MA English
Programme Grid

Sem	Course Code	Course Titles	Hour	Credit	Mark
I	PGE/PSE4341	ACADEMIC WRITING	5	3	60
	PGE/PSE 4343	PROSE	5	3	60
	PGE/PSE 4445	BRITISH POETRY I: CHAUCER TO HOPKINS	5	4	80
	PGE/PSE 4447	BRITISH FICTION I: VICTIORIAN TO EARLY MODERN	5	4	80
	PGE/PSE 4449	BRITISH DRAMA-I: ELIZABETHAN TO VICTORIAN	6	4	60
	PGE/PSE 4351	ENGLISH FOR CAREER	4	3	60
	Total		**30**	**21**	**420**
II	PGE/PSE 4342	STRUCTURE OF MODERN ENGLISH	5	3	60
	PGE/PSE 4444	BRITISH POETRY II: YEATS TO THE PRESENT TIMES	5	4	80
	PGE/PSE 4446	BRITISH FICTION II: LATE MODERN TO POST-MODERN	5	4	80
	PGE/PSE 4448	AMERICAN AND AFRICAN-AMERICAN LITERATURE	6	4	80
	PGE/PSE 4350	SHAKESPEARE	5	3	60
	PGE/PSE 4352	FILM STUDIES	4	3	60
	Total		**30**	**21**	**420**
III	PGE/PSE 5453	LITERARY CRITICISM & THEORY I	6	4	80
	PGE/PSE 5455	BRITISH DRAMA II: MODERN & POSTMODERN	5	4	80
	PGE/PSE 5457	INDIAN LITERATURE IN ENGLISH	5	4	80
	PGE/PSE 5459	CULTURAL STUDIES	5	4	80
	PGE/PSE 5461	TRANSLATION STUDIES	4	4	80
	PGE/PSE 5463	HISTORY OF THE ENGLISH LANGUAGE	5	4	80
	Total		**30**	**24**	**480**
IV	PGE/PSE 5454	LITERARY CRITICISM & THEORY II	6	4	80
	PGE/PSE 5456	NEW LITERATURES IN ENGLISH	5	4	80
	PGE/PSE 5458	INDIAN LITERATURE IN TRANSLATION	5	4	80
	PGE/PSE 5460	EUROPEAN LITERATURES IN TRANSLATION	5	4	80
	PGE/PSE 5462	TEACHING ENGLISH AS SECOND LANGUAGE	5	4	80
	PGE/PSE 5264	RESEARCH METHODOLOGY	4	2	80
	PGE/PSE 5266	PROJECT	(3)	2	
	Total		**30+3**	**24**	**480**
	Grand Total		**120+3**	**90**	**1800**

Programme Specific Outcomes (PSOs)

On completion of the programme, postgraduates will be able to

1. approach a wide range of literary texts and critical perspectives in English with an open mind; and contextually locate, critically evaluate, and creatively synthesize large amounts of ideologically conflicting information, concepts and theories;

2. negotiate the social, environmental and global implications of English studies; recognize the ethical implications of reading literary texts; and interpret literary texts within and beyond the theoretical framework offered by various literary-critical theories;

3. diligently identify and objectively assess the relative merits, values and ways of life and cross cutting issues relating to gender, environment, equality and human rights through national and regional literatures;

4. write well-organized and well-developed text-based essays in standard English with clear thesis statement at the discourse level and with the topic sentence together with supportive ideas at the paragraph level;

5. dispassionately evaluate the secondary sources and synthesize them with their original responses to literary texts; and demonstrate their capacity for critical reading of texts;

6. analyze Modern English both synchronically and diachronically; and teach and research on English as a second language;

7. participate as critical and active citizens in society and at work; and pursue career and research in English studies and allied disciplines;

8. document their reading and interpretive practices in assignments, translation works, and independent projects;

9. confidently and effectively articulate their literary and textual experiences; and

10. reorganize a professional and reflective approach to leadership, responsibility, personal integrity, empathy, care and respect for others, accountability and self-regulation.

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
PGE/PSE4341	✓	✓		✓	✓	✓	✓	✓	✓	
PGE/PSE 4343	✓		✓	✓	✓	✓		✓	✓	
PGE/PSE 4445	✓	✓	✓	✓			✓	✓	✓	✓
PGE/PSE 4447	✓	✓	✓	✓	✓		✓	✓	✓	✓
PGE/PSE 4449	✓	✓	✓		✓		✓	✓	✓	✓
PGE/PSE 4351		✓		✓	✓	✓	✓	✓	✓	✓
PGE/PSE 4342		✓		✓		✓	✓	✓	✓	✓
PGE/PSE 4444	✓	✓	✓	✓	✓				✓	✓
PGE/PSE 4446	✓	✓	✓	✓	✓		✓	✓	✓	✓
PGE/PSE 4448	✓	✓	✓	✓	✓		✓		✓	✓
PGE/PSE 4350	✓	✓	✓		✓	✓		✓	✓	✓
PGE/PSE 4352	✓	✓	✓	✓	✓				✓	✓
PGE/PSE 5453	✓	✓	✓		✓		✓		✓	✓
PGE/PSE 5455	✓	✓	✓		✓		✓	✓	✓	✓
PGE/PSE 5457	✓	✓	✓	✓	✓		✓	✓	✓	✓
PGE/PSE 5459	✓	✓			✓		✓	✓	✓	✓
PGE/PSE 5461	✓	✓		✓	✓		✓	✓	✓	✓
PGE/PSE 5463		✓	✓		✓	✓	✓		✓	✓
PGE/PSE 5454	✓	✓	✓		✓				✓	✓
PGE/PSE 5456	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PGE/PSE 5458	✓	✓	✓		✓	✓		✓	✓	✓
PGE/PSE 5460	✓	✓			✓		✓	✓	✓	✓
PGE/PSE 5462	✓	✓				✓	✓		✓	✓
PGE/PSE 5464	✓	✓	✓	✓	✓			✓	✓	✓
PGE/PSE 5466	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

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	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

K1: REMEMBERING

K2: UNDERSTANDING

K3: APPLYING

K4: ANALYSNG

K5: EVALUATING

K5: PRODUCING

PGE/PSE 4341   **ACADEMIC WRITING**   **5 Hr./4 Cr.**

Ability to express in writing one's grasp of the subject and ability to demonstrate in writing higher order thinking skills are integral components of higher education curriculum. The Course aims at helping students fine-tune their academic writing skills since academic writing helps students convey their understanding and think critically and objectively.

At the end of the course, students will be able to
  a) design the process writing
  b) express sentence skills
  c) structure and develop paragraphs through techniques
  d) compose academic essays
  e) distinguish between content editing and substantive editing

Unit 1   **Writing as a Process**
          Pre-writing strategies, while-writing strategies, post-writing strategies; developing writing through extended practices; developing reflective abilities & meta-awareness about writing

Unit 2   **Sentence Skills**
          Sentence structure; S-V agreement; modifiers; sentence fragments; comma splice; coordination; subordination; parallelism; making complete, logical comparisons; avoiding wordy prhasing; V-T sequence;

Unit 3   **Structuring Paragraphs**
          Topic sentence; supporting details; unity & coherence; Methods of development (Examples, comparison & contrast, process, definition, cause & effect, division & classification)

Unit 4   **Structuring Essays**
          Introduction; development of body; conclusion; description, narration, exposition; argumentation;

Unit 5   **Content editing and substantive editing**: Proof reading, copy-editing (involves an intensive check of word choice, style & sentence structure, comprehension and terminologies) & substantive editing (to resolve content ambiguity, to eliminate language errors, to improve structure, and to enhance the overall comprehension of the paper); features of written English

References

Zemach, Dorothy E. & Rumisek, Lisa A. *Academic Writing from Paragraph to Essay*.   London: Macmillan

Langan, John. 2001. *Sentence Skills with Readings*. Boston: McGrawHill.

Hartley, James. 2008. *Academic Writing and Publishing: A Practical Handbook*. London: Routledge.

Bailey, Stephen. 2003. *Academic Writing: A Practical Guide for Students*. London: RoutledgeFalmer.

Mapping of Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1						6
CO2						6
CO3						6
CO4						6
C05					5	

Mean: 5.8

PGE/PSE 4343   **PROSE**   **5 Hrs./3 Cr.**

The course aims at introducing students to the various aspects of prose, different style, and devices employed by prose writers. Students will be trained to appreciate and analyse the style of select pieces of non-fiction prose. Prose pieces representing the essentials of good prose writing will be used as illustrations for discussion.

At the end of the course, students will be able to
   i.   analyse various aspects of prose,
   ii.   assess diction, sentences and paragraphs and chapters,
   iii. distinguish different prose styles and other devices used by the writers,
   iv.   develop their reading skill and inculcate the practice of reading and appreciating prose, and
   v.   create rhetorical ability.

