

DEPARTMENT OF ENGLISH STUDIES
SCHOOL OF SOCIAL SCIENCES AND HUMANITIES
COURSE HANDBOOK
MASTER OF ENGLISH
(w.e.f. 2022-23)



SYLLABUS
MA -ENGLISH
2022-2023

CENTRAL UNIVERSITY OF TAMIL NADU
(Established by an Act of Parliament, 2009)
Neelakudi Campus, Kandalancherry
Thiruvarur- 610005
Tamil Nadu, India

1. Introduction

The M.A. English programme is designed to give students a necessary grounding in the traditionally recognized canon of English literature as well as to introduce them to newer, allied domains of study that now fall within the ambit of English Studies. Under the Choice Based Credit System (CBCS), mandated by the UGC and followed by CUTN, the M.A. English programme offers a combination of core and elective courses over four semesters. While students earn a majority of their credits from compulsory (core) courses, they are also given the freedom to choose from a variety of electives to earn their remaining credits in each semester. The core courses include subjects like British literature from the 14th to the 20th century, American literature, Indian Literatures in English Translation, Indian English Literature, Postcolonial Studies, Literary Criticism and Theory, Comparative Literature, Cultural Studies, Dalit Literature, Film Studies and Life Writings. The elective courses deal with an array of subjects that cater to more specific areas of academic interest and thereby help students explore the many possible directions that they can pursue within the broad discipline of English Studies. Among the many courses that the students can choose from are Academic Reading and Writing, Philosophical Concepts, Prison Narratives, English Linguistics, Translation Studies, Language and Media, Children's Literature, Refugee Literature, Science Fiction, Literature and Affect, Literary and Cultural Disability Studies, Visual Culture Studies, Subaltern Studies, Literature and Psychology and Gender Studies. A unique feature of the M.A. English programme is that students undertake a brief project in the final semester, in which they select to work intensively on a topic of their own interest and acquire the basic skills of conducting academic research. As part of their project, they are taught extensively in research methods for English Studies, which benefit them in preparing project, research proposals, and SOPs for their future research.

2. About the Department of English Studies:

The Department of English Studies, the first among the departments to be instituted at the Central University of Tamil Nadu in 2009, started its journey with the introduction of the MA English programme. From a modest beginning with just 2 teachers and 8 students, the Department has evolved significantly over the following decade and now offers post-graduate (M.A.) as well as full-time and part-time research programme in PhD in English Studies. The Department extends academic support to other departments by offering general language courses to students enrolled for Integrated M.Sc, MA, and B. Ed programs in various subjects. Besides, the Department offers a certificate of proficiency in French language and Communicative English Skills. The department also offers open electives for students from other departments in Communicative English, Soft skills, Elementary French Language, etc. The Department of English Studies sets out to fashion a platform for radical and revolutionary thinking which would ultimately ring in a more liberated and holistic world where all its stakeholders derive their optimal happiness. This will come to pass through a critical understanding of the texts, authors, themes, and genres that constitute the constantly evolving

idea of the “literary” within the specific domain of English Studies as well as the broader arena of the Humanities. By fostering an awareness of the increasingly inter-disciplinary and inter-cultural nature of academic scholarship, in terms of both subject and method, the Department aims to promote and hone in the students a spirit of debate and inquiry necessary for understanding the strengths and the challenges of “doing” English Studies in our times. The department has an active discussion platform through the Forum of Contemporary Thoughts, bringing in scholars from departments of the university and outside the university to deliver lectures on emerging trends in English and Cultural Studies. The forum also provides an opportunity for MA students and PhD research scholars to present their research works and review major books and articles in their area of research. Besides fostering critical thinking in the classroom discussions and through the forum, the department regularly conducts UGC-NET preparatory classes with the help of faculty members and research scholars who have cleared UGC-JRF. It was found to be more useful to PG students to clear the test even before they completed the programme. The department regularly organizes various national and international conferences and webinars, and invited talks by experts who are of national and international repute in the emerging areas of English Studies. The department has an active and erudite team of faculty members who work on various new and established areas of English Studies. There are now a total of six regular faculty members working in the department:

1. Prof. A. Selvam, Head of the Department

Qualification: PhD

Areas of Specialization: Comparative Literature, Dalit Literature, Canadian Literature, African - American Literature, Indian Literatures in English.

2. Dr. T. J. Abraham, Associate Professor

Qualification: PhD

Areas of Specialization: Contemporary Literary Theory, Indian Aesthetics.

3. Dr. B. J. Geetha, Associate Professor

Qualification: PhD

Areas of Specialization: British Literature, Postcolonial Studies, Ecocriticism, Gender Studies.

4. Dr. J. E. Indra, Assistant Professor

Qualification: PhD

Areas of Specialization: ELT, English Linguistics, American Literature, Indigenous Literature.

5. Dr. P. Boopathi , Assistant Professor

Qualification: PhD

Areas of Specialization: Disability Studies, Palestine and West Asian Literature, Life Writing Studies, Postcolonial and Resistance Literature.

6. Dr.Punnya Rajendran

Qualification: PhD

Areas of Specialization: Health Humanities, Visual Culture Studies.

3.Program Eligibility:

Bachelor's degree with at least 55% marks for General Category, 50% marks for OBC (Non-creamy Layer), 45% marks for SC/ST/PWD candidates with English as major or one of the major subjects.

Duration: 2 years. **Intake:** 22

4. Vision of the Department

To be an interdisciplinary center of constant interactions with various critical thoughts and creative writings from various domains across the globe in making stakeholders intellectually empowered to empathize with underprivileged and marginalized sections of the society, and strive for creating inclusive and egalitarian society.

5. Mission Statements

1. Building a creative and critical learning atmosphere in the interdisciplinary domain of English Studies to make graduates vibrant and competent.
2. Aiming to be a place for quality higher education in a remotely placed rural setting through updated curriculum and innovative pedagogy for effective interactions with the epistemology of English Studies.
3. Striving to be a center for imparting communicative language skills by enhancing the language proficiency and soft skills competence of learners for better employability.
4. Promoting innovative and quality research in the inter and trans-disciplinary field of English Studies to contribute to the existing knowledge and produce socially relevant projects and dissertations by following ethical standards of research.

6. Programme Outcomes:

After the successful completion of the programme the graduated students will be able to:

PO1	Demonstrate mastery of the discipline in a holistic manner detailing on the current trends in literary studies, theories, practices and exhibit proficiency in rhetoric, critical thinking, soft skills and language competence conforming to the transformation from being novice learners to insightful veterans in humanities.
PO2	Demonstrate mastery of the employability skills like excellence in teaching, creative writing; content writing, script writing, documentary making, soft skill training, language proficiency, publishing industry, print and electronic media, and administrative sectors etc...
PO3	Articulate research investigations via explorative and authentic means that open up new avenues to respond to diverse audiences of scholars, students, and community members as a source of knowledge and contribution.
PO4	Demonstrate research ethics that leads to substantial originality in research enquiry and innovation in research findings and thesis writings, written over the course of the second year, in a subfield of the student's choice.

7. Program Specific Outcomes (PSO)

After five years of successful completion of the program, the student will be able to

PSO1	Impart a profound knowledge of literature and proficiency in communicative language skills that would enable learners to find professional opportunities in private and public sectors
PSO2	Provide vast knowledge in the field of English studies which would prepare them to clear competitive exams like UGC-NET GATE, SET, UPSC, SPSC etc...
PSO3	Equip learners with required English communicative skills to execute language skills as language and soft skills trainers; consultancy and community service providers, content writers, and editors in publishing houses, etc...
PSO4	Impart awareness of various opportunities to opt for higher education and research, and to motivate them to be life-long learners
PSO5	Provide value-based and ethical leadership to the profession and social life.

8. PSO to Mission Statement Mapping

	PSO1	PSO2	PSO3	PEO4	PEO5
M1	✓	✓	✓	✓	✓
M2	✓	✓	✓	✓	✓
M3	✓	✓	✓	✓	✓
M4	✓	✓	✓	✓	✓

9. PO to PSO Mapping:

	PO1	PO2	PO3	PO4	PO5
PSO1	✓	✓	✓	✓	✓
PSO2	✓	✓	✓	✓	✓
PSO3	✓	✓	✓	✓	✓
PSO4	✓	✓	✓	✓	✓
PSO5	✓	✓	✓	✓	✓

10. Programme Structure:

SEMESTER I

S.No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGP101	American Literature	Core	40	60	100	4
2	ENGP102	British Literature I	Core	40	60	100	4
3	ENGP103	Indian Literatures in English Translation	Core	40	60	100	4
4	ENGGP104	Introduction to Comparative Literature	Core	40	60	100	4
5	ENGPE101	Academic Reading and Writing	Elective	40	60	100	2
6	ENGPE102	Philosophical Concepts	Elective	40	60	100	2
7	ENGPE103	Children's Literature	Elective	40	60	100	2
8	ENGPE104	Media Studies	Elective	40	60	100	2
9	ENGPE105	Prison Narratives	Elective	40	60	100	2
10	ENGPE106	Visual Culture Studies	Elective	40	60	100	2
						Total Credits	28

SEMESTER II

S.No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGP201	British Literature II	Core	40	60	100	4
2	ENGP202	Literary Criticism	Core	40	60	100	4
3	ENGP203	Indian English Literature	Core	40	60	100	4
4	ENGP204	Dalit Literature	Core	40	60	100	4
5	ENGPE201	Literature and Psychology	Elective	40	60	100	2
6	ENGPE202	Literature on Partition	Elective	40	60	100	2
7	ENG PE203	Detective Fiction	Elective	40	60	100	2
8	ENGPE204	Popular Fiction	Elective	40	60	100	2
9	ENGPE205	Refugee Literature	Elective	40	60	100	2
10	ENGPE206	Introduction to English Linguistics	Elective	40	60	100	2
11	ENGPE207	Indigenous Literature	Elective	40	60	100	2
12	ENGPE208	Literature and Affect	Elective	40	60	100	2
						Total Credits	32

