

ANNA ADARSH COLLEGE FOR WOMEN
DEPARTMENT OF ENGLISH
COURSE HANDBOOK
M.A ENGLISH – 2021-22

LIST OF FACULTY

1. Dr. Archana M Sardana, M.A, M.Phil, Ph.D
2. Dr. V. Meena Kumari, M.A, (Eng), M.A. (JMC), M.Phil, Ph.D
3. Mrs. R.V.Soupraja, M.A, B.Ed, M.PHIL
4. Mrs. K. Arulmozhi, M.A, M.Phil
5. Mrs. Mathangi Deepak, M.A, M.Phil, SLET
6. Dr. Baisakhi Mukherjee, M.A, M.Phil, Ph.D
7. Dr. Shamsun Sarika T.A, M.A, M.Phil, SET, Ph.D
8. Mrs.Rajalakshmi. M, M.A, M.Phil, M.H.R.M, SET
9. Dr. R. Vanitha, M.A, M.Phil, B.Ed, SLET, Ph.D
10. Dr.K. Srividhya, M.A, M.Phil, Ph.D
11. Dr. Sanghamitra Parhi, M.A, M.Phil, Ph.D
12. Mrs.T. Ulaganayaki, M.A, M.Phil, SLET
13. Dr. Chandreyee Sarkar Mitra, M.A, M.Phil, Ph.D
14. Dr. A.V.Joey, M.A, M.Phil, Ph.D
15. Dr. Nagarani D, M.A, M.Phil, Ph.D
16. Mrs.Sindhuja K.T, M.A, M.Phil, NET
17. Mrs. Aparna B, M.A, M.Phil, SLET
18. Mrs. K. Mary Elizabeth, M.A, M.Phil
19. Dr. Kavitha V, M.A, M.Phil, Ph.D

After completing the Programme, the student will be able to:

- Have a good knowledge of the history of English literature and the major movements and trends of various ages in the history.
- Knowledge of all major authors and famous works.
- Knowledge of major critical theories and a developed sense of analysis and criticism.
- Demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
- Demonstrate high-level proficiency in literary research and in the synthesis of research.
- Develop critical and analytical skills in the interpretation and evaluation of literary texts, ideas and political systems
- Exhibit familiarity with major literary texts, genres, periods, and critical approaches to Literature around the world.

COURSE STRUCTURE

FIRST SEMESTER

Course Components	Title of the Paper	CREDITS	CIA	UE	TOTAL
CORE PAPER I	Poetry I : From Chaucer to 17th Century	4	25	75	100
CORE PAPER II	Drama I : Elizabethan and Jacobean Drama	4	25	75	100
CORE PAPER III	Fiction I : Origins and Developments upto 18th Century	4	25	75	100
CORE PAPER IV	Indian Writing in English and in Translation	4	25	75	100
ELECTIVE PAPER I	Classics in Translation	3	25	75	100
	Soft Skills I : Language and Communication	2	40	60	100

SECOND SEMESTER

Course Components	Title of the Paper	CREDITS	CIA	UE	TOTAL
CORE PAPER V	American Literature	4	25	75	100
CORE PAPER VI	Poetry II : Eighteenth to Nineteenth Century	4	25	75	100
CORE PAPER VII	Drama II : Restoration to Twentieth Century	4	25	75	100
CORE PAPER VIII	Fiction II : Nineteenth to Twentieth Century	4	25	75	100
ELECTIVE PAPER II	English for Careers	3	25	75	100
EXTRA DISCIPLINARY I	English for Professional Communication	3	25	75	100
	Soft Skills II : Spoken and Presentation Skills	2	40	60	100

THIRD SEMESTER

Course Components	Title of the Paper	CREDITS	CIA	UE	TOTAL
CORE PAPER IX	Shakespeare Studies	4	25	75	100
CORE PAPER X	English Language and Linguistics	4	25	75	100
CORE PAPER XI	Literary Criticism and Literary Theory	4	25	75	100
ELECTIVE PAPER III	Introduction to Translation Studies	3	25	75	100
EXTRA DISCIPLINARY II	Literature, Analysis, Approaches and Copy Editing	3	25	75	100
Internship		2			
	Soft Skills III : Life and Managerial Skills	2	40	60	100

**** Internship will be carried out during the summer vacation of the first year and marks should be sent to the University by the College and the same will be included in the Third Semester Marks Statement.**

FOURTH SEMESTER

Course Components	Title of the Paper	CREDITS	CIA	UE	TOTAL
CORE PAPER XII	Twentieth Century Poetry	4	25	75	100
CORE PAPER XIII	Writings by and on Women	4	25	75	100
CORE PAPER XIV	English Literature for UGC NET/SET Examination	4	25	75	100
ELECTIVE PAPER IV	Film Studies	3	25	75	100
CORE PAPER XV	Research Methodology and Project Writing	7*	20	80	100
	Soft Skills IV : Computing Skills	2	40	60	100

PG- ENGLISH- SEMESTER I
HBB1A – POETRY I – FROM CHAUCER TO SEVENTEENTH CENTURY

COURSE OBJECTIVES:

1. The Objective of this paper is to familiarize students with English Poetry starting from Medieval England to 17th Century
2. Focusing on the evolution of Poetic forms such as Sonnet, Ballad, Lyric, Satire, Epic etc.
3. Develop critical and analytical skills in the interpretation and
4. Evaluation of literary texts, ideas and political systems
5. Will have in-depth knowledge of genres of Literature

SYLLABUS

UNIT I

Chaucer and Medieval England

1. Geoffrey Chaucer

*From “The Prologue” to **The Canterbury Tales***

The Knight

The Prioress

The Wife of Bath

The Monk

The Doctor of Physic

UNIT 2

Poetic Forms During 16th Century

Lyric, Ballad, Sonnet

Ballad of Sir Patrick

Spens Spenser’s

Prothalamion

Wyatt and Surrey’s sonnets – 2

Sonnets

UNIT 3

Poetic Forms during 17th

Century Metaphysical Poetry

John Donne

The Canonisation

Ecstasy

UNIT 4

Satire

John Dryden

Absalom and Achitophel

UNIT 5

Epic

John Milton

Paradise Lost Book IX

COURSE OUTCOME:

1. To enable students to capture the central idea of the poem
2. To expose students to the different genres of poetry.
3. To appreciate the poetic language and strengthen their skills of appreciating poetry writing
4. Acquire knowledge of dominant movements and trends of poetry.
5. To communicate to students the exclusive message of the poem.

REFERENCE BOOKS

T.S. Eliot, 1932, "The Metaphysical Poets" from Selected Essay; Faber and Faber limited, London.
 H.S. Bennett, 1970, Chaucer and the Fifteenth Century, Clarendon Press, London.
 Malcolm Bradbury and David Palmer, ed., 1970
 Metaphysical Poetry, Stratford - upon - Avon Studies Vol.II, Edward Arnold, London.
 William R. Keast, ed., 1971, Seventeenth Century English Poetry: Modern Essays in Criticism, Oxford University Press, London.
 A.G. George, 1971, Studies in Poetry, Heinemann Education Books Ltd., London.
 David Daiches, 1981, A Critical History of English Literature Vols. I & II., Secker & Warburg, London.
 Thomas N. Corns, ed., 1993, The Cambridge Companion to English Poetry: Donne to Marvell, Cambridge University Press, Cambridge.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	M
CO2	S	M	S	S	S
CO3	M	S	S	S	S
CO4	S	S	S	S	M
CO5	M	S	S	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB1B – DRAMA I – ELIZABETHAN AND JACOBEAN DRAMA**COURSE OBJECTIVES:**

1. It aims to introduce the students to the best of experimental and innovative dramatic literature of Europe.
2. The emergence of modern drama with the stress on the origin of absurd drama with its theme and technique is also introduced.
3. A socio-political background of England is also studied to understand the changing nuances in this field.
4. Will be able analyze and interpret the plays with reference to the age.
5. Appreciate the difference in the plays and their development through the prescribed text.