Unit 1   **Aspects of Prose**
                    Types of prose: narrative, argumentative, expository, descriptive
                    Elements of prose: diction, sentence, paragraph, form and rhythm
                    Different devices: Objective, subjective, abstract, concrete, point of view, tone and mood, figures of speech, using text to interpret meaning
                    Style of prose: simplicity, ornamentation, common, individual, cheap, and civil
                    Service style

Unit 2   **British Prose Writers I**
                    Francis Bacon   Of Studies
                    Joseph Addison   Sunday in the Country
                    Oliver Goldsmith   The Man in Black
                    Charles Lamb   Dream Children: A Reverie

Unit 3   **British Prose Writers II**
                    Abraham Cowley   On Avarice
                    Robert Lynd   Sweets
                    G.K. Chesterton   Worship of the Wealthy
                    J.B. Priestly   On Doing Nothing

Unit 4   **Indian Prose Writers**
                    Jawaharlal Nehru   A Glory has Departed
                    Nirad C. Chaudhuri   Indian Crowd
                    R.K. Narayan   Advantages of Anonymity
                    Khushwant Singh   Communalism –An Old Problem

Unit 5   **American Prose Writers**
Martin Luther King Jr.   I have a Dream
John Updike   The Bankrupt Man
Amy Tan   Mother Tongue
Wendell Berry   In Distrust of Movements

Textbooks
Boulton, Marjorie. *The Anatomy of Prose*. Kalyani Publishers, 1996.
A Collection of Essays compiled by the Department

References
Knott, William C. *The Craft of Non-Fiction*. Reston Publishing Company, 1974.
Lewin, Gerald. *Prose Models*. Harcourt Brace Jovanovich, 1964.
Mayne, Andrew and John Shuttleworth. *Considering Prose*. Hodder & Stongton, 1988.
Minto, William. *A Manual of English Prose Literature*. Atlantic Publishers, 1995.

Mappings of the Course Outcomes (COs)

	K1	K2	K3	K4	K5	K6
CO 1				4		
CO 2					5	
CO 3					5	
CO 4						6
CO 5						6

Mean: 5.2

PGE/PSE 4445   BRITISH POETRY I: CHAUCER TO HOPKINS   5 Hrs. /4Cr.

This course aims to introduce the aspects, sub-genres and movements of British Poetry. It helps students to trace the development of British poetry chronologically from Geoffrey Chaucer to Gerard Manley Hopkins. Poems in the reading list have been selected on the basis of literary movements and trends they represent in literary history.

At the end of this course, the students will be able to
  i.   identify the various aspects and sub-genres of poetry,
  ii.   trace the evolution of various literary movements,
  iii.   assess British Poetry with focus on content and form,
  iv.   evaluate various poets as representatives of their periods, and
  v.   justify British Poetry as an aesthetic record of the societies concerned

Unit 1   Aspects of Poetry
           Devices of sound: rhyme, rhythm, foot and meter; Onomatopoeia, Euphony, Alliteration, Consonance and Assonance, Anaphora, Anadiplosis, Antenaclassis, Antimetabole, Epistrophe, Parison, Epizeuxis and Stichomythia
           Devices of Comparison: Simile, Metaphor, Personification, Pathetic Fallacy, Transferred Epithet, Conceit, Metonymy, Synecdoche, symbol, imagery, Oxymoron, Hyperbole
           Subgenres of poetry: Epic, Ballad, Dramatic Monologue, Dramatic Narratives, Lyric, Sonnet, Ode and Elegy

Unit 2   Middle English, Elizabethan and Metaphysical Poetry
           Chaucer Lines 1-100 from "The General Prologue" The Canterbury Tales
            Spenser "Prothalamion"
           Shakespeare "Shall I compare Thee to a Summer's Day?" "My Mistress Eyes are Nothing Like the Sun"
           John Donne "A Valediction: Forbidding Mourning"
            George Herbert "The Pulley"
           Andrew Marvell "To His Coy Mistress"
            Henry Vaughan "The Retreat" Richard Lovelace "To Althea from Prison"

Unit 3   Renaissance Poetry
           John Milton Lines 192-393 from *Paradise Lost Book IX*

Unit 4   Neoclassical & Romantic Poetry
           John Dryden "Mac Flecknoe"
           Alexander Pope "Canto First" The Rape of the Lock (145Lines)
           Thomas Gray "Elegy Written in a Country Churchyard"

William Blake "The Tyger"
William Wordsworth "Lines Composed a Few Miles above Tintern Abbey"
S. T. Coleridge "Kubla Khan'
P. B. Shelley "Ode to West Wind" 6
John Keats "Ode on a Grecian Urn"

Unit 5 Victorian Poetry
Alfred Tennyson "Ulysses"
Robert Browning "My Last Duchess"
Mathew Arnold "Dover Beach"
Dante Rossetti "The Blessed Damozel"
G. M. Hopkins "The Windhover"

References

Bennett, Joan. *Five Metaphysical Poets*. CUP, 1964.

Behrdendt, Stephpen C. *History and Myth*. Wayne State University Press, 1990. Brewer, D.S. Chaucer. Longman, 1973.

Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry*. Holt, RineHart & Winston, 1976.

Hobsboum, Philip. *Tradition and Experiment in English Poetry*. Macmillan, 1979.

Parfitt, George. *English Poetry of the Seventeenth Century*. Longman, 1985.

Perrine, Laurence. *Sound and Sense*. Harcourt Brace Jovanovich, 1976.

Richards, Bernard. *English Poetry of the Victorian Period 1830-1890*. Longman, 1988.

Waston, J.R. *English Poetry of the Romantic Period 1789-1830*. Longman,

Mapping Course Outcomes with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1	1					
CO2		2				
CO3			3			
CO4				4		
CO5						6

Mean: 3.2

PGE/PSE 4447 BRITISH FICTION: VICOTIRAN TO EARLY MODERN 5 Hr. /4 Cr.

This course aims at an in-depth understanding of the British novel from the 19th to the early 20th century. Students will learn different elements of fiction and narrative techniques that were developed during this period. This course will enable students to comprehend the reciprocal relationship between social, political, scientific developments of the period and imaginative writings. The students will also learn the influence of Marxism, Darwinism, Freudian psychoanalysis, print culture and changes in readership through the prescribed texts.

At the end of the course students shall be able to
   i.   distinguish various elements of Narrative fiction and its techniques,
   ii.   summarize aspects of Bildungsroman and realist fiction along with thematic concerns
   iii. evaluate Social, domestic and gothic novels,
   iv.   assess philosophical and political underpinnings of Victorian morality, anti-Victorian realities and the aesthetic movement, and
   v.   infer themes relating to the turn of the century events through close reading of text

Unit 1   **Aspects of Fiction**
                Narrative and Narratology; Story and plot, Foreshadow and flashback, surprise and suspense, point of view and focalization, character and characterisation; Mimesis/verisimilitude and Diegesis; Typology of Narrators; Diegetic levels: Autodiegetic, Extradiegetic, Homodiegetic and Heterodiegetic; frame narrative, Realism, Naturalism, imperialism, colonialism

Unit 2   **Provincial life, Religion and Gender**
                Charlotte Bronte   *Jane Eyre*(1847)
                George Eliot   *Silas Marner*(1861)

Unit 3   **Class and Industrialisation, Gothic, Science and Psychology**
                Charles Dickens   *Hard Times* (1854)
                Bam Stoker   *Dracula* (1897)

Unit 4   **Aestheticism and Anti-Victorian Realities**
                Oscar Wilde   *The Picture of Dorian Gray* (1890)
                Thomas Hardy   *Tess of d'Urbervilles* (1892)

Unit 5   **Empire, Imperialism and Early Modernism**
                Joseph Conrad   *Heart of Darkness* (1901)
                D. H. Lawrence   *The Rainbow* (1915)

References

David, Herman. *The Cambridge Companion to Narrative*. Cambridge: Cambridge University Press, 2007.

Forster, E. M. *Aspects of the Novel.* Penguin, 1974.

Hoffman, Michael and Patrick Murphy. *Essentials of the Theory of Fiction*. Duke University Press, 1988.

James, Louis. *The Victorian Novel*. Blackwell Publishing, 2006. (pdf)

Jeremy, Hawthorn(ed.). *The Nineteenth-Century British Novel*. Edward Arnold, 1986.

King, Jeannette. Tragedy *in the Victorian Novel: Theory and Practice in the novels of George Eliot, Thomas Hardy and Henry James*. Cambridge University Press, 1978.

Milligan, Ian. *The Novel in English: An Introduction*. Macmillan, 1983.

Prince, Gerald. *A Dictionary of Narratology (Revised Edition.)* University of Nebraska Press, 2003.

Tomlison, T. B. *The English Middle-Class Novel.* Macmillan, 1970.

Shilomith, Kennan Raymon. *Narrative Fiction*. Methuen, 1984.

Sutherland, John. *Victorian Fiction: Writers, Publishers, Readers*. Macmillan, 1995.