SEMESTER III

S.No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGP301	British Literature III	Core	40	60	100	4
2	ENGP302	Life Writing	Core	40	60	100	4
3	ENG P303	Theories of Literature	Core	40	60	100	4
4	ENGP304	Film Studies	Core	40	60	100	4
5	ENGPE301	Translation Studies	Elective	40	60	100	2
6	ENGPE302	Subaltern Studies	Elective	40	60	100	2
7	ENGPE303	Literary and Cultural Disability Studies	Elective	40	60	100	2
8	ENGPE304	Gender Studies	Elective	40	60	100	2
						Total Credits	24

SEMESTER IV

S.No.	Course Code	Course Title	Type of Course	IA	ESE	Total	Credits
1	ENGP401	Postcolonial Studies	Core	40	60	100	4
2	ENG P402	Cultural Studies	Core	40	60	100	4
3	ENGP403	Project	Elective	Viva Voce 40 marks	60	100	6
						Total Credits	14

OPEN ELECTIVES

S.No.	Course Code	Course Name	IA	ESE	Total	Credits
1	ENGG50	Commutative English	40	60	100	2
2	ENGLF05	French Language and Civilization	40	60	100	2

Certificate Proficiency in Communicative English Skills

S.No.	Course Code	Course Name	IA	ESE	Total	Credits
1	ENGC001	Certificate Proficiency in Communicative English Skills	40	60	100	4

11. Evaluation Scheme

Components	Weightage (%)
(Internals I, II & III (Best 2 of 3))	20
Assignments / Term Paper	10
Seminar presentation	10
End Semester Exams	60

SYLLABUS
COURSE CONTENT
Semester One: Core Papers

- 1. American Literature**
- 2. British Literature I**
- 3. Indian Literatures in English Studies**
- 4. Introduction to Comparative Literature**

- 1) Course title: American Literature**
- 2) Course Code: ENGP101**
- 3) Credits: 4**
- 4) Course Description:**

Learners will be introduced to diverse forms and genres in the field of American Literature. The learners are introduced to poetry, drama, as well as the novel, and have been written in the various period which covers the early period to till to date is studied and analysed. Movements like the flowering of New England, the American Renaissance-the philosophical attitude of Emily Dickinson, the influence of Indian thought on Emerson, Urbanization and post-war society, the economic depression, the civil war, the Harlem renaissance, post- modern influences in fiction and drama and multiculturalism also are introduced. The learners are also familiarized the American women writers and African American writers.

5) Course Objectives:

To introduce learners to significant aspects in various genres of American literature

To familiarize origin and development of American Literature from the time of the settlers and colonies to the postmodern and multicultural literature.

To help learners get acquainted with the richness of American literature through representative works of poets, essayists, playwrights and novelists

To expose learners to the field of African American Writings and the Native American writing.

To make learners understand various aspects of American Literature.

6) Course Learning Outcomes:

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

CLO 1	Understand and gain knowledge on different genres and their characteristic features in American Literature
CLO 2	Analyse and distinguish strategies and topics in American Literature from that of other Literatures
CLO 3	Evaluate the American, African American and Native Indian socio-cultural context and its social milieu mobilized in the field of American Literature with reference to American Transcendentalism and Romanticism
CLO4	critical reading and analytical skills in reading and writing assignments.
CLO 5	Appreciate the literary merits of American literature to recognize the universality of human experiences reflected in the texts.

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓	✓	✓
CLO2			✓	✓	
CLO3	✓		✓	✓	✓
CLO4		✓			
CLO5					✓

8) Course Content:

Unit I: Poetry

Introduction to American Literature
 American Indian Poetry
 WalumOlum

Unit II: Poetry

Anne Bradstreet: “Prologue”
 Whitman: “Song of Myself” Lines 1-50
 Edgar Allan Poe: “The Raven”

Emily Dickinson: "A Narrow Fellow in the Grass," "Because I could not stop for Death,"
Phyllis Wheatley: "On Being Brought from Africa to America," "To the University of
Cambridge in New England"
Robert Frost: "Home Burial," "After Apple Picking"
Wallace Stevens: "Peter Quince at the Clavier," "Emperor of Ice Cream"
Sylvia Plath: "Lady Lazarus"
Adrienne Rich: "Snapshots of a Daughter-in-law"
Maya Angelou: "Phenomenal Woman"

Unit III: Fiction

Hawthorne: "Young Goodman Brown"
Mark Twain: *Huckleberry Finn*
Ernest Hemingway: *For Whom the Bell Tolls*
John Steinbeck: *Of Mice and Men*
Flannery O'Connor: "Everything that Rises Must Converge"

Unit IV: Non Fiction

Thoreau: "Where I Lived"
Toni Morrison: Nobel Lecture
Amy Tan: "Mother Tongue"

Unit V: Modern American Drama

Tennessee Williams: *A Street Car Named Desire*
Lorraine Hansberry: *Raisin in the Sun*
Arthur Miller: *Death of a Salesman*

9) Required Reading:

1. Velie.R. Alan, American Indian Literature, An Anthology, University of Oklahoma Press, Norman, 1991.
2. Egbert S. Oliver ed., An Anthology: American Literature, 1890-1965, Eurasia Publishing House (Pvt) Ltd., New Delhi.
3. John Russell Brown and Bernard Harris, ed., 1970, American Theatre, Edward Arnold.
4. Daniel Hoffman ed., 1979, Harvard Guide to Contemporary American Writing, Oxford University Press, New Delhi.
5. Owen Thomas, 1986, Walden and Civil Disobedience: Norton Critical Edition ed., Prentice – Hall & Indian Delhi.

10) Recommended Reading:

1. Baym, Nina, Wayne Franklin, Philip F. Gura, et al. eds. *The Norton Anthology of American Literature*. Shorter 7th ed. W. W. Norton & Company, 2007.
2. Crawford, V. et al. American Literature. 3rd ed. New York: Barnes and Noble Books, 1953. 3. Downer, Alan S. ed. American Drama and its Critics: A Collection of Critical Essays. Chicago: Univ. Chicago Press, 1965.
4. Feidelson Jr. Charles and Paul Brodtkorb Jr. eds. Interpretations of American Literature. London: OUP, 1969.

5. Lee, Braquin. American Fiction: 1865- 1940. London: Longman, 1987.
6. O 'Connor, William Van ed. Seven Modern American Novelists: An Introduction. New York: Mentor Books, 1968.

11. Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
MA- I - End Semester Exam
American Literature**

Course Core Code: ENGP101

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course title: British Literature I

2) Course Code: ENGP102

3) Credits: 4

4) Course description:

The course covers the time from the Old and Middle English Period to the Age of English Renaissance. An extract each from the Old English Period and Middle English Period has been selected as representative pieces of the ages for study. The course has its primary focus on areas such as the Age of Chaucer, the dawn of the English Renaissance in the wake of Caxton's printing press, English Reformation and the Elizabethan Age. As far as possible the course tries to foreground the main political, religious and social orientation and their bearing on the literature of the time, which emerge in the form of Prose, Poetry and Drama.

5) Course objectives:

1. To introduce the learner to the basic texts of the Old English, Middle English Period and the English Renaissance (excluding Milton)
2. To show the learner how the prescribed texts represent the Spirit of the Age
3. To facilitate an intertextual reading of the texts
4. To bring out the contemporary relevance of the texts

6) Course Learning Outcomes

CLO 1	The learner would acquire a detailed awareness of the ways in which the Old, Middle and Renaissance English Literature shaped themselves up.
CLO 2	Literature being inseparable from culture, the course would make the learner aware of the various cultural factors informing the writings from its early history.
CLO 3	It would enable the learner to critically engage with the forces impinging on the emergence of ideological frameworks which by and large came to be viewed as universal values and got entrenched in history as sacrosanct.
CLO 4	The learner would begin to understand the way literature has often occupied the centre stage as the primary element in the maintenance of the status quo for privileged classes historically.