SYLLABUS

Unit I: Beginnings of Drama – Miracle and Morality Plays- Everyman

Unit II: The Senecan and Revenge Tragedy – Thomas Kyd’s The Spanish Tragedy

Unit III: Elizabethan Theatre – Theatres, Theatre groups, audience, actors and conventions

Unit IV: Tragedy and Comedy - Christopher Marlowe’s Dr. Faustus
Ben Jonson’s Volpone

Unit V: Jacobean Drama – John Webster’s Duchess of Malfi

1. COURSE OUTCOME:

2. Comprehend the origin and development of drama from the Jacobean to Modern Age. To make a critical appraisal of the traditional and modern drama.
3. To appreciate the ‘Closet Drama’ which is fit to be read, with its dialogues, characters, and satire on manners and morality.
4. Acquire knowledge of dominant movements and trends of modern drama.
5. To appreciate the timeless beauty and appeal of modern drama with their new thematic and stylistic elements.

REFERENCE BOOKS:

Bradbrook, M.C., 1955, The Growth and Structure and Elizabethan Comedy, London.

Tillyard E.M.W., 1958, The Nature of Comedy & Shakespeare, London.

Una Ellis-Fermor, 1965, The Jacobean Drama: An Interpretation, Methuen & Co., London.

John Russell Brown and Bernard Harris, eds., Elizabethan Theatre, Stratford - upon - Avon Studies Vol9., Edward Arnold, London.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	M	S	S	S	S
CO3	S	S	M	M	S
CO4	M	S	S	S	S
CO5	M	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB1C FICTION I - ORIGINS AND DEVELOPMENTS UPTO 18th CENTURY

COURSE OBJECTIVES:

1. To help students identify and analyse the generic aspects of fiction
2. To trace the broad developments in fiction since the eighteenth century
3. To train students to identify the changes in form and narrative techniques from the
4. eighteenth to the twentieth centuries
5. Identify, interpret, and compare and contrast specific leitmotifs and character types of different genres of fiction

UNIT I

Novel as a Form, Concepts and Theories about the Novel; Poetics of the Novel –definition, types, narrative modes: omniscient narration.

UNIT 2

Allegorical Novel and Satire

John Bunyan The Pilgrim's Progress

Jonathan Swift Gulliver's Travels

UNIT 3

The New World Novel

Daniel Defoe

Robinson Crusoe

UNIT 4

Picaresque Novel

Laurence Stern

Tristram Shandy

UNIT 5

Middle Class Novel of Manners

Jane Austen

Emma

COURSE OUTCOMES

1. Students will be interested to take up research using the techniques
2. Display a knowledge of the different aspects of the novel and how they contribute to the effectiveness of the novel

3. Trace the development of the novel and the short story with reference to political, cultural and literary movements
4. Relate aesthetically to fiction from various regions
5. Identify the characteristic features of Modernist and Postmodernist fiction

REFERENCE BOOKS:

- Wayne C. Booth, 1961, *The Rhetoric of Fiction*, Chicago University Press, London.
- F.R. Leavis, 1973, *The Great Tradition*, Chatto & Windus, London.
- Ian Watt, 1974, *Rise of the English Novel*, Chatto & Windus, London.
- Frederick R Karl, 1977, *Reader's Guide to the Development of the English Novel till the 18th Century*, The Camelot Press Ltd. Southampton.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	S	S	S
CO2	S	M	M	S	S
CO3	S	S	M	S	S
CO4	S	S	S	M	S
CO5	M	S	S	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB1D –INDIAN WRITING IN ENGLISH AND IN TRANSLATION

COURSE OBJECTIVES:

1. To enable the students to understand the evolution of Indian writing in English with its dual focus on the influence of classical Indian tradition.
2. To equip the students with the necessary competence required in the field.
3. To help the students to get a glimpse of rich diversity of culture and literature in the regional language through translation.
4. To appreciate the prominent writers and their works
5. To throw light on the various poetic forms in Indian writing.
- 6.

SYLLABUS

UNIT I

Indian Classical literary Tradition; impact of English Studies on India; Colonialism; Nationalism; Nativism and Expatriatism; Socio-Cultural issues such as gender, caste and region

UNIT 2

Poetry

Rabindranath Tagore- **Gitanjali**: 12,36,63,

12) The Time my journey takes is long

36) This is my prayer to Thee

63) Thou hast made me known to friends

Nissim Ezekiel “Background Casually” (**Indian Writing in English** ed. MakarandParanjape, Macmillan 1993, p.112)

K.K Daruwalla “Hawk” from *The Anthology of Twelve Modern Indian poets* Ed. A.K. Mehrotra (OUP, 1992)

ArunKolatkar *FromJejuri* The Bus, A Scratch

Kamala Das Introduction, Eunuchs

UNIT 3**Drama**

Vijay Tendulkar **Silence! The Court isin Session**

UNIT 4**Prose and FictionProse**

Sri Aurobindo The Renaissance in India

B.R. Ambedkar Extracts 4, 5 and 6 *from Annihilation of Caste* ed. Mulk Raj Anand (Delhi: Arnold Publishers, 1990, pp.47-54)

Fiction

R.K. Narayan

The Painter of Signs

ShashiDeshpande

Dark Holds No Terror

UNIT 5**Indian Literature in TranslationPoetry**

The following Selections *from* A.K. Ramanujan’s “Love and War” (**The Oxford IndianRamanujan**, ed., Molly Daniels, OUP, 2004).

Kapilar, Akananooru pg. 82Purananooru pg. 356

Short Story

The following selections from **Routes: Representations of the West in Short Fiction from South India in Translation** eds. VanamalaViswanatha, V.C. Harris, C. Vijayashree and C.T. Indra (Macmillan 2000).

Kannada

MastiVenkatesa Iyengar

The Sorley Episode

Malayalam
P. Surendran

Synonyms of the Ocean

Tamil
PudumaiPithan

Teaching

COURSE OUTCOMES:

1. To help students to explore texts produced in regional languages.
2. To understand the multi-faceted nature of cultural identity in the literature of various Indian languages.
3. The course helps to compare literary text produced across Indian Regional landscapes, to seek similarities and differences in thematic and cultural perspectives.
4. Students have understood how well the Indian culture is reflected in Literature.
5. An understanding of the socio cultural aspect would have been reached.

Reference Books:

K.R. Srinivasa Iyengar, 1962, –History of Indian Writing in English, Sterling Publishers, New Delhi.

Herbert H. Gowen, 1975, A History of Indian Literature, Seema Publications, Delhi.

William Walsh, 1990, Indian Literature in English, Longman, London.

Subhash Chandra Sarker, 1991, Indian Literature, and Culture, B.R. Publishing Corporation, Delhi.

M.K. Naik & Shyamala A Narayan, 2001, Indian English Literature 1980-2000: A Critical Survey, D.K. Fine Art Press (P) Ltd., New Delhi.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	S
CO2	M	S	S	S	M
CO3	S	S	S	S	S
CO4	S	M	S	S	S
CO5	M	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB1E- CLASSICS IN TRANSLATION

COURSE OBJECTIVES :

1. The aim of this paper is to familiarize the students with Religion ,Philosophy and Translation
2. To familiarise the students with the Ancient Indian Theatre and Classical Greek Theatre.

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	M	S	S	M
CO3	S	S	M	M	S
CO4	S	M	S	S	M
CO5	S	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

SOFT SKILLS I

PSSEA-LANGUAGE AND COMMUNICATION -ADVANCED LEVEL

COURSE OBJECTIVES

1. Enable students to convert the conceptual understanding of communication into everyday practice
2. Train students to ground concepts/ideas in their own experience
3. Create a learner-language interface enabling students to exercise control over language use
4. Sensitise students to the nuances of the four basic communication skills –Listening, speaking, reading and writing

Syllabus

UNIT I: Twinning Functions of Listening and Speaking – Recap of active and passive listening exercises – Analytical listening – syllable/word stress: clear enunciation – Qualities of a good listener and a good speaker.

UNIT II: Twinning Functions of Reading and Writing – Discriminatory reader thoughtful writer – Spotting, correcting errors; critique – Skimming, scanning, structuring – language, tone, ordering, etiquette and perspective.

UNIT III: Individual Communication – Self advertising – Over stating and under stating – Overcoming shyness – Writing curriculum vitae, Statement of Purpose – Talking about oneself; interview.

