agarwal, Vasudeva. Ancient Indian Folk Cults. Prithvi Prakashan, 1970.
2. Banerji, Suresh Chandra. Folklore in Ancient and Medieval India. Punthi Pustak, 1991.
3. Bendix, Regina. In Search of Authenticity: The Formation of Folklore Studies. University of Wisconsin Press, 1997.
4. Bhagwat, Durga. An Outline of Indian Folklore. Popular Book Depot, 1958.
5. Gupta, Sri Sankar Sen. Women in Indian Folklore. Indian Publications, 1969.
6. Handoo, Jawaharlal. Current Trends in Folklore. Institute of Kannada Studies, 1978.
7. ---. Folklore in Modern India. Central Institute of Indian Languages, 1998.
8. Hildebeitel, Alf. Rethinking India's Oral and Classical Epics. University of Chicago Press, 1999.
9. Propp, Vladimir. Morphology of the Folktale. Translated by Laurence Scott, Martino Fine Books, 2015.

## Web Sources:

1. <https://scholarworks.iu.edu/journals/index.php/jfr>
2. <https://www.jstor.org/journal/jfolkrese>
3. <https://iupress.org/journals/jfr/>
4. <https://www.tandfonline.com/toc/rfol20/current>
5. <https://muse.jhu.edu/journal/223>

**III Semester**  
**ELECTIVE III**  
**DETECTIVE FICTION**

**Course Objectives:**

- To inculcate critical thinking by introducing students to significant deductive fictions.
- To comprehend knowledge from renowned deductive literatures across the globe.
- To impart proficiency in analyzing the intricacies of deductive fiction

**Course Outcomes:**

On successful completion of the course, the students will be able to

CO1 - Understand the form and style of deductive fiction.

CO2 - Explore the remarkable works of the renowned deductive fiction writers.

CO3 - Appreciate the nuances of deductive fiction writing.

CO4 - Critically analyze the psychological framework of the deductive element employed in the deductive novels.

CO5 - Recreate a deductive literature.

**Unit I**

Introduction to Detective Fiction

**Unit II**

Edgar Allan Poe	:	The Purloined Letter
		The Murders in the Rue Morque
G. K. Chesterton	:	The Blue Cross
		The Paradise of Thieves

**Unit III**

Wilkie Collins	:	The Woman in White
Arthur Conan Doyle	:	The Sign of the Four

## Unit IV

- Agatha Christie : 1. The Chocolate Box  
2. The Adventure of the Egyptian Tomb  
3. The Veiled Lady  
4. The Case of the Missing Will  
5. The Cornish Mystery

## Unit V

- Sir Arthur Conan Doyle : 1. A Scandal in Bohemia  
2. The Red Headed League  
3. The Man with the Twisted Lip  
4. The Blue Carbuncle  
5. The Speckled Band

### Books Prescribed:

1. Christie, Agatha. The Case of the Missing Will. Witness Impulse, 2013.
2. Doyle, Arthur Conan. The Sign of Four. Bibliotech Press, 2020.
3. Poe, Edgar Allan. The Purloined Letter. Read Books, 2012.

### References:

1. Konnikova, Maria. Mastermind: How to Think Like Sherlock Holmes. Penguin, 2013.
2. Miller, Russel, editor. The Adventures of Arthur Conan Doyle: A Biography. Bibliotech Press, 2020.
3. Poe, Edgar Allan. The Complete Stories. Campbell Holmes, Vol. I. Barnes and Noble, 2003.
4. Pykett, Lyn, editor. Wilkie Collins: Contemporary Critical Essays. Macmillan, 1998, pp. 58–69.

### Web Sources:

1. <https://www.eastoftheweb.com/short-stories/UBooks/BlueCros919.shtml>.
2. <https://www.bbc.co.uk/bitesize/guides/z2j72hv/revision/1>.
3. <https://www.britannica.com/topic/Sherlock-Holmes>.
4. <https://www.jstor.org/stable/2926129>.

**III Semester**  
**ELECTIVE III**  
**FILM ADAPTATION AND LITERATURE**

**Course Objectives:**

- To trace the history and development of cinema.
- To critically analyze and appreciate cinema as an art and comprehend the role and impact of cinema in society.
- To develop an understanding of the political, cultural, and aesthetic nuances of film making.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1 - Students will be introduced to the critical study of film adaptation.

CO2 - Students will learn to think critically about the migration of stories and ideas across different historical, geographical, and generic locations.

CO3 - Students will gain experience in analyzing a diverse selection of moving image texts.

CO4 - Students will learn to assess and evaluate the use of a range of critical tools in the study of adaptation.

CO5 - Students will approach the question of adaptation by seeing film as not simply based on literary antecedents but as an art form and engage with interpretative analysis.

**Unit I**

Adaptation – Interception Transposition – Literature and Film – 3 types of Adaptation – Narration and point of view – Film and Novel – Famous adaptations.

**Unit II**

Theories of Adaptation – Transformation and Transposition –Hollywood and Bollywood  
Adaptation as Interpretation.