Wheeler Michael. *English Fiction of the Victorian Period 1830-1890.*Longman, 1985.

Mapping of Course Outcomes with Bloom's Taxonomy

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

Mean: 5.2

PGE/PSE 4449   British Drama-I: Elizabethan to Early Modern   6 Hr./4 Cr.

The course aims to introduce students to drama during Elizabethan, Restoration and Victorian periods. It aims to trace the origin and history of British Drama back to Classical Greek Theatre and to understand the various aspects of drama such as Plot-structure, Characterization and Dialogue as different from those of other literary genres. It will train students to view drama primarily as a product of its space and time by choosing plays from Elizabethan age -except those of Shakespeare- Restoration, Victorian, and Early Modern age.

At the end of the course, students will be able to
  i.   appraise various aspects of drama and theatre,
  ii.   identify drama and performance as a cultural process and an artistic discourse,
  iii.   evaluate plot structure, characterization and dialogue,
  iv.   interpret drama texts as aesthetic records of their times viz., Elizabethan, Restoration, Victorian and Early Modern ages,
  v.   examine the sequential course dealing with Modern and Postmodern British Drama

Unit 1   Aspects of Drama
        Etymology/Etiology of the terms: Drama, Tragedy and Comedy
        Aristotelian concept of Tragedy with reference to Poetics and the later
        Renaissance Tragedy, focusing on the five elements of tragedy, Tragic
        Flaw, Catharsis, Peripeteia and Anagnorisis,
        Various types of Comedy such as Satyr plays, Aristophanean Comedies,
        Restoration Comedies and Anti-Sentimental Comedies, Plot Structure:
        Gustav Freytags Pyramid
        Characterization: various dimensions and types of characters
        Dialogue: semiotic functions and rhetorical devices of theatrical language

Unit 2   Elizabethan Drama
        Christopher Marlowe   *Edward, the Second* (1594)
        Ben Jonson   *Volpone* (1606)

Unit 3   Jacobean Drama
        John Webster   *The Duchess of Malfi* (1612-1613)
        Thomas Dekker   *The Shoemaker's Holiday* (1600)

Unit 4   Anti-Sentimental Comedy
        Oliver Goldsmith   *She Stoops to Conquer* (1771)
        R. B. Sheridan   *The Rivals* (1775)

Unit 5   Farce / Drama of Idea

Oscar Wilde   *The Importance of Being Earnest* (1898)
Bernard Shaw   *Arms and the Man* (1898)

References
Bentley, Eric. *What is Theatre? Incorporating the Dramatic Event*. Limelight Editions, 1968.
Brockett, Oscar. G. *The Theatre: An Introduction*. Holt, Rinehard and Winston Inc., 1964.
Esslin, Martin. *The Field of Drama*. Methuen, 1987.
Griffiths, Trevork. *Practical Theatre: How to Stage Your Own Production*. Chartwell Books, 1982.

Mapping of Course Outcomes with Bloom's Taxonomy

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

Mean: 3.4

PGE/PSE 4351   **ENGLISH FOR CAREER**   **4 Hrs/3 Cr.**

English serves as a vital and efficient tool in the development of one's career. An understanding of the nuances of English usage and practice helps in professional growth of an individual. This course focuses on equipping students with an overall development of communication skills. The course also presents students a wider range of English usage for their career. Further, it also enables students to express their opinion, participate in group discussions, conversations, and interviews.

At the end of this course students will be able to
  i.   identify the nuances of communication,
  ii.   solve Reading Passages effectively and critically,
  iii.   write paragraphs, essays and various types of business letters,
  iv.   create English for media such as news reportage, interviews, columns and features and reviews, and
  v.   design English for presentation, documentation, group discussion and Negotiation

Unit 1   Speaking
Short conversations –details, idiomatic expressions, suggestions, assumptions, predictions, implications, problems, topics - longer conversations – informal conversations, academic conversations - talks – lectures – discussions.

Unit 2   Reading
Identifying the main idea and supporting details of a text – scan and skim the texts to find specific information – guess unknown words in a text through the use of a contextual clues and decoding strategies – think critically in response to a text - understand a wide range of content words and idiomatic expressions in a text.

Unit 3   Writing
Develop and understand sentence structures and paragraphs. Understand and use the key concepts of paragraphs. Interpreting information from charts and graphs; Turning ideas into sentences / paragraphs / essays / articles.

Unit 4   English for specific purposes
Journalism, reporting, feature writing, technical writing

Unit 5   English at workplace
Presentation skills, negotiation skills, interview skills, group discussion, using the telephones.

References

Kalkar, Anjali et al. *Textbook of Business Communication*. OrientBlackswan, 2010
Thorpe, Edgar and Showick Thorpe. *Objective English*, Pearson, 2012
Sharpe, Pamela J. *Barron's TOEFL iBT 15th ed*. Galgottia, 2017
Swan, Michael. *Practical English Usage*. International Student's Edition. Oxford: OUP, 2000.
Simon, Peter. *Communication Skills: the stepladders to success with effective communication*.
Ramesh publishing House, 2013

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 4

PGE/PSE4342   **STRUCTURE OF MODERN ENGLISH**   **5 Hrs./4Cr.**

Students at the Masters level are expected to familiarize themselves with a proper synchronic perspective of the organization of Modern English in order to become better users/teachers of English as a language. The course focuses on the phonological, morphological, and syntactical aspects of Modern English, and alternative grammars like Phrase Structure Grammar, and TGG.

At the end of the course, students will be able to
   i.   integrate the traditional, structural and post-structural points of view of language,
   ii.   produce pronunciation skills,
   iii. express their morphological knowledge,
   iv.   negotiate alternative theories of English such as IC Analysis and PS Grammar, and
   v.   design Transformational and Generative Grammars pedagogically

Unit 1   **Grammar and Grammars**
              Why study grammar? What is grammar? Correct vs. incorrect; speech vs. writing; form vs. meaning

Unit 2   **English Phonetics and Phonology**
              Organs of speech, classifications of English consonants and vowels, English phonology, IPA, phone, phoneme, and allophone, syllable and syllabification, word accent and sentence accent, rhythm and intonation, and supra-segmental features, such as assimilation, elision, and liaison

Unit 3   **English Morphology**
              Types of morphemes; inflectional morphology; derivational morphology (prefixation, suffixation, conversion, compounding)

Unit 4   **English Syntax**
              IC Analysis and Phrase Structure Grammar

Unit 5   **English Syntax**
              Transformational and Generative Grammars

Textbooks
Lieber, Rochelle. 2009. *Introducing Morphology*. CUP.
Roach, Peter. 1997. *English Phonetics and Phonology: A self-Contained, comprehensive Pronunciation Course*. CUP.
Palmer, Frank. 1983. *Grammar*. Pelikan Books.

References

Brinton, Laurel J. 2000. *The Structure of Modern English*. John Benjamins
Chomsky, Noam. 1975. *Syntactic Structures*. Mouton.
O'Connor, J.D. 2000. *Better English Pronunciation*. CUP.
Plag, Ingo. 2002. *Word-formation in English*. CUP.
Yule, George.1996. *The Study of Language*. CUP

Mapping of Course Outcomes with Bloom's Taxonomy

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

Mean: 6

PGE/PSE 4444 BRITISH POETRY II: YEATS TO THE PRESENT TIMES 5 Hrs. /4Cr.

This course aims to introduce literary modernism in British poetry to the students. It will help the students analyze various influences, trends, techniques and issues in British poetry from the beginning of the twentieth century to the present.

At the end of the course students will be able to

- i. identify modernist trends in British poetry,
- ii. critique how poetry reflects and influences the aesthetic-political-intellectual life of the British,
- iii. analyse the changing face of poetry in modern times,
- iv. employ the various movements to discuss literary works, and
- v. distinguish various trajectories of the poetic process.

Unit 1   Myth and Symbolist Poetry
　　　　　　　Yeats: "Byzantium" & "Leda and the Swan"

Unit 2   Cubism, Fragmentation and Mosaic Art
　　　　　　　T.S. Eliot: "The Waste Land"

Unit 3   Anti-war Poetry
　　　　　　　Wilfred Owen: "Anthem for the Doomed Youth" & "Strange Meeting"
　　　　　　　W.H. Auden: "Shield of Achilles" & "Lullaby"

Unit 4   Modern Romantic Archetype, Eco poetry and Movement Poets
　　　　　　　Dylan Thomas: "The Green Fuse that Drives the Flower" "Do Not Go Gentle into the Night"
　　　　　　　Ted Hughes: "Hawk Roosting" & "View of a Pig"
　　　　　　　Seamus Heaney: "Digging" & "Bog land"
　　　　　　　Philip Larkin: "Church Going"

Unit 5   Ethnic British Poetry
　　　　　　　James Fenton: "God, a Poem" & "In Paris with You"
　　　　　　　Paul Muldoon: "Hedgehog" & "A Mayfly"
　　　　　　　Carol Ann Duffy: "Talent" "Valentine" & "Anne Hathaway"

References

Corcoran, Neil. *English Poetry Since 1940*. Longman, 1993.
Emig, Rainer. *Modernism in Poetry: Motivations, Structures, and Limits*. Longman, 1995.
Kermode, Frank. *Romantic Image*. Routledge, 1957.
Larrisy, Edward. *Reading Twentieth Century Poetry*. Basil Blackwell.