UNIT IV: Intermediary Communication – Overcoming mental blocks, prejudices and hotspots of the addressee – telephone, teleconferencing, web chat – greeting, introducing – memos, reports, minutes, business correspondence.

UNIT V: Social Communication – Etiquette in LSRW – polite yet assertive, tackling questions, seeking permission, expressing gratitude – gender fair language – discourse and transactional analysis – empathy.

PRACTICALS:

Unit 1: Listening Comprehension using audio programmes + Creating audio files for speaking.

Unit 2: in class and take home exercises

Unit 3: and Unit 4: Group games and role play

Unit 5: Create archives from different media for LSRW

Learning Outcomes:

1. Students will be able to understand and apply knowledge of human communication and language processes as they occur across various context
2. Improves the ability to persuade people – to enroll and equip with broader ideas, and visions at large.
3. Will be able to improve the written and spoken skills.
4. Will learn the Etiquettes in LSRW.
5. Will enhance the language fluency

Recommended Texts

- Windshuttle, Keith and Elizabeth Elliot. 1999. *Writing, Researching and Communicating: Communication Skills for the Information Age*. 3rd Reprint. Tata McGraw-Hill. Australia
- Dignen, Flinders and Sweeney. *English 365*. Cambridge University Press
- Goleman, Daniel. 1998. *Working with Emotional Intelligence*. Bantam Books. New York
- Jones, Leo and Richard Alexander. 2003. *New International Business English*. Cambridge University Press
- I. Jayakaran. 2000. *Everyone's Guide to Effective Writing*. 2 M Publishing International, Chennai.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	S	S	M	S
CO3	M	S	M	S	M
CO4	S	M	M	S	S
CO5	S	M	S	S	M

Key: S-Strong, M-Medium/Moderate, L-Low

SEMESTER - II

HBB2A – AMERICAN LITERATURE

COURSE OBJECTIVES:

1. It aims to familiarize the students with the origin and development of American Literature from the time of the settlers and colonies to the postmodern and multicultural literature.
2. Movements like the flowering of New England, the American Renaissance-the philosophical attitude of Emily Dickinson are introduced.
3. The influence of Indian thought on Emerson, Urbanization and post-war society, the economic depression, the civil war and the Harlem renaissance are discussed.
4. The origin and evolution of the literature with the knowledge of various theories and movements in different ages.
5. Knowledge of Prominent writers and their contribution.

SYLLABUS

UNIT I

Concepts and Movements: Beginnings of American Literature; Transcendentalism; Individualism; The American South; The Frontier; Counter –Culture; Harlem Renaissance; Rise of Black Culture and Literature; Multiculturalism.

UNIT II:

Poetry

Walt Whitman - Passage to India

Emily Dickinson - Success is Counted Sweetest/The Soul Selects her own society/

Because I could not stop for death

Robert Frost - Home Burial

Wallace Stevens- Anecdote of the Jar

E.E. Cummings- Any one lived in a pretty how town

Gwendolyn Brooks- Kitchenette Building

UNIT III:

Drama

Eugene O'Neill - Long Day's Journey into the Night

Marsha Norman - 'Night Mother

UNIT IV:

Fiction

Mark Twain - Adventures of Huckleberry Finn

Alice Walker - The Color Purple

UNIT V:**Prose**

R.W. Emerson Self – Reliance (An Anthology: American Literature of the Nineteenth Century. ed. Fisher, Samuelson & Reninger, Vaid
Henry David Thoreau Walden (Chapter titled “Pond”)

COURSE OUTCOME:

- 1 Comprehend the origin and development of American Literature.
- 2 To make a critical appraisal of the American Literature.
- 3 Assess thematic aspects of literary texts as a part of cultural and historical movements in America
- 4 Acquire knowledge of dominant movements in America and analyse the literary texts in various genres.
- 5 To appreciate plurality and see America as a place of emerging multiculturalism.

Reference Books :

John Russell Brown and Bernard Harris, ed., 1970, American Theatre, Edward Arnold.

Daniel Hoffman ed., 1979, Harvard Guide to Contemporary American Writing, Oxford University Press, New Delhi.

Owen Thomas, 1986, Walden and Civil Disobedience: Norton Critical Edition ed., Prentice –Hall & Indian Delhi.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	M	S	S	S
CO2	S	S	M	S	S
CO3	S	M	S	M	S
CO4	S	M	S	S	S
CO5	S	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB2B – POETRY II – EIGHTEENTH TO NINETEENTH CENTURY**COURSE OBJECTIVES:**

1. The objective of this course is to familiarize the students with English Poetry starting from the Augustans to the beginnings of the Romantic Period in English Literature
2. In the process it also attempts to sensitize the students to certain exclusive poetic qualities of these two periods.

3. To familiarize the Genres of poetry in the century prescribed.
4. To familiarize the transitionists, Victorians and Romantics in 19th Century and 20th Century Poetry
5. Appreciate the Poets and their Writings.

SYLLABUS

UNIT I

Classicism and Augustan Ideals: Wit, Taste, Decorum, Propriety, Purity of Genre and Poetic Diction; Heroic Couplet; Verse Satire and Urbanism; Romantic Revolt; Pre-Raphaelites

UNIT 2

Augustan Satire

Alexander Pope The Rape of the Lock, Canto I (The Rape of the Lock)

UNIT 3

Transitionists

William Blake *From* Songs of Experience The Echoing Green Night

From Songs of Innocence London

William Collins Ode to Evening

UNIT 4

Romantics

William Wordsworth Ode on the Intimations of Immortality

S.T. Coleridge Dejection: An Ode

P.B. Shelley Ode to Skylark

John Keats Ode on a Grecian Urn

UNIT 5

Victorians

Robert Browning Fra Lippo Lippi

Lord Alfred Tennyson Lotus Eaters

G.M. Hopkins The Windhover

Matthew Arnold Dover Beach

COURSE OUTCOME:

- 1 Comprehend the origin and development of poetry from the Augustan to Victorian Age.
- 2 To make a critical appraisal of the classical and Victorian traditions.
- 3 To appreciate the genre of which is fit to be read, with its tone, diction, rhyme pattern.
- 4 Acquire knowledge of dominant movements and trends of Augustan, Romantic and Victorian poetry.
- 5 To appreciate the timeless beauty and appeal of poetry with their new thematic and stylistic elements.

Reference Books:

Douglas Grant, 1965, New Oxford English Series, OUP, Delhi.

Shiv K. Kumar, 1968, British Romantic Poets: Recent Revaluations, University of London Press Ltd., London.

A. E. Dyson, ed., 1971 Keats ODES, Case Book series, Macmillan Publication Ltd., London.

Malcolm Bradbury, David Palmer, eds., 1972, Stratford-upon-Avon Studies, Arnold-Heinemann, New Delhi.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	S	S	M	S
CO3	M	S	S	S	M
CO4	S	S	M	S	S
CO5	S	M	S	S	M

Key: S-Strong, M-Medium/Moderate, L-Low

HBB2D - FICTION II: NINETEENTH TO TWENTIETH CENTURY**COURSE OBJECTIVES:**

1. To give the students denseness of fiction, particularly during the 20th century. To acquaint the students on several technical issues associated with fiction.
2. To make the students understand the narrative technique, characterization and space-time treatment,
3. To develop an interest for the rich cultural, social and political backdrop which contributed to the diversity of fictional writing.
4. To help students identify and analyze the generic aspects of fiction. To trace the broad developments in fiction since the twentieth century
5. To train students to identify the changes in form and narrative techniques from the eighteenth to the twentieth centuries, Identify, interpret, and compare and contrast specific leitmotifs and character types of different genres of fiction

SYLLABUS:**UNIT I**

French Revolution – Victorian Social Scene Gender– Industrial Development – Colonial Expansion – Issues – Class, Liberal Humanism and the Individual – Individual and the Environment – Man and Fate, realism, multiple narration, stream of consciousness, point of view

UNIT 2**The Victorian Socio - Political and Economic Scenario**

Joseph Conrad- Heart of Darkness.