**Unit III**

Jhumpa Lahiri–The Namesake

E.M. Forster–A Passage to India

**Unit IV**

Shashi Tharoor – The Great Indian Novels



Thomas Mann– The transposed Head

## Unit V

Chetan Bhagat – Three Idiots (Nanban)

J. K. Rowling – Harry Potter and the Chamber of Secrets.

### References:

1. Cartmell, Deborah, and Imelda Whelehan, editors. *Screen Adaptation: Impure Cinema*. Macmillan, 2010.
2. Geraghty, Christine. *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Rowman and Littlefield, 2008.
3. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
4. Stam, Robert, and Alessandra Raengo, editors. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Blackwell, 2005.
5. Colbert, David. *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends, and Fascinating Facts*. Lumina Press, 2001.

### Web Sources:

1. <https://www.imdb.com/title/tt0433416/>.
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**IV Semester  
ELECTIVE IV  
WORLD CLASSICS IN TRANSLATION**

**Course Objectives:**

- The course will aid the learner to have a comprehensive study of the historical evolution of classical works from the classical age to the present postmodern age.
- Enable the learner to imbibe the significance of Classics as a major cultural influence in literatures around the world.
- Understand major Western and non-Western literary forms of written and oral traditions.

**Course Outcomes:**

- CO1 - Understand the study of Classics as a means of discovery and enquiry into the formations of great literary works and how the rich imagery of these classical works continues beyond the twentieth century.
- CO2 - Recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world.
- CO3 - Imbibe a fair knowledge of the various Classical works from different parts of the world, at different time periods, across cultures.
- CO4 - Examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world.
- CO5 - Develop an aesthetic sense to appreciate and understand the various literary works with a strong foundation in the World Classics.

**Unit I-Greek**

Sophocles– The Antigone

**Unit II-Russian**

Fyodor Dostoevsky– Crime and Punishment

**Unit III -French**

Gabrielle - Suzannede Villeneuve–Beauty and the Beast

**Unit IV-German**

Thomas Mann – The Magic Mountain

**Unit V- Spanish**

Miguelde Cervantes – Don Quixote

**Books Prescribed:**

1. Dostoevsky, Fyodor. *Crime and Punishment*. Bantam Classic, 1984.
2. Sophocles. *Antigone*. University of Chicago Press, 1991.

**References:**

1. Brecht, B. *Mother Courage and Her Children*. Series 1. Bloomsbury, 2022.
2. Villeneuve, Gabrielle-Suzanne B. de, JR. Planché, and Rachel L. Lawrence. *The Story of Beauty and the Beast: The Original Classic French Fairytale*. 2014.

**IV Semester**  
**ELECTIVE IV**  
**POPULAR LITERATURE AND CULTURE**

**Course Objectives:**

- Learn the difference between genre fiction and literary fiction.
- Gain an understanding of the folk roots of popular literature.
- Gain a perspective into the debate between high and low cultures.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1 - Encourage the student to think critically about popular literature.

CO2 - Understand the categories of the "popular" and the "canonical."

CO3 - Identify the conventions, formulas, themes, and styles of popular genres such as detective fiction, science fiction and fantasy, and children's literature.

CO4 - Assess the literary and cultural value of popular texts.

CO5 - Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics, and education.

**Unit I**

Popular Literature–Origin and Development –Characteristic feature–the Canonical and the Popular-caste, gender and identity.

**Unit II**

Genres and Subgenres–Folk Tales–Fairy Tales –Ballads–Romances–Periodicals–  
Detective Fiction – Sci –Fi – Fantasy – Horror – Children’s Literature – Chick Lit

**Unit III**

Jacob Grimm–Rapunzel, Hansel and Gretel, The Frog King, The Brave Little Tailor,  
Cinderella.

**Unit IV**

Roald Dahl–Charlie and the Chocolate Factory

**Unit V**

Preeti Shenoy– Teafor Two and a Piece of Cake

### **Books Prescribed:**

1. Roald Dahl - Extracts from Charlie and the Chocolate Factory  
<http://issisdubai.com/Document/Uploaded/CharlieAndTheChocolateFactory.pdf>.
2. Brothers Grimm -<https://www.pitt.edu/~dash/grimm047.html>.

### **References:**

1. Chauhan, Anuja. "The Zoya Factor". Modern Language Association of America. Harper Collins, 2008, pp. 452–465.
2. Fiedler, Leslie. "Towards a Definition of Popular Literature," in *Super Culture: American Popular Culture and Europe*. Edited by C. W. E. Bigsby, Bowling Green University Press, 1975, pp. 29–38.
3. Gill, Rosalind, and Elena Herdieckerhoff. "Rewriting the Romance: New Femininities in Chick Lit?" *Feminist Media Studies*, vol. 6, no. 4, 2006.
4. Milner, Andrew. *Contemporary Cultural Theory: An Introduction*. UCL Press, 1994.
5. Storey, John, editor. *An Introduction to Cultural Theory and Popular Culture*. 2nd ed., University of Georgia Press, 1998.
6. Storey, John, editor. *Cultural Theory and Popular Culture: A Reader*. Harvester Wheatsheaf, 1994.
7. Turner, Graeme, editor. *British Cultural Studies: An Introduction*. 3rd ed., Routledge, 2005.

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1. <http://www.cambridgeblog.org/wp-content/uploads/2012/08/The-Cambridge-Companion-to-Popular-Fiction-Intro.pdf>.
2. <https://www.jstor.org/stable/2872651?seq=1>.
3. <https://documents.in/document/childrens-literature-35845ad6244c.html>.