Mapping of the Course Outcomes (Cos) with Blooms' Taxonomy

	K1	K2	K3	K4	K5	K6

CO1		2				
CO2					5	
CO3				4		
CO4			3			
CO5					5	

Mean: 4

PGE/PSE 4446 BRITISH FICTION II: LATE MODERN TO POSTMODERN   5Hrs/ Cr.4

This course will be a survey of the British fiction that emerged in the 20th century. The aim of the course is to understand the rapid changes in social life and the significance of the literary style reflective of that change. The modern and postmodern fiction challenges conventional norms of fiction writing and pre-modern notions of authority and order. Students will learn about the major thematic concerns and literary styles of this period.

At the end of the course students shall be able to
   i.   distinguish the concepts modern, modernity, post-modern and postmodernity and narrative strategies used during this period,
  ii.   debate philosophical/ideological and aesthetics positions of modernist writing in Britain during the period of High Modernism,
 iii.   critique post-war/cold war scenario in Britain as reflected in the texts,
  iv.   infer postmodern themes and techniques, and
   v.   express opinions about a range of socio-political and historical possibilities.

Unit 1	**Terms and Techniques**
	Stream of consciousness, Time, Modernity, Modernism, Postmodernity and Postmodernism, irony, paradox, fragmented narrative, metafiction, intertextuality, pastiche, magical realism, minimalism, maximalism, and self-reflexivity

Unit 2   **High Modernism**
James Joyce   *A Portrait of the Artist as a Youngman* (1916)
Virginia Woolf   *To the Lighthouse* (1927)

Unit 3   **Dystopian / Modern Gothic**
George Orwell   *1984* (1949)
Iris Murdoch   *An Italian Girl (1964)*

Unit 4   **History/Metafiction/Anti-war**
John Fowles   *The French Lieutenant's Woman* (1969)
Pat Barker   *Regeneration* (1991)

Unit 5   **Multicultural/Transcultural Fiction**
Kazuo Ishiguro   *The Remains of the Day (1989)*
Zadie Smith   *White Teeth*

References
Daiches, David. *The Novel and the Modern World.* The University of Chicago Press, 1960.

English, F. James (ed.). *A Concise Companion to Contemporary British Fiction*. Blackwell, 2006. Pdf.

Head, Dominic. *Modern British Fiction*, 1950-2000. Cambridge: CUP, 2002. Pdf.

Hewit, Douglas. *English Fiction of the Early Modern Period 1890-1940*. Longman Group, 1988.

Nicol, Brian. *The Cambridge Introduction to Postmodern Fiction*. CUP, 2009. Pdf.

Stevenson, Randall. *The British Novel Since the Thirties: An Introduction*. University of Georgia Press, 1986.

Mapping of Course Outcomes with Bloom's Taxonomy

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

Mean: 5.2

PGE 4448   AMERICAN AND AFRICAN-AMERICAN LITERATURE   6 Hrs. /4Cr.

This course will focus on the significant contribution made by American writers to Literature. The focus will be on distinct aspects of American Literature like the American Dream, the American Intellectual Independence and the Broadway theatre. In addition, the course will briefly survey African-American Literature with texts representing different literary genres.

At the end of the course, the students will be able to
- i. analyze the movements and trends that shaped American and African-American literature,
- ii. differentiate between American and African-American oeuvres in poetry,
- iii. estimate various speeches and concepts of living which changed American history,
- iv. evaluate the relation between Black Aesthetics and racism in fiction, and
- v. validate representative socio-political, cultural, racial and gender perspectives in theatrical   works

Unit 1   Lectures on American and African-American history and literature

Unit 2   **Poetry**
Edgar Allan Poe   "The Raven"
Walt Whitman   "When Lilacs Last in the Dooryard Bloomed"
Emily Dickinson   "A Bird Came Down the Walk"
                "I Felt a Funeral in My Brain"
e.e. Cummings   "Buffalo Bills"
Wallace Stevens   "Anecdote of the Jar"
William Carlos Williams "Red Wheel Barrow"
Ezra Pound   "Pact", "Papyrus"
Paul Laurence Dunbar "We Wear the Mask"
Claude Mckay   "If We Must Die"
Langston Hughes   "Dream Deferred"
Countee Cullen   "Heritage"
Gwendolyn Brooks   "We Real Cool"
Maya Angelou   "Still I Rise"
Adrienne Riche   "A Valediction Forbidding Mourning"
Rita Dove   "Heart to Heart"

Unit 3   **Prose**
Marcus Garvey   "Speech Delivered at Madison Square,
                  March 1924"
W.E.B. Dubois   "Of the Dawn of Freedom"
Thoreau   "Where I lived and What I Lived for"
William Faulkner   "Nobel Prize Acceptance Speech"

Unit 4   **Fiction**
Ernest Hemingway   *The Old man and The Sea*
Toni Morrison   *The Beloved*
Ralph Ellison   *Invisible Man*

Unit 5   **Drama**
Eugene O'Neill   *Emperor Jones*
Arthur Miller   *Death of a Salesman*
Lorraine Hansberry's *Raisin in the Sun*

References

Barksdale, Richard and Keneth Kinnamon. *Black Writer of America: A Comprehensive Anthology*. New York: Macmillan, 1972.

Cohen, Hennig (ed.). *Landmarks of American Writing*. Voice of America Forum Series, 1982.

Cunliffe, Marcus. *The Literature of the United States*. Penguin, 1970.

Feidelon Jr., Charles and Paul Brodtkorb Jr. *Interpretations of American Literature*. New York: OUP, 1971.

Fender, Stephen. *American Literature in Context I to IV*. New York: Methuen & Co. 1983.

Massa, Ann and Scott Donaldson. *American Literature*. London: David and Charles, 1978.

Spiller, E. Robert. *The Cycle of American Literature*. New York: The Free Press, 1967.

Mapping of the Course Outcomes (Cos) with Bloom's Taxonomy

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

Mean: 4.8

PGE/PSE 4350 **SHAKESPEARE** **5 Hrs. /3 Cr.**

Reading Literature in the light of auteurist theory is as important as its generic, chronological and geographical approach. This course chooses one of the best English dramatists, Shakespeare, for study. The course will train the students in traditional approaches to Shakespearean drama as well as the re-readings of them. Further, this course will also focus on versatility and universality of Shakespearean texts by analysing the narrative and filmic adaptations of Shakespearean drama.

At the end of the course, students will be able to
  i. deduce the different features of Shakespearean tragedy, comedy and history plays,
  ii. connect Shakespearean theatre and Shakespearean language,
  iii. critique the Elizabethan view on Cosmic Universe, Man, History, Nature and supernatural Elements through the prescribed plays,
  iv. speculate how a classic work of art provides space for re-reading, and
  v. modify verbal text into visual text.

Unit 1 **Shakespearean Tragedy**
            Hamlet

Unit 2 **Shakespearean Comedy**
            As You Like It

Unit 3 **Shakespearean History-Play Proper**
            Henry V

Unit 4 **Changing Perspectives of Shakespearean Drama**
            Postcolonial and Eco-feminist readings of Shakespeare
            Reading List: *The Tempest, A Midsummer Night's Dream*

Unit 5 **Verbal and Visual Adaptation of Shakespeare**
            "Macbeth" from *Tales from Shakespeare – Charles Lamb and Mary Lamb*
            Akira kurasowa's *Throne of Blood*
            Roman Polanski's *Macbeth*

References
Peck, John and Martin Coyle. *How to Study a Shakespearean Play*.2nd ed. Macmillan, 1985.
Davidson, Peter. *Text and Performance*. Hamlet. Macmillan, 1983.
Dollimore, Jonathan &Alan Sinfield (Eds.). *Political Shakespeare*: *Essays in Cultural Materialism*. Cornell University Press, 1994
Schoenbaum, Samuel. *Shakespeare, The Globe and the World*. OUP, 1979
Gurr, Andrew. *The Shakespearean Stage, 1574 – 1642*. CUP, 1970

Brown, John Russel. *Discovering Shakespeare, A New Guide to the plays*: Macmillan, 1981

Web Source

Throne of Blood- Macmillan International Higher Education –
https://www.macmillanihe.com>resources

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 5

PGE/PSE 4352 **FILM STUDIES** **4 Hrs. /3 Cr.**

The course aims to train students to decode the visual messages imparted by movies and amplify their impacts. It also aims to train the students to read the films they watch, both as an aesthetic work and as politically motivated. The course aims at enabling the learners to use a touchstone method in evaluating contemporary Indian main stream cinema with World Cinema as well as Indian Classics.

