

**BA English  
Programme Grid**

Sem.	Part	Code	Title	Hr/ Wk	Cr.	Marks	
I	<b>Part I</b>	<b>TAM/FRE/HIN</b>		3	2	30	
	Part II	ENG/ENS 1201	Conversational Skills	3	2	30	
	Part III Major	Core	ENG1461/ENS 1469	Prose I	4	4	60
			ENG1463/ENS 1471	Short Story	4	4	60
			ENG1565/ENS 1567	One Act Play	5	5	75
		Supportive	ENG1467/ENS14 73	Literary Terms and Forms	5	4	60
	Part IV	Non-Maj. Elect.	TAM / ENG/ENS 1221	Basic Tamil / Advance Tamil / Film Appreciation	3	2	30
		<i>Life Skill I</i>	ENG/ENS 1223 ENG/ENS 1225	Word Power/ Pronunciation Skills	3	2	30
			<b>Total</b>	<b>30</b>	<b>25</b>	<b>375</b>	
II	<b>Part I</b>	<b>TAM/FRE/HIN</b>		3	2	30	
	Part II	ENG/ENS 1202	Reading & Writing Skills	3	2	30	
	Part III Major	Core	ENG1562/ENS 1564	Poetry I: Chaucer to Arnold	5	5	75
			ENG1464/ENS 1470	Fiction I: Eighteenth Century	4	4	60
			ENG1466/ENS 1472	Drama I: Elizabethan to Augustan	4	4	60
		Supportive	ENG1468/ENS 1474	History of English Literature	5	4	60
	Part IV	Non-Maj. Elect.	TAM / ENG/ENS 1222	Basic Tamil / Advance Tamil / Science Fiction	3	2	30
		<i>Life Skill II</i>	ENG/ENS 1224	Spoken English	3	2	30
Part V	Extension	XXX 0000	Extension Activity (PED/NSS/NCC/SLP)	2	1		
			<b>Total</b>	<b>30+2</b>	<b>25+1</b>	<b>375</b>	
III	<b>Part I</b>	<b>TAM/FRE/HIN</b>		3	2	30	
	Part II	ENG/ENS 2201	Study Skills	3	2	30	
	Part III Major	Core	ENG2561/ENS 2571	Indian Literature in English	5	5	75
			ENG2563/ENS 2573	Poetry II: Modern	5	5	75
			ENG2565/ENS25 75	Drama II: Modern	5	5	75
			ENG2467/ENS 2477	Fiction II: Nineteenth Century	4	4	60
	Supportive	ENG2469/ENS 2479	Critical Reading & Writing	5	4	60	

		<b>Total</b>		<b>30</b>	<b>27</b>	<b>405</b>	
<b>Sem.</b>	<b>Part</b>	<b>Code</b>	<b>Title</b>	<b>Hr/Wk</b>	<b>Cr.</b>	<b>Marks</b>	
<b>IV</b>	<b>Part I</b>	<b>TAM/FRE/HIN</b>		3	2	30	
	Part II	ENG/ENS 2202	Career Skills	3	2	30	
	Part III Major	Core	ENG2562/ENS 2572	American Literature	5	5	75
			ENG2564/ENS 2574	Translation	5	5	75
			ENG2466/ENS 2476	Prose II	4	4	60
		Innovative	ENG2568/ENS 2578	21 <sup>st</sup> Century Bookers	5	5	75
		Supportive	ENG2470/ENS 2480	Modern Grammar & Usage	5	4	60
	Part V	Extension	Extension Activity (NSS/NCC/SLP)	2	1		
<b>Total</b>				<b>30+2</b>	<b>27+1</b>	<b>405</b>	
<b>V</b>	III	Core	ENG3671/ENS 3681	New Literatures in English	6	6	90
			ENG3673/ENS 3683	Criticism and Approaches	6	6	90
			ENG3675/ENS 3685	Fiction III: Modern	6	6	90
		Innovative	ENG3577/ENS 3587	English for Media	5	5	75
	IV	Life Skill III	ENG3279/ENS 3289	Creative Writing in English	3	2	30
IV	VAL	XXX xxxx	Value Education	4	2	30	
<b>Total</b>				<b>30</b>	<b>27</b>	<b>405</b>	
<b>VI</b>	III	Core	ENG3672/ENS 3682	Introduction to Modern Linguistics	6	6	90
			ENG3674/ENS 3684	Contemporary English Literature	6	6	90
			ENG3676/ENS 3686	English Language Education	6	6	90
		Innovative	ENG3578/ENS 3588	Contemporary Tamil Fiction in Translation	5	5	75
	IV	<i>EVS</i>	ENG3200/ENS 3202	Environmental Studies & Literature	4	2	30
IV	<i>Life Skill IV</i>	ENG3280/ENS 3290	English for Placement	3	2	30	
<b>Total</b>				<b>30</b>	<b>27</b>	<b>405</b>	
<b>Grand Total for semesters I-VI</b>				<b>180+4</b>	<b>158+2</b>	<b>2370</b>	

### Life Skills Courses

SEM	Course No	Course Title	Hrs/Wk	Cr	Marks
I	ENG/ENS 1223	Word Power/Pronunciation Skills	3	2	30
II	ENG/ENS 1224	Spoken English	3	2	30
V	ENG3279/ENS 3289	Creative Writing in English	3	2	30
VI	ENG3280/ENS3290	English for Placement	3	2	30
<b>Total</b>			<b>12</b>	<b>8</b>	<b>120</b>

### Non-Major Electives

SEM	Course No	Course Title	Hrs/Wk	Cr	Marks
I	ENG/ENS 1221	Film Appreciation	3	2	30
II	ENG/ENS 1222	Science Fiction	3	2	30
<b>Total</b>			<b>6</b>	<b>4</b>	<b>60</b>

### Self-Supportive Courses

Sem	Code	Title	Hrs	Cr	Marks
I	ENG1467/ENS 1473	Literary Terms & Forms	5	4	60
II	ENG1468/ENS 1474	History of English Literature	5	4	60
III	ENG2469/ENS 2479	Critical Reading & Writing	5	4	60
IV	ENG2470/ENS 2480	Modern Grammar & Usage	5	4	60
<b>Total</b>			<b>20</b>	<b>16</b>	<b>240</b>

### Programme Specific Outcomes (PSOs) for BA English (Aided & SF)

Upon completion of the program, graduates will be able to

1. write well-organized and well-developed text-based paragraphs and essays;
2. identify and recall literary facts and concepts;
3. annotate and explain passages from prose, poetry and drama;
4. critically compare and contrast characters from the fictional world;
5. relate issues in fictional world to real life;
6. respond to social, ethical, political, cultural, environmental, and moral issues and dilemmas;
7. distinguish between opinions and facts;
8. pursue higher studies in Education, English, multidisciplinary courses, journalism and mass communication, and translation; perform well in competitive examinations, IELTS, TOEFL, public service examinations, and banking;
9. fluently communicate their ideas in English; and
10. learn, unlearn, and relearn as lifelong learners.

### Mapping of Course Outcomes (COs) with Programme Specific Outcomes (PSOs)

Courses	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
ENG/ENS 1201								✓	✓	✓
ENG1461/ENS1469	✓	✓	✓	✓		✓	✓		✓	✓
ENG1463/ENS1471	✓	✓		✓	✓	✓				✓
ENG1565/ENS1567	✓	✓	✓	✓	✓	✓	✓		✓	✓
ENG1467/ENS1473		✓	✓	✓		✓	✓	✓	✓	
ENG/ENS 1221				✓	✓	✓	✓		✓	✓
ENG/ENS 1223						✓	✓	✓	✓	✓
ENG/ENS 1225							✓	✓	✓	✓
ENG/ENS 1202	✓						✓	✓	✓	✓
ENG1562/ENS1564		✓	✓	✓	✓	✓		✓	✓	
ENG1464/ENS1470		✓	✓	✓		✓	✓	✓	✓	
ENG1466/ENS1472		✓	✓	✓	✓	✓		✓		✓
ENG1468/ENS1474		✓		✓	✓	✓		✓	✓	
ENG/ENS 1222		✓		✓	✓	✓	✓		✓	
ENG/ENS 1224		✓				✓	✓	✓	✓	✓
ENG/ENS 2201	✓						✓	✓	✓	✓
ENG2561/ENS2571	✓	✓		✓	✓	✓		✓	✓	
ENG2563/ENS2573		✓		✓	✓	✓	✓		✓	✓
ENG2565/ENS2575	✓		✓	✓	✓	✓				
ENG2477/ENS2477	✓	✓		✓	✓	✓	✓	✓	✓	✓
ENG2469/ENS2479	✓							✓	✓	✓
ENG/ENS2202	✓						✓	✓	✓	✓
ENG2562/ENS2572	✓		✓	✓	✓	✓				
ENG2564/ENS2574	✓				✓	✓	✓	✓	✓	✓
ENG2466/ENS2476	✓			✓	✓	✓	✓			✓
ENG2568/ENS2578	✓	✓		✓	✓	✓	✓		✓	
ENG2470/ENS2480	✓							✓	✓	✓
ENG3671/ENS3681	✓	✓		✓	✓	✓	✓		✓	✓
ENG3673/ENS3683		✓			✓	✓	✓			✓
ENG3675/ENS3685	✓	✓		✓	✓	✓	✓	✓	✓	✓
ENG3577/ENS3587		✓	✓		✓	✓	✓	✓	✓	✓
ENG3279/ENS3289	✓	✓		✓	✓	✓		✓	✓	✓
ENG3672/ENS3682	✓							✓	✓	✓
ENG3674/ENS3684		✓	✓	✓	✓	✓	✓			✓
ENG3676/ENS3686			✓			✓	✓	✓	✓	✓
ENG3578/ENS3588	✓	✓		✓	✓	✓	✓		✓	
ENG3200/ENS3202	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
ENG3280/ENS3290	✓					✓	✓	✓	✓	✓

**Mapping of Programme Specific Outcomes (PSOs) with Programme Outcomes (POs)**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
PSO1	✓	✓	✓	✓	✓			✓	✓	✓
PSO2	✓		✓	✓	✓		✓	✓	✓	✓
PSO3	✓	✓	✓	✓			✓	✓	✓	✓
PSO4	✓		✓	✓			✓	✓	✓	✓
PSO5							✓	✓	✓	✓
PSO6	✓	✓	✓	✓		✓		✓	✓	✓
PSO7	✓	✓	✓	✓	✓			✓	✓	✓
PSO8	✓	✓	✓	✓	✓			✓	✓	✓
PSO9	✓	✓	✓	✓	✓		✓	✓	✓	✓
PSO10	✓	✓	✓	✓	✓		✓	✓	✓	✓

The Course aims at helping students converse in English on the matters that matter to them in daily life. It provides the learners with ample opportunities and social contexts through conversations so that they can freely and fluently use informal English. It also exposes them to the apt vocabulary of such informal conversations.