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2	✓		✓		✓
CLO3			✓	✓	
CLO4		✓	✓	✓	✓
CLO5					

8) Course Contents:

Unit 1: Old and Middle English Poetry

Beowulf: lines from 1-300 (in translation)

Sir Gawain and the Green Knight lines 1 to 200 (in translation)

Chaucer: "The Prologue" (Lines 1-500)

Spenser: *The Faerie Queene* Book I Cantos xi & xii

Sidney- "Loving in Truth"

Unit 2: Poetry

John Donne: "A Valediction Forbidding Mourning" & "Canonisation"

George Herbert: "The Collar"/ "Easter Wings"

Richard Lovelace: "To Lucasta Going Beyond Seas" & "To Lucasta, Going to the Wars"

Andrew Marvell: "To His Coy Mistress"

Robert Herrick: "The Vine"/ "To the Virgins, to make much of time"

Henry Vaughan: "The Retreat"

Unit 3: Prose

Francis Bacon: "Of Studies," "Of Death," "Of Revenge"

Unit 4: Non Shakespearean Drama

Introduction to British Drama

Christopher Marlowe: *The Tragical History of Doctor Faustus*

Unit 5: Shakespeare Drama

Shakespeare: *Hamlet*

Shakespeare: *The Tempest*

9) Required Reading:

Chaucer: *Prologue to the Canterbury Tales* (The remaining lines)

Ballad: *Sir Patrick Spens, Chevy Chase*

Thomas More: *Utopia*

Ben Jonson: *Everyman in His Humour*

Thomas Kyd: *Spanish Tragedy*

10) Recommended Reading:

Stephen Greenblatt: *Renaissance self-Fashioning*

EMW Tillyard: *The Elizabethan World Picture*

John Drakakis (ed): *Alternative Shakespeares*
Ania Loomba: *Gender, Race and Renaissance Drama*
David Daiches: *Critical History of English Literature* (4 volumes)
T S Eliot: "The Metaphysical Poets"

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
British Literature I**

Course Core Code: ENGP102

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Indian Literatures in English Translation

2) Course Code: ENGP103

3) Credits: 04

4) Course Description:

An exploratory course on rich varieties of Indian regional literatures, this paper will introduce representative writings across several languages, and cultures of different historical periods. An attempt has been made to bring in texts from different contexts to make the learners understand the vast array of vernacular literary writings that are often not discussed in mainstream English Literature classrooms. That said, the course, by no means, provides an exhaustive list of representative texts from all recognized languages in India. However, writings from major languages, by considering their role in shaping the canons of Indian Literatures, have been given adequate representation. By looking at the historical development of Indian literary writings, the course has been divided into five units: Introduction/Background, Ancient Literatures, Bhakti and Medieval Literatures, Modern Literatures, and Contemporary Literatures. In each unit, the learners will be exposed to native literary movements and their impact on society and culture. The common trajectory of ancient, medieval and Bhakti Movements, led by medieval Indian writers, will be discussed by demonstrating some representative works. The course will also throw some light on appropriation of literary genres from West by Indian writers, during the age of colonial modernity. Finally, the current literary trends in Indian regional writings will be introduced with some representative texts, to make learners understand how the shift occurred owing to new social movements in twentieth century India.

5) Course Objectives:

- To introduce diverse literary writings across Indian languages.
- To familiarize learners with native literary movements in different historical periods.
- To make learners understand current trends in Indian literatures.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Understand the plurality of Indian literary writings and their characteristics.
CLO2	Demonstrate an awareness of various <i>basha</i> literary movements that emerged in different historical times.
CLO3	Analyze Indian Literatures vis-à-vis nationalism and identity.
CLO4	Appreciate the classical literary works available in Indian languages and their relevance in contemporary times.
CLO5	Examine the influence of English language and literature, on the literary production of <i>bhasha</i> writers.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2	✓		✓		
CLO3	✓		✓		✓
CLO4	✓		✓	✓	
CLO5			✓	✓	✓

8) Course Content:

Unit I: Literature, Nation and Identity

1. Aijaz Ahmad: "Nationalism and Peculiarities of the Indian" - Vijayasree, C., et al., editors. *Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration*. First edition, Orient BlackSwan, 2007.

2. Sisir Kumar Das: "Prologue" - Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact - Indian Response*. Sahitya Akademi, 1993.

3. R.K. Gupta and Priyalakshmi Gupta: "Towards a Concept of Indian Literature"

4. K.S. Srinivasan and A.K. Ramanujan: "What is Indian Literature?"

Unit II: Ancient Literatures

1. Tamil Literature - Selections from Cankam Poetry

1. Poems from Interior

'Kurunthogai': 3 and 40 (Translated by A. K. Ramanujan)

1. Poems from Exterior

'Purananuru': 184 (Translated by George L. Heart) and 192 (Translated by A. K. Ramanujan)

1. Sanskrit Literature

2. Kalidasa: “Meghaduta” (The Cloud Messenger)

3. Bhasa: “Urubhangam” (The Shattered Thigh)

Unit III: Bhakti and Medieval Literatures

a. Saivites - Selections from Peterson, Indira Viswanathan. *Poems to Siva: The Hymns of the Tamil Saints*. Motilal Banarsidass, 2007.

b. Andal: Selections from Thirupaavai- Venkatesan, Archana, translator. *The Secret Garland: Antal's Tiruppavai and Nacciyar Tirumoli*. OUP USA, 2010.

c. ‘Kabir: Selections from Tagore’, Sir Rabindranath, et al. *One Hundred Poems of Kabir, Tr. By Rabindranath Tagore Assisted by Evelyn Underhill*. Andesite Press, 2017.

d. Meera Bai: “I am pale with longing for my beloved”.
<https://www.poemhunter.com/poem/i-am-pale-with-longing-for-my-beloved/>

e. Akka Mahadevi: “Sunlight made visible”. <https://www.poetry-chaikhana.com/blog/2011/02/18/akka-mahadevi-sunlight-made-visible/>

f. Tukaram: Selections from Mhatre, Chandrakant Kaluram. *One Hundred Poems of Tukaram*. 1st edition, Createspace Independent Pub, 2015.

g. Surdas: Selections from Hawley, John Stratton. *The Memory of Love: Surdas Sings to Krishna*. Abridged-Annotated edition, OUP USA, 2009.

Unit IV: Modern Literatures

1. Poetry

The following poems have been taken from George, K. M. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.

a. Chandra Kumar Agarwala (Assamese): “The Unconquerable”

b. Kalapi (Gujarati): “Remembrance”

c. Sumitranandan Pant (Hindi): “Silent Solicitations”

d. Radhanath Roy (Oriya): “Chilika”

e. Abdul Ahad Azad (Kashmiri): “The River”

2. Prose and Plays

f. Rabindranath Tagore (Bengali): “Chandalika”

g. Kuttikrishna Marar (Malayalam): “Introduction to Meghasandesam”

h. E. V. Ramasamy (Tamil): “The Constraints of Marriage” - Guha, Ramachandra. *Makers of Modern India*. Latest edition, Penguin India, 2012.

3. Novel

i. *Samskara*

Unit V: Contemporary Literatures

1. Poetry

j. Samarendra Singh (Manipuri): “My Slate” - George, K. M. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.

k. Ali Sardar Jari (Urdu): “My Journey” - <https://mypoeticside.com/show-classic-poem-25182>

l. Chemmanam Chacko (Malayalam): “Rice”, from Vinay, Dharwadker, and Ramanujan A.K., editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

m. Jayaprabha (Telugu): “Burn this Saree”, from Vinay, Dharwadker, and Ramanujan A.K., editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

2. Plays

n. Vijay Tendulkar (Marathi): *Ghashiram Kotwal*

3. Novels and Stories

o. Perumal Murugan (Tamil): *Koolamaathari (SEASONS OF THE PALM)*

p. Indira Goswami (Assamese): *The Blue-necked God*

q. Any two stories from Bompas, Cecil Henry. *Folklore of the Santal Parganas*. Gyan Publishing House, 2016.

4. Life Narratives

r. *Truth About Me: A Hijra Life Story*

9) Required Readings

Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact – Indian Response*. Sahitya Akademi, 1993.

Joshi, Umashankar. “Modernism and Indian Literature.” *Indian Literature*, vol. 1, no. 2, Sahitya Akademi, 1958, pp. 19–30.

Pillai, Thakazhi Sivasankara, et al. “Indianness in Indian Literature.” *Indian Literature*, vol. 29, no. 1 (111), Sahitya Akademi, 1986, pp. 65–80.

Ramanujan, A. K., editor. *The Interior Landscape: Classical Tamil Love Poems*. Main edition, NYRB Poets, 2014.

Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. OUP India, 2011.

Vinay, Dharwadker, and Ramanujan A.K, editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

10) Recommended Readings

Bhasa. *The Shattered Thigh and Other Plays*. Translated by A. N. D. Haksar, Penguin India, 2008.

Bompas, Cecil Henry. *Folklore of the Santal Parganas*. Gyan Publishing House, 2016.

George, K.M., editor. *Modern Indian Literature an Anthology: Plays and Prose: 3. South Asia Books*, 1995.

---. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.

Hawley, John Stratton. *The Memory of Love: Surdas Sings to Krishna*. Abridged-Annotated edition, OUP USA, 2009.

Mhatre, Chandrakant Kaluram. *One Hundred Poems of Tukaram*. 1st edition, Createspace Independent Pub, 2015.

Naik, M.K. "Indian Pride and Indian Prejudice: Reflections on the Relationship between Regional Indian Literatures and Indian Writing in English." *Indian Literature*, vol. 47, no. 4 (216), Sahitya Akademi, 2003, pp. 168–80.

Peterson, Indira Viswanathan. *Poems to Siva: The Hymns of the Tamil Saints*. Motilal Banarsidass, 2007.

Rahman, Anisur. "Indian Literature(s) in English Translation." *Journal of Postcolonial Writing*, vol. 43, no. 2, Routledge, Aug. 2007, pp. 161–71. Taylor and Francis+NEJM, doi:10.1080/17449850701430499.

Tagore, Rabindranath. *Songs of Kabir: English Translation by Rabindranath Tagore*. Tagore, Sir Rabindranath, et al. *One Hundred Poems of Kabir, Tr. by Rabindranath Tagore Assisted by Evelyn Underhill*. Andesite Press, 2017.

Venkatesan, Archana, translator. *The Secret Garland: Antal's Tiruppavai and Nacciyar Tirumoli*. OUP USA, 2010.

Vijayasree, C., et al., editors. *Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration*. First edition, Orient BlackSwan, 2007.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA – Semester I, End Semester Exam
Indian Literatures in English Translation**

Course Code: ENGP103

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1. Introduction to Comparative Literature

2. Course code: ENGP104

3. Credits: 4

4. Course description

This course is designed give the learner a glimpse of the multiple literary systems and languages around the world in order to reassess critically the term ‘literature ’and to explore different and evolving comparative methodologies. Sampling texts from all over the world and from different time periods ranging from the ancient to the early modern, the course will encourage the learner to consider the cultural contexts in which literary forms emerge at different times in different parts of the world.

