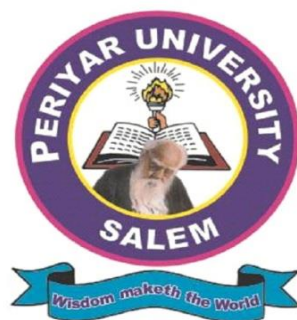


PERIYAR UNIVERSITY

SALEM 636011

NAAC A++ Grade - State University - NIRF Rank 59 - ARIIA Rank 10



Periyar University Centre for Online and Distance Education

M.A. ENGLISH

Online Degree Programme

SYLLABUS

(Effective from the Academic Year 2023-2024 Onwards)

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
I SEMESTER							
ENGC01	Core I	British Literature I	150	5	25	75	100
ENGC02	Core II	British Literature II	150	5	25	75	100
ENGC03	Core III	British Literature III	150	5	25	75	100
ENGE01	Elective I	American Literature	90	3	25	75	100
ENGE02	Elective II	Creative Writing	90	3	25	75	100
II SEMESTER							
ENGC04	Core IV	Shakespeare	150	5	25	75	100
ENGC05	Core V	Indian Writing in English	150	5	25	75	100
ENGC06	Core VI	World Short Stories	150	5	25	75	100
ENGE03	Elective III	Folklore and Literature	90	3	25	75	100
ENGE04	Elective IV	English Language and Linguistics	90	3	25	75	100
III SEMESTER							
ENGC07	Core VII	Literary Theory	150	5	25	75	100
ENGC08	Core VIII	Intensive Study of an Author: Rabindranath Tagore	150	5	25	75	100
ENGC09	Core IX	Women's Writing	150	5	25	75	100
ENGE05	Elective V	Research Methodology	90	3	25	75	100
ENGE06	Elective VI	English for Career	90	3	25	75	100
ENGI01		Internship	60	2	25	75	100
IV SEMESTER							
ENGC10	Core X	Cultural Studies	150	5	25	75	100
ENGC11	Core XI	Translation Studies	150	5	25	75	100
ENGC12	Core XII	Mass Media	150	5	25	75	100
ENGC13	Core XIII	Project	180	6	25	75	100
ENGE07	Elective VII	Film Studies	90	3	25	75	100
ENGE08	Elective VIII	English For Enrichment	90	3	25	75	100
		Total	2760	92	475	1325	1800

Elective Options

M. A. ODL

I Semester

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

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

I Semester
ENGC01

Hours/Week: 150
Credits: 5

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 - differentiate the development of poetry from Middle English to the Elizabethan age

CO3 - explore 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 (1 to 16 paragraphs)

Book Prescribed:

1. Green, David. Ed. *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
5. 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 familiarise 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 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 their ideas of liberty and freedom but also fuelled the avant-movements well into the twentieth century

Unit I Poetry

John Dryden	:	A Song for St. Cecilia'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 Defence of Poetry

Books Prescribed:

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

References:

1. Compton-Rickett, Arthur. *A History of English Literature*. Vol. 85. TC and EC 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, Emile, 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>

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 the understanding of politics behind governance and religion

CO3 - demonstrate the applications of theories and criticism

CO4 - contextualise 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 Black Swan, 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.htm

**ELECTIVE I
AMERICAN LITERATURE**

Course Objectives:

- To explore the uniqueness of American literature at an advanced level.
- To analyse 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 centuries

CO2 - understand the shift in literary notion from time to time and the distinctive creativity of the respective era

CO3 - analyse the diverse concepts, themes and approaches within American Literature

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

CO5 - enhance soft 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*. US Dep. 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/lynchr1/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 - write for various literary and social media
- CO3 - critically appreciate various forms of Literature
- CO4 - make innovative use of their creative and critical faculties
- 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/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*. Edinburg 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 I' 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://paragraffs.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 Shakespearian 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
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
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 - familiarise with native and regional narrative styles of Indian context - K4 and K6

Unit I Poetry

Sri Aurobindo	: The Tiger and the Deer
Nizzim Ezekiel	: Poet, Lover, Bird Watcher
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 : Swamy 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/>

CORE VI
WORLD SHORT STORIES

Course Objectives:

- To understand the origin and development of 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
- CO 2 - Improvise communication skills by LSRW method - K3, K4 and K5
- CO 3 - Enrich the word power and vocabulary of English language (K3)
- CO4 - Induce the art of creative writing and make them to 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	:	Markheim
Katherine Mansfield	:	A Cup of Tea
W Somerset Maugham	:	The Verger

Unit IV Commonwealth Literature

Alice Munro	:	Boys and Girls
Chinua Achebe	:	Marriage is a Private Affair
Patrick White	:	A Glass of Tea
Ian McDonald	:	Driftings

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*. 4th 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/avr/b/070/rsbennett/eng12/coursematerials/shortstories/STSTORY%20intro.pdf>
3. 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 - will 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 analyse 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 Folktales 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 Stephans. *Living Folklore: An Introduction to the Study of People and Their Tradition*, 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, A., editor. *The Study of Folklore*. Prentice-Hall, 1965.