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

- i. articulate spoken utterances clearly and fluently,
- ii. speak simple sentences in English with one another in unpredictable situations,
- iii. participate in dyadic communication,
- iv. use phatic communion, and
- v. employ word-stress and intonation in spoken utterances.

**Unit 1** : Conversational skills

**Unit 2** : Day-to-day matters like eating, emotions, fashion, health, friendship, money, romance, housing, job, faith & hope, busy life, memory, shopping, time, Traffic, travelling, vacation, weather

**Unit 3** : Social expressions

**Unit 4** : English sounds

**Unit 5** : English accent and intonation

**Textbook:**

Sekar, J. J. 2014. *Conversational Skills*. Madurai. Department of English, the American College.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2						6
CO3						6
CO4						6
CO5			3			

**Mean: 4.8**

This course aims to introduce representative models of English prose for students to critically examine a wide variety of prose styles. The essays compiled under Prose –I range from Francis Bacon to George Orwell. The selection includes different types of essays viz didactic, informative, imaginative and journalistic.

At the completion of the course, students will be able to

- i. recognize the prose structure and differentiate them from other basic genre,
- ii. trace the different prose styles and Associate them with the period,
- iii. examine the nuances of prose texts by interpreting the themes,
- iv. differentiate and Appreciate the uniqueness of conventional prose writing, and
- v. evaluate and Criticize the prose texts.

<b>Unit 1</b>	Francis Bacon	“Of Truth,” “Of Studies,” & “Of Friendship”
	Abraham Cowley	“On Avarice” & “The Country Life”
<b>Unit 2</b>	Joseph Addison	“Sir Roger at Church,” “Witchcraft: The Story of Moll White,” & “Party Patches”
	Richard Steele	“The Pangs of the Jilted Lover” & “The club at the Trumpet”
<b>Unit 3</b>	Oliver Goldsmith	“Man in Black” & “The Fear of Mad Dogs Ridiculed”
	Charles Dickens	“Night Walks” & “The Enlightened Clergyman”
<b>Unit 4</b>	Samuel Johnson	“The bustle of idleness described and ridiculed” & “The use of memory considered”
	Charles Lamb	“Dream Children,” “A Dissertation Upon Roast Pig,” & “The Praise of Chimney-Sweepers”
<b>Unit 5</b>	George Orwell	“A Hanging,” “Politics and the English Language,” & “ <a href="#">Reflections on Gandhi</a> ”
	John Ruskin	“The Veins of Wealth” & “The Law of Repetition”
<b>Self-Study</b>		“Of Friendship,” “Party Patches,” “The Fear of Mad Dogs Ridiculed,” “The Praise of Chimney-Sweepers,” “ <a href="#">Reflections on Gandhi</a> ”

### References

Boulton, Majorie. *The Anatomy of Prose*. New Delhi: Kalyani Publishers, 1993.  
Minton, William. *A Manual of English Prose Literature*. New Delhi: Atlantic Publishers, 1995

### Mapping of Course Outcomes with Bloom’s Taxonomy

	K1	K2	K3	K4	K5	K6
CO1	1					
CO2		2				
CO3			3			
CO4				4		
CO5					5	

**Mean: 3**

## [SS]

The course is designed to provide students an experience of reading and enjoying a variety of English short stories. The course would focus on increasing students' understanding of the key elements in Short story. It would aim at strengthening students' ability to read and analyze short stories meaningfully. Further, it intends to motivate students in expressing their ideas and experiences in short fiction forms.

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

- i. trace the basic elements of short stories including plot, character, dialogue, theme, symbol, irony, and setting;
- ii. analyse a variety of short stories;
- iii. evaluate short stories meaningfully;
- iv. illustrate various reflections and instances in short stories with personal experiences; and
- v. formulate their ideas/imaginations in written forms.

### Unit 1

1. [The Gift of the Magi](#) - O. Henry
2. [The Necklace](#) - Guy de Maupassant
3. [Christmas Every Day](#) - William Dean Howells
4. [An Angel in Disguise](#) - by T.S. Arthur

### Unit 2

5. [A Tiger in the House](#) - Ruskin Bond
6. [Karma](#) - Kushwant Singh
7. [An Astrologer's Day](#) - R.K.Narayan
8. [Kabuliwala](#) - Rabindranath Tagore

### Unit 3

9. [The Storyteller](#) - by H. H. Munro (Saki)
10. [Clay](#) - James Joyce
11. [The Model Millionaire](#) - Oscar Wilde
12. [A Ghost Story](#) - Mark Twain

### Unit 4

13. [A Simple Question](#) - Temsula Ao
14. [One of These Days](#) - Gabriel Garcia Marquez
15. [The Enemy](#) - Pearl S. Buck
16. [Shooting an Elephant](#) - George Orwell

### Unit 5

17. [The Thief](#) - Fyodor Dostoevsky
18. [Sherlock Holmes: A Case of Identity](#) - Sir Arthur Conan Doyle
19. [A Haunted House](#) - Virginia Woolf
20. [The Doll's House](#) - Katherine Mansfield

### Self-Study

1. [The Gift of the Magi](#) - O. Henry
2. [An Astrologer's Day](#) - R.K.Narayan
3. [The Storyteller](#) - by H. H. Munro (Saki)
4. [Shooting an Elephant](#) - George Orwell
5. [Sherlock Holmes: A Case of Identity](#) - Sir Arthur Conan Doyle

### References



[Cassill,R.V.The Norton Anthology of Short Fiction. 3<sup>rd</sup> Edition., New York: W.W.Norton and Company, 1986. P](#)  
[Learning English through Short stories – hand out , British Council, 2009-10](#)

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1						6
CO2				4		
CO3					5	
CO4				4		
CO5						6

**Mean: 5**

This course aims at enabling students to learn one-act play as a genre. These short plays will provide an interesting quick read and will help students explore different themes and style.

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

- i. explain the dimensions and techniques of the one act play,
- ii. differentiate the types of one act plays like Vaudeville, farce, horror, and drawing room comedy,
- iii. administer the use of stage properties, scenery and cast members,
- iv. compare and contrast the basic elements like character , setting, plot and theme, and
- v. analyze different styles of writing like moralistic, humorous, satirical and philosophical.

### Unit 1

J.M.Synge	Riders to the Sea
John Galsworthy	Defeat
A. A. Milne	The Ugly Duckling

### Unit 2

Tennessee Williams	The Frosted Glass Coffin
J. B. Priestley	Mother's Day
Harold Pinter	The Dumb Waiter

### Unit 3

Eugene Ionesco	The Lesson
George Bernard Shaw	Press Cuttings
Norman McKinnel	The Bishop's Candlesticks

### Unit 4

Fritz Karinthy	Refund
Eugene O' Neil	Thirst
Alice Gerstenberg	He Said and She Said-

### Unit 5

Anton Chekhov	The Marriage Proposal
W.W.Jacobs	The Monkey's Paw-
Arthur Miller	A Memory of Two Mondays-

### Self Study

A. A. Milne	The Ugly Duckling
Harold Pinter	The Dumb Waiter
Norman McKinnel	The Bishop's Candlesticks
Alice Gerstenberg	He Said and She Said
Arthur Miller	A Memory of Two Mondays

### References

- Innes, Christopher. *Modern British Drama 1890-1990*, New York: Cambridge University Press, 1992.
- Lewis, Allan. *American Plays and Playwrights of the Contemporary Theatre*, New York: Crown Publishers, 1970.
- Boulton, Marjorie. *The Anatomy of Drama*, London: Routledge & Kegan Paul Limited, 1960.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2				4		
CO3			3			
CO4				4		
CO5				4		

**Mean: 3.8**

The course aims at helping students to enrich English vocabulary for academic and career purposes. They are introduced to a variety of strategies to enhance their ability to understand and retain new words. It also enables them to better appreciate the rich terminology used in medicine, business, education, law, technology, sciences and the humanities.

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

- i. assess their present vocabulary range,
- ii. grade their understanding of different and difficult words,
- iii. recognize the technical terms,
- iv. use the vocabulary for professional exams; and
- v. employ word power through games.

<b>Unit 1</b>	<b>Introduction</b> test of vocabulary range; test of verbal speed; test of verbal responsiveness; affixation-prefix, suffix; synonyms.
<b>Unit 2</b>	<b>Homonyms and homographs</b> Words of foreign origin; antonyms; redundant words; phrases; acronyms; words commonly confused; slang and new words.
<b>Unit 3</b>	<b>Technical terms</b> Personality types; relationships; medicines; science; business, education, law, technology, and the humanities.
<b>Unit 4</b>	<b>Vocabulary for professional exams</b> TOEFL; IELTS; SAT; GRE; CAT; MAT; TANCET; BEC; GMAT
<b>Unit 5</b>	<b>Vocabulary games</b> synonyms; antonyms; compound word; homophone; idioms; literature; oxymoron; parts of speech; prefix; suffix; root word; spelling; word play.

#### Reference

Lewis, Norman. (2015) *Word Power Made Easy*. New Delhi: Bloomsbury.

#### Web Resources

[www.spelling-words-well.com](http://www.spelling-words-well.com)

<http://spellingbee.com>

[www.freetech4teachers.com](http://www.freetech4teachers.com)

[www.word-buff.com](http://www.word-buff.com)

[www.vocabulary.com](http://www.vocabulary.com)

<http://www.merriam-webster.com/home.htm>

<http://infohawk.uiowa.edu>

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1					5	
CO2					5	
CO3	1					
CO4						6
CO5			3			

**Mean: 4**

The Course aims at fine tuning students' English pronunciation skills. It deals with all major segmental and supra-segmental features of Standard Spoken British English. The Course is meant for those who need special attention in this aspect of Spoken English. Since it is a practical course, students will be given a thorough practice in these skills

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

- i. articulate all the vowels and consonants
- ii. distinguish between vowels and consonants,
- iii. use word accent in their speech,
- iv. employ the four major intonation patterns in their speech, and
- v. recognize the discursal features such as elision, assimilation, and juncture.

- Unit 1** : English Vowels: Practice  
**Unit 2** : English Consonants: Practice  
**Unit 3** : Word Stress and Sentence Stress:  
**Unit 4** : Intonation  
**Unit 5** : Assimilation, Juncture, Elision

### References

- O'Connor, J.D. *Better English Pronunciation*. New Delhi: CUP, 2000.  
 Banksal, R.K. & Brasnett, Clive. *An English Phonetic Reader*. Chennai: Orient Longman, 1994.  
 Balasubramanian, T. *English Phonetics for Indian Students: A Workbook*. Chennai: Macmillan, 1998.  
 Robert, L. Allen, Allen, Virginia French, & Shute, Margaret. *English Sounds and Their Spellings*. New York: Thomas Y. Crowell Company, 1966.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3						6
CO4			3			
CO5	1					

**Mean: 3.6**

This is an introductory course that aims at exposing learners to cinema as an art form with socio-cultural and political underpinnings. It deals with Western as well as Indian films against the larger context of world cinema.