Keeping these objectives in mind, the course is divided into five units which engage with five stages in the rise and growth of comparative literature as a discipline, allowing the students to sample a variety of genres (lyric poetry, novel, folktales, essays) as well as to read literatures from diverse geographical locations around the world. Literatures from the Indian subcontinent and the significance of comparative literature to Indian literary scholarship today is also pivotal to the division of units.

5) Course Objectives

1. Considering critically binaries such as global/local, Indian/regional and terms such as ‘world literature ’
2. sampling texts from all over the world and from different time periods
3. Comparing different genres within the critical framework of cultural differences and identity

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the significance of the term ‘comparative literature ’in terms of its historical context in Europe and its current methodological relevance in India
CLO2	Analyse texts from literatures around the world in terms of genre, aesthetics, politics and the ethics of translation
CLO3	Evaluate translations and comparative work done by scholars and offer critical feedback to such academic activities
CLO4	Apply the theoretical approaches learnt in this course in literary analysis
CLO5	Create a more culturally sensitive and ethically sharper compendium/anthology of literature designed to represent any region/nation/community

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				✓
CLO2	✓	✓	✓	✓	
CLO3		✓	✓		✓
CLO4	✓			✓	
CLO5					✓

8) Course content

UNIT ONE

This unit gives an overview of the origins of comparative literature in Europe, allowing the learner to engage with the critical questions related to Orientalist philology and the rise of Sanskrit Studies as a cross-cultural enterprise in the 18th century.

- 1) Goethe's writings on World Literature (<https://wp.nyu.edu/whatistheworld/goethe-on-world-literature/>)
- “*Mitralaba* or the Acquisiton of Friends” from the *Hitopadesa* (“A beneficial advice”) by Vishnu Sarman, translated by Sir William Jones, in *The Works of Sir William Jones* Volume VI. (archive.org)

UNIT TWO

This unit introduces the learner to the structuralist thought which resulted in the close analysis of mythology and folklore across the world. The learner will become acquainted with how the universalised ambitions of structuralism react with the strong desire for national/ethnic/racial identities.

- Selected short stories from *Moral Fictions: Tamil Folktales from the Oral Tradition* edited by Stuart Blackburn, Folklore Fellows Communications No. 278, Helsinki, Finland: Suomalainen Tiedekatemia, 2005.
- Selected short stories from *Lithuanian Folk Tales*, compiled and edited by Stepas Zobarskas (2nd Ed), 1958-59 (archive.org)
- Oral storytelling tradition of Urdu dastans (recommended resource: *The Romance Tradition in Urdu, Adventures from the Dastan of Amir Hamzah* translated and edited by Francis Pritchett)

UNIT THREE

This unit provides the learner an opportunity to reassess the term ‘comparative literature’ from the point of view of India’s colonial history and the condition of postcoloniality.

- Das, Sisir Kumar. “Muses in Isolation” in *Comparative Literature Theory and Practice*, eds. Amiya Dev and Sisir Kumar Das. Shimla: MAS and Allied Publishers.
- *Datal Hatir Unye Khuwa Howdah* (The Termite/Moth Eaten Howdah of the Tusker) by Indira Goswami, translated from the Kampuri language.
- *Kunthalatha* by Appu Nedungadi

UNIT FOUR

This unit looks at the scholarship that emerged in the last three decades pitting the term ‘world literature’ against ‘comparative literature’ and causing, thereby, a revaluation of the term ‘world’ and ‘comparative’ in reaction to the existing scholarship about nation and national identity and identity politics.

- “History of the Novel, Theory of the Novel” by Franco Moretti in *NOVEL: A Forum on Fiction* Vol. 43, No. 1, Theories of the Novel Now, Part III (SPRING 2010), pp. 1-10.
- Excerpts from *Leucippe and Clitophon* (by Achilles Tatius, translated by John J. Winkler, in the book *Collected Ancient Greek Novels* edited by B. P. Reardon, University of California Press, 1989)
- Excerpts from *The Romance of the Three Kingdoms* by Luo Guanzhong Ben, translated by Brewitt-Taylor (archive.org)

UNIT FIVE

This concluding unit will give the learner an overview of the more recent interdisciplinary developments in comparative literature, the major debates and theoretical disagreements within the field.

- “Untranslatable” Algeria: The Politics of Linguicide” by Emily Apter in *The Translation Zone A New Comparative Literature*, 2006, Princeton University Press.
- “An Uncertain "Coming of the Book": Early Print Cultures in Colonial India” (2003) by Anindita Ghosh in *Book History*, Vol 6, pp. 23-55.
- “Vanishing Horizons: Problems in the Comparison of China and the West” by Eric Hayot in *A Companion to Comparative Literature* (2011) edited by Ali Behdad and Dominic Thomas.

9) Required Reading:

- “In Praise of the Folktale” in *The Russian Folktale* by Vladimir Propp
- “What is Literature?” by David Damrosch in *How to Read World Literature*, 2009, Blackwell Publishing
- “The Indian affairs of Sir William Jones (1746–94)” by Garland Cannon in *Asian Affairs*, Vol 10, 1979.
- Harish Trivedi “Colonial Influence, Postcolonial Intertextuality: Western Literature and Indian Literature” in *Forum for Modern Language Studies*, 43(2), 2007.
- “National Languages Policy and the Case for Nepali” by Surendra Munshi and Tridib Kumar Chakrabarti in *Economic and Political Weekly*, 1979, 14 (15) pp. 701-709.
- “What Is a World? On World Literature as World-Making Activity” by Pheng Cheah in *Daedalus* Vol. 137, No. 3, On Cosmopolitanism (Summer, 2008), pp. 26-38.
- “General, Comparative, and National Literature” in *Theory of Literature* by Rene Wellek and Austin Warren.

10) Recommended Reading:

- Select verses from “West-Eastern Divan” by Wolfgang Goethe in *The Johann Wolfgang Von Goethe Collection*, Karpathos Collections.
- Excerpts from the book *Flaubert in Egypt*, travel-writing by Gustave Flaubert, edited by Francis Steegmuller, Penguin Classics.

• *Datal Hatir Unye Khuwa Howdah* (The Termite/Moth Eaten Howdah of the Tusker) by Indira Goswami, translated from the Kampuri language.

• *Kunthalatha* by Appu Nedungadi

• Excerpts from *Cilapadikaram* by Ilango Adigal and *Shakuntala* by Kalidasa

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur**

Introduction to Comparative Literature

Course Core Code: ENGP104

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

SEMESTER ONE: ELECTIVES

1. Academic Reading and Writing
2. Philosophical Concepts
3. Children’s Literature
4. Media Studies
5. Prison Narratives

1. Course Title: Academic Reading and Writing
2. Course Code: ENGPE101
3. Credits: 2
4. Course Description

This course is designed to bridge the gap that learners typically encounter while transitioning into a postgraduate program in a research department. Divided into five units which seek to cover all the fundamentals of academic reading and writing, this course will provide the learner with a set of self-help tools for identifying research questions, developing an argument, conducting a literature review and following ethical citation practices. This elective is also designed to be the learner’s stepping stone towards critical thinking. Each unit consists of a “Practical” session designed to guide classroom activity.

5. Course Objectives

1. Distinguish between reading and critical reading
2. Learn how to evaluate sources for credibility and relevance
3. Familiarity with the form and necessary features of an academic argument
4. Understanding the relevance of citation styles
5. Developing an ethical outlook towards academic work

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the distinguishing features of academic reading and writing
CLO2	Analyse academic resources for quality and relevance
CLO3	Evaluate the functions of academic writing
CLO4	Apply an ethical outlook to academic reading and writing
CLO5	Create quality academic writing and advance the level of comprehension of academic texts

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓			
CLO2		✓	✓		
CLO3		✓	✓	✓	
CLO4				✓	✓
CLO5		✓		✓	✓

8. Course Content

Unit One: Critical Reading

This unit will re-introduce the learner to reading as an academic activity with emphasis on the three different styles of reading (skimming, scanning, and in-depth reading). It will also introduce the learner to the different types of texts one will encounter in research (philosophical texts, critical essays, and review articles, polemical and argumentative pieces).

Practical: At the end of this unit, the learner prepares one-paragraph summaries of two full length research papers circulated in class.

Unit Two: Sourcing Information

In this unit, the learner will be introduced to the advantages and disadvantages of online sources as well as guidelines on how to differentiate between authentic and inauthentic/disreputable sources. They will also learn how to categorise sources into primary and secondary ones along with some guidelines on note-making and journaling practices related to literature review.

Practical: At the end of this unit, the learner will develop and submit a working bibliography related to a selected field of study.

Unit Three: Developing an Argument

In this unit, the learner will participate in classroom discussions about what constitutes critical thinking, how to test one's opinions/observations against evidence, and how to develop a coherent argument. In particular, the learner will differentiate between facts, opinions and fallacies and identify and avoid unsubstantiated, poorly researched, and weak arguments

Practical: At the end of this unit, the learner will compose several different research proposals (200-300 words with a clearly defined research question/argument) based on any text of his/her choice.

Unit Four: The Mechanics of Writing

This unit provides the learners with an opportunity to familiarise themselves with the fundamentals of spelling, punctuation, italics, names, numbers, titles of works, quotations, capitalization, abbreviations, footnotes and endnotes. They will also learn the basics of formatting a research paper such as Indentation, Margins, Font, Spacing, Heading and Title, Pagination, Text Formatting, Abbreviations, Indexing, Glossary.