At the end of the course students will be able to
  i.   discuss the aspects of Cinema,
  ii.   analyse the aesthetics as well as the politics in films,
  iii. read and review films,
  iv.   develop an understanding of contemporary aesthetic trends in political, social, cultural and philosophical contexts, and
  v.   write film scripts and reviews.

Unit 1   Introduction
              Filmic Visual: Mise-en-Scene

Unit 2   Screenwriting
              One-line, plot, characterization, one-line scene order & treatment

Unit 3   Film history and film genres

Unit 4   Critical understanding of films
              Auteurist, Formalist, Marxist, Feminist and Post-colonial Perspectives

Unit 5   Writing film reviews and criticisms

Recommended Viewing
Origins
One minuters
              Lumiere Brothers   *The Arrival of Train* and *Workers Leaving the Factory*
Twelve Minuters   *The Waterer Watered*

Earliest Features: Auteurism
              Porter   *The Great Train Robbery*
              Milieus   *Voyage to the Moon*

Early Full-Length Feature Films in Silent Era
Film & Politics: Marxism
              Sergei Eisenstein   *The Battleship Potemkin*
              Charlie Chaplin   *Modern Times*

Flash back, Phenomenology & Multiple Narratives
Film & Truth: Formalism

Akira Kurosowa	*Rashomon* (Japan)
Orson Wells	*Citizen Kane* (English)
S. Balachandar	*Andha Naal* (Tamil)
Kamal Hasan	*Virumandi* (Tamil)

Film & Society: Neo- Realism
    Vittoria De Sica   *Bicycle Thieves*

Film and Psychology: Psychoanalysis
    Alfred Hitchcock   *Psycho*
    Christopher Nolan   *Prestige*

Film and Gender: Feminist Approach
    Rudhraiya   *Aval Apdithaan* (Tamil)
    K. Balachandar   *Kalyana Agadhikal* (Tamil)
    Ram   *Tharamani* (Tamil)

Film and Collective Dream: Spaghatti Western & the Cowboy Myth
    Sergio Leone   *The Good, the Bad, the Ugly*
    Ronald Emmerich   *Independence Day*

Film and Epic
    Cecil de Mille   *The Ten Commandments*

Film and History: New Historicism
    Steven Spielberg   *Saving Private Ryan*
    Oliver Stone   *Born on the Fourth of July*

Film and Literature
    Roman Polanski   *Oliver Twist*

Film & Justice
    Sidney Lumet   *Twelve Angry Men*

Film and the Underworld
    Francis Ford Coppola   *The God Father*

Film and Children
    Majit Majidhi   The Colour of
Paradise   The
Children of Heaven
    Janaki Viswanathan   Kutti (Tamil)

Film & Documentation: Non-Fictions

Flagherti	*Nanook of the North*
Micheal Moore	*Farenheit 9/11*
Barathi Krishna Kumar	*Enru Thaniyum*
B. R Amuthan	*Pee*

Indian Panorama

Sathyajit Ray	*Charulatha*
Adoor Gopalakrishnan	*Madhilukal*
Blessy	*Pranayam*
S.K Sasidharan	*Oru Thivasathande Kazhi*
K. Balachander	*Avargal*
Mahendran	*Udhiri-p-pookal*
Balu Mahendra	*Veedu*
Barathiraja	*Mudhal mariyadhai*
Bala	*Pidhamakan*
Balaji Sakthivel	*Vazhaku En 18/9*
Manikandan	*Kaakaa Muttai*
Sundar, C	*Anbe Sivam*
Bhramma	*Kutram Kadidhal*
Santhana Bharathi	*Mahanadhi*

References

Monaco, James *How to Read a Film* 5th ed. OUP, 2005

Bordwell, David and Thompson, Kristin, *Film Art: an Introduction*, 7th ed. McGraw-Hill Co., 2004.

Kawin, Bruce, *How Movies Work.* University of California Press, 1992.

Cook, David A., *A History of Narrative Film*, 4th ed. W.W. Norton, 2004.

Nelken, Jill, *Introduction to Film Studies*, 5th ed. Routledge, 2011

Feild, Syd, *Screenplay: The Foundations of Screenwriting*. RHUS, 2005.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 3.4

PGE/PSE5453   LITERARY CRITICISM & THEORY I   6Hrs./4Cr.

Being the first of the two sequential courses, it aims at problematizing and professionalizing Literary Studies, at enabling students to grasp the basics of philosophical and linguistic trends and 'turns' that have informed structuralist and poststructuralist thinking, and at facilitating students to use literary theories as interpreting tools.

At the end of the course, students will be able to
  i.   problematize literary studies
  ii.   reframe theories contextually
  iii. evaluate the role of the reader and the text
  iv.   compare and contrast the basic features of structuralism and poststructuralism
  v.   deconstruct literary texts

Unit 1	**What is Literary Studies?**	
	Terry Eagleton	"What is Literature?" & "The Rise of English" (2003)
	Gerald Graff	"Introduction: The Humanist Myth" (1987)
	Gauri Viswanathan	"Lessons of History" (1989)
Unit 2	**What is Literary Theory?**	
	J. Hillis Miller	"The Search for Grounds in Literary Study" (1984)
	Aijaz Ahmad	"Literary Theory & 'Third World Literature': Some Contexts" (1992)
Unit 3	**Reader-Response Theory**	
	Stanley Fish	"Interpreting the Variorum" (1980)
	Wolfgang Iser	"The Role of the Reader in Fielding's *Joseph Andrews*" (1992)
Unit 4	**Structuralism**	
	Ferdinand de Saussure	"Selections from *Course in General Linguistics*" (1916)
	Roland Barthes	"What is Criticism?" (1964)
Unit 5	**Deconstruction & Poststructuralism**	
	Michel Foucault	"What is an Author?" (1969)
	Catherine Belsey	"Constructing the Subject: Deconstructing the Text" (1985)

References
Davis, Robert Con & Ronald Schleifer. Eds. *Literary Criticism: Literary and Cultural Studies*. Longman, 1988.
Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2003.

Newton, K.M. Ed. *Theory into Practice: A Reader in Modern Literary Criticism*. Palgrave Macmillan, 1992.

Rice, Philip & Patricia Waugh, Eds. *Modern Literary Theory*. Arnold, 2001.

Mapping of Course Objectives with Bloom's Taxonomy

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

Mean: 5

PGE 5455   BRITISH DRAMA II: LATE MODERN TO POSTMODERN   5 Hrs./4 Cr.

The sequential course to British Drama I covers three decades of British Drama. Furing 1950s 60s and 70s British drama engaged its audience/readers with a flurry of thearical activities with its Broadway, Off-Broadway and Off Off-Broadway dramas. The demarcation between aesthtic and political, mainstream and parallel plays started to vanish. This course as a final instalment of British drama will enable students to complete their analysis of British drama with context and contemporaneity.

After completing the course students will be able to
   i.   distinguish various subgenres of modern and postmodern theatres
   ii. evaluate how well human predicament is dramatized in literature
   iii. intervene how theatre can be taken beyond the traditional proscenium art form
   iv. articulate emotions and values in public without losing human dignity
   v.   create a space for dialogue on various issues and a dialogic society where there is a space for the other.

Unit 1   Social Realism
                 John Osborn   Look Back in Anger

Unit 2   The Absurd
                 Samuel Beckett   Krapp's Last Tape

Unit 3   Comedy of Menace
                 Herald Pinter   The Birthday Party

Unit 4   Meta-theatre
                 Tom Stoppard   Roscencranz and Guildenstern are Dead

Unit 5   Epic Theatre
                 Edward Bond   Lear

References
Bentley, Eric. *The Theory of the Modern Stage.* Penguin, 1996.
Heilpern, John. *John Osborne: A Patriot for Us.* Chatto & Windus. 2006.
Knowlson, James. *Krepp's Last Tape: The Evolution of Play.* Journal of Beckett Studies
          1976.

Mapping of Course Objectives with Bloom's Taxonomy

	K1	K2	K3	K4	K5	K6
CO1				4		

CO2			4		
CO3				5	
CO4				5	
CO5					6

Mean: 4.8

PGE/PSE 5457   INDIAN LITERTURE IN ENGLISH   5Hrs/ 4 Cr

As a sequel to Regional Literatures in Translation, this course aims at studying the development of various forms of Indian Literature written in English. Students will be able to identify distinct Indian modes of Literary Expression in the languge of the colonial masters. This course will also attempt to familiarize students with literary techniques and debates and reinterpret the contested sites of language, culture, nation, history memory and authenticity.