At the completion of the course, students shall learn to

- i. distinguish the various aspects of Films,
- ii. interpret the visuals and visualize the text,
- iii. analyze cinema as an industry,
- iv. locate cinema in social milieu, and
- v. evaluate films and write reviews.

#### **Unit 1 Aspects and Genres**

Premise, plot, characterization, screenplay, direction, acting, sound & image— action, adventure, comedy, crime, drama, epic, horror, musical, romance, science fiction and war

#### **Unit 2 Reading a Visual and Visualizing Script**

Montage and Mise-es-scene

#### **Unit 3 Film History**

Origin and development, early American productions, rise of Hollywood

#### **Unit 4 German Expressionism**

Art and Dialectic in Soviet Film, Italian Neo-realism, French New Wave, and Asian Film

#### **Unit 5 Screening and Critical Analysis**

#### **Self-Study**

Films for screening may include the following

- |                                       |                                     |
|---------------------------------------|-------------------------------------|
| 1. The Birth of a Nation (1915)       | 14. Psycho (1960)                   |
| 2. The Cabinet of Dr. Caligari (1920) | 15. Lawrence of Arabia (1962)       |
| 3. The Battleship Potemkin (1925)     | 16. Charulatha (1964)               |
| 4. City Lights (1931)                 | 17. The Sound of Music (1965)       |
| 5. Citizen Kane (1941)                | 18. The Godfather (1972)            |
| 6. The Bicycle Thief (1948)           | 19. Schindler's List (1993)         |
| 7. Rashomon, 1950                     | 20. The Lion King (1994)            |
| 8. Seven Samurai (1954)               | 21. Forest Gump (1994)              |
| 9. Pather Panchali (1955)             | 22. The Shawshank Redemption (1994) |
| 10. 12 Angry Men (1957)               | 23. Titanic (1997)                  |
| 11. Ben-Hur (1959)                    | 24. Saving Private Ryan (1998)      |
| 12. North By Northwest (1959)         | 25. The Matrix (1999)               |
| 13. Breathless (1960)                 | 26. Troy (2004)                     |

#### **References**

- Barnow, Erik and Krishnaswamy, S. *Indian Film: A Reviewing*. New Delhi: OUP, 1980
- Beja, Morris. *Film and Literature: An Introduction*. London: Longman, 1997.
- Ellis, Jack C. *A History of Film*. USA: Allyn & Bacon, 1995.
- Hayward, Susan. *Key Concepts in Cinema Studies*. London: Routledge, 2004.
- Monaco, James. *How to Read a Film*. London: OUP, 2009.
- Murry, Edward. *Ten Film Classics: A Reviewing*. New York: Frederick Unger, 1978.
- Robinson, David. *World Cinema: A Short History*. London: Eyre Methyen, 1981.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1					5	
CO2			3			
CO3				4		
CO4	1					
CO5						6

**Mean: 3.8**

The Course is intended for the novice of English literature. Students familiarize themselves with the importance and uniqueness of literature as a major subject. They are introduced to major genres of English literature and the vocabulary of literature.

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

- i. determine the purpose of literary studies from humanist, structuralist, and poststructuralist points of view,
- ii. distinguish between narrative and lyrical poetry,
- iii. discriminate tragedy from comedy, and drama from one act plays;
- iv. illustrate the features of prose and non-fictional prose, and
- v. summarise the differences in theories of reading literary texts professionally.

<b>Unit 1</b>	What is Literature? [Humanist, Structuralist, & Post-structuralist perceptions]
<b>Unit 2</b>	Poetry [Narrative & Lyrical]
<b>Unit 3</b>	Drama [Tragedy & Comedy], the One Act Play
<b>Unit 4</b>	Novel and the Short Story, Prose [the Essay, Biography, Autobiography]
<b>Unit 5</b>	Theories of reading: reader-response, deconstruction, new historicist, modernist, post-modernist, postcolonial, and psychoanalytic

**Self Study** Chapter 1 of R.J. Rees, Eagleton, and Culler

**Reference**

Rees, R.J. *English Literature: An Introduction for Foreign Readers*. Chennai: Macmillan, 2000.

Culler, J. 2011. *Literary Theory: A Very Short Introduction*. London: OUP.

Eagleton, T. 2008. *Literary Theory: an Introduction*. New Delhi: Wiley India Pvt Ltd.

Abrams, M.H. *A Glossary of Literary Terms*. 7<sup>th</sup> ed. New York: Heinle & Heinle, 1997.

[http://www.ohio.edu/people/hartleyg/ref./abrams\\_mh.pdf](http://www.ohio.edu/people/hartleyg/ref./abrams_mh.pdf)

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3					5	
CO4			3			
CO5					5	

**Mean: 4.2**



The Course aims at improving the learners' productive skills of English. It offers professional guidance on meaningful and aggressive reading experiences by familiarizing them with techniques and micro-skills of reading, comprehension abilities through literary and non-literary reading materials. It also strengthens their writing skills through the forms of writing that are useful to them academically and vocationally.

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

- i. practise the reading of simple prose texts silently and fast,
- ii. produce their comprehension abilities,
- iii. write letter of requests, permission and apology,
- iv. write paragraphs with topic sentence and supportive sentences, and
- v. write five-paragraph essays on simple, contemporary themes.

**Unit 1** Reading and comprehension skills

**Unit 2** Reading at various speeds, skimming & scanning, inferring & interpreting, predicting, reorganizing material, comprehension skills

**Unit 3** Writing leave letters and apology letters

**Unit 4** Paragraph writing, five-paragraph essay writing,

**Unit 5** Types of essay and paragraph writing: descriptive, argumentation, narrative, and expository

#### Textbook

Sekar, John, J. 2014. *Reading and Writing Skills*. Madurai. Department of English, the American College.

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2			3			
CO3						6
CO4						6
CO5						6

**Mean: 4.8**

**ENG1562/ENS1564Poetry I: Chaucer to Arnold**      **5Hrs / 5 Cr**  
**[PY1]**

The aim of the course is to enhance the level of thinking of the students to such a degree that they can interact with poems from different ages of English literature, understand and appreciate the different genres of poetry such as Narrative Poetry and Lyric Poetry.

By the end of this course, students shall be able to

- i. distinguish poetry from the other literary art forms;
- ii. analyse the various aspects and elements of poetry with respect to form and content;
- iii. interpret Medieval poetry and examine its social setup;
- iv. assess the language of poetry with regard to its words and meaning; and
- v. develop the ability to write poems on their own.

**Unit 1      Geoffrey Chaucer to Philip Sydney**

Geoffrey Chaucer : “Prologue to The Canterbury Tales” (lines 1- 42)  
Thomas Wyatt : “Farewell, Love”  
Sir Philip Sydney : “Astrophel and Stella: I”

**Unit 2      Edmund Spenser to John Milton**

Edmund Spenser : Sonnet 54: “Of this worlds theatre in which we stay”  
William Shakespeare : Sonnet 116: “Let me not to the marriage of true minds”  
John Milton : “Lycidas,” “Paradise Lost” Book I (Lines 1–30)

**Unit 3      John Donne to Thomas Gray**

John Donne : “Valediction, Forbidding Mourning”  
Andrew Marvel : “To His Coy Mistress”  
John Dryden : “Mac Flecknoe”  
Alexander Pope : “Epistle to Dr. Arbuthnot”  
Thomas Gray : “Elegy Written in a Country Churchyard”

**Unit 4      William Blake to John Keats**

William Blake : “Tyger”  
William Wordsworth : “The solitary Reaper”  
Samuel Taylor Coleridge: “Kubla Khan”  
P.B. Shelley : “Ode to the west wind”  
John Keats : “Ode on a Grecian Urn”

**Unit 5      Alfred Lord Tennyson to Mathew Arnold**

Alfred Lord Tennyson: “Ulysses” “Lotus Eaters”  
Robert Browning : “My Last Duchess”  
Mathew Arnold : “Dover Beach”

**Self Study**

Thomas Wyatt : “Farewell, Love”  
John Milton : “Lycidas”  
Alexander Pope : “Epistle to Dr. Arbuthnot”  
Samuel Taylor Coleridge: “Kubla Khan”  
Alfred Lord Tennyson: “Ulysses”

**References**

1. Abrams, M.H. *A Glossary of Literary Terms*. 11th Edition ed. Emeritus Geoffrey Harpham, 2015. Print, 448 Pages.

2. *English Poetry I: From Chaucer to Gray*. Vol. XL. The Harvard Classics. New York: P.F. Collier & Son, 1909–14;
3. *Six centuries of English Poetry: Tennyson to Chaucer, typical selections from the great poets*. Baldwin, James, [Boston ; New York \[etc.\] : Silver, Burdett & company](#) 320 Pages.
4. Spearing, A.C. *Medieval to Renaissance in English Poetry*. Cambridge UP, 1985. 380. Print.
5. <http://www.bartleby.com/40/index1.html>

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2			3			
CO3				4		
CO4					5	
CO5						6

**Mean: 4**

The Novel started to develop as a literary form during the 18<sup>th</sup> century. Fiction I, the first of the three sequential courses, will canvas the origin and development of the modern novel in England. In this course students will read early fiction that shaped the emerging genre.

By the end of this course, students will be able to

- i. understand the development of novel as a literary genre,
- ii. examine allegory and satire, and the political contexts,
- iii. evaluate the themes and forms,
- iv. critique the aspects of the sentimental novel and modes of characterization, and
- v. infer the different narrative techniques and themes of a gothic and other forms of novel.

<b>Unit 1</b>	Daniel Defoe	<i>Robinson Crusoe</i> (1719)
<b>Unit 2</b>	Jonathan Swift	<i>Gulliver's Travels (Book I &amp; Book II)</i> (1726)
<b>Unit 3</b>	Henry Fielding	<i>Joseph Andrews</i> (1742)
<b>Unit 4</b>	Oliver Goldsmith	<i>The Vicar of Wakefield</i> (1766)
<b>Unit 5</b>	Horace Walpole	<i>The Castle of Otranto</i> (1764)
<b>Self-Study</b>	Daniel Defoe	<i>Robinson Crusoe</i> (1719)
	Jonathan Swift	<i>Gulliver's Travels (Book II)</i>

#### References

1. Allen, Walter. *The English Novel*. Harmondsworth: Penguin Books Ltd., 1954. Print.
2. Brian, McCrea. "Rewriting *Pamela*: Social changes and Religious Faith in *Joseph Andrews*." *Studies in the Novel*, Vol. XVI, No.2, Summer 1984. Print.
3. Cook, Terry. "Dividing the Swift Mind: A Reading of *Gulliver's Travels*." *Critical Quarterly*, XXII, No.3, Autumn, 1980. Print.
4. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell Publishing Ltd., 2005. Print.
5. Hilliard, Raymond F. "The Redemption of Fatherhood in *The Vicar of Wakefield*." *Studies in English Literature 1500-1900*. Vol. XXIII, No.3, Summer, 1983. Print.
6. Kettle, Arnold. *An Introduction to the English Novel: Defoe to George Eliot*. Vol.1. New York: Harper and Brothers, 1960. Print.  
<<http://ia60140.us.archive.org/29/items/introduction009571mbp/introductionh009571mbp.pdf>> Web.
7. Probyn, Clive T. *English Fiction of the Eighteenth Century 1700-1789*. Essex: Longman Group, 1987. Print.