The learners will also be introduced to the concept of sequencing ideas and paragraph structure, including a close analysis of the five-paragraph essay format

Practical: At the end of this unit, the learner will produce a five-paragraph essay using a word processor which adheres consistently with MLA, APA, and Chicago (Notes and Bibliography) style sheets.

Unit Five: Ethics

This unit consists of general lectures on plagiarism and integrity in the process of writing academic papers, on how to avoid unintended and careless plagiarism, and how to maintain responsible citation practices in general. They will familiarise themselves with predatory journals and learn how to identify them and avoid them, along with beginner's toolkit on how to ensure quality in academic writing.

Practical: At the end of this unit, the learners will compile and submit a list of the prevalent unethical practices in academia and to identify at least five predatory journals from the internet using the identifying criteria discussed in this unit.

9) Required Reading

- 1) *MLA Handbook for Writers of Research Papers*. 8th ed. New York: Modern Language Association of America, 2016.

- 3) Marcuse, Michael J. *A Reference Guide for English Studies*. University of California Press, 1990.

10) Recommended Reading

1. Research Methods for English Studies. Edited by Gabriele Griffin (2013), 2nd Ed. Edinburgh University Press.
2. Williams, Kate and Jude Carroll. Referencing and Understanding Plagiarism. Palgrave Macmillan, 2009.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur
Academic Reading and Writing**

Course Core Code: ENGPE101

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1. Course Title: Philosophical Concepts**2. Course Code: ENGPE102****3. Credits: 3****4. Course Description**

An introductory course in philosophy for non-philosophy majors. Concepts from the major philosophical areas of World, Mind and Body, Knowledge, Faith, Ethics and Aesthetics, and Society are introduced with a view to enabling the learners to apply them to literary texts.

Traditional Tamil philosophical ideas are also introduced wherever appropriate.

5. Course Objectives

1. To introduce the learner to the fundamentals of philosophy
2. To enable the learner to appreciate better the philosophical dimension of the literary text.
3. To introduce early Tamil philosophy
4. To enable the learner to see how literature and philosophy converge
5. To foster a spirit of inquiry

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1	understand the significance of Indian philosophical studies in their daily life, the basic of Indian ethics which includes Hindu, Jaina and Buddhist ethics and also learn to address the argumentative details of the Indian debates on these topics.
CLO2	Analyse and Understand the nature and basic concepts of philosophy related to the area of Pre-Socratic Philosophy i.e knowledge, belief, and skepticism .
CLO3	Recognize different values including different moral dimension of one's decision and thereby increase the power of responsibility of concerned.
CLO4	Develop Logical and critical attitude to think logically and critically. The student would be able to argue and evaluate in a constructive way.
CLO5	Demonstrate a basic understanding of methods of philosophy pertaining to criticism, ontology, feminist ethics.

7) Mapping of Program Outcomes with Course Outcomes

CLO/ PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2	✓				
CLO3			✓		✓
CLO4			✓	✓	
CLO5		✓			✓

8. Course Content:

Unit 1

Introduction to Indian Philosophy. Common Features of Indian Philosophical Schools. The Upanisads: Doctrine of the Self and Critique of Rituals. Cārvāka: Metaphysics and Epistemology. Early Buddhism: Four Noble Truths and Doctrine of Dependent Origination (Pratityasamutpāda). Jainism: Anekāntavāda and Syādvāda. Nature of Knowledge: Nyāya-Vaiśeṣika and Mimāṃsa. Viśiṣṭādvaita of Rāmānuja: Nature of Brahman and Refutation of Māyā.

Unit 2

Pre-Socratic Philosophy. Thales: First Principle. Pythagoras: Number theory. Heraclitus: Doctrine of Flux and Logos. Sophists: Protagoras (Man is the measure of all thing). Socrates: Virtue is Knowledge, Irony, Dialogue. Plato: Theory of Knowledge, Theory of Ideas, Immortality of the Soul. Aristotle: Concept of Cause, Form and Matter, Criticism of Plato's Theory of Ideas, Rhetoric, Tragedy.

Unit 3

Introduction to Scholastic Philosophy. St. Thomas Aquinas: Faith and Reason, On Being and Essence, The Principles of Nature. St. Augustine : Problem of Evil, Confessions, On Christian Doctrine.

Unit 4

The Scientific Revolution. Descartes: Discourse on the Method, Dualism. Hobbes: Social Contract theory. Locke- Theory of Mind, Liberalism. Berkeley: Principles of Human Knowledge. Hume: An Enquiry Concerning Human Understanding. Kant: Transcendental Idealism. Hegel: Aesthetics, Political Philosophy. Kierkegaard: Epistemology, Ethics. Schopenhauer-The world as Idea, Will, The wisdom of life. Nietzsche-Truth Theory, Cultural Criticism.

Unit 5

Henri Bergson: The Revolt against Materialism, Criticism. Benedetto Croce: The Philosophy of the Spirit, What is beauty?. Bertrand Russell: Philosophy of perception,

logic. George Santayana: Reason in Science, Religion and Society. Sartre: Ontology, Consciousness. Beauvoir: Feminist Ethics.

9. Required Reading:

1. Chattopadhyaya, Debiprasad. A Popular Introduction to Indian Philosophy. New Delhi: PPH, 1964.
2. Dasgupta, S.N. History of Indian Philosophy, Vols. I and II. Delhi: Motilal Banarsidass, 1975.
3. Hiriyanna, M. Outlines of Indian Philosophy. Delhi: Motilal Banarsidass, 2009.
4. Copleston, Frerick: A History of Philosophy, New York, Image Books, 1993
5. Durant, Will: A Story of Philosophy: The lives and Opinions of the Greater Philosophers of the Western World, Pocket Books, 1991.
6. Russel, Bertrand: History of Western Philosophy, London, Routledge Classics, 2004.
7. Sabine, George. A History of Political Theory- (New York: Rinehart and Winston 1961)
8. Augustine St. The Confessions of Saint Augustine. Image Books ed edition. 1960.
9. Plato. The Republic. Fingerprint! Publishing. 2015.
10. Kant, Immanuel. Critique of Pure Reason. Penguin Classics. 2007.
11. Lock, John. An Essay Concerning Human Understanding: Second Treatise of Government. Wordsworth Editions Ltd; UK ed. edition. 2014.
12. Arthur Schopenhauer. The World as Will and Representation, Vol. 1. Dover Publications Inc.; New edition. 2000.

10. Recommended Reading:

1. Spinoza, Benedict. Ethics. Penguin Classics. 1996.
2. Popper, K. "Epistemology without a Knowing Subject" (From Objective Knowledge, Oxford, Clarendon Press, 1972) p. 106-40.
3. Thilly, Frank, A History of Philosophy, Central, Allahabad Publishers, 1996.
4. Roy W. Perrett, An Introduction to Indian Philosophy. Cambridge University Press (1 August 2016).
5. Y. Masih. A Critical History of Western Philosophy: (Greek, Medieval and Modern). 2017.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur**

Philosophical Concepts

Course Core Code: ENGPE102

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1.Course Title: Children’s Literature

2. Course Code: ENGPE103

3.Credits: 2

4.Course Description:

The course intends to provide a broad introduction to the domain of Children’s Literature which is as ancient as the oldest traditions of story-telling across civilizations. It surveys representative texts from the eighteenth century, through the immensely popular texts of the nineteenth century, to the newer forms and themes popular with authors and readers of the twentieth and twenty-first centuries. The course brings out validation and responsibility of children through their representation in books.

5.Course Objectives:

The course introduces students to important texts, trends and theories as well as to the pedagogic, disciplinary and cultural implications of studying children’s books

6.Course Learning Outcomes:

At the end of this course, the student will be able to:

CLO1	Understand the scope of Children’s Literature and its academic origins in the history of English Studies as a discipline
CLO2	Analyse the cultural notions of “child” and “childhood” for getting a overview on the theory of writing about children
CLO3	Evaluate the representation of children in culture, history, literature, genres and theories of writing for children, identity and ideology in children’s literature, children’s books, market and media.
CLO4	Gain knowledge on ideas of innocence, growth, adulthood, formative requisites, emotional balance, identity, confidence, creativity, responsibility and belonging that are often embedded in children’s books and in turn situate them in the world of adults.
CLO5	Apply theoretical concepts to the analysis of texts and contemporary cultures

7. Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓	✓	
CLO2	✓		✓	✓	✓
CLO3	✓	✓	✓	✓	✓
CLO4	✓	✓	✓	✓	✓
CLO5	✓		✓	✓	

8. Course Content

Unit I: Concepts

I. Hunt, Peter. *Understanding Children's Literature*. Routledge , New Fetter Lane, London. 1999.

1. Essentials: What is Children's Literature? What is Childhood?
2. The Setting of Children's Literature: History and Culture
3. The Impossibility of Innocence: Ideology, Politics, and Children's Literature
4. Analysing Texts for Children: Linguistics and Stylistics
5. Children Becoming Readers: Reading and Literacy

II. Bettelheim, Bruno. "The Struggle for Meaning." *The Classic Fairy Tales*, edited by Maria Tatar, 1st edition, Norton, 1998, 269-273.