UNIT 3**Women's Issues**

Charlotte Bronte Jane Eyre
George Eliot Mill on The Floss

UNIT 4**Liberal Humanism, Individual Environment and Class Issues**

D.H. Lawrence The Rainbow
Virginia Woolf To the Lighthouse

UNIT 5**Quest**

James Joyce Portrait of the Artist as a Young Man

COURSE OUTCOMES

1. Students will be interested to take up research using the techniques
2. Display a knowledge of the different aspects of the novel and how they contribute to the effectiveness of the novel
3. Trace the development of the novel and the short story with reference to political, cultural and literary movements
4. Relate aesthetically to fiction from various regions
5. Identify the characteristic features of Modernist and Postmodernist Fiction

Reference Books:

Arnold Kettle, 1967, An Introduction to English Novel Vol. II, Universal Book Stall, New Delhi.
Raymond Williams, 1973, The English Novel: From Dickens to Lawrence, Chatto & Windus, London.
Malcolm Bradbury and David Palmer. Eds., 1979, Contemporary English Novel, Edward Arnold Press, London.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	S	S	M	S
CO3	M	S	S	S	S
CO4	S	S	S	M	S

CO5	M	S	S	S	S
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Key: S-Strong, M-Medium/Moderate, L-Low

HBB2E - ENGLISH FOR CAREERS

COURSE OBJECTIVES:

1. To equip students with the necessary competence required for emerging areas in the field of Knowledge Management.
2. To develop mastery over presentation skills.
3. To equip with the knowledge of Editing techniques.
4. To enhance the skills of promotional writing and communication.
5. To promote the knowledge of techniques of writing through various Mass Media.

SYLLABUS

UNIT I

Basic concepts in effective business writing and Knowledge Management

UNIT 2

Editing techniques for Newsletters and Press Releases

UNIT 3

Writing for oral communication, Online CV writing.

UNIT 4

Writing for a website

COURSE OUTCOMES

1. Strengthens the ability to write business letters effectively.
2. Describe how to write a clear cover letter
3. Identify the elements of a cover letter and resume.
4. Helps students to edit newsletters, to write a C.V.
5. Develop skills to write for a webpage.

Reference Books :

1. Robert Heller, 1998, Communicate Clearly – Dorling Kindersley Ltd., London.
2. Matthukutty M. Monippally, 2001, Business Communication Strategies, Tata McGraw Mill.

T.M. Farhatullah, 2002, Communication Skills for Technical Students, Orient Longman.

2004, Write to the top – Writing for Corporate Success; Deborah Dumame; Random House

JayashreeBalan, 2005, Spoken English, Vijay Nicole Imprints.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	S	M
CO2	M	S	S	M	S
CO3	S	S	M	M	S
CO4	S	M	S	M	S
CO5	M	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBBXA - ENGLISH FOR PROFESSIONAL COMMUNICATION

COURSE OBJECTIVES:

1. It aims to improve the second language learners to use English effectively in aProfessional setup.
2. To equip students with the necessary competence to develop communication skills.
3. To familiarize and equip the students with different Communication Skills.
4. To introduce and enhance the Communication in Media.
5. To promote the Skills in Official Correspondence.

SYLLABUS

UNIT I

Communication Theory

Unit II:

Work Place Communication Skills – EffectiveSpeaking - Effective Listening

Unit III:

Introduction to Modern Communication Media

Unit IV:

Basic Official Correspondence

COURSE OUTCOME:

1. Students will improve their speaking ability in English both in terms of fluency andcomprehensibility
2. Strengthening the ability to write academic papers, essays and summaries using the processapproach.
3. Develop the confidence to use English in a real business environment.

4. Students would be able to create substantial base by the formation of strong professional vocabulary for its application at different platforms.
5. Students will apply it at their work place for writing purposes such as Presentation/official drafting/administrative communication and use it for document/project/report/research paper writing.

Reference Books :

Robert Heller, 1998, Communicate Clearly – Dorling Kindersley Ltd., London.

Matthukutty M. Monippally, 2001, Business Communication Strategies, Tata McGraw Mill.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	M	S	S	M
CO2	M	S	M	M	S
CO3	S	S	M	M	S
CO4	S	M	S	M	S
CO5	M	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

SEMESTER: III
HBB3A - SHAKESPEARE STUDIES

COURSE OBJECTIVES:

1. To make students understand and enjoy Shakespeare's plays, Criticism of Theatre.
2. To expose the students to the vitality and robustness of drama in the Elizabethan Ageas exemplified in Shakespeare.
3. To appreciate Shakespearean Themes and its influence in the making of modernEnglish
4. provide the students with the context of Elizabethan England from the evolvingcontemporary perspectives down the ages.

SYLLABUS:

UNIT I

Shakespeare Theatre; Theatre Conventions; Sources; Problems of categorization; Trends in Shakespeare Studies upto the 19th Century; Sonnet and court politics; famous actors; theatre criticism; Shakespeare into film & play production.

UNIT 2

Sonnets Sonnets – 12, 65, 86,130
Comedies Much Ado About Nothing, Winter's Tale

UNIT 3

Tragedy Othello

UNIT 4

History Henry IV Part I

UNIT 5**Shakespeare Criticism**

Modern approaches - mythical, archetypal, feminist, post-colonial, New historicist;

A.C. Bradley (extract) Chapter V & VI and the New Introduction by John Russell Brown in Shakespearean Tragedy by A.C. Bradley, London, Macmillan, Third Edition, 1992

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

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

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

COURSE OUTCOMES:

After doing this course the students will be able to

1. Recollect features of Elizabethan theatre along with Shakespeare's life and works.
2. Identify the generic diversity in Shakespearean plays and describe significant features of Shakespearean oeuvre.
3. Analyze prominent themes in Shakespearean plays appreciate Shakespearean language, literary elements and conventions.
4. Synthesize acquired knowledge to critique plays and enact.

Reference Books:

Bradley, A.C., 1904, Shakespearean Tragedy, Macmillan, London.

Spurgeon, 1935, C.F.E. Shakespeare's, Imagery and what It Tells us, Cambridge UP, Cambridge.

E.M.W. Tillyard, 1943, Elizabethan World Picture, Chatto and Windus, London.

Knight G.W., 1947, The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays, Oxford.

Harrison, 1951, G.B. Shakespeare's Tragedies, Routledge, London. Henn, T.R., 1956, The Harvest of

tragedy, London.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	S	S	S	M	S
CO3	S	M	S	S	S
CO4	S	S	M	S	S
CO5	M	S	S	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

PSSEB- SOFT SKILLS II : SPOKEN AND PRESENTATION SKILLS-II

COURSE OBJECTIVES

1. Coach students to identify, classify and apply relevant skill sets
2. Illustrate role of skills in real-life work situations with case studies, role play, etc.
3. Translate performance of skills into efficient habits
4. Enable students to perceive cultural codes involved in presentation and design language performance accordingly

UNIT I: General Language Knowledge and Presentation – STAR strategy – MOM plan

UNIT II: Special Language Knowledge and Presentation –tone, humour, poise – listener/speaker sensitivity and articulation.

UNIT III: General Communication Skills for Presentation – content matching and language matching for specific audience – etiquette, clarity – delivery – use and abuse of hitech aids.

UNIT IV: Professional Communication Skills for Presentation – technical presentations

– too much or too little use of technology – Turn taking – Effective not offensive or defensive handling of questions

UNIT V: Social Communication Skills for Presentation – socializing – ice breakers; small talk – dialogue, debate, discussion – selling, advertising and persuading – overcoming shyness, hesitation – understanding cultural codes.

Practicals:

Unit 1: Case Studies

Units 2,3,4 and 5 : Role play and record work – combination of print, audio and video, where possible.

COURSE OUTCOMES:

Students will be able to:

1. Deal with nerves and think more positively about public speaking
2. Improved ability to communicate with peers and adults.
3. Development of self-awareness.
4. Improved cooperative teamwork.
5. Helping to build rapport with other people quickly. Improving the likelihood of a successful negotiation.