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2			3			
CO3				4		
CO4					5	
CO5						6

**Mean: 4**

The course introduces the origin and development of drama in English literature. It will help students cultivate the ability to read and appreciate drama. Students will be aware of the different aspects of drama and the importance of Shakespeare in relation to other playwrights. It will enable them to understand and analyze the nuances of dialogues and the handling of it by different playwrights of Elizabethan and Augustan periods.

On completion of the course, students shall be able to

- i. recognize the social, cultural, historical, political and artistic milieu of the play and the playwright,
- ii. distinguish different aspects of drama like theme, plot, characterization, stage craft and rhetoric of theatre,
- iii. examine how the themes of tragedy and comedy are treated effectively by Shakespeare and other playwrights,
- iv. analyse critically the prescribed plays, and
- v. assess the concept of vision and performance

<b>Unit 1</b>	Elizabethan Tragedy Christopher Marlowe	<i>Doctor Faustus</i>
<b>Unit 2</b>	Shakespearean Tragedy Shakespeare	<i>Othello</i>
<b>Unit 3</b>	Shakespearean Comedy Shakespeare	<i>A Midsummer Night's Dream</i>
<b>Unit 4</b>	Elizabethan Comedy Ben Jonson	<i>The Alchemist</i>
<b>Unit 5</b>	Augustan Comedy Oliver Goldsmith	<i>She Stoops to Conquer</i> (Self Study)

### References

- Bradley, A.C. *Shakespearean Tragedy*. London: Macmillan, 1904.  
 Charlton, H.B. *Shakespearean Comedy*. London: Methuen & Co Ltd, 1938.  
 Griffiths, Stuart. *How Plays Are Made*. Oxford: Heinemann Educational Books, 1982.  
 Neilson, William Allan (ed.). *Lectures on The Harvard Classics: Drama*. pp. 369-408.  
 27.04.2015. <https://archive.org/details/lecturesonharvar00neilia>  
 O'Neill, Judith (ed.). *Critics on Marlowe*. London: George Allen and Unwin Ltd., 1969.  
 Watson, G.J. *Drama: An Introduction*. London: Macmillan, 1983.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1	1					
CO2		2				
CO3			3			
CO4				4		
CO5					5	

**Mean: 3**

The purpose of the course is to create an ambience for students to speak English fluently and fearlessly, and to increase their potentials to succeed in their professional and personal life.

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

- i. listen to English discourses with higher comprehension capacity,
- ii. speak English in their life situations
- iii. use English for practical purpose
- iv. express themselves fluently in any unknown circumstances, and
- v. defend communicative competence.

**Unit 1 English Everywhere**

Non- Conventional Pedagogical tools - Mobile, Television, Computer, News, Theatre, Famous Speeches, Friends etc.,

**Unit 2 Speech Acts**

Greetings, introducing oneself, invitation, making request, expressing gratitude, complimenting and congratulating, expressing sympathy, apologizing, asking for information, seeking permission, complaining and expressing regret, idioms and phrases

**Unit 3 English in real life situations**

At the College office, Library, Department, Bank, Railway station, Post office, Police station, Travel agency, Interview

**Unit 4 Fluency Development**

Vocabulary enhancement, Conversation skills, Role play, Commentary etc.,

**Unit 5 Speaking skills**

Presentation skills, Public Speaking skills, GD skills, Interview skills,  
Independent practice: Listening to News-NDTV, BBC, CNN and paying attention to idiomatic usage of the language and different accent for speech acts that are used, Watch and appreciate English movies.

**Self Study Independent Practice**

Watching English movies

Listening to various News channels

Listening to Podcasts on all the 4 language skills (LSRW)

**References**

Collins, Stevens. *Practical Everyday English: A Self-study Method of Spoken English for Upper Intermediate and Advanced Students*. Montserrat Publishing; 5th Revised edition 2008

Mohan, Krishna and N.P. Singh. *Speaking English Effectively*. Delhi: Macmillan, 1995.

Sekar, John, J. 2014. *Conversational Skills*. Department of English, The American College.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1						6
CO2						6
CO3						6
CO4					5	
CO5						6

**Mean: 5.8**

The Course aims at enabling students to gain some general knowledge out of which English literature has come into being as a whole and during its successive periods. In other words, students shall trace in a general way, from period to period, the social life of England and get some acquaintance with the lives of the more important major authors.

At the end of the Course, students shall be able to

- i) illustrate the literary contributions of authors from Old English to the Restoration,
- ii) compare and contrast the literary texts and genres of the eighteenth century,
- iii) explain the features of the Romantic literature,
- iv) estimate the contribution of Victorian literature, and
- v) assess the twentieth century literature.

**Unit 1** From Old English to Restoration up to 1690

**Unit 2** Eighteen Century Literature 1690-1780

**Unit 3** Literature of the Romantic Period 1780-1830

**Unit 4** Victorian Literature 1830-1920

**Unit 5** 20<sup>th</sup> Century Literature

### Reference

Edward, Albert. *History of English Literature*. 5<sup>th</sup> ed. New Delhi: OUP.

Long, W.J. 2014. *English Literature*. New Delhi: Createspace.

Trevelyan, G.M. *English Social History*. London: Longman, 1978

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3				4		
CO4					5	
CO5					5	

**Mean: 4.4**

The purpose of this course is to provide an understanding of contemporary science fiction by tracing the origin of the genre and many of the great works that incidentally paved way for vital scientific inventions.

At the completion of the course, students shall be able to

- i. appraise science fiction
- ii. differentiate the different types of science fiction: Hard and soft science fiction
- iii. express the relationship between science and literature
- iv. trace the significance of science fiction in scientific inventions
- v. relate science fiction to movies adapted from science fiction

<b>Unit 1</b>	Introduction Science Fiction - Classification
<b>Unit 2</b>	Time Travel Science Fiction <i>Time Machine</i> by H.G. Wells
<b>Unit 3</b>	Detective Science Fiction <i>The Caves of Steel</i> by Isaac Asimov
<b>Unit 4</b>	Alien Science Fiction <i>Childhood's End</i> by Arthur C. Clarke
<b>Unit 5</b>	Science Fiction Film adaptation <i>Jurassic Park</i> by Michael Chrichton (Self Study)

#### Reference

Marshall B. Tymn *The Science Fiction Reference Book: A Comprehensive Handbook and Guide to the History, Literature, Scholarship, and Related Activities of the Science Fiction and Fantasy Fields*. Borgo, 1996

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1					5	
CO2				4		
CO3						6
CO4		2				
CO5		2				

**Mean: 3.8**



The third sequential General English Course aims at empowering second year undergraduate students with study skills necessary to continue their chosen major disciplines. The course assumes importance in the context of students lacking study skills and strategies for academic success.

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

- i. practise healthy study habits and homework habits,
- ii. organise their academic skills,
- iii. apply time management skills,
- iv. explain psychological traits, and
- v. use ICT skills

<b>Unit 1</b>	<b>General</b> Definition & scope of study skills, their needs, learning styles, study habits, homework habits, and strategies to improve study skills
<b>Unit 2</b>	<b>Academic Skills</b> Effective, active listening, effective reading strategies & essay writing, note taking & making, summarizing, paraphrasing, information transfer, library skills, and dictionary skills
<b>Unit 3</b>	<b>Time Management</b> Motivation & success, choosing study partners, creation of study space, barrier to time management, strategies to overcome barriers, punctuality & time management, time management during exam
<b>Unit 4</b>	<b>Psychological Traits</b> Concentration skills, memory, remembering, stress management, coping with test anxiety, critical thinking
<b>Unit 5</b>	<b>ICT</b> ICT skills, computer literacy skills at basic, intermediate and advanced levels

#### Textbook

Sekar, J.J. 2015. *Study Skills*. Madurai: Department of English, The American College

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2				4		
CO3			3			
CO4				4		
CO5						6

**Mean: 4**

The purpose of the course is to provide an awareness of the historical, cultural and literary heritage of India as reflected in Indian Literature in English. This course also aims to throw light on Indian diasporic literature through references to diasporic writings and their works making the study of Indian Literature in English holistic. Through different literary genres, students will have aesthetic appreciation of their literature and a sense of pride of their country. Texts that reflect India's cultural heritage and contemporary social and political situations will be referred to for critical analysis.

At the end of the course students will be able to

- i. articulate the history of Indian Literature in English,
- ii. differentiate the characteristics between post and pre-independence Indian Literature,
- iii. debate instances and reflections in the texts to relevant issues in the society,
- iv. evaluate and appreciate India's rich cultural heritage, and
- v. develop critical appreciation based on the understanding of the prescribed texts.

**Unit 1**

Poetry

Toru Dutt

Laxman

Kamala Das

Introduction

Nissim Ezekiel

A poem of Dedication

Jayanta Mahapatra

Hunger

A. K. Ramanujan

Anxiety

Keki N Daruwalla

The Unrest of Desire

**Unit 2**

Short Story

Rabindranath Tagore

The Postmaster

R. K. Narayan

A Horse and Two Goats

Ruskin Bond

Night Train at Deoli

Meher Pestonji

Outsider

**Unit 3**

Novel

Easterine Kire

*When the River Sleeps*

Manju Kapur

*The Immigrant***Unit 4**

Drama

Girish Karnad

*Tughlaq***Unit 5**

Essay

Amartiya Sen

Poverty, Evil &amp; Crime

Arundhati Roy

The End of Imagination

**Self-Study**

Manju Kapur

*The Immigrant***Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3				4		
CO4					5	
CO5						6

**Mean: 4.6**

The aim of the course is to enhance the level of thinking of students to such a degree that they can interact with poems from Modern Age of English literature, understand and appreciate the different genres of poetry.

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

- i. distinguish the basic themes of the Modern poetry and understand the Modern Literary and social Movements
- ii. analyze the high diction, sublime poetry of the premier craftsmen of this period
- iii. assess the highly intellectualized modern poetry and will appreciate the strange imagery, and the complicated thought
- iv. interpret new kind of poetry that introduced new form and style, and
- v. discuss more realistic modern poems which focused on the best practices of poets in earlier period and other cultures

#### Unit 1

Thomas Hardy	Man he killed
W.B. Yeats	Among School Children
William Earnest Henley	Black Bird
Dylan Thomas	Do not go gentle into that good night
Ezra Pound	A Pact

#### Unit 2

W H. Auden	In memory of W.B Yeats
D.H. Lawrence	A spiritual woman
Wilfred Owen	Strange Meeting
Edward Thomas	When I first Came Here
Mina Loy	Human Cylinders

#### Unit 3

G.K Chesterton	A Prayer in Darkness
T.S. Eliot	The Love Song of J Alfred Prufrock
Gerard Manly Hopkins	Easter communion
A.E. Houseman	Along the field as we came by
Rudyard Kipling	The Betrothed

#### Unit 4

Wilfred Wilson Gibson	Prelude
James Joyce	I Hear an Army
Robert Graves	The Last Poet
John Drinkwater	A Town Window
Philip Larkin	Church Going

#### Unit 5

John Mansfield	On growing old
Cecil Day-Lewis	In the Heart of Contemplation
Sir John Betjeman	A Subaltern's Love Song
Ted Hughes	Hawk Roosting
Carol Ann Duffy	Valentine

#### Self-Study

1. William Earnest Henley Black Bird
2. Mina Loy Human Cylinders
3. Gerard Manly Hopkins Easter communion

4. John Drinkwater            A Town Window
5. Sir John Betjeman        A Subaltern's Love Song

**Sources**

Wain, John. *Anthology of Modern Poetry*. London: Hutchinson, 1963. Print.