Unit II: Poetry

- William Cowper : 'Nightingale and the Glowworm '
- Robert Louis Stevenson : 'Good and Bad Children '
- Edward Lear : 'A Book of Nonsense',
- T.S. Eliot : 'Naming of Cats'
- Benjamin Zephaniah : 'Talking Turkeys'

Unit III: Drama

- Ted Hughes : *The Tiger's Bones*
- Aurand Harris : *Androcles and the Lion*

Unit IV: Fiction

- E.B. White : *Charlotte's Web*
- Roald Dahl : *Charlie and the Chocolate Factory*
- Ruskin Bond : *Room on the Roof*

Unit V: Indian Narrative

R.K.Narayan	: Swami and his Friends
Leela Majumdar	: The Burmese Box: Two Novella
Deepak Dalal	: Ranthambore Adventure
Satyajit Ray	: Feluda's Last Case & Other Stories- (“The Gold Coins of Jehangir”, “The Mystery of Nayan”)

9. Required Reading:

- 1.Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford: Oxford University Press.2011.
- 2.Hunt, Peter. *Criticism, Theory, and Children's Literature*. Oxford: Blackwell. 1991.
- 3.Hunt, Peter, ed. *Understanding Children's Literature*. Taylor & Francis, 2005.
- 4.Thacker, Deborah and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge. 2002.
- 5.Zornado, Joseph L. *Inventing the Child: Culture, Ideology and the Story of the Child*. Garland Science, 2004.

10.Recommended Reading

- 1.Lesnik-Oberstein, Karin. *Children's Literature: New Approaches*. Basingstoke, 2004. Palgrave.
- 2.Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press.1993.
- 3.Wolf, Shelby. *Handbook of Research in Children's and Young Adult Literature*. Cambridge: Routledge. 2010.
- 4.Schwenke Wyile, Andrea & Teya Rosenberg. *Considering Children's Literature: A Reader*. Buffalo: Broadview Press. 2008.
- 5.Thacker, Deborah and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge. 2002.
- 6.Thiel, Elizabeth. *The fantasy of family: nineteenth-century children's literature and the myth of the domestic ideal*. Routledge, 2007.
- 7.Grenby, Matthew Orville, and M. Matthew Orville Grenby. *The Child Reader, 1700-1840*. Cambridge University Press, 2011.
- 8.Reynolds, Kimberley, and Matthew Orville Grenby, eds. *Children's Literature Studies: A Research Handbook*. Palgrave Macmillan, 2011.
- 9.Grenby, M. Matthew Orville, and Andrea Immel, eds. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2009.
- j.The Children's Literature Web Guide: <https://people.ucalgary.ca/~dkbrown/>
- k.International Children's Digital Library: <http://en.childrenslibrary.org/>

11. Question Paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur
MA- I Semester I - End Semester Exam**

Course Core Code:ENGPE103

Children's Literature

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) **Course title: Media Studies**

2) **Course code: ENGPE104**

3) **Credits: 2**

4) Course Description:

The Course provides an introduction to Media studies and its history where the learners know the various gazettes that emerged in the past. It also gives a general description of the subject media and communication science emergence. The course also gives the students a general background of the different kinds of media languages, starting with a general introduction to key concepts such as language, media and mediated communication. It further introduces the students the development of film narrative with reference to evolution of film techniques, the Silent Era, Film movements, Film Noir and Asian cinema.

5) Course Objectives:

To introduce the learners to various theories of language as a communicative medium and the newest manifestations of language

To give a brief idea of how knowledge is created in various media, print, radio and Television

To understand the core concepts of media and communication, the knowledge of new Communication technologies and responsibility towards the society.

To give the students basic knowledge in the history, art and culture of motion picture.

6) Course Learning Outcome:

CLO1	Understand the Role of Press in the democratic society, importance of freedom of press and impact of media in general.
CLO2	Evaluate primary academic writing associated with the communication discipline.
CLO3	Analyze the field of media by acquiring knowledge in the culture of research, innovation and also aware of professional ethics, values of Indian and global culture.
CLO4	Apply their communication skills in writing for mass media and develop their language skills and communication skills and link it with the modern media.
CO5	Appreciate the literary texts as well films

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CO1	✓		✓		
CO2			✓	✓	
CO3		✓			
CO4	✓	✓	✓	✓	✓
CO5					✓

(Tick Marks can be used)

1) Course Content

Unit 1: Mass Communication and Its History in India

Communication, Communication and Mass Communication Models of Mass Communication with reference to the following –(Bengal Gazette-Swadesamitran –Indian Gazette-Madras Gazette- Indian Herald-Bombay Herald- Bombay Courier- Bombay Gazette-Sanbad Kaumudi-(The Bombay Times)-Amrit Bazaar Patrika –Kesari –Maharata –Young india-Harijan-National Herald-The Hindu)-PTI.

Unit 2: Definitions – Language and Media

Mass Media: Electronic and Print News writing for Radio and Television

Stages of the course of the news – news value – newspaper writing – terms used in news gathering, newspaper organisation, copy writing and copy editing – truth telling, agenda setting – opinion forming – media as a democratic institution

Language and Persuasion. Advertising: Language of Advertising, Persuasive Strategies in Advertising , Semiotics in advertising (Gender , Women)

Unit 3: Print Media – Copy writing and copy editing

Copy Writing - writing for mass circulation – diversity of the audience – elements of readability – vocabulary and structural simplicity – units of thought and sentence – fog index – inverted pyramidal structure of news stories – editorializing – headlines and lead paras – different types of stories

Copy Editing – editing to make meaning – editing to save space - cutting, trimming, boiling – developing angles – objectivity and fairness – coverage – making stories legally safe

Unit 4: Radio and Television

Narrative, pause, dramatic silence, voice, points of view, sound, atmos, music indocumentaries and plays (BBC & AIR).

Evolution and change in language, voyeurism, hurried mode of narrative, ‘flow’,space and culture in Documentaries, plays and soap operas.

Unit 5: Film Language

I. The development of film narrative with reference to:

Evolution of film techniques, The Silent Era, Film movements, Film Noir, Asiancinema

II. Language of films in four forms:

Mis-en-scene, Cinematography, Sound and light, Editing

Film Institutes in India

2) Required Reading:

Samuel Beckett's All That Fall

John Biewen's Reality Radio: Telling True Stories in Sound.

Kevin Branigan's Radio Beckett.

Westley H., Bruce. News Editing. New Delhi: Oxford IBH, 1975.

Theodore Adorno's "How to look at Television".

Raymond William's Television : Technology and Cultural Forms.

Andre 'Bazin's "The Evolution of the Language of Cinema".

Laura Mulvey's "Visual Pleasure and Narrative".

Susan Hayward, 2004, Key Concepts in Cinema Studies, Routledge, London.

Parthasarthy, Rangaswami, Journalism in India, Sterling Publishers, New Delhi, 1997

Sharon Wheeler, Feature Writing for Journalists, Routledge, New York.

Stein, P. & Burnett (2000), News writer's Handbook: An Introduction to Journalism, Blackwell Publishing.

3) Recommended Reading:

Mehta, D.S. Mass Communication and Journalism in India. Bombay: Allied, 1979.

Shrivastava, K. M. News Reporting and Editing. New Delhi: Sterling Publishers, 2003.

Theodore Adorno's The Culture Industry

Sergei Eisenstein's Film Forms: Essays in Film Theory.

James Monaco's How to Read a Film.

Andre 'Basin's What is Cinema?

Gilles Deleuze's The Movement Image.

4) Recommended viewing:

Griffith: The Birth of a Nation (1915)

Eisenstein: Battleship Potempkin (1925)

Chaplin : Modern Times (1936)

Welles: Citizen Kane (1941)

De Sica: Bicycle Thieves (1948)

Kurosawa: Rashomon (1950)

Bergman: Wild Strawberries (1957)

Godard: Breathless (1960)

Ray : Charulatha (1964)

Ghatak: Subarnarekha (1965)

Patwardhan: Bombay our City (1985)

5) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur
M.A. English
Media Studies**

Course Code:ENGPE104

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Prison Narratives

2) Course Code: ENGPE105

3) Credits: 02

4) Course Description:

An introductory course in the emerging area of prison narratives, this will orient learners with various genres of prison writings, such as poetry, essays, letters, diaries, life narratives, novels, and documentary. The course will also provide them with the background readings in the origin of prison writings, the act of reading and writing in an oppressive space like prison, and the untold stories of women prisoners. The readings for this paper have been drawn from various national and political contexts, so as to make learners understand the diversity of prison spaces, and the diversity in the experiences of prisoners.

5) Course Objectives:

- To familiarize learners with the distinct writings from prison.
- To make them understand, how the popular genre forms have been appropriated by prison writers, to express their experiences.
- To provide learners with background information on prison spaces and their power structures, in various national contexts.
- To help them infer the intersectional aspects of prisoners and their literary expressions.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Understand the role of prison narratives in shaping our sensibility and awareness of prison spaces and their power dynamics.
CLO2	Appreciate the aesthetics of prison writings.
CLO3	Locate prison writings in the larger socio-political and national contexts.
CLO4	Infer the state's role in stifling dissenting voices, through the mechanism of incarceration.
CLO5	Examine the role of prison narratives, in documenting the life stories and struggles of political prisoners.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		✓
CLO2	✓		✓		
CLO3	✓		✓		✓
CLO4	✓		✓	✓	
CLO5	✓		✓		✓

8) Course Content:

Unit 1 - Introduction: Understanding Prison Narratives

1. Thomas S. Freeman: "Rise of Prison Literature"
2. Anne Schwan: "Introduction: Reading and Writing in Prison"
3. Barbara Harlow: "From the Women's Prison: Third world Women's Narratives of Prison"
4. Emma Kaufman and Mary Bosworth: "The Prison and National Identity: Citizenship, Punishment and Sovereign State" - *Why Prison?* edited by David Scott

Unit 2 - Poetry

1. Ethridge Knight: "Hard Rock returns to Prison from the hospital for the criminal insane"
2. Mahmoud Darwish: "The Prison Cell"
3. Koigi wa Wamwere: "Excerpts from the book Conscience on Trial" - *Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.
4. Chris Abani: "Mango Chutney" - *Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.