At the end of the course students will be able to
  i.   analyze poetic techniques and themes in Indian English poetry,
  ii.   distinguish techniques and themes in Indian English drama from Western models, evaluate modern prose as a representation of India's diversity,
  iii. assess novel as a genre that narrates the nation with particular emphasis on postcolonial Indian experience of the nation, its history and politics, the role of memory and also estimate narrative strategies, and
  iv.   integrate literature and society via debating social structures of Indian society and Human Rights issues.

Unit 1   Poetry
            A.K. Ramanujan   "A River," "Love Poem for a Wife- I"
            Nissim Ezekiel   "Background Casually," "Night of the Scorpion"
            Jayanta Mahapatra   "Grandfather," "The Abandoned British Cemetery at Balasore
            Kama Das   "An Introduction," "The Old Playhouse"

Unit 2   Prose
            Gurucharan Das   "Draupadi's Courage"
            Shashi Tharoor   "A Myth and an Idea"
            Amartya Sen   "Tagore and His India"
            Romila Thapar   "Knowledge as Heritage"

Unit 3   Drama
            Mahesh Dattani   *Dance Like a Man*
            Manjula Padmanabhan *Harvest*

Unit 4   Novel: Politics of the Nation
            Amitav Gosh   *The Shadowlines*
            Rohinton Mistry   *A Fine Balance*
            Salman Rushdie   *Haroun and Sea of Stories*

Unit 5   Novel – Writing the Margin
            Shashi Deshpande   *Binding Vine*

Arundhati Roy   *The God of Small Things*

References

Bharat, Meenakshi (ed.). *Desert in Bloom: Contemporary Indian Women's Fiction in English.* Pencraft International, 2004.

De Souza, Eunice. *Talking Poems: Conversations with Poets*. OUP, 1999.

Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. OUP, 2001.

King, Bruce (ed.). *Modern Indian Poetry in English*. OUP, 2001.

Needham, Anuradha Dingwany. *Using Master's Tools: Resistance and the Literature of the African and South Asian Diasporas*. St. Martin's Press, 2000.

Mehrotra, Arvind Krishna (ed.). *An Illustrated History of Indian Literature in English*. Permanent Black, 2003.

Mukherjee, Meenakshi. The Perishable Empire: Essays on Indian Writing in English. OUP, 2000.

Sanga, Jaina C. *Salman Rushdie's Postcolonial Metaphors: Migration, Translation, Hybridity, Blasphemy, and Globalization*. Greenwood Press, 2001.

Mapping of Course Outcomes with Bloom's Taxonomy

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

Mean: 5

PGE/PSE 5459   **CULTURAL STUDIES**   **5 Hrs./4 Cr.**

Cultural Studies is a comparatively young area of research and teaching that brings in new perspectives to our notions regarding 'texts' and 'meanings' and therefore to the study of literatures, cultures and societies. This course seeks to pool together theoretical tools and critical perspectives to interrogate cultural texts of multiple kinds like, advertisements, films, television, newspaper and internet texts and so on that saturate our lives.

At the end of this course, students will be able to
  i.   discover the contours of Cultural Studies as a field of inquiry, situating their learning within explorations of the disciplinary and historical context of the field,
  ii.   discriminate the diverse and sometimes contested meanings of cultural objects and processes, establishing a basic knowledge of the theoretical paradigms of Cultural Studies,
  iii. devise strategies to connect cultural knowledge to everyday life and practices, gaining a preliminary understanding of the relationship of methodology (paradigms for study) to inquiry in Cultural Studies,
  iv.   develop their analyses of culture through oral and written modes of communication,
        with an emphasis on the skills of critical analysis and close reading, and
  v.   formulate a foundation for further study of Cultural Studies theory and praxis

Unit 1   **Introduction**
               Williams, Raymond, (1985) "Culture" pp.87-93 in Keywords: A Vocabulary
                 of Culture and Society. New York: Oxford University Press.
               "Introduction" The Cultural Studies Reader. Simon During (ed). Routledge,1993, pg1-25.
               Stuart Hall: Race, Culture and Communications: Looking backward and forward at Cultural Studies

Unit 2   **Literature and Culture**
               Mathew Arnold   *Culture and Anarchy* Chap IV
               F.R. Leavis   Mass Civilization and Minority Culture
               Dwight Macdonald   A Theory of Mass Culture

Unit 3   **Gender. Sexuality and Culture**
               Chris Weedon   The Question of Difference. In Feminism, Theory
                                    and the Politics of Difference
               Rethinking Gender Stereotypes: A Queer Eye At Home. Conference paper.

Serena Nanda   Life on the Margins: A Hijra's Story.

Unit 4   Media and culture
Barbara Creed, Barbara   The Castrating Mother: Psycho
Tejaswini Niranjana   Interrogating Whose Nation: Tourists and
                          Terrorists in Roja
Chandrima Chakraborty.   Bollywood Motifs: Cricket Fiction and
                          Fictional Cricket. Bollywood Motifs

Unit 5   Leisure and Culture
Allen, Matthew Harp.   Rewriting the Script for South Indian Dance
Bhaskar Mukhopadhyay   Between Elite Hysteria
                          and Subaltern Carnivalesque: Street-
                          Food and Globalization in Calcutta".
Amanda Weidman   Can the Subaltern Sing? Music, Language
                          and the Politics of Voice

References

Barker, Chris. *Cultural Studies: Theory and Practice* 3rd ed. Sage,2008.
During, Simon. *The Cultural Studies Reader.* Routledge, 2007.
Storey, John. *An Introduction to Cultural Theory and Popular Culture.* Pretence Hall, 1997.

Mapping Course Outcomes with Bloom's Taxonomy

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

Mean: 5

PGE/PSE 5461 **TRANSLATION STUDIES** **4 Hr**s./**4 Cr**

The course will impart training to students in the skills of translating literary, journalistic, scientific passages, and articles of general interest. It willget students acquainted with theories of translation. Problems in translation will also be discussed to make the students understand the limitations in translating different genres. The course will enable them to become trained translators in different fields including Journalism, Tourism, Public Relations and Public Administration.

At the end of the course, students will be able to
  i. identify the issues and understand the significance of translation as an art and craft,
  ii. estimate theories of translation,
  iii. employ different translation techniques and methods,
  iv. assess the problems of translation and resolve them,
  v. write like a professional translator in the fields like journalism & mass, and communication, public administration, and science & technology and thus facilitating trans-creations.

Unit 1 **Central Issues**
    Language and Culture
    Types of Translation
    Decoding and Recoding
    Problems of Equivalence
    Problems in Translation

Unit 2 **Theory**
    Bible Translation from Cicero to Tytler
    A linguistic Theory of Translation J. C. Catford
    Semantic Translation Peter Newmark

Unit 3 **Translating Literary Genres**
    Structures
    Poetry and Translation
    Translating Prose
    Translating Dramatic Texts

Unit 4 **Practice in Translation**
    Translating literary, scientific, and journalistic passages from Tamil to English

Unit 5   Practice in Translation
Translating literary, scientific, and journalistic passages from English to Tamil

Textbook
Bassnett, Susan. *Translation Studies*. Routledge, 2002.

Reference Books
Catford, J.C. *A Linguistic Theory of Translation*. OUP, 1978.
Chelliah, S. *Translation: Theory and Practice*. Jeyalakshmi Publishers, 2018.
Gupta, R.S. *Literary Translation*. Creative Books, 1999.
Kuhiwczak, Piotr and Karin Littau(eds). *A Companion to Translation Studies*. Orient
          BlackSwan, 2016.
Newmark, Peter. *A Textbook of Translation*. Prentice Hall, 1988.
Savory, Theodore. *The Art of Translation*. Cape, 1957.

Mapping of the course outcomes (COs) with Bloom's Taxonomy

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

Mean: 4.2

PGE/PSE 5463   HISTORY OF THE ENGLISH LANGUAGE   6 Hrs/4 Cr.

The course aims to introduce students to history of the English language from the beginning to the contemporary age. This course also introduces students to the various aspects of the English language.

At the end of the course students will be able to
i.   construct the history of English in terms of how it is historically developed, socially learnt, and orally transmitted,
ii.   critique the influence of social happenings on English,
iii.   evaluate the influence of science and colonization on the development of English as international language,
iv.   appraise the various development that promoted English vocabulary and meaning, and
v.   defend the changing nature of the English language.

Unit 1   Old & Middle English
Theories on the Origin of Language, Origin of English, Old English: Sounds, Letters, Vocabulary, Grammar, Vowel Gradation, i-mutation, & Influence of Foreign Languages, Middle English: Sounds, Words, Influence of French, Grammar

Unit 2   Renaissance and Reformation
Influence of the Renaissance and Reformation on English, Early Modern English, & Role of Dictionaries in English

Unit 3   English Vs. Science & Colonization
Influence of Science & Technology, Colonization, the World Wars on English, Branching of English into National Dialects

Unit 4   Vocabulary & Meaning
Growth of Vocabulary, Change of Meaning, & Etymology of Words

Unit 5   Status of English in the 21st Century
Contemporary English, English for Specific Purposes, English as a Global Language, English as the Language of the Virtual World

References
Baugh, Albert C. 2000. *A History of the English Language*. Routledge.
Flavell, Linda and Roger. 2000. *Dictionary of Word Origins*. Kyle Cathie.
Jesperson, Otto. 2009. *Growth and Structure of the English Language*. Cambridge

Scholars Publishing.