Ellmann, Richard, and Robert O'Clair. *The Norton Anthology of Modern Poetry*. New York: Norton, 1973. Print.

<http://www.bartleby.com/40/index1.html>

[www.poetryfoundation.org/](http://www.poetryfoundation.org/)

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2				4		
CO3					5	
CO4					5	
CO5						6

**Mean:4.8**

This course traces the development of modern drama in the context of 20<sup>th</sup> century British literature. Students are exposed to British society, tradition, culture and language. It highlights how modern dramatists integrated in their setting realistic, naturalistic and absurd elements in their attempt at characterizing humankind. The course will emphasize the significant themes, dialogues and the theatre forms by prominent playwrights of the modern era.

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

- i. develop a multilayered understanding of the society, culture, political and artistic milieu of the play and playwright,
- ii. examine how exposition, conflicts, climax and denouement or the lack of them are effectively used by the playwright,
- iii. analyse how comedy, absurd and farce are treated to comment on society,
- iv. explain how the settings and stage directions are crucial in the plot development, and
- v. appraise the concept of vision and performance

<b>Unit 1</b>	<b>Satire</b> George Bernard Shaw	<i>Pygmalion</i> (Self Study)
<b>Unit 2</b>	<b>Absurd Drama</b> Samuel Beckett	<i>Waiting for Godot</i>
<b>Unit 3</b>	<b>Realistic Drama</b> John Osborne	<i>Look Back in Anger</i>
<b>Unit 4</b>	<b>Comedy of Menace</b> Harold Pinter	<i>The Birthday Party</i>
<b>Unit 5</b>	<b>Farce</b> Joe Orton	<i>Loot</i>

### References

- Griffiths, Stuart. *How Plays Are Made*. Oxford: Heinemann Educational Books, 1982.  
 Esslin, Martin. *The Theatre of the Absurd*. London: Penguin Books, 1976.  
 Watson, G.J. *Drama: An Introduction*. London: Macmillan, 1983.  
 Esslin, Martin. *The Field of Drama*. London: Methuen, 1987.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2			3			
CO3				4		
CO4				4		
CO5					5	

**Mean: 3.8**

Second, in a sequence of three courses on British Fiction, this course will explore the way novel as a genre, in England developed during the 19<sup>th</sup> century British context. Women writers writing with male pseudonyms played a vital role in the popularity and the development of fiction in the 19<sup>th</sup> century. This was also a period that witnessed serialization of fiction. Though the realist mode was predominant, other narrative modes were adopted by writers of this period. This course will attempt to highlight the important thematic and formal traditions of fiction writing during this century.

At the end of the course, students shall be able to

- i. understand the various narrative styles adopted by a range of authors– omniscient narrator, multiple plot, round and flat characters, description and exposition.
- ii. compare different narrative modes and to learn different types of novels– historical, Romance, social, realist, domestic, provincial, gothic, bildungsroman and the fluctuating borderline among them.
- iii. examine socio-political contexts of fictional texts
- iv. analyse the thematic concerns such as male-female gender roles, history and politics, class and industrialization, religion and sexuality
- v. develop techniques of close reading in terms of novelistic techniques and issues

<b>Unit 1</b>	<b>Domestic</b> Jane Austen	<i>Mansfield Park</i> (1814)
<b>Unit 2</b>	<b>Historical</b> Sir Walter Scott	<i>Ivanhoe</i> (1819)
<b>Unit 3</b>	<b>Social</b> Charles Dickens	<i>Oliver Twist</i> (1838) (Self Study)
<b>Unit 4</b>	<b>Gothic</b> Charlotte Bronte	<i>Jane Eyre</i> (1847)
<b>Unit 5</b>	<b>Didactic</b> George Eliot	<i>Silas Marner</i> (1861)

### References

Watt, Ian. *The Victorian Novel: Modern Essays in Criticism*. New York: OUP, 1976.  
Wheeler, Michael. *English Fiction of the Victorian Period: 1830-1890*. London and New York: Longman, 1985.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2					5	
CO3			3			
CO4				4		
CO5						6

**Mean: 4**

Critical reading does not mean being critical about some idea or argument or some writing. On the other hand, it means engaging oneself in what they are reading by asking themselves questions like “What is the author trying to say?” or “What is the main argument being presented?” It therefore involves presenting a reasoned argument that evaluates and analyses what they have read. The course aims at enabling students to advance their own understanding of literary texts and articulating their responses orally and in writing, not dismissing and therefore closing off learning.

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

- i. articulate the links between ideas, determining the importance & relevance of arguments & ideas,
- ii. appraise arguments, inconsistencies, and errors in reasoning,
- iii. solve problems in a consistent & systematic way, reflect on justification of their own assumptions, beliefs, and values,
- iv. demonstrate fluency (generating ideas), flexibility (shifting perspectives easily), originality (conceiving of something new), and elaboration (building on other ideas), and
- v. evaluate the style and structure of the text, the language, and the content.

<b>Unit 1</b>	Ernst Hemingway	Hills Like White elephants A Clean Well-Lighted Place
	Guy de Maupassant	The Necklace
<b>Unit 2</b>	O. Henry	The Cop and the Anthem
	James Joyce	Araby
	Stephen Crane	The Open Boat
	Jamaica Kincaid	What I have been Doing Lately
	N.S. Madhavan	When the Big Tree Falls
<b>Unit 3</b>	Jhumpa Lahiri	Interpreter of Maladies
	James Baldwin	Sonny’s Blues
	Ambai	My Mother, Her Crime
	D.H. Lawrence	Horse Dealer’s Daughter
<b>Unit 4</b>	Kate Chopin	Story of an Hour
<b>Unit 4</b>	Anton Chekov	The Bear: A Joke in One Act, or The Boor
<b>Unit 5</b>	H.G. Wells	<i>The Invisible man</i> (Self Study)

#### Mapping of Course Outcomes with Bloom’s Taxonomy

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3						6
CO4						6
CO5				4		

**Mean: 4.8**

The fourth sequential General English Course aims at empowering second year undergraduate students with communication & cognitive skills and personality traits necessary to empower their career skills. The course assumes importance in the context of students lacking career skills and strategies for successful profession.

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

- i. speak and write in English,
- ii. practise interview skills,
- iii. explain cognitive skills,
- iv. produce thinking skills, and
- v. understand personal traits

**Unit 1            Communication Skills**

Active Listening & speaking, written & oral communication

**Unit 2            Interview Skills**

Interview questions, job application, CV preparation, self-introduction, presentation skills, negotiation skills, conducting a meeting, agenda setting, recording minutes

**Unit 3            Cognitive Skills**

Self motivation, setting personal goals, problem solving, decision making, delegation

**Unit 4            Thinking Skills**

Strategic thinking, organization, innovation, leadership skills

**Unit 5            Personal Traits Skills**

Personal development & empowerment, confidence & rapport building, tact & diplomacy, emotional intelligence, self-esteem, humour and persuasion skills

**Textbook**

Sekar, J.J. 2015. *Career Skills*. Madurai: Department of English, The American College.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1						6
CO2			3			
CO3		2				
CO4						6
CO5		2				

**Mean: 3.8**



This course intends to introduce students to the various literary genres of American Literature from both 19 and 20 Centuries. The text chosen for study will reflect the changing dimensions of American society from the days of American Dream through Transcendentalism to the post World War development era.

On completion of the course, students shall be able to

- i. identify the social, cultural, and historical development of both 19 and 20 centuries,
- ii. appraise American poetry,
- iii. examine thematic organization of the prose works,
- iv. evaluate salient features of American fiction, and
- v. critically analyse the significant perspective of drama

**Unit 1 History of American Literature**

Colonization, Revolution, Transcendentalism, Naturalism, and Modernism

**Unit 2**

**Poetry**

Ralph Waldo Emerson	“Brahma”
Edgar Allan Poe	“The Raven”
Walt Whitman	“When Lilacs Last in the Dooryard Bloom’d”
Emily Dickinson	“Because I Could not Stop for Death”
Robert Frost	“Stopping by Woods on a Snowy Evening”
Carl Sandburg	“Chicago”
e.e. cummings	“Buffalo Bills”
William Carlos Williams	“Red Wheel Barrow”

**Unit 3**

**Prose**

Henry David Thoreau	“Where I Lived and What I Lived For”
William Faulkner	“Nobel Prize Acceptance Speech”

**Unit 4**

**Fiction**

Nathaniel Hawthorne	“Young Goodman Brown”
Ernest Hemingway	“Sun Also Rises”

**Unit 5**

**Drama**

Tennessee Williams	<i>The Glass Menagerie</i>
Eugene O’Neil	<i>The Hairy Ape</i>

**Self-Study**

Robert Frost	“Stopping by Woods on a Snowy Evening”
William Faulkner	“Nobel Prize Acceptance Speech”
Ernest Hemingway	“Sun Also Rises”

**References**

- Cunliffe, Marcus. *The Literature of the United States*. Suffolk: Penguin, 1970.
- Fisher, William J. *American Literature of Ninetieth Century: An Anthology*. New Delhi: Eurasia Publisher, 1984
- Hart, James D. *The Oxford Companion to American Literature*. New York: OUP, 1995.
- Oliver, Egbert S. *American Literature 1890 – 1965: An Anthology*. New Delhi: Eurasia Publisher, 1986.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2					5	
CO3			3			
CO4					5	
CO5				4		

**Mean: 3.8**

The course will trace the history of translation and its significance. A basic knowledge on theories of translation will be given focusing more on practice. It will also enable students to analyse different problems of translation and find solution to the problems by applying different translation theories, techniques and methods. The course will train students to become skilled translators.

At the end of the course, students shall be able to

- i. identify the significance and the importance of translation as an art and craft,
- ii. estimate theories of translation,
- iii. choose different translation techniques and methods,
- iv. survey the problems of translation and solve them, and
- v. write like a professional translator in the fields like journalism & Mass Communication, Public Administration, and Science & Technology and thus facilitating trans-creations.