RECOMMENDED TEXTS:

- Cathcart, Robert. S. and Larry A. Samovar. 1970. *Small Group Communication: A Reader*. 5th Edition. Wm. C. Brown Publishers. Iowa
- Tamblyn, Doni and Sharyn Weiss. 2000. *The Big Book OF Humorous Training Games*. 2004 Edition. Tata McGraw-Hill. New Delhi
- Andrews, Sudhir. 1988. *How to Succeed at Interviews*. 21st Reprint. Tata McGraw-Hill. New Delhi
- Monippally, Matthukutty. M. 2001. *Business Communication Strategies*. 11th Reprint. Tata McGraw-Hill. New Delhi
- Lucas, Stephen. 2001. *Art of Public Speaking*. Mc-Graw Hill.
- Pillai, Radhakrishnan, 2006. *Spoken English for you*. Emerald Publishers, Chennai

ENGLISH LANGUAGE AND LINGUISTICS- HBB3B**COURSE OBJECTIVES :**

1. Objectives of the course is to enable the students to have a conceptual understanding of the English Language in a historical perspective;
2. To recognize, identify and use sounds and structures;
3. To identify and explain process of second language acquisition;
4. To adopt and practice english language teaching approaches.

SYLLABUS:**UNIT I –**

Phonology

The Sounds of Language

The Sound Patterns of Language

Transcription & Reverse Transcription

Unit II – Linguistics

UNIT-II

Language and the Brain

Language & Regional Variation

Language & Social Variation

Language & Culture

UNIT III –

Teaching of English as Second Language (TESL)

English Language Teaching (ELT), English as Foreign Language (EFL), English as Second Language (ESL), English for Specific Purpose (ESP)

ELT Theories, Approaches, and Methods

Student Diversity and Classroom Management; Teacher as Facilitator or Mentor

Classroom Observation; Teacher Reflection; Teaching Journals

Peer Teaching and Group Teaching; Professional Development of Teachers

UNIT IV –

Curriculum Development and Language Assessment

Types of Syllabus; Materials Design and Development; Lesson Plans

Synchronous and Asynchronous Learning, Learning Management Systems (LMS)

Outcome Based Education (OBE), Bloom's Taxonomy, ADDIE Model

Wash-Back Effect; Formative and Summative Assessment

Test Validity, Reliability, and Practicality; Multiple Choice Questions (MCQ), Item Difficulty,

Distractor Analysis

Common European Framework of Reference for Languages (CEFR)

UNIT V –

Digital Literacy and Action Research

Digital Language Labs - Synchronous and Asynchronous language teaching

ICT tools, Mobile Learning, Video-Conferencing, Podcasting, Digital Story-telling

Web 2.0 - Language Learning apps, Blogs, Social Networks,

Blended Learning, Flipped Classroom

Fundamental Research, Empirical Research, Evaluative Research, Action Research

COURSE OUTCOME:

After completing this course students will be able to

1. Use English with an understanding of the sounds present in the language
2. Use English words with a thorough understanding of their structure and meaning
3. Transcribe the English words and know the nuances of the pronunciation
4. Learn various Modern tools in Teaching and Learning English Language
5. Demonstrate understanding of processes of language change and variation, the role of language in reflecting and constructing social identities, and the distinctive properties of human language.

Reference Books:

Balasubramanian.T. A Textbook of English Phonetics for Indian Students . LaxmiPublications, 2013.

Common European Framework of Reference for Languages: Learning, Teaching, Assessment - <http://ebcl.eu.com/wp-content/uploads/2011/11/CEFR-all-scales-and-all-skills.pdf>

Crystal, David. A Dictionary of Linguistics and Phonetics. Blackwell Publishing, 2008

Crystal, David. The Cambridge Encyclopedia of the English Language. CambridgeUniversity Press, 2003

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	S	S	M	S
CO2	S	M	S	S	S
CO3	S	S	M	S	M
CO4	S	S	S	S	S
CO5	M	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB3C - LITERARY CRITICISM AND LITERARY THEORY**COURSE OBJECTIVES:**

1. To give an overview of the critical trends from Aristotle's classical criticism to the poststructural and post-colonial theories.
2. To understand the principles, percepts and perspectives of different kinds of criticism.
3. To illustrate and appreciate the Humanistic Criticism.
4. To analyse the critical theories through select texts.
5. To have an overview on the Literary Criticism and Literary Theory.

SYLLABUS:**UNIT I**

Imitation - Pleasure and Instruction - Myths and Archetypes -Poetic Structure - Diction; Text
 –Author-Reader - The 'Other' – Formalism – Structuralism – Deconstruction –Post- Colonialism.

UNIT 2

Classical, Neo - Classical and Romantic Criticism

Aristotle - Poetics: Aristotle's view of Imitation & Definition of Tragedy Chapters 1-3,6-12 and 14.

Sir Philip Sidney- Apologie for Poetry

William Wordsworth-Preface to Lyrical Ballads

S.T. Coleridge- Biographia Literaria Ch 14

UNIT 3

Humanistic Criticism

Matthew Arnold-Study of Poetry

T.S. Eliot- Tradition and the Individual Talent

UNIT 4

Formalism and Structuralism

Cleanth Brooks Language of Paradox

Northrop Frye The Archetypes of Literature

Gerard Genette Structuralism and Literary Criticism UNIT 5

Post Structuralism

Roland Barthes Death of the Author

Edward Said (From "Orientalism" Extract in

A Post Colonial Studies Reader)

COURSE OUTCOMES:

After doing this paper the students will be able to

1. Familiarize students with the literary premises and intellectual background pertinent to important eras of the literary and critical theory.
2. Encourage students to discover their own literary and critical "theories" as they read.
3. Introduce and examine practical critical concepts that are influential and important at the present time.
4. Help students know how to read, comprehend, discuss, analyze, and interpret critical texts of all types. Special emphasis will be placed on the cultivation of critical thinking, writing, and conversational skills.
5. Explore possible applications of critical theory to various literary texts

Reference Books :

M.H. Abrams, , 1953, The Mirror and the Lamp, OUP,Oxford.

Wimsatt and Brooks, ed., 1957, Literary Criticism – A Short History, Prentice-Hall, Delhi.

David Daiches, 1984, Critical approaches to Literature, Revised Edition, Orient Longman, Hyderabad.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	S	M	S	S
CO2	S	S	S	S	M
CO3	S	S	S	S	S
CO4	S	S	S	M	S
CO5	M	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB3D - INTRODUCTION TO TRANSLATION STUDIES

COURSE OBJECTIVES:

1. To sensitize learners to the role of translations in society
2. To introduce learners to basic skills in translation
3. To familiarize the Basic concepts of Translation
4. To gain knowledge on Translation in the Indian context
5. To equip with the translation studies and Application of Translation through prescribed texts.

SYLLABUS:

UNIT 1 : Basic concepts of Translation

Kinds of Translations

1.1.1. Interlingual

1.1.2. Intralingual

1.1.3. Intersemiotic

1.2 Concepts to be derived from practice

1.2.1 Source Language and Target Language

1.2.2 Equivalence

1.2.3 Word for Word, Sense for Sense

UNIT 2 : Translation in the Indian context

1.3 “Introduction” to Short Fiction from South India by Mini Krishnan

1.4 Translating Culture Codes

UNIT 3 : Literary Texts in translation

3.1 V.M. Basheer “Poovan Banana”

3.2 Ki. Rajanarayanan “The Chair” in The Tamil Story, Ed. Dilip Kumar

3.3 C.S. Chellappa Vaadivasal (OUP)

3.4 Comparing translations of a text

Translations of Akam 38

3.4.1 A.K. Ramanujan Poems of Love and War (OUP)

3.4.2 M.L. Thangappa Love Stands Alone (Penguin)

3.4.3 George L. Hart Ancient Poems in Tamil

UNIT 4 : Application of Translation

4.1 Dubbing and Subtitling

4.2 Advertisements

4.3 Film Harry Potter and the Order of the Phoenix

Suggested Reading

Munday, Jeremy. "New Directions from the New Media". *Introducing Translation Studies*. Routledge, New York. 2008.

Unit 5 : Practical Application Tasks

COURSE OUTCOMES:

This course, helps you to

1. critically appreciate the process of translation
2. engage with various theoretical positions on Translation think about the politics of translation
3. assess, compare, and review translationstranslate literary and non-literary texts
4. have an awareness of what it means to be a professional translator
5. undertake an independent research activity

REFERENCE BOOKS

Baker, Mona, *In Other Words: A Course Book on Translation*. London: RoutledgeBassnet, Susan. *Translation Studies*. London & New York : Routledge, 1991.