Unit 3 - Essays, Letters and Diaries

1. Martin Luther King Jr: Letters from Birmingham Jail (Any 2 letters)
2. Sunetra Choudhury: "The Gangrape of a Trans Bar Dancer in Custody" From the book *Prison Tales of India's Most Famous*
3. Yury Bandazhevsky: Excerpts from the book *The Philosophy of My Life – Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.

Unit 4 - Life Narratives

1. Nawal El Saadawi: *Memoirs from the Women's Prison*
2. Kobayashi Ghandy: *Fractured Freedom: A Prison Memoir*

Unit 5 - Novels and Documentaries

1. James Baldwin: *If Beale Street Could Talk*
2. Abhijit Dasgupta: "The Jail Documentary". https://youtu.be/nFn_X2bRB_g

9) Required Readings:

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 2nd Vintage Books edition, Vintage, 1995.

Kelly, Michelle, and Claire Westall, editors. *Prison Writing and the Literary World: Imprisonment, Institutionalality and Questions of Literary Practice*. 1st edition, Routledge, 2020.

Popescu, Lucy, et al., editors. *Writers Under Siege: Voices of Freedom from Around the World, A Pen Anthology*. New York UP, 2007.

Scott, David, editor. *Why Prison?* New edition, Cambridge University Press, 2013.

10) Recommended Readings:

Abbott, Jack Henry. *In the Belly of the Beast: Letters From Prison*. Reprint edition, Vintage, 1991.

Castro, Fidel, and Ann Louise Bardach. *The Prison Letters of Fidel Castro*. Bold Type Books, 2009.

Choudhury, Sunetra. *Behind Bars: Prison Tales of India's Most Famous*. Roli Books, 2017.

Lerman, Amy E. *The Modern Prison Paradox*. 1st edition, Cambridge University Press, 2013.

Oates, Joyce Carol, editor. *Prison Noir*. Akashic Books, 2014.

Sweeney, Megan. *Reading Is My Window: Books and the Art of Reading in Women's Prisons*. New edition, The University of North Carolina Press, 2010.

Wicker, Tom. *Prison Writing in 20th-Century America*. Edited by H. Bruce Franklin, Penguin Books, 1998.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA - Semester I, End Semester Exam
Prison Narratives**

Course Code: ENGPE105

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

I. Attempt any five of the following, in 300 words (5x5=25)

Section C

II. Attempt any three of the following, in 800 words (3x10=30)

SEMESTER TWO: CORE PAPERS

- 1. British Literature II**
- 2. Literary Criticism**
- 3. Indian English Literature**
- 4. Dalit Literature**

1) Course title: BRITISH LITERATURE II

2) Course Code ENGP201

3) Credits: 4

4) Course description:

The course covers English Literature from 17th to 19th century. The key focuses of the course include John Milton, the Restoration Theatre, the Augustan era, Pre-Romantics, the ascendancy of Prose as a major genre of the period Addison, Steele and the periodical essay, the rise of the Novel form, Romantic revival as well as the Victorian rearguard action.

The course assumes that the two and a half centuries of English Literature covered in the study being crucial the learner would be aware of a variety of events, initiatives, and movements that bear on the writing of the period. Among other things, the course would have important references to historical events such as the impact of American and French Revolution, political and economic reorganisation of English society and the growing democratisation of polity, growth of literacy, ideas regarding individual self, the changing conception towards nature, the conflict between religion and science that got accentuated specially during the Victorian era, social changes brought on by industrialisation, initiatives for Reforms and so on.

5) Course objectives:

1. To familiarize the learner with the major texts and authors from the Seventeenth to the Nineteenth centuries
2. To help the learner situate the prescribed texts in their own socio-historical contexts and see how these texts are unable to escape the limitations of their ages concerned.
3. To enable the learner to appreciate the contemporary significance of the texts.
4. To help the learner make intertextual connections with texts from other periods and writers from other traditions specifically from their own native tradition.

6) Course Learning Outcomes

CLO 1	The course enables the learner to have an encounter with the key English writers and thinkers from seventeenth to nineteenth centuries.
CLO 2	The course would show how Literature of this long period, as always, is entangled with a variety of cultural artefacts and hence the need for a more holistic analysis.
CLO 3	The learner would get the insight into the way literature and philosophy are so interinvolved that literature becomes a handmaiden to the philosophy of the period.
CLO 4	The dialectical pattern of the literary history of under consideration would stimulate the learner to look for variety of guiding forces of cultural history.

7) Mapping of Program Outcomes with Course Outcomes

CLO/ PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2			✓	✓	
CLO3			✓	✓	
CLO4					✓
CLO5					

8) Course Content

Unit 1: Poetry

The Renaissance (1500-1660): Commonwealth Period/Puritan Interregnum (1649-1669)

Milton: An excerpt from Paradise Lost Bk. IX

The Neoclassical Period (1660-1785): The Augustan Age (1700-1745)

Pope: An Epistle to Dr. Arbuthnot – An excerpt

Dryden: Absalom and Achitophel – An excerpt

The Age of Sensibility (The age of Johnson/pre-Romantic transitional period, 1745-1785)

Thomas Gray: Ode: On the Death of a Favourite Cat

The Romantic Period (1785-1832)

Burns: John Anderson My Jo, John

William Blake: London

William Wordsworth: Sonnets or excerpts from Prelude, Book 4.

S.T. Coleridge: "Kubla Khan"

John Keats: Ode: To Nightingale, Ode: To Autumn

P.B. Shelley: Ode: To The West Wind

The Victorian Period (1832-1901)

Unit 2 Victorian Poetry

Matthew Arnold: Dover Beach

Robert Browning: Fra Lippo Lippi - An excerpt

Elizabeth Barrett Browning: Sonnets from the Portuguese No. XV

Christina Rossetti: Sonnet No.2 ("I wish I could remember that first Day") Monna Innominata

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Unit 3: Drama

The Neoclassical Period (1660-1785): The Augustan Age (1700-1745)

The Age of Sensibility (The age of Johnson/pre-Romantic transitional period, 1745-1785)

Oliver Goldsmith: She Stoops to Conquer

The Victorian Period (1832-1901)

Oscar Wilde: The Importance of Being Ernest

Unit 4: Novel

The Neoclassical Period (1660-1785): The Augustan Age (1700-1745)

Daniel Defoe: Robinson Crusoe

The Romantic Period (1785-1832)

Jane Austen: Pride and Prejudice

The Victorian Period (1832-1901)

Charlotte Brontë: Jane Eyre

Charles Dickens: Hard Times (excerpt)

Unit 5: Prose

The Neoclassical Period (1660-1785): The Augustan Age (1700-1745)

Addison and Steele: Any 2 Essays

The Romantic Period (1785-1832)

Charles Lamb "A dissertation upon roast pig"

9) Required Reading:

John Bunyan: *Pilgrims Progress*

John Locke: *An Essay Concerning Human Understanding*

Mary Wollstonecraft: *Vindication of the Rights of Women*

Henry Fielding: *Tom Jones*

Ian Watt: *The Rise of the Novel*

Raymond Williams: "The Romantic Artist" from *Culture and Society*

10) Recommended Reading:

Danielson D. (ed). *The Cambridge Companion to John Milton*

Smith, N. *Literature and Revolution in England*

Fairer, D and C Gerrard (eds) *Eighteenth-Century Poetry: An Annotated Anthology*.

Rogers, P. (ed), *The Eighteenth Century*

Butler, M., *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830*

Wu, Duncan (ed), *Romanticism 2nd edn.*

C M Bowra: *The Romantic Imagination*

Armstrong, I. *Victorian Poetry, Poetics and Politics*

Wheeler, M., *English Fiction of the Victorian Period 1830-90. 2nd edn.*

Fletcher, Ian (ed), *British Poetry and Prose 1870-1905.*

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur**

British Literature II

Course Core Code: ENGP201

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Literary Criticism

2) Course Code: ENGP202

3) Credits: 04

4) Course Description:

This course will introduce a range of key texts in the canon of ‘Literary Criticism ’to the learners. Beginning from the inaugural work in the field: Plato’s *Republic* and ending with the New Critical key texts, the course will engage with major texts in each period of European literary critical trajectory. Besides orienting learners with the European critical texts, it will also introduce significant Indian classical literary critical texts such as *Tolkappiam* and *Natyashastra* to make the learners understand Indian criticism as well. The course has been divided into five units: Literary Criticism: History and Orientation, Classical Criticism, Renaissance and Enlightenment Criticisms, Romantic and Victorian Criticisms, and Modern Criticism.

5) Course Objectives:

- To familiarize learners with major critics and their works from classical to modern periods.
- To make learners understand key critical movements in the field of ‘Literary Criticism’.
- To inform learners about the thematic concerns of literary productions, by juxtaposing them with critical texts.

6) Course Learning Outcomes:

Upon successful completion of the course, the learners will be able to:

CLO1	Understand the origin of literary criticism and its various key concepts.
CLO2	Apply the key concepts of criticism to the literary texts from the same period.
CLO3	Infer how literary criticism coincided with Western philosophy.
CLO4	Evaluate the theories of literature that emerged in the eighteenth and nineteenth centuries, and study the literary writings produced in the period.
CLO5	Examine the major modes of literary criticism that were in vogue during different time periods and characterize the literary trends that were prevalent in each period.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/ PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2	✓		✓		
CLO3	✓		✓		✓
CLO4	✓		✓	✓	
CLO5	✓		✓	✓	✓

8) Course Content:

Unit I: Literary Criticism: History and Orientation

1. History of Literary Criticism

2. M.H. Abrams: "Orientation of Critical Theories" - Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Revised ed. edition, OUP USA, 1972.