**Unit 1**            **Translation-** Definition and Significance

**Unit 2**            **Theories on Translation**

Early Theories by theorists like Homer, Cicero, Dryden, Shelley, Matthew Arnold and Alexander Pope -Modern Theories of Edward Fitzgerald, Eugene Nida, George Steiner, and Theodore Savory

**Unit 3**            **Methods of Translation**

Various methods of translation like metaphrase, paraphrase, transliteration, trans-creation, and transference

**Unit 4**            **Practice of Translation**

Training for translation of passages from English to Tamil and vice-versa

**Unit 5**            **Problems in Translation**

Cultural and Linguistic untranslatability, problems encountered in translating different literary genres and solutions found.

**Self-Study**

Practice on translating literary and non literary texts and other articles

**References**

Bassnet, Susan Mcguire. *Translation Studies*. London: Routledge,1998.

Bassnet,Susan Mcguire and Harish Trivedi. *Post-Colonial Translation: Theory and Practice*. London: Routledge, 2000

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2					5	
CO3					5	
CO4				4		
CO5						6

**Mean: 4.4**

This course aims to introduce students to the various modes of prose writing with a view to enabling them to distinguish and identify the characteristics specific to each mode.

At the completion of the course, students shall be able to

- i. analyse a variety of prose writings using appropriate literary strategies,
- ii. illustrate different prose styles & forms such as – descriptive, narrative, epistolary etc,
- iii. develop their critical thinking ability in relation to their socio-historic & cultural contexts,
- iv. create prose writing in different styles, and
- v. apply the acquired prose styles to their academic writing.

<b>Unit 1</b>	E.V. Lucas A.G. Gardiner	A funeral, Bores On Superstitions, On Shaking Hands
<b>Unit 2</b>	G.K. Chesterton	On the Pleasures of No Longer Being Young, The Worship of the Wealthy
<b>Unit 3</b>	E.M. Forster Aldous Huxley Hillaire Bellock	My Wood, What I believe Pleasures, The Beauty Industry The Idea of Pilgrimage, On Spellings
<b>Unit 4</b>	Robert Lynd	On Good Resolutions, A Disappointed Man In Praise of Mistakes
<b>Unit 5</b>	J.B. Priestly Stephen Leacock Harold Pinter	On Getting off to Sleep, On Doing Nothing The Ideal College Art, Truth & Politics (excerpts from the Nobel lecture)

#### Self-Study

Bores, My Wood, Pleasures, A Disappointed Man, Art, Truth & Politics  
(excerpts from the Nobel lecture)

#### References

Muthiah, V.S. *Modern Prose Selections*. Madras: B.I. Publications, 1976  
 Susanta, K. Sinha ed. *English Essayists*. Oxford: Oxford University Press, 1987.  
 Boulton, Majorie. *The Anatomy of Prose*. New Delhi: Kalyani Publishers, 1993.

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2				4		
CO3						6
CO4						6
CO5			3			

**Mean: 4.6**

The course introduces novels from commonwealth countries that have won Booker Prize in the present century. It exposes students to the nature of fiction that originates from different geographical locations and from authors who are shaped by the history, culture and the tradition of the particular locale. The novels and the politics of the prize further showcase how these transcend boundaries and become a commentary on the politics of such prizes.

On completion of the course, students will be able to

- i. examine the history of booker prize and the underlying politics in awarding the prize
- ii. appraisethe different perspectives of creative writers/their writings
- iii. analyze the contemporary society in the globalised world and the depiction of the same by authors from various commonwealth countries
- iv. critique novels on the basis of crime, fantasy, humour, tragedy and history, and
- v. construct how emotional, physical and contemporary issues that affecthumankind are treated effectively by the novelists

**Unit 1****Booker Discourse**

Traces the history of the prize, selection criteria, reception of the prize winner, and politics of Booker prize and the subsequent change in the nomenclature of the prize to Man Booker

**Unit 2****Crime**

Peter Carey *True History of the Kelly Gang*

**Unit 3****Fantasy/Adventure**

Yann Martel *Life of Pi* (Self Study)

**Unit 4****Dark Humour**

Aravind Adiga *The White Tiger*

**Unit 5****Reviews**

Analysis of critical reviews and student responses

**References**

- Boulton, Marjorie. *The Anatomy of the Novel*. London: Routledge and Kegan, 1984.  
 Forster, E.M. *Aspects of the Novel*. London: Edward Arnold, 1927.  
 Narasimhaiah, C.D. (ed.). *Commonwealth Literature*. Delhi: Oxford University Press. 1976.  
 Booth, C. Wayne. *The Rhetoric of Fiction*. Chicago: University of Chicago Press, 1961.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3				4		
CO4					5	
CO5						6

**Mean: 4.6**

The course is designed to provide students an understanding of the structure, pattern and usage of modern English grammar. The course would focus on motivating students to express themselves in correct English. It would aim at strengthening students' ability to express and write clearly and concisely. Further, it intends to motivate students in expressing their ideas and experiences in various forms of literature.

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

- i. measure a strong theoretical understanding on Modern grammar,
- ii. distinguish between acceptable and inappropriate grammar and usages,
- iii. produce free use of expressions in writing,
- iv. practise advanced forms of writing, and
- v. produce clarity and conciseness on writing

<b>Unit 1</b>	<b>Basics:</b> Parts of Speech Nouns, Articles, Pronouns, Adjectives, Adverbs, prepositions, Conjunctions, interjections, Forms of Be, Tenses, Reported speech, and their usage
<b>Unit 2</b>	<b>Syntax</b> Sentence, phrase, clause structures, coordination and subordination
<b>Unit 3</b>	<b>Usage Issues</b> in Modern English Grammar Punctuation, verb forms, Subject-verb agreement, Pronoun-Antecedent agreement, Auxiliaries, Adjective-Adverb Confusions
<b>Unit 4</b>	<b>Common Errors in English</b> Dangling construction, Parallel construction, American vs. British, Errors in common expressions, Errors by Non-Native students
<b>Unit 5</b>	<b>Style and composition</b> Emphasis, Clarity, Concision and Consistency, Forms of writing

**Textbooks**

Green, David.. 2014. *Contemporary English Grammar—Structures and Composition*. Hyderabad: Macmillan

Narayanaswamy, K. R. 2003. *Success with Grammar and Composition*. Hyderabad: Orient Longman

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1					5	
CO2					5	
CO3						6
CO4			3			
CO5						6

**Mean: 5**

This course will introduce students to the literatures in English which have emerged outside the Anglo-American world. It will focus on the literatures produced in nations that have undergone the experience of colonialism, particularly the literatures from the ex-colonies of Britain. A diverse selection of texts- poetry, fiction and drama- will initiate students to critically engage with the issues of political decolonization and the contemporary socio-cultural concerns affecting these nations.

At the end of this course students shall be able to

- i. explain the historical forces of imperialism and colonialism and their positive/negative impact on erstwhile colonies,
- ii. articulate the major themes reflected in literatures of the Invaded colonies,
- iii. evaluate literary influences of writers and literary techniques employed in these texts,
- iv. critique postcolonial condition in settler colonies particularly in the context of aboriginal experience, and
- v. facilitate new interpretations of texts and contexts from Canada and relate to the emerging global trends

#### **Unit 1 Introduction**

Background and Key Concept

Colony, Imperialism, Colonialism, Postcolonial, Settler Colony, Invaded Colony, Decolonization, Centre and Margin, Orient and Occident, Eurocentric, Race/Racism and Ethnicity, Apartheid, Hybridity, indigeneity, Aborigine, Creole, Negritude, Diaspora, Immigration, Neo-Colonialism. Definition and scope of the labels- Commonwealth Literature, Third World Literature, Postcolonial Literature, New literatures in English

#### **Unit 2 Invaded Colonies (i) Africa**

Chinua Achebe - "The Nature of the Individual and His Fulfilment"  
 Chinua Achebe - *Things Fall Apart*  
 Wole Soyinka - *The Lion and the Jewel*  
 Nadine Gordimer - "Six Feet of the Country"

#### **Unit 3 Invaded Colonies (ii) Caribbean/South & South East Asia**

Derek Walcott - "A Far Cry From Africa"  
 Edward Braithwaite - "Limbo"  
 Sam Selvon - "Johnson and Cascadura"  
 Alistair Clarke - "Griff"  
 Sadat Haasan Manto - "Toba Tek Singh"  
 Zulfikar Ghose - "The Savage Mother of Desire"  
 Romesh Gunasekera - "Road Kill"  
 Shirley Geok-Lin Lim - "Shame"

#### **Unit 4 Settler Colonies (i) Australia/ New Zealand**

Patrick White - "The Prodigal Son"  
 Judith Wright - "At Cooloolah"  
 A.D. Hope - "The Wandering Islands"  
 David Malouf - "The Only Speaker of His tongue"  
 Witi Ihimaera - "The Life is Weary"

#### **Unit 5 Settler Colony (ii) Canada**

A.M. Klein - "Indian Reservation: Caughnawagha"

Margaret Atwood - “True Trash”  
 Alice Munro - “The Love of a Good Woman”  
 Alstair MacLeod - “As Birds Bring Forth the Sun”  
 Thomas King - “The One About Coyote Going West”

**Self Study**

Chinua Achebe - “The Nature of the Individual and His Fulfilment”  
 Patrick white - “The Prodigal Son”

**References**

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Postcolonial Studies: The Key Concepts*, 3<sup>rd</sup> Edn. London and New York: Routledge, 2013  
 King, Bruce *The Internationalization of English Literature*, Vol.13 1948-2000. Oxford: OUP, 2004  
 King, Bruce (Ed.) *New national and Post-Colonial Literatures: An Introduction*. Oxford: Clarendon Press, 1996.  
 Narasimhaiah, C.D. (Ed.). *Essays in Commonwealth Literature: Hierloom of Multiple Heritage*. Delhi: Pencraft International, 1995.  
 Walsh, William. *Commonwealth Literature*. London: OUP, 1973

**Mapping of Course Outcomes with Bloom’s Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2					5	
CO3				4		
CO4					5	
CO5						6

**Mean: 4.8**



This course aims at familiarizing students with literary criticism helping them to identify a prescriptive grammar for literary works based on the expressed opinions of author-critics starting from Plato up to T.S. Eliot. This course further deals with some critical approaches and their application to literary texts.

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

- i. distinguish literary artifacts with the help of concepts offered by Classical and Renaissance thinkers,
- ii. estimate restraint as a virtue under Neoclassicism and reason as giving way to emotion under Romanticism,
- iii. evaluate 'high seriousness' and disinterestedness as guiding principles in appreciating literature as during Victorian and Modern periods,
- iv. assess works of art through Freudian theories of psychology, and
- v. negotiate myths and archetypes while reading literary works through Jungian principles.