Catford, J.C. *A Linguistic Thoery of Translation: An Essay in Applied Linguistics*

Duff, Alan, *Translations*. Oxford: OUP, 1989.London: OUP, 1965.

Newmark, Peter. *A textbook of Translation*. London: Prentice Hall, 1988.Savory, Theodore. *The Art of V*. London: Cape, 1957.

Steiner George. *After Babel: Aspects of Language and Translation*. V. London:

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	M	S	S	S	S
CO3	S	M	S	S	S
CO4	S	S	M	S	S
CO5	S	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBBXB - LITERATURE, ANALYSIS, APPROACHES AND APPLICATIONS AND COPY EDITING

COURSE OBJECTIVES:

1. To enable the students to experience the practical aspects of literature studies
2. To gain knowledge on Practical Criticism
3. To learn the Basic Role and Process of Copy Editing
4. To enhance the various analytical study of Literature
5. To promote the critical study and basic tenets of Language Communication.

SYLLABUS

UNIT I

Practical Criticism – Critique and Book Review.

UNIT 2

Publishing Industry: Concept organisation function.

UNIT 3

Copy Editing : Basics Functions Role and Process; Copy Editor: Role and Responsibility

UNIT 4

Proof Reading, Editing and E- Publishing

UNIT 5

Technical Writing- Manuals, Business Correspondence

COURSE OUTCOMES:

1. This course helps students to think critically and appreciate literary works.
2. This course also helps students to take up Copy Editing as a Profession.
3. It strengthens them to be a good proof-reader and editor.
4. Examine different forms of communication within the media.
5. Comprehend the way mass media uses language to persuade, inform and entertain.

Reference Books:

Practical Criticism : D.H. Rawlinson, The Practice of Criticism V.S. Seturaman et.al., Practical Criticism C.B. Cox: The Practice of Criticism.

Resource books for teachers (eds) Krishnaswamy&Sivaraman. Interface between Literatureand Language (ed) Durant &Fabb. Reading Literature, Gower& Pearson.

Kamath, M.V. The Journalist 's Handbook, VaniEductional Books,New Delhi, 1986.

Kamath, M.V. Professional Journalism.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	M	S	S	S	S
CO2	M	S	S	S	S
CO3	S	M	S	S	S
CO4	S	S	M	S	S
CO5	S	M	S	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

PSSEC-SOFT SKILLS III : LIFE AND MANAGERIAL SKILLS**COURSE OBJECTIVES**

1. To help students understand the mechanism of stress particularly negative emotions such as anxiety, anger and depression for effective management.
2. To introduce the basic concepts of body language for conflict management.
3. To give inputs on some of the important interpersonal skills such as group decision-making, negotiation and leadership skills.
4. To make students learn and practice the steps involved in time management
5. To impart training for empowerment thereby encouraging the students to become successful entrepreneurs.

Unit I- Stress Management

Definitions and manifestations of stress

Stress coping ability and stress inoculation training

Management of various forms of fear (examination fear, stage fear or public speaking anxiety), depression and anger

Dealing with crisis and disasters.

Unit II- Social Skills and Conflict Management Skills

Component of Social Skills, effective ways of dealing with people.

Types of conflict (intrapersonal, intra group and inter group conflicts)

Basic concepts, cues, signals, symbols and secrets of body language

Significance of body language in communication and assertiveness training

Conflict stimulation and conflict resolution techniques for effective conflict management

Unit III- Interpersonal Skills

Concept of team in work situation, promotion of team spirit, characteristics of team player.

Awareness of one's own leadership style and performance.

Nurturing leadership qualities.

Emotional intelligence and leadership effectiveness- self awareness, self management, self motivation, empathy and social skills

Negotiation skills- preparation and planning, definition of ground rules, clarification and justification, bargaining and problem solving, closure and implementation

Unit IV- Time Management

Time wasters- Procrastination

Time management personality profile

Time management tips and strategies

Advantages of time management

Unit V- Towards Empowerment

Stimulating innovation and change- coping with "temporariness"

Network culture

Power tactics and power in groups (coalitions)

Managerial empowerment and entrepreneurship

Prevention of moral dwarfism – Moral and social code of conduct, ethics and other values, social concerns.

Altruism (prosocial behavior/ helping behavior)

Spirituality (clarifications with regard to spirituality)- strong sense of purpose- trust

and respect- humanistic practices- toleration of fellow human beings expressions.

PRACTICAL TRAINING

Relaxation exercises- Western (Autogenic Relaxation) and Indian techniques (Shavasana)

Role- play, Social skills workshop

Transactional Analysis

COURSE OUTCOMES:

Students will be able to improve

1. Planning, organizing, staffing, leading and controlling
2. Design and execute more effective negotiation strategies.
3. Develop more effective and focused thinking.
4. Communicate more effectively and influence others
5. Understand entrepreneurship concept as a whole.

REFERENCES

1. Swaminathan. V.D & Kaliappan. K.V(2001). Psychology for Effective Living. Chennai. The Madras Psychology Society.
2. Robbins, S.B.(2005). Organizational Behavior. New Delhi: Prentice Hall of India.
3. Smith, B (2004). Body Language. Delhi: Rohan Book Company.
4. Hurlock, E.B (2006). Personality Development, 28th Reprint. New Delhi: Tata Mc Graw Hill.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	M	S	M	S	S
CO3	S	S	S	M	S
CO4	S	S	S	S	S
CO5	S	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

IV SEMESTER

HBB4A - TWENTIETH CENTURY POETRY

COURSE OBJECTIVES:

1. To introduce a few seminal texts of mainstream twentieth century poets to students.
2. To enable them to understand and interpret the Twentieth century poems.
3. To sensitize the students to the important movements and systems of thought that contributed to the diversity of 20th century British poetry
4. To appreciate and analyze the Various movements in the selected texts.
5. To understand the impact and influence of Historical events on the Literary works.

SYLLABUS:

UNIT I

Edwardian and Georgian Poetry - Modernism – Modernity – Religion – Imagism – Symbolism – Influence of representational arts in poetry - European influences – influence of Marx on World Wars – Welfare State – Free Verse – Montage, Postmodern Poetry and Politics.

UNIT 2

Classical Modernists
 W.B. Yeats Sailing to Byzantium
 T.S. Eliot The Wasteland

UNIT 3

War and Modernist Poetry
 Wilfred Owen Strange Meeting
 W.H. Auden In Memory of W.B. Yeats

UNIT 4

Anti-Modernism Movement Poets
 Philip Larkin Whitsun Weddings
 Ted Hughes Crow's Theology
 Thom Gunn On the Move
 Welsh Poets
 Dylan Thomas Do Not Go Gentle Into That Good Night
 R. S. Thomas Here

UNIT 5

Post-Modern Poetry
 Seamus Heaney Digging
 Craig Raine A Martian Sends a Post Card Home

COURSE OUTCOMES:

1. After doing this course the students will be able to
2. understand the impact of social and historical events of 20th century on English writers and their works.
3. analyze the themes and styles in English poetry.
4. assess different works of the same author(s) as well as compare and contrast works of different authors of the same literary period.
5. describe the distinct features of British literature of the same period. analyze and interpret seminal poetry of the period with close reading.

References Books:

Cleanth Brooks, 1939, Modern Poetry and the Tradition, University of North Carolina , Press.

T.H. Jones, 1963, Dylan Thomas, Oliver & Boyd Ltd.

Norman Jeffares, 1971, Yeats: Profiles in Literature, Routledge & Kegan Paul London. Harlow

Bloom, 1972, Yeats, Oxford University Press, London.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	M	S	M	S	S
CO3	S	S	S	M	S
CO4	S	S	S	S	S
CO5	S	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB4B - WRITINGS ON AND BY WOMEN**COURSE OBJECTIVES:**

1. To appreciate the evolution of women's writings across the centuries, class and cultures
2. To understand the feminist notions embedded in the texts through close reading
3. To familiarize various theories related with the Feminism.
4. To Learn feminist perception through select texts.
5. To gain knowledge on the Women's Writings and their Themes and Concerns

SYLLABUS:**UNIT 1:**

Varieties of Feminism – concept of gender – androgyny- Language of women – environment and women- double marginalisation.