Wood, Frederick T. 1979. *An Outline History of the English Language*. Macmillan.

Wrenn, C. C. 2001. *The English Language*. Vikas.

Mapping Course Outcomes with Bloom's Taxonomy

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

Mean: 5.2

PGE/PSE 5454   LITERARY CRITICISM & THEORY II   6Hrs./4Cr.

Being the second and final sequential course, it is intended to introduce students to six literary theories from Marxism to postmodernism, and to enable students to critically examine their strengths and limitations.

At the end of the course, students will be able to
   i.   evaluate the basics of Marxism and feminism,
   ii.   justify their grasp of psychoanalytic reading of literary texts,
   iii. design postcolonial reading strategies to read canonical literary texts,
   iv.   integrate literary texts along with the non-literary, and
   v.   restructure a text from postmodernist point of view.

Unit 1	**Marxism & Feminism**	
	Raymond Williams	From Marxism and Literature (1977)
	Etienne Baliber & Pierre Macherey	From Literature as an Ideological Form (1978)
	Elaine Showalter	"Towards a Feminist Poetics" (1979)
	Annette Kolodny	From *Dancing through the Minefield: Some Observations on the Theory, Practice and Politics*
Unit 2	**Psychoanalysis**	
	Sigmund Freud	"The Interpretation of Dreams" (1900)
	Frantz Fanon	"The Negro and Psychopathology" (1952)
Unit 3	**Postcolonialism**	
	Edward Said	From *Culture & Imperialism* (1983)
	Gayatri Chakravorty Spivak (1990)	From *The Post-Colonial Critic*
	Homi Bhabha	"Of Mimicry and Man: The Ambivalence of Colonial Discourse" (1983)
Unit 4	**New Historicism**	
	H. Aram Veeser	"The New Historicism" (1994)
	Stephen Greenblatt (1994)	"The Improvisation of Power"
	Catherine Gallagher	George Eliot and *Daniel Deronda*: The Prostitute and the Jewish Question"
Unit 5	**Postmodernism**	

| Jean-Francois Lyotard | Answering the Question: What is Postmodernism? (1986) |
| Terry Eagleton | From *The Illusions of Postmodernism* (1977) |

References

Rice, Philip & Patricia Waugh, eds. *Modern Literary Theory*. Arnold, 2001.

Rivikin, Julie & Michael Ryan, eds. Literary Theory: An anthology. Blackwell, 2004.

Veeser, H. Aram, ed. The New Historicism: Reader. Routledge, 1994.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 5.6

PGE/PSE 5456   NEW LITERATURES IN ENGLISH   5Hrs/ 4 Cr

This course aims at a critical engagement with the literary texts that have emerged from countries in Asia, Africa, Canada, the Caribbean Islands and the Oceanic world. These regions have their own specific experiences with and histories of European colonization. The literary responses from the former colonies are an anti-colonial and anti-essentialist discourse that interrogates the colonial constructions of the Other. Students will engage with these texts from the postcolonial perspective. This course will also help students explore the portrayal of colonial process and the strategies of anti-colonial resistance that inhere in these texts. They will also be able to analyze the relevance of Postcolonialism in the era of globalization.

At the end of the course students will be able to
  i.   appraise the philosophical and theoretical issues relating to colonialism, race, mimicry, Orientalism, indiegneity, de-colonisation and postcolonial condition,
  ii.   assess central issues and techniques in literary texts from these regions,
  iii. evaluate literary texts by using key theoretical concepts in Postcolonial Studies such as cultural encounter and change, negritude and apartheid,
  iv.   critique concepts such as Migration, creole and hybridity, and
  v.   formulate paradigms of cultural formation and diversity through the notions of Diaspora, Home-in-exile, post-nation and to engage with emerging global concerns.

Unit 1	**Introduction: Definitions, Scope, Politics**	
	C.D. Narasimaiah	"Commonwealth or Commonwealth of Literature"
	Ngũgĩ wa Thiong'o	"The Language of African Literature," *Decolonising the Mind*
	Ania Loomba	"Situating colonial and Postcolonial studies," *Colonialism/Postcolonialism,* pp. 7-24
Unit 2	**South and South East Asia**	
	Kee Thuan Chye	*1984 Here and Now*
	Shyam Selvadurai	*Funny Boy*
Unit 3	**Africa**	
	Wole Soyinka	*The Strong Breed*
	James Coetzee	*Waiting for the Barbarians*
	Chimamanda Ngoziande Adichie	*Half* A *Yellow Sun*
Unit 4	**The Caribbean**	

Derek Walcott	*The Pantomime*	
	"A Far Cry from Africa"	
Sam Selvon	*Those who Eat the Cascadura*	

Unit 5   Australia/Canada/New Zealand
David Malouf	*An Imaginary Life*	
Michael Ondaatjee	*The English Patient*	
Briar Grace-Smith	*Nga Pou Wahine*	

References

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.

Birbalsingh, Frank. *Novels and the Nation: Essays in Canadian Literature.* TSAR Publications, 1995.

King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World*. Macmillan, 1980

Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.

West Indian Literature. (1973). Macmillan, 1973.

Narasimhaiah, C.D. (ed.). *Commonwealth Literature*. Oxford university Press, 1976.

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Walsh, William (ed.). *Readings in Commonwealth Literature.* Clarendon, 1973.

---. *Commonwealth Literature.* Oxford University Press, 1973.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 5.2

PGE/PSE5458   INDIAN LITERATURE IN TRANSLATION   5 Hr. /3 Cr.

This course offers students a chance to be aware of, and read the literature of their own country. Students are to be sensitised about the different cultures and societies that exist in our nation. This course also exposes the students to the influences such as politics, history, social customs in making up the region and the nation. The students are expected to read these creative works written by well-established regional writers who have captured the essence of India.

At the end of the course, students will be to
  i.   survey the existence of different cultures and sub-cultures in India,
  ii. analyse the social structure that exists in each region,
  iii. assess different kinds of regional writers and their writing techniques,
  iv. evaluate the political, historical, religious and social narrations of the texts, and
  v.   express the human psyche, emotions and conflicts represented in the works.

Unit 1   **Poetry**
Natrinai   172 Playing with friends one time
Kurunthokai   40   Your mother and my mother
Bharathiyar   I dreamed a dream my friend
Chulikad   Where is John?
JyothnaKalita   Home Tr. Kallol Choudhury
Shakti Chattopadhyay   I could go, but why should I? Tr.
                                        Antara Dev Sen
Naseem Shafaie   Deception Tr. Brij Nath Betab
NamdeoDhasal   People Tr. DilipChitre
Sujata Chaudhry   The Last Question Tr. Poet
Amrita Pritam   I will meet you yet again Tr.
                                        NirupamaDutt

Unit 2   **Fiction I**
ThakazhiSivasankara Pillai   *Chemmeen* Tr.Anita Nair
P. Sivakami   *TheGrip of Change*
U.R. Ananthamurthy   *Samskara* Tr. A.K. Ramanujan

Unit 3   **Fiction II**
Mahasweta Devi   *Pterodactyl* Tr. Gayatri Chakravorty
                                        Spivak
Premchand   *Godan* Tr. Jai Ratan, P.Lal

Unit 4   **Drama**

Vijay Tendulkar	*Silence! The Court is in Session* Tr. Priya Adarkar
Girish Karnad	*Hayavadana* Tr. Author

Unit 5   **Prose**

E.V. Ramaswamy (Periyar)	Rationalism
Raj Gauthaman	Dalit Culture Tr. M.S.S. Pandian
A. Balakrishna Pillai	The Art of Acting Tr. Leela Muralidharan
M. Govindan	The Psychology of Power Tr. AnithaDevasia

References

Indian Drama. Publication Division, Govt. of India, 1981.
Iyengar, Srinivasa. *Indian Writing in English*. Sterling Publishers, 1962.
Rao, P. Mallikarjuna & M. Rajeshwar (Ed.). *Indian Fiction in English*. Atlanta Publishers, 1999.
Satchidanandan, K. *Indian Poetry: Modernism and After: A Seminar*. Sahitya Akademi.
Tiwari, Shuba (Ed.). *Indian Fiction in English Translation*. Atlanta Publishers, 2005.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 4.8

PGE/PSE5460   EUROPEAN LITERATURES IN TRANSLATION   5 Hrs./4Cr.

Europe has always been the hub of political, philosophical and aesthetic activities. The intended learning outcome of this program is that students will have learned how literary texts record, respond to and influence the socio-political activities of a nation.