**Unit 1 Classical & Renaissance Criticism**

Plato, Aristotle, Sidney, Ben Jonson

**Unit 2 Neo-Classical & Romantic Criticism**

John Dryden, Samuel Johnson, William Wordsworth and S.T. Coleridge

**Unit 3 Victorian & Modern Criticism**

Mathew Arnold & T.S. Eliot

**Unit 4: Psychological Approach**

Uses, abuses and misunderstandings of the psychological approach and Freud's theories

Application: Hamlet: The Oedipus complex; "Young Goodman Brown": Id vs. superego

**Unit 5 Mythological and Archetypal Approaches**

Images, archetypal motifs or patterns, and archetypes as genres

Application: Jungian shadow, persona, and anima in "Young Goodman Brown"; myth criticism and the American Dream: Huckleberry Finn as the American Adam

**Self-Study**

Touchstone Method: Excerpts from Dante's *The Divine Comedy*

Objective Correlative: Excerpts from Shakespeare's *Macbeth*

**Recommended Texts**

Enright, D.J. and Ernst De Chickera. (eds.). *English Critical Texts*. Delhi: OUP, 2005.

Habib, M.A.R. *A History of Literary Criticism*. Oxford: Blackwell, 2006.

Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature*. Delhi: OUP, 1999.

**References**

Bloom, Harold. *The Western Canon: The Books and School of the Ages*. London: Papermac, 1995.

Drabble, Margaret (ed.). *The Oxford Companion to English Literature*. Oxford: OUP, 1995.

Macey, David. *The Penguin Dictionary of Critical Theory*. London: Penguin, 2001.

Rollason, Christopher and Rajeshwar Mittapalli (ed.). *Modern Criticism*. New Delhi: Atlantic Publishers, 2002.

Wolfreys, Julian (ed.). *Introducing Literary Theories: A Guide and Glossary*. New Delhi: Atlantic Publishers, 2005.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1					5	
CO2		2				
CO3				4		
CO4					5	
CO5						6

**Mean: 4.4**

This course aims to introduce students to the development of the novel from the late 19<sup>th</sup> century to the middle of the 20<sup>th</sup> century through an in-depth study of select novels by prominent writers of that time. It will explore the ways in which the modernist writing broke away from the earlier literary models of the Victorian Realist Fiction. Through the prescribed texts students will learn to problematize the concepts, modernism and modernity and analyze the ‘dis-contents’ of modern man and woman depicted in them.

At the end of the course, students shall be able

- i. understand how the context of early 20<sup>th</sup> century shaped the literary texts,
- ii. evaluate main trends and avant-garde movements in the 20<sup>th</sup> century: Symbolism, impressionism, Cubism, Dadaism, Surrealism, Expressionism,
- iii. analyse themes such as fragmentation, alienation, gender and sexuality, empire, war, art and problem of perception, human psyche, the double, the nature of evil,
- iv. summarize modernist techniques in the narratives, and
- v. develop critical thinking and close reading of texts.

<b>Unit 1</b>	<b>Naturalism and Realism</b> Thomas Hardy <i>Far From the Madding Crowd</i> (1874)
<b>Unit 2</b>	<b>Quest/Colonial Literature</b> Joseph Conrad <i>Heart of Darkness</i> (1899)
<b>Unit 3</b>	<b>Autobiographical/Psychological</b> D.H. Lawrence <i>Sons and Lovers</i> (1913)
<b>Unit 4</b>	<b>Stream of Consciousness</b> Virginia Woolf <i>Mrs. Dalloway</i> (1925)
<b>Unit 5</b>	<b>Political Satire/Allegory/Fable</b> George Orwell <i>Animal Farm</i> (1945)
<b>Self-Study</b>	Thomas Hardy <i>Far From the Madding Crowd</i> -

### References

- Bradbury, M. *The Modern British Novel 1878-2001*. London: Penguin Books, 2001.  
 Hewitt, Douglas. *English Fiction of the Early Modern Period 1890-1940*. New York: Longman, 1988.  
 Stevenson, Randall. *The British Novel Since the Thirties: An Introduction*. Great Britain: University of Georgia Press, 1986.

### Mapping of Course Outcomes with Bloom’s Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2					5	
CO3				4		
CO4					5	
CO5						6

Mean: 4.4

This innovative course aims at developing the students' ability to use the English language for different forms of Media. This course introduces the key concepts in Language and Media.

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

- i. distinguish between the concept and types of mass communication,
- ii. discriminate between the key concepts in language and media,
- iii. adapt to media language,
- iv. analyze the media language, and
- v. apply media reading.

- Unit 1 Introduction to Communication and its Types**  
Personal Conversation, Group Discussion, Mass Communication, Role of Mass Communication in the present day world
- Unit 2 English Language and Media**  
Mediated Communication, Media Discourse, Media Rhetoric, Media Vocabulary, Web Communication
- Unit 3 The Print Media**  
Writing Headlines, Analyzing Newspaper articles, Planning and Writing Newspaper Articles, Composing Magazine Cover, Planning and writing a cover story
- Unit 4 The Broadcast Media**  
The language of Radio and Television programmes, Writing Screen Plays, Writing Film Reviews, Writing Jingles for Advertisements
- Unit 5 Internet English**  
Mobile Assisted Language Learning (MALL), English and Social Media, Communication through Social Media, Writing Content for Web Pages, Using Blogs and Webinars

**Self-Study Mobile Assisted Language Learning (MALL)**

### References

- Ahuja, B.N. (2005). *Audio visual journalism*. Delhi: Surjeet Publications.
- Ceramella, N. & Lee, E. (2008). *Cambridge English for the media*. Cambridge: CUP.
- Durant, A. & Lambrou, M. (2009). *Language and media*. London: Routledge
- Marshall, J. & Werndly, A. (2005). *The language of television*. London: Routledge
- Reah, D. (2008). *The language of newspapers*. London: Routledge.

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2					5	
CO3						6
CO4				4		
CO5			3			

**Mean: 4.4**

This course will help develop a keen sense of observation, lateral thinking, creative imagination and effective communication. The course material would help demonstrate the flexibility of the English language and show how language can accommodate diverse cultural elements. The students would do individual and group exercises with the teacher as facilitator. They would attempt creative writing based on each kind of writing as part of the course requirement.

At the end of the course, students shall be able to

- i. analyse the concept of creativity and techniques in writing,
- ii. distinguish different forms of poetry,
- iii. consider plot and differentiate it from story, and characters,
- iv. correlate the role of observation in feature and travel writings, and
- v. integrate editing and revising skills for better readability of works.

<b>Unit 1</b>	<b>The Art and Craft of Writing</b> Inspiration, Imagination, Creativity, Figures of Speech
<b>Unit 2</b>	<b>Poetry &amp; Prose</b> Lyrics, songs, free verse, memoir, diary writing and literary prose
<b>Unit 3</b>	<b>Drama &amp; Fiction</b> Character, Plot, Point of View, Milieu, Verbal and Non-Verbal Elements, Screenplay
<b>Unit 4</b>	<b>Feature &amp; Travel Writing</b> Concepts, Elements and Characteristics
<b>Unit 5</b>	<b>Substantive Content Editing</b> Revising and Rewriting, Proof Reading, and Editing
<b>Self-Study</b>	Michael Mack            Small Pain in My Chest Jawaharlal Nehru        Tryst with Destiny Eugene O'Neil            Emperor Jones Ernest Hemingway       Old Man and the Sea Kathryn Schulz          The Really Big One Pico Iyer                  Hyderabad in Five Colors

#### References

- Dev, Anjana Neira, Anuradha Marwah, Swati Pal. *Creative Writing: A Beginner's Manual*. New Delhi: Pearson Longman, 2009.
- Brooks, Cleanth and Robert Penn Warren. *Modern Rhetoric*. New York: Harcourt Brace Jovancvich, 1979.
- Simms, Norman. *Creative Writing*. Allahabad: New Horizon Publication, 1986.

#### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1				4		
CO2					5	
CO3					5	
CO4				4		
CO5						6

**Mean: 4.8**

**ENG3672/ENS3682 Introduction to Modern Linguistics 6Hrs./6Cr  
(IML)**

The course aims at offering students a set of basic tools and a framework which will enable them to understand the basic concepts in language and Linguistics. It also aims at introducing various branches of Applied Linguistics.

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

- i. determine the chief theories of human speech,
- ii. compare and contrast the various branches of linguistics,
- iii. examine the acceptable system of sound and pronunciation,
- iv. distinguish between the patterns of sounds, and
- v. analyse the modern concepts in theoretical and applied linguistics.

- Unit 1**            **Origins of Language** (Self Study)  
Origin and development of human language, the bow-wow theory, the ding-dong theory, the pooh-pooh theory, the gesture theory.
- Unit 2**            **Definition and Branches of Linguistics**  
Methods of Applied Linguistics: Synchronic, Diachronic and Panchronic studies of language, Paradigmatic and Syntagmatic relationship, Linguistics Analysis
- Unit 3**            **Phonetics**  
The production of speech sounds, vowels, and consonants, transcriptions
- Unit 4**            **Phonology**  
Introduction, Phoneme and allophone, syllable, stress, intonation
- Unit 5**            **Modern Concepts in Theoretical & Applied Linguistics**  
Words and Morphemes, Morphophonemics, Syntax, Semantics, Stylistics

**Recommended Texts**

Verma, S.K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. Delhi: OUP, 2000.  
 Jeyalakshmi, G. 2007. *A Text Book on the English Sounds: Vowels and Consonants*. Madurai: Tharvas.2007  
 Wood, Frederick, T. *An Outline History of the English Language*. Delhi: Macmillan. 1984.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2					5	
CO3			3			
CO4				4		
CO5				4		

**Mean: 3.8**

The course aims to introduce students to contemporary literature written after 1980. It exposes students to representative contemporary texts, and provides them with a multi-cultural perspective by English authors who come from different national, cultural and ethnic backgrounds

At the completion of the course, students shall be able to

- i. interpret the aesthetic, moral and cultural sensibilities of English literature written after 1980,
- ii. examine the relative values and unique aspects of contemporary literature,
- iii. analyze the predominant themes of contemporary literature,
- iv. estimate the multi-dimensional experiments in subject matter, form and style in the literatures written after 1980, and
- v. justify the representative literary pieces of contemporary writers.