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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 growth and development of English its structural, grammatical and functional aspects
- To recognise, identify and use sounds and structures
- to identify and explain 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 about the varieties of English Language

CO4 - use 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 Text book of English Phonetics for Indian students*. 3rd ed., Trinity, 2013.
2. George Yule. *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.

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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
3. 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

8.Applied Linguistics By Prof. Rajesh Kumar, IIT Madras- SWAYAM course

https://onlinecourses.nptel.ac.in/noc19_hs45/preview

ENGI01
INTERNSHIP

Details	Internship Programme
Duration and Semester	15 days – first year end during summer vacation
Semester in which mark entered	3 rd Semester Mark Sheet
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 2 Credits 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 analyse literary writings based on critical theories.
- To sensitise 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 critical outlook for performing literary research

CO2 - gain knowledge about new literary and critical approaches

CO3 - analyse the concepts by close reading and apply them in research writing

CO4 - understand the elements of empirical research

CO5 - demonstrate the 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 Psychoanalysis

Books Prescribed:

1. Lodge, David, editor. *Twentieth Century Literary Criticis: 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,
4. .Nayar ,Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism and Ecocriticim*. Pearson, 2022.
5. .---. *Literary Theory Today*. Asia Book Club, 2017.6.Ramaswamy,S. and V.S. Seturaman.*English Critical Tradition: An Anthology of English*
6. *Literary Criticism*.Vol. 1, Macmillan, 1986.
7. .---.*English Critical Tradition: An Anthology of English Literary Criticism*. Vol. Macmillan, 1986.

References:

1. Abrams, M.H. *The Mirror and the Lamp*. Oxford University Press, 1953.
2. Ashcroft, Griffith, and Tiffin, editors. *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 and Brooks, editors.*Literary Criticism - A Short History*. Prentice-Hall, 1957.

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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

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, freedom of education.
- To train the students to understand the universality of his writings suitable to 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 - aesthetically appreciate the works of the writer

CO5 - comprehend the 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. *Sādhanā: The Realisation of Life*. Macmillan, 1915.

References:

1. Anand, Mulk Raj. *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://www.kksir.blogspot.com/2015/09/the-contribution-of-tagore-towards.html>
3. 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 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 Atwood : 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*. mainSpring 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.

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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 familiarise 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, to present a conference paper and to publish a scholarly article.
- To enhance the student's skills to present a conference paper and to 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, 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*. 4th ed., Wiley India, 2001.
2. *MLA Handbook*. 8th ed., Modern Language Association of America, 2016.
3. *MLA Handbook*. 9th 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*. 7thed.,Affiliated East-West Press, 2009.
3. Hoffmann, Ann. *Research for Writers*. A and 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*. MurariLal and Sons, 2010.
8. Swales, John M. *Research Genres: Explorations and Applications*. Cambridge University Press, 2005.

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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 emphasise specially 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 the grammatical errors while writing
- CO4 - speak confidently and compare with peers for positive growth
- CO5 - analyse the formal or informal surrounding 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*. 3 rd 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*. Cengage Learning, 2009.
6. Worthington, Smith, Darlene, and Jefferson, Sue. *Technical Writing for Success*. Southwestern Educational Publishing, 2010.

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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 familiarise students to 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 - analyse and evaluate contemporary critical debates in the study of culture - K3 and K4

Unit I

Amir Khusrau : Multilingual 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 Criticis: 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 and Ecocriticim*. 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. *Essay 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, and Patankar, editors. *Indian Literary Criticism: Theory and Interpretation*. By G.N.Devi, Orient Blackswan, 2009.
5. Sangari, and Vaid, editors. *Recasting Women: Essay in Colonial History*. Zubaan Publication, 1989.
6. Storey, John, editor. *Cultural Theory and Popular Culture: A Reader*. 2nd ed., Prentice-Hall, 1998.

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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%20%2F%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

CORE XI
TRANSLATION STUDIES

Course Objectives

- To inculcate in students the broad linguistic and cultural knowledge of 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 the literatures from the classical to the contemporary time

CO4 - familiarise with various types of translation and exercise it at 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 PratapaMudaliar

Bankim Chandra Chatterji : Anandamath

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. *Translationin 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.