At the completion of this course, students will be able to
- i.   examine the literary texts of at least five major western literatures namely Greek, German, Italian, French and Russian that are part of the European Literary canon,
- ii.   evaluate by re-reading the classical concepts using the tools of Marxism, Existentialism, and the Absurd,
- iii.   critique civilization, human dignity, honor, patriotism and political ideologies such as socio-political myths,
- iv.   justify the accountability and social responsibilities of literary writers who were literary activists, and
- v.   validate how modern European literature brought down the barrier between work and art to evolve the concept of work of art.

Unit 1	**Poetry**	
	Homer	*The Iliad* Bk xxiv "Priam and Achilles"
	Virgil	The Aeneid Bk I The Trojans reach Carthage
	Johann Wolfgang von Gothe	*Faust* "Prologue in Heaven"
	Dante Alighieri	*Divine Comedy* 3 Paradise Canto XXX "Dante Swathed in Light"
Unit 2	**Modern poetry**	
	Charles Baudelaire	"Her Hair"
	Gunter Grass	"Do Something"
	Yevtushenko	"Babiyar" "Lies"
Unit 3	**Classical Prose**	
	Plato	"The Apology of Socrates"
	Michel De Montaigne	"Of Cannibals"
	Jean- Jacques Rousseau	"Confessions" Part I Book I
	Fyodor Dostoevsky	"Notes from Underground"
	Albert Camus	"The Myth of Sisyphus" *The Outsider*
Unit 4	**Fiction**	
	Anton Chekov	"Vanka"
	Leo Tolstoy	*The Death of Ivan Ilyich*

Franz Kafka   *The Metamorphosis*

Unit 5   **Drama**
Sophocles   *Oedipus Rex*
Samuel Beckett   *Waiting for Godot*
Eugene Ionesco   *Rhinoceros*

References

Bradbury, Malcolm and James Mcfarlane (eds.). *Pelican Guide to European Literature: Modernism.* Pelican, 1981.

Thorlby, Anthony (ed.). *Companion to European Literature*. Penguin Books, 1969.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean – 4.8

PGE/PSE 5462   TEACHING OF ENGLISH AS A SECOND LANGUAGE   5 Hrs/4 cr.

This course provides the theoretical input and the practice-teaching required for prospective teachers of English in the present context. It enables the students to learn theoretical concepts which serve as a back drop for teaching English, get trained in the methodology of teaching English as a second language, and in the material preparation, and also gain opportunities to teach in classroom situations in the college.

At the end of the course, students will be able to
   i.   appraise different teaching and learning of English,
   ii.   evaluate merits and limits of skill based teaching,
   iii.   integrate teaching with areas of applied linguistics,
   iv.   discuss the recent ELT theories, and
   v.   plan & prepare teaching in real time classroom situation

Unit 1   Methodology
Study the practices and procedures used in teaching and the principles and beliefs that under lie them- Methods Debate-Grammar-Translation Method- Audiolingualism- 'Designer Methods'- Communicative Language Teaching- Task Based Language Teaching and Second Language Acquisition Research

Unit 2   Teaching of Listening, Speaking, Reading & Writing
Listening: Top-down and bottom-up processing; different listening types; specific information and gist/global listening, inferences; examples of listening task types
Speaking: Identify the "levels" of spoken language and explain their relationships; main difference between audiolingual method and communicative language teaching; techniques for fostering speaking skill
Reading: concepts central to understanding reading; silent reading, interactive models of reading, reading fluency, extensive reading and intensive reading; practical classroom techniques for teaching reading
Writing: ways of introducing writing instruction to ESL class- Process Vs Product approach to writing; quick writing; brainstorming; word mapping; drafting and peer review- Assessment options

Unit 3   Applied Linguistics
Sociolinguistics, Psycholinguistics, Error Analysis, Contrastive Analysis, Lexicography.

Unit 4   Recent ELT Theories

Collaborative Learning, Flipped Classroom, Mobile Assisted Language Learning (MALL), Content and Language Integrated Learning (CLIL), Socio Constructivism.

Unit 5   **Practice Teaching**
Internship involves practical teaching and teaching in real time classroom situation

References
Anderson, N.J. 1999. *Exploring Second Language Reading: Issues and Strategies*. Heinle & Heinle.
Bailey, KM. and L. Savage (eds) 1994. *New Ways in Teaching Speaking*. TESOL.
Beatty, K. (2003). *Applied Linguistics in Action*: CALL. Pearson
Benson, P. 2001. *Teaching and Researching Autonomy in Language Learning*. Longman.
Campbell, C. 1998. *Teaching Second Language Writing*: Interacting with text. Heinle & Heinle
McCarthy, M.1991. *Discourse Analysis for Language Teachers*. CUP.
Mendelsohn, D. and J.Rubin (eds) 1995. *A Guide for the Teaching of Second Language Listening*. Dominie Press.
Nunan,D. 1999. *Second Language Teaching and Learning*. Heinle & Heinle
Richards J. and W. Renandaya (eds) 2002. *Methodology in Language Teaching*. CUP.

Mapping Course Outcomes with Bloom's Taxonomy

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

Mean: 5.2

PGE/PSE 5264   RESEARCH METHODOLOGY   4Hrs/2Cr.

The course intends to familiarizing students with the research traditions of language and literature research according to Modern Language Association (MLA) and American Psychological Association (APA).

At the end of the course, students will be able to
  i.   devise research writing,
  ii.   formulating research papers,
  iii.   devise mechanics of writing,
  iv.   produce MLA documentation & citation traditions, and
  v.   produce APA documentation & citation traditions.

Unit 1   Research & Writing
Unit 2   Formatting Research Paper

Unit 3   Mechanics of Writing

Unit 4   Documentation of Works Cited & Cited in the Text (MLA)

Unit 5   Documentation of Works Cited & Cited in the Text (APA)

References
American Psychological Association. 2013. *Publication Manual of the American Psychological Association*. 6th ed.
Modern Language Association. *MLA Handbook*. 8th ed. 2016.

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 6

PGE/PSE 5266   **PROJECT**   **3Hrs./2Cr.**

The main purpose of the Master's Project Proposal is to help students organize ideas, material and objectives for their Master's Thesis, to fine tune their higher order thinking skills, and to begin development of communication skills.

At the completion of the project, students will be able to
1. formulate scientific research questions,
2. hypothesize research problems/create thesis statement,
3. solve the problem/issue with scientific approach (theory-based),
4. prepare interpretation, discussion, and communication of language issues and literary texts in written form, and
5. express experience in critical/academic writing.

Unit 1   **Rudiments**
          Chose the topic in collaboration with the supervisor
          Discuss the research questions, goals, approach, methodology, data needed (texts & issues) with the supervisor
          Work in Progress I

Unit 2   **Review of Lit & Outline Preparation**
          Define and read key literature
          Construct a logical outline for the project
          Work in Progress II

Unit 3   **Identifying Theories**
          Literary and Language Theories
          Relating it to the texts/problems chosen
          Work in Progress III

Unit 4   **Primary & Secondary Reading & Chapter Division**
          Critical Reading of texts
          Conducting pilot study and experiments/field work
          Chapterization
          Work in Progress IV

Unit 5   **Thesis Writing & Defense**
          Writing a full length thesis in 40 pages on 4size paper in Times New Roman Font 12 two-line spacing without justifying the pages
          Submission
          Defence of the thesis in an open house viva voce
          Identifying Include analysis steps and expected outcomes

Mapping of the Course Outcomes (COs) with Bloom's Taxonomy

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

Mean: 6

Administrative Steps to Follow

Institutional intervention is crucial in effectively guiding the students, and therefore the following administrative steps can be considered:

1. Encourage students to involve themselves in both language and literature (action) research with a view to producing original knowledge.
2. Translation of critical-theoretical writings and critical study of different translations of creative writings along with the original can be encouraged
3. Students are encouraged to explore unexplored texts/writers.
4. Each student is expected to have presented at least one research paper in the chosen area for presentation at national/international conferences.
5. All the faculty members of the department are eligible to be project supervisors.
6. They can guide candidates either in language or in literature; it is better to inform the students about the area of specialization/interests of the faculty supervisors.
7. Guides will be chosen by candidates through lots after identifying their area of research—language and literature.
8. Students can seek the help from supervisors outside the regular working hours.
9. There shall be five stages across the project period as unitized. There will be four work-in-progress sessions and they are followed by submission of thesis and viva voce before the commencement of the end-of-semester examinations.
10. CIA Weight for the Project: 20% for topic defence, 20% for work-in-progress sessions, and 60% for the final written project to be awarded by the supervisor.
11. EOS Weight for the Project: 60% for the thesis and 40% for viva voce.
12. Performance of a candidate in viva voce shall be evaluated collectively by the viva board for 100 marks.
13. The viva voce board shall consist of the PG Head & PG Coordinator of the department & the Guide.
14. Project shall have a separate course code.
15. Project carries two credits.