<b>Unit 1</b>	<b>Poetry</b>	
	Maya Angelo	On the Pulse of Morning (1993), Phenomenal Woman (1995)
	Carol Ann Duffy	Orion (1993), Thrown Voices (1983)
	Amy Clampitt	Kingfisher (1983), Archaic Figure (1987)
	Seamus Heaney	Station Island (1984), North (1998)
	Derek Walcott	White Egrets (2010), Piano Practice (1981)
	Bob Dylan	Things have Changed (2006), Most of the Time (1989)
<b>Unit 2</b>	<b>Drama</b>	
	Caryle Churchill	<i>Top Girls</i> (1982)
	David Hare	<i>A Map of the World</i> (1983)
<b>Unit 3</b>	<b>Prose (Self Study)</b>	
	Nadine Godimer	Writing and Being (Nobel Prize Acceptance Speech)
	Shashi Tharoor	India from Midnight to the Millennium (1997)
<b>Unit 4</b>	<b>Novel</b>	
	McEwan	<i>The Children Act</i> (2014)
	Martin Amis	<i>Money</i> (1984)
<b>Unit 5</b>	<b>Short Stories</b>	
	Julian Barnes	Cross Channel (1996)
	Hilary Mantel	The Assassination of Margret Atwood (2000)

### References

- King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World*. London: Macmillan, 1980
- Ashcroft, Bill. Et. Al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 2002
- Bell, Michael. *Gabriel Gracia Marquez: Solitude and Solidarity*. Hampshire: Macmillan, 1993
- Walsh, William (ed.) *Readings in Commonwealth Literature*. Oxford: Clarendon Press, 1973

### Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1		2				
CO2			3			

CO3				4		
CO4					5	
CO5						6

**Mean: 4**



Course aims at introducing some of the salient features of English language education so that students can meaningfully contextualize English language education both as a medium and as a subject of study. It includes the colonial history of ELE in India, place of English in Indian Educational Reports, paradigm shifts in English language curriculum, approaches, methods, and techniques, testing and evaluation, and concepts.

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

- i. objectively analyze the object of colonial English language policies,
- ii. critically evaluate the observations and recommendations of the various educational reports in Independent India,
- iii. relate the various macro-skills and micro-skills to today's needs and contexts,
- iv. synthesize various approaches and methods of teaching, learning, and assessment; and
- v. express the recent ELT concepts.

- Unit 1 History of English Language Education (Self Study)**  
Charles Grant, Macaulay's Minutes, Charles Wood's Despatch, Calcutta University Report
- Unit 2 Place of English in Educational Reports**  
From Secondary Education Report of 1950-52 to Knowledge Commission Report of 2007
- Unit 3 English Language Curriculum**  
Macro-Skills: Listening, Speaking, Reading, & Writing; Micro-Skills, Grammar, Role of Literature
- Unit 4 Teaching-Learning Approaches, Methods, & Techniques, and Assessment**  
Grammar Translation, Direct, Communicative Language Learning, Task-based Instruction, Content-based Instruction, Project-based, Journals,
- Unit 5 ELT Concepts**  
Learner strategies, Learning Styles, Fluency vs. Accuracy, Scaffolding, Motivation, Learner Autonomy, Teacher Cognition, Cooperative & Collaborative Learning, Learner-Centred

**References**

Krishnaswamy, N. & Krishnaswamy, L. 2006. *The story of English in India*. Delhi: Foundation Books.

Aslam, M. 2003. *Teaching of English: A practical Course for B.Ed. Students*. Delhi: Foundation Books.

**Mapping of Course Outcomes with Bloom's Taxonomy**

	K1	K2	K3	K4	K5	K6
CO1			3			
CO2				4		
CO3		2				
CO4						6
CO5						6

**Mean: 4.2**

**ENG3578/ENS3588 Contemporary Tamil Fiction in Translation (CTFT) 5 Hrs./5 Cr.**

The course aims at introducing students to the rich contemporary literary fiction in Tamil literature translated into English. An appreciation of these fictions will help rediscover their own social and cultural milieu. It also reflects the sensibilities in human values and morals undergoing a change amidst a predominantly conservative society. Further, it demonstrates how modernization influences relationships, patriarchal and feminine sensibilities and Tamil identity.

At the end of the course, students shall be able to

- i. distinguish regional novels and themes related to their regions
- ii. consider the issues confronting human beings in urban areas
- iii. evaluate the effects of modernity and change on any given place
- iv. justify the voice of the marginalized and their quest for dignified life
- v. create fiction/short stories influenced by the premises that fiction/ story writers use

<b>Unit 1</b>	<b>Regional Novel</b>	
	C.S. Chellapa	<i>Arena</i> (Self Study)
<b>Unit 2</b>	<b>Urban Milieu</b>	
	Ashokamitran	<i>Water</i>
<b>Unit 3</b>	<b>Changing Landscape</b>	
	Sundara Ramaswamy	<i>Tale of a Tamarind Tree</i>
<b>Unit 4</b>	<b>Resurgent Voice</b>	
	Imayam	<i>Arumugam</i>
<b>Unit 5</b>	<b>Short Story</b>	
	Devibharathi	“The Curse of Resurrection” Trans. N. Kalyan Raman
	Vannadasan	“The Chariot Comes to Rest” Trans. Vasantha Surya
	Ambai	“A Kitchen in the Corner of the House” Trans. Lakshmi Holmstrom

#### Textbooks

- Kalyanaraman, N (Trans.), *Vaadivasal: Arena*. Delhi: OUP India. 2013  
 Holmstrom, Lakshmi (Trans.) *Water*. New Delh: Katha. 2002  
 Krishnan, M (Trans.) *Tale of a Tamarind Tree*. New Delhi: Penguin Books India.1995  
 Ayyar, Krishna (Trans.) *Arumugam*. New Delhi: Katha. 2002  
 Kumar, Dilip (Ed.) *A Place to Live: Classic Tamil Stories*. New Delhi: Penguin India, 2004

#### References

- Parthasarathy, Indira, “Tamil Fiction: Old Morality and the New,” *Indian Literature*, Vol. 21, No. 4 (July-August 1978), pp. 6-9  
 Chellappan, K., “Modern Trends in Tamil Fiction,” *Indian Literature*, Vol. 25, No. 3 (May-June 1982), pp. 27-39  
 Swaminathan, Venkat, “The Dalit in Tamil Literature - Past and Present,” *Indian Literature*, Vol. 43, No. 5 (193) (Sept.-Oct., 1999), pp. 15-30  
 Kennedy, Richard, “A Comparison of Two Literary Renaissances in Madras,” *Journal of South Asian Literature*, Vol. 25, No. 1, The City in South and Southeast Asian Literature (Winter, Spring 1990), pp. 33-54

#### Mapping of Course Outcomes with Bloom’s Taxonomy

	K1	K2	K3	K4	K5	K6
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CO1				5	
CO2				5	
CO3			4		
CO4				5	
CO5					6

**Mean: 5**

This course aims to create and promote environmental awareness in students. It defines the scope and importance of the discipline. The course material will help students understand the basic concepts relating to renewable/non-renewable resources, ecosystems, environmental pollution, and biodiversity. The course also focuses on people in the environment, social issues relating to development, environmental degradation, control measures and ethics. Literary texts are introduced to sensitize the students to the urgent ecological concerns that threaten everyday life. The course would stress the role of an individual in the conservation of natural resources.

At the end of the course, students shall be able to

- i. trace the history and development of environmental literary studies as a genre,
- ii. prioritize environmental ethics both in life and literature,
- iii. infer Deep Ecological elements in nature writing,
- iv. connect women with nature and understand their importance, and
- v. facilitate environmental awareness among individuals.

- Unit 1 Environmental Literary Studies**  
Cheryll Glotfelty “Literary Study in an Age of Environmental Crisis”  
Rachel Carson Excerpts from *Silent Spring*
- Unit 2 Environmental Ethics**  
John Muir “God’s First Temples: How Shall We Preserve Our Forests”  
Tom Regan “Animal Rights, Human Wrongs”  
Suketu Mehta “Bhopal Lives”  
Arundhati Roy *The Greater Common Good* (Self Study)
- Unit 3 Deep Ecology**  
Nissim Ezekiel “Poet, Lover, Birdwatcher”  
John Steinbeck “Chrysanthemums”  
Salim Ali “Stopping by the Woods on a Sunday Morning”  
D.H. Lawrence “Snake”  
Alexander Frater Excerpts from *Chasing the Monsoon*
- Unit 4 Eco Feminism**  
Vandana Shiva Women’s Indigenous Knowledge and Biodiversity Conservation
- Unit 5 Eco-Criticism**  
Select Essays from *The Living Plant: A Collection of Writing on the Environment*

**References**

Bharucha, Erach. *Environmental Studies for Undergraduate Courses*. Hyderabad: UGC Universities Press, 2005.

Garrard, Greg. *Ecocriticism* (New Critical Idiom). New York: Routledge, 2004.

Glotfelty, Cheryll and Harold Fromm (ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. London: University of Georgia Press, 1996.

Graham Jr., Frank. *Since Silent Spring*. Boston: Houghton Mifflin Co., 1970.

Green, Mary. *The Living Planet: A Collection of Writing on the Environment*. Cambridge: CUP, 2011.

**Mapping of Course Outcomes with Bloom’s Taxonomy**

	K1	K2	K3	K4	K5	K6
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CO1		2			
CO2			4		
CO3					6
CO4			4		
CO5					6

**Mean: 4.4**

This course aims to familiarize students with the distinctive ways in which nonverbal and verbal communicative skills could be developed in preparation for competitive exams and careers in professional organizations. It would also prepare students through training in speed and accuracy, fluency and competence in English. It also trains them in the modalities of test of English.

At the end of this course, students will be to

- i. distinguish the various types and channels of communication,
- ii. analyse reading passages in exams,
- iii. identify common errors in English and to write error free sentences,
- iv. articulate professionally in a work environment, and
- v. construct different forms of writing.

- Unit 1 Dyadic Communication**  
Face to face Conversation, and Telephonic Conversation
- Unit 2 Oral Communication**  
Group Discussion and Interviews
- Unit 3 Reading Comprehension**  
Strategies for reading comprehension and enhancing word power, cloze reading, analogy and rearranging jumbled sentences
- Unit 4 Spotting Errors**  
Concord, verb, causative, tense, adjective, conditional, subjunctive, passive, preposition, determiner, conjunction, parallel structure, redundancy
- Unit 5 Written Communication**  
Mechanics of Writing, Formal Reports, Memo, Minutes, Resume Writing, and Business letters
- Independent Practice** Face to Face Communication  
Telephonic Conversation and Listening to speeches

**Textbooks**

Mohan, Krishna and Meera Banerji. *Developing Communication Skills*. Madras: Macmillan, 2009.

Gopalan, R and Rajagopalan, V. *English for Competitive Examinations*. Noida: McGraw Hill Education. 2<sup>nd</sup> Edition, 2007

**References**

Hannah, Michael and Gerald C. Wilson. *Communicating in Business and Professional Settings*. Singapore: Mc-Graw-Hill International Editions, 1998.

Mohan, Krishna and N. P. Singh. Speaking English Effectively. New Delhi: Macmillan, 1995.

Pease, Allan. *The Definitive Book of Body Language*. London: Orion, 2004.

Ray, Reuben. *Communication Today*. Mumbai: Himalaya Publishing House, 1997.

Bhatnagar, R.P. and Rajul Bhargava. *English for Competitive Examinations*. New Delhi: Macmillan, 1994.

Prasad, Hari Mohan and Uma Rani Sinha. *Objective English*. New Delhi: Tata McGraw-Hill, 1999.

Swan, Michael. *Practical English Usage*. ELBS, 1994.

**Mapping of Course Outcomes with Bloom’s Taxonomy**

	K1	K2	K3	K4	K5	K6
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CO1				5	
CO2			4		
CO3		3			
CO4		3			
CO5					6

**Mean: 4.2**