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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 postgraduate student 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 about the social effects of the rising popularity and widespread use of smart phones 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 materiality of life - K5 and K6

Unit I Communication

What is 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.

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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 familiarise 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 analyse 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- analyse the significant critical concepts and theories - K4

CO4- learn the ideologies and skills of significant film makers and critics through their works - K3

CO5- recognise, criticise 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
6. <https://www.youthkiawaaz.com/2018/05/cinema-and-literature/>
7. http://epitomejournals.com/VolumeArticles/FullTextPDF/175_Research_Paper.pdf
8. <http://www.rogerdarlington.me.uk/cifilms.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 - Energies 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, Home town 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 pattern 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 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 maximum 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:

Department of English, Periyar University accepts permissible plagiarism limit upto 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 -recognise 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 - recognise 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

Mary 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, MK. *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, Abrams. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.

WebSources:

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 -recognise 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 - recognise 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*. JayasreePatrika Trust, 2021.
3. Kom, M.C. Mary. *Unbreakable*. Harper Sport, 2013.
4. Singh, Milkha. *The Race of My Life: An Autobiography*. Rupa, 2013.

References:

1. Anderson, Linda. *Autobiography*. 2nd 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
FOLKTALES 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- will understand the nature and form of folklore and its significance

CO3- gain multicultural competence through an investigation of different traditions and texts

CO4 - consciously prepares students for research in the prospective areas related to folklore

CO5 - enable the students to understand the nuances of folklore and folkloristic in North India and K6

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 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*. PrithviPrakashan, 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.
 7. Handoo, Jawaharlal. *Current Trends in Folklore*. Institute of Kannada Studies, 1978.
 8. ---. *Folklore in Modern India*. Central Institute of Indian Languages, 1998.
 9. Hildebeitel, Alf. *Rethinking India's Oral and Classical Epics*. University of Chicago Press, 1999.
 10. 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
FOLKTALES 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- will understand the nature and form of folklore and its significance
- CO3 – gain multicultural competence through an investigation of different traditions and texts
- CO4 - consciously prepares students for research in the prospective areas related to folklore
- CO5 - enable the students to understand the nuances of folklore and folkloristic in South Indi

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 – Valdimir 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*. PrithviPrakashan, 1970.
2. Banerji, Suresh Chandra. *Folklore in Ancient and Medieval India*. PunthiPustak,

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 analysing the intricacies of deductive fiction.

Course Outcomes:

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

CO 1 - understand the form and style of deductive fiction

CO 2 - explore the remarkable works of the renowned deductive fiction writers

CO 3 - appreciate the nuances of deductive fiction writing

CO 4 - critically analyse the psychological framework of the deductive element employed in the deductive novels

CO 5 - 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 analyse 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 of analysing a diverse selection of moving image texts

CO4 - students will learn to assess and evaluate the uses of a range of critical tools in the study of adaptation

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

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

JhumpaLahiri – The Namesake

E. M. Forster – A Passage to India

Unit IV

ShashiTharoor – The Great Indian Novels

Thomas Mann – The transposed Head

Unit V

ChetanBhagat – 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 Raengo, Alessandra, 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/>.
2. <https://www.imdb.com/title/tt1187043/>.
3. https://www.imdb.com/title/tt0087892/?ref_=fn_al_tt_1.

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:

- CO 1 - 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
- CO 2 - recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world
- CO 3 - imbibe a fair knowledge in the various Classical works from different parts of the world, at different time periods, across cultures
- CO 4 - examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world
- CO 5 - develop and 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-Suzanne de Villeneuve – Beauty and the Beast

Unit IV - German

Thomas Mann – The Magic Mountain

Unit V - Spanish

Miguel de 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. G., J. R. Planche, and Rachel L. Lawrence. *The Story of the 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

- CO 1 - encourage the student to think critically about popular literature
- CO 2 - understand the categories of the "popular" and the "canonical"
- CO 3 - identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the science fiction and fantasy, and children's literature
- CO 4 - an assessment of 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 – Charateristic feature – the Canonical and the Popular- caste, gender and identity.

Unit II

Genres and Sub genres – 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 , Cinderalla.

Unit IV

Roald Dahl – Charlie and the Chocolate Factory

Unit V

Preeti Shenoy – Tea for 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>.

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1. Chauhan, Anuja. "The Zoya Factor" *Modern Language Association of America*. Harper Collins, 2008, PP. 123.452-465.
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>.