UNIT 2:**Poetry:**

Anne Bradstreet Prologue

Marianne Moore Poetry

Sylvia Plath Lady Lazarus.

Maya Angelou Still I Rise Margaret Atwood, Marsh Languages

Charmaine D'Souza When God made me a Whore (Rajani P, V. Rajagopalan, Nirmal Selvamony, eds., Living & Feeling, Dept. of English., M.C.C.)

UNIT 3:**Prose:**

John Stuart Mill On subjection of women (V.S. Seturaman & C.T. Indraed., 1994, Victorian Prose, Macmillan India, Chennai. pp-318)

Virginia Woolf A Room of One's Own (chapters 3 & 4) (Jennifer Smith ed., 1998, A Room of One's Own by Virginia Woolf, Cambridge UP, New Delhi.)

Vandana Shiva "Introduction to Ecofeminism" (Vandana Shiva & Maria Mies, 1993, Ecofeminism, Kali for Women, New Delhi.)

Alice Walker In Search of Our Mother's Garden

UNIT 4:**Fiction**

Arundhati Roy The God of Small Things

Jean Rhys Wide Sargosa Sea

Kate Chopin The Awakening

UNIT 5:**Drama**

Lorraine Hansberry Raisin in the Sun

Jane Harrison Stolen

COURSE OUTCOMES:

After doing this paper the students will be able to

1. Appreciate the aesthetics of women's writing and its distinct dynamics and dialectics
2. To evolve a feministic critical oeuvre that is embedded in classic and contemporary women-centric texts.
3. Analyze verbally and in writing the relationship of literature to society
4. Analyze verbally and in writing the relationship of the individual reader to the literature
5. Compare and contrast images of women in distinct genres of literature

REFERENCE BOOKS :

Lisa Tuttle, 1986, Encyclopedia of Feminism, Facts on File Publications, New York.

Catherine Belsey & Jane Moore, eds., 1977, The Feminist Reader, II ed., Macmillan, London.

Kathy J. Wilson, 2004, Encyclopedia of Feminist Literature, Greenwood Press, Westport.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	S	M	S	S	S
CO3	S	S	S	M	S
CO4	S	S	S	S	S
CO5	S	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB4C - ENGLISH LITERATURE FOR UGC NET/SET**COURSE OBJECTIVE:**

- This paper intends to train the students to get through NET/SET and other competitive exams. It can also help them to master the subject and evaluate their knowledge of literature.

SYLLABUS:

The Elizabethan Age / Chaucer to Shakespeare:

Historical Perspective and Background; Origins of Drama; Elizabethan Plays, Prose and Sonnets. Geoffrey Chaucer, William Gower, Edmund Spenser, University Wits. Philip Sydney, Shakespeare, Ben Jonson, Christopher Marlowe and Thomas Kyd.

The Jacobean Age:

Historical Perspective and Background; the Revenge Tragedies; the Metaphysical Poets; the Cavalier Poets. John Webster, Thomas Middleton, Thomas Heywood, Francis Bacon and John Bunyan.

The Restoration Period:

Historical Perspective and Background; Restoration Satire; Comedy of Manners. John Dryden, John Milton, John Bunyan, William Congreve, Samuel Butler and William Wycherley.

The Augustan Age:

Historical Perspective and Background; Satire and Sentimental Comedy. Alexander Pope, Jonathan Swift, Daniel Defoe, Joseph Addison, Richard Steele, Samuel Johnson, Samuel Richardson, Henry Fielding, Oliver Goldsmith, George Smollett, Laurence Sterne and Richard Sheridan.

The Romantic Age:

Precursors; Transitionists; Romantic Poets and Essayists. Robert Burns, William Blake, Thomas Gray, William Collins, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, Charles Lamb, Leigh Hunt, William Hazlitt, Thomas Penson De Quincey, Ann Radcliffe and Jane Austen.

The Victorian Age:

Historical Perspective and Background; Victorian Poets, Pre-Raphaelites, Essayists, Novelists. John Stuart Mill, Thomas Carlyle, John Ruskin, Thomas Hardy, Charles Dickens, William Makepeace Thackeray, The Brontë Sisters, Mathew Arnold, Alfred Tennyson, Robert Browning, Dante Gabriel Rossetti, Charles Swinburne and William Morris

The Twentieth Century (Modernism & Postmodernism) / Contemporary Period:

Historical Perspective and Background; Edwardian and Georgian Poets; Imagists; Symbolists; War Poets; Movements; Impact of World Wars I & II on Literature; Modern & Postmodern writers. Walter Pater, Oscar Wilde, Ezra Pound, Thomas Stearns Eliot, Bernard Shaw, Rudyard Kipling, Joseph Conrad, George Orwell, Henry James, Edward Morgan Forster, Aldous Huxley, David Herbert Lawrence, James Joyce, Virginia Woolf and Somerset Maugham. Samuel Beckett, Harold Pinter, Ted Hughes, Salman Rushdie, Kurt Vonnegut, Thomas Ruggles Pynchon Jr., John Barth, William Seward Burroughs II, Vladimir Nabokov and Italo Calvino.

American and Non-British Literatures:

Historical Perspective and Background; Colonization, Colonizers and the Colonized; Commonwealth Literature; Subaltern Literature; Third World Literature.

American Writers: Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, Henry David Thoreau, Walt Whitman, Herman Melville, Emily Elizabeth Dickinson, Mark Twain (Samuel Langhorne Clemens), Robert Lee Frost, Wallace Stevens, Eugene Gladstone O'Neill, Edward Estlin "E.E." Cummings, William Cuthbert Faulkner, Ernest Miller Hemingway, John Ernst Steinbeck Jr., Tennessee Williams (Thomas Lanier Williams III) and Arthur Asher Miller

Non-British Literatures:

Chinua Achebe (Albert Chinualumogu Achebe), Ngugi Wa Thiong'o, Nadine Gordimer, Sir Vidiadhar Surajprasad Naipaul, Maya Angelou, Toni Morrison, Alice Walker, Margaret Laurence, Rudy Wiebe, Margaret Atwood, Michael Ondaatje, Moyez Gulamhussein Vassanji, Rohinton Mistry, Taslima Nasrin, Jean Rhys, Toru Dutt, Sri Aurobindo, Sarojini Naidu, Mulk Raj Anand, R.K. Narayan (Rasipuram Krishnaswami Iyer Narayanaswami), Nissim Ezekiel, Kamala Das, Girish Karnad, Eunice de Souza, Suzanna Arundhati Roy, Chetan Bhagat, Kamala Markandaya, Attipate Krishnaswami Ramanujan, Anita Desai, Vikram Seth, Amitav Ghosh, Vikram Chandra, Jhumpa Lahiri, Kiran Desai, Patrick White and Judith Wright.

All Nobel Prize Laureates in Literature and Pulitzer Prize Winners (Poetry, Drama & Fiction)

Literary Theory and Criticism:

Plato, Aristotle, Horace, Longinus, Philip Sidney, John Dryden, Alexander Pope, Samuel Johnson, Thomas Carlyle, John Stuart Mill, Karl Marx, Friedrich Nietzsche, Mathew Arnold, T.S. Eliot, Northrop Frye, (Frank Raymond) F.R. Leavis, (Ivor Armstrong) I.A. Richards, Jacques Lacan, Carl Gustav Jung, Simone de Beauvoir, Noam Chomsky, Jacques Derrida, Ferdinand de Saussure, Irving Babbitt, Cleanth Brooks, Mikhail Bakhtin, Roland Barthes, Michel Foucault, Julia Kristeva, Edward Said, Hayden White and Linda Hutcheon.

Rhetoric and Prosody:

Figures of Speech: Alliteration, Consonance, Assonance, Antithesis, Apostrophe, Metaphor, Simile, Paradox, Pun, Synecdoche, Metonymy, Hyperbole and Oxymoron.

Rhyme and Metre, Rhythmic Patterns and Literary Terms

COURSE OUTCOMES:

1. This course helps to qualify the National Eligibility Test and other competitive exams in English literature.
2. The correct timeline of English Literature.
3. Learn more about British Literature, American, European, and Commonwealth Literatures.
4. Gain Age wise overview.
5. Easily understand literary criticism and theory.

Reference books:

Andrew Sanders – An Oxford History of English Literature. Patricia Waugh- Contemporary Critical Theory.

Peter Barry- Beginning Theory.

M.H. Abrams – A Glossary of Literary Terms.

An Outline History of English Literature by W.H. Hudson.

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	S	S	S
CO2	S	S	S	S	S
CO3	S	S	S	M	S
CO4	S	S	S	S	S
CO5	S	S	S	M	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB4D - FILM STUDIES

COURSE OBJECTIVES:

To combine the popular interest in films with technical and socio-cultural dimensions of film appreciation

SYLLABUS

UNIT 1

History of Cinema in India; Major landmarks in India Cinema

UNIT 2

Kinds of Films Historical Patriotic Documentary Thrillers etc.

UNIT 3

Art of Film Making: Some Important Techniques Acting/ Photography/Direction/ Scriptwriting etc

UNIT 4

Films and Entertainment

Films and Social Responsibility

UNIT 5

Review of Films

COURSE OUTCOMES:

1. This course helps the students to appreciate different kinds of Films.
2. It strengthens their knowledge of film making.
3. It motivates the students to specialise further in film studies
4. Gain a basic understanding of film theory and global film history, to be able to identify significant movements and articulate key concepts.
5. Demonstrate familiarity with diverse forms of the moving image, including, for example, the feature film, experimental and avant-garde cinema

Reference Books :

1. Louis Giannetti, 1972, Understanding Movies, Prentice Hall, New Jersey.
2. Ed. S. Vasudevan, 2000, Making Meaning in Indian Cinema, OUP, New Delhi.

Website: www.academicinfo.net/film.html

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	S	S	S	S
CO3	S	M	S	S	S
CO4	S	S	S	S	S
CO5	S	S	M	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

HBB4Q - RESEARCH METHODOLOGY**COURSE OBJECTIVES:**

Project aims at equipping the students with efficiency in their research work and findings in a methodological fashion

Syllabus:

Research Methodology

1. Preparing Working Bibliography.
2. Format of Research Paper
3. Collections of Materials – Note Making – Plagiarism
4. Planning the Research Paper.
5. Documenting Sources – Parenthetical Documentation
6. Drafting the Research Paper – Use of Quotation – Use of Dictionary and Reference Books – Revising – Proof Reading.
7. Preparing the List of Works Cited.
8. The Format of the Research Paper

COURSE OUTCOMES:

1. Some of the course learning outcomes that students of this course are required to demonstrate run thus:
2. Develop a simple questionnaire to elicit specific information.
3. Collect data based on a survey and arrive at inferences using a small sample
4. Discuss and draft a plan for carrying out a piece of work systematically
5. Refer to authentic sources of information and document the same properly.
6. Provide proper explanation for technical terms in simple language.

Book Recommended

MLA Handbook 8th Edition : Rethinking Documentation
for the Digital Age(MLA Handbook for Writers of Research
Papers).

MAPPING-COURSE OUTCOME WITH PROGRAMME OUTCOME

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	M	S	S	S	S
CO3	S	S	S	M	S
CO4	S	M	S	S	S
CO5	S	S	S	S	S

Key: S-Strong, M-Medium/Moderate, L-Low

**ASSESSMENT PATTERN
CORE PAPERS, ELECTIVE PAPERS AND EXTRA DISCIPLINARY
PAPERS**

SUMMATIVE ASSESSMENT: 75 Marks

FORMATIVE ASSESSMENT : 25 Marks

TOTAL: 100 Marks

SUMMATIVE ASSESSMENT

End Semester External University Examination: **75 MARKS**

FORMATIVE ASSESSMENT PATTERN

Continuous Internal Assessment

Assignment: 5 MARKS

Assignment on a prescribed topic.

Seminar: 5 MARKS

Presentation on text based topics.

Class Test: 10 MARKS

Test on different units taught.

Combination of objective and descriptive questions.

Attendance: 5 MARKS

Total: 25 MARKS

**ASSESSMENT PATTERN
CORE PAPERS, ELECTIVE PAPERS, AND EXTRA DISCIPLINARY PAPERS**

**SUMMATIVE ASSESSMENT: 75 Marks
FORMATIVE ASSESSMENT: 25 Marks
TOTAL: 100 Marks**

SUMMATIVE ASSESSMENT

End Semester External University Examination: 75 MARKS
Duration 3 Hours
Part -A-(10X1=10) Answer any 10 out of 12 Questions 1-12
Part -B-(5X5=25) Answer any 5 out of 7 Questions 13-19
Part -C-(4X10=40) Answer any 4 out of 6 Questions 20-25

**FORMATIVE ASSESSMENT PATTERN
CONTINUOUS INTERNAL ASSESSMENT**

Assignment: Assignment on a prescribed topic.	5 Marks
Seminar: Presentation on Text Based topics.	5 Marks
Class Test: Test on different units taught.	10 Marks
Combination of objective and descriptive questions.	
Attendance:	5 Marks
Total:	25 MARKS

QUESTION PAPER PATTERN

Time 3 Hours

SUBJECT NAME	MARKS	TOTAL	SPECIAL INSTRUCTION IF ANY
	CIA-	25	
<ul style="list-style-type: none"> • Poetry I : From Chaucer to 17th Century • Drama I : Elizabethan and Jacobean Drama • Fiction I : Origins and Developments up to 18th Century • Indian Writing in English and in Translation • Classics in Translation • American Literature • Poetry II : Eighteenth to Nineteenth Century • Drama II : Restoration to Twentieth Century • English for Careers • English for Professional Communication • Shakespeare Studies • English Language and Linguistics • Literary Criticism and Literary Theory • Introduction to Translation Studies • Literature, Analysis, Approaches and Copy Editing • Twentieth Century Poetry • Writings by and on Women • English Literature for UGC NET/SET • Examination • Film Studies 	Assignment: 5 Marks Assignment on a prescribed topic. Seminar: 5 Marks Presentation on Text Based topics. Class Test: 10 Marks Test on different units taught. Combination of objective and descriptive questions. Attendance: 5 Marks	25	
	SUMMATIVE ASSESSMENT	75	
	Section A – 10 Questions out of 12 10X1=10 Marks Section B – 5 Questions out of 7 5X5=25 Marks Section C – 4 Questions out of 6 4X10=40 Marks	75	

Research Methodology and Project Writing	Internals- 20 Marks Externals- 80 Marks (Dissertation ; 60 Marks Viva Voce-20 Marks)	100 Marks	
Language and Communication	CIA Written Test- 10 Marks Oral Test - 10 Marks Seminar /Presentation -10 Marks AssignmentPaper- 10 Marks	40 Marks	
	Practical -External Examination Part A- Reading Skills and Comprehension- 20 Marks Part B- Writing Skills- 20 Marks Part C- Speaking and Listening 20 Marks	60 Marks(3 Hours)	
Spoken and Presentation Skills	CIA Oral Test- 20 Marks Seminar /Presentation -10 Marks AssignmentPaper- 10 Marks	40 Marks	
	Practical -External Examination Part A- Any one type of presentation: extempore, chosen topic, formal	60 Marks	

	<p>presentation, presenting a report etc- 20 Marks</p> <p>Part B- Group Discussion-Self Introduction, Asking Questions, Handling Questions, Extending the discussion, Summing up etc 20 Marks</p> <p>Part C- Interview: Knowledge of subject, Thinking on their f Appropriate use of language, Body language 20 Marks</p>		
Life and Managerial Skills	<p>CIA Written Test- 10 Marks Oral Test - 10 Marks Seminar /Presentation -10 Marks AssignmentPaper- 10 Marks</p>	40 Marks	
	<p>Part-A- Record Writing- 30 Marks Part B- Application /Analysis Synthesis/Evaluation Understanding -Demonstration 30 Marks</p>	60 Marks	

Rectangular Strip

Ackara Gardara

Signature of HOD

R. Shanthi

Signature of Principal