Unit II: Classical Criticism

1. Plato: *Republic* - Book 10; *Ion*

2. Aristotle: *Poetics*: Chapters 1, 4, 6 and 26

3. Longinus: *On Sublimity*: Chapter 1

4. Tolkappiar: *Tolkappiyam* – Porulatikaram – Prosody

5. Bharata: *The Natyashastra*: Chapters 6 and 7

Unit III: Renaissance and Enlightenment Criticisms

1. Philip Sidney: "An Apology for Poetry"

2. Alexander Pope: "Essay on Criticism"

3. Samuel Johnson: "Preface to Shakespeare"

4. Immanuel Kant: "What is Enlightenment?"

Unit IV: Romantic and Victorian Criticisms

1. William Wordsworth: "Preface to the Lyrical Ballads"

2.S.T. Coleridge: *Biographia Literaria*: Chapters 14, 15 and 18

3.P.B. Shelley: “Defense of Poetry”

4.Mathew Arnold: “The Function of Criticism at the Present Time.

Unit V: Modern Criticism

1.T.S. Eliot: “Tradition and Individual Talent”

2.I.A. Richards: *Practical Criticism*“ – Four kinds of Meaning”

3.Northrop Frye: “Archetypes of Literature”

9) Required Readings

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Revised ed. edition, OUP USA, 1972.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. 1st edition, Wiley-Blackwell, 2007.

10) Recommended Readings

Blamires, Harry, and A. Norman Jeffares. *A History of Literary Criticism*. 1991st edition, Palgrave Macmillan, 1991.

Empson, N. f m. *Seven Types of Ambiguity*. 3rd ed. edition, New Directions, 1966.

Foundation, Poetry. “An Essay of Dramatic Poesy by John Dryden.” Poetry Foundation, Poetry Foundation, 17 May 2021, <https://www.poetryfoundation.org/articles/69377/an-essay-of-dramatic-poesy>. <https://www.poetryfoundation.org/>.

---. “Ars Poetica by Horace.” Poetry Foundation, Poetry Foundation, 18 May 2021, <https://www.poetryfoundation.org/articles/69381/ars-poetica>. <https://www.poetryfoundation.org/>.

Murray, Penelope. *Classical Literary Criticism*. Translated by T. Dorsch, Reissue edition, Penguin Classics, 2000.

Schklowsky, Viktor. “Art as Technique.”

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*: 002. Univ of Chicago Pr, 1983.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA - Semester II, End Semester Exam
Literary Criticism**

Course Code: ENGP202

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1) Course Title: Indian English Literature

2) Course Code: ENGP203

3) Credits: 04

4) Course Description:

This course will introduce a range of literary texts, produced by Indian English writers in various time periods. This will also provide a context for the emergence of each literary genre in Indian English literary landscape. The learners will be exposed to texts produced from nineteenth century to the contemporary time. In each unit, they will be introduced to both canonical as well as contemporary literary texts.

5) Course Objectives:

- To understand origin and development of Indian English Literature.
- To infer how in the course of time, the major genres like poetry, prose and fiction evolved to accommodate contemporary concerns of native/regional literary writers.
- To make learners aware of the impact of Globalization and Neo-liberalism on the literary production of Indian English writers.
- To familiarize learners with major trends in Indian English Writings.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Understand how colonial educational policy's emphasis on English language resulted in creating a canon of Indian English literature.
CLO2	Analyze how Indian English writers adopted and adapted European literary genres and themes to their native context.
CLO3	Exhibit a sense of diverse contemporary literary productions in English by Indian writers, and of the new genres like travelogue, in the Indian English literary landscape.
CLO4	Demonstrate an understanding of the history of Indian English literature across various time periods.
CLO5	Evaluate the richness and aesthetic quality of diverse literary writings, produced by Indian English writers, in various time periods.

7) Mapping of Program Outcomes with Course Outcomes:

	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		✓
CLO2	✓		✓		
CLO3	✓		✓		✓
CLO4	✓		✓	✓	
CLO5	✓		✓	✓	

8) Course Content:

Unit I: Introduction

1 Thomas Babington Macaulay: Minute on Indian Education

2 Sisir Kumar Das: “Intervention of English” - Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact – Indian Response*. SahityaAkademi, 1993.

3 K.D. Verma: “Indian Writing in English: Structure of Consciousness, Literary History and Critical Theory” – Verma, K.D. *The Indian Imagination: Critical Essays on Indian Writing in English*. Palgrave Macmillan, 2000.

Unit II: Poetry

Background: Origin, Growth and Development

1 Toru Dutt: “Our Casuarina Tree,” “Lakshman”

2 Sarojini Devi Naidu: “Village Song,” “The Indian Weaver”

3 Nissim Ezekiel: “Enterprise,” “Poet, Lover, Birdwatcher”

4 A.K. Ramanujan: “A River,” “Obituary”

5 Kamala Das: “An Introduction,” “The Looking Glass”

6 Jayanta Mahapatra: “Hunger”

7 Gieve Patel: “Post Mortem”

8 Mamang Dai: “Remembrance”

Unit III: Prose

Background: Origin, Growth and Development

1 Sri Aurobindo: "The Renaissance in India"

2 M.K. Gandhi: "Hindu-Muslim Unity and Inter-faith Dialogue" - Guha, Ramachandra. *Makers of Modern India*. Latest edition, Penguin India, 2012.

3 Amartya Sen: *Argumentative Indian* – Chapter 1'

4 Ramachandra Guha: "Pluralism in the Indian University" - <https://www.epw.in/journal/2007/07/perspectives/pluralism-indian-university.html>

Unit IV: Plays

Background: Origin, Growth and Development

1 Mahesh Dattani: *Seven Steps Around the Fire*

2 Manjula Padmanabhan: *Harvest*

3 Gurcharan Das: *Larins Sahib*

Unit V: Fiction and Stories

Background: Origin, Growth and Development

1 Raja Rao: *Kanthapura*

2 Arundhati Roy: *The God of Small Things* or Salman Rushdie: *Midnight's Children*

3 Chitra Banerjee Divakaruni: *The Palace of Illusions*

4 Ruskin Bond: 'All Roads Lead to Ganga '(Travelogue)

5 R. K. Narayan: 'Another Community '(story) from - Alter, S., and W. Dissanayake. *The Penguin Book of Modern Indian Short Stories*. New and Rev. edition, Penguin India, 2001.

6 Anita Desai: 'A Devoted Son'(story) from - Alter, S., and W. Dissanayake. *The Penguin Book of Modern Indian Short Stories*. New and Rev. edition, Penguin India, 2001.

9) Required Readings:

Alter, S., and W. Dissanayake. *The Penguin Book of Modern Indian Short Stories*. New and Rev. ed. edition, Penguin India, 2001.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. The Orient Blackswan, 2017.

M.K. Naik. *A History of Indian English Literature*. 13th Impression, Indian English literaturi edition, Sahitya Akademi, 2009.

The Indian Imagination: Critical Essays on Indian Writing in English. Palgrave Macmillan US, 2000.

Satchidanandan, K. "Reflections: On Indian Writing in English." *Indian Literature*, vol. 38, no. 3

(167), Sahitya Akademi, 1995, pp. 5–8.

10) Recommended Readings:

Anjaria, Ulka, editor. *A History of the Indian Novel in English*. Cambridge University Press, 2015.

Chaudhuri, Rosinka, editor. *A History of Indian Poetry in English*. Cambridge University Press, 2016.

Dwivedi, Om Prakash, and Lisa Lau, editors. *Indian Writing in English and the Global Literary Market*, Palgrave Macmillan, 2014.

Gopal, Priyamvada. *The Indian English Novel: Nation, History, and Narration*. Illustrated edition, OUP UK, 2009.

Iyengar, K. R. Srinivasa. *Indian Writing in English Revised and Updated Edition*. Revised, Updated edition, Sterling Publications Private Limited, 2019.

Lau, L., and O. Dwivedi. *Re-Orientalism and Indian Writing in English*. Palgrave Pivot, 2014.

Mukherjee, Upamanyu Pablo. *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*. Palgrave Macmillan, 2010.

Naik, M. K. *Perspectives on Indian Prose in English*. Abhinav Publications, 2003.

Wiemann, Dirk. *Genres of Modernity: Contemporary Indian Novels in English: 120*. Editions Rodopi B.V., 2008.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvavur
MA - Semester II, End Semester Exam
Indian English Literature**

Course Code: ENGP203

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1.Course Title: Dalit Literature

2.Course Code: ENGP204

3.Credits: 4

4.Course Description:

Most of the selections are translations into English from regional languages. Hence, we have Dalit writings from Marathi, Punjabi, Gujarati, Telugu, Kannada, Tamil, and Malayalam. An attempt has been made to expose readers to the richness of Dalit Literature. With these criteria in mind the selected texts span from the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of ‘brahmanical culture’, an assertion of equality and human rights, an impulse to transcend the centre-margin dichotomy, and an aspiration for dignity and political power run through these Dalit writings.

5. Course Objectives:

- 1) The course will familiarize students with the political and cultural context in which Dalit literature as a distinct domain of knowledge production emerged in modern India.
- 2) Students would be introduced to different forms of Dalit literature such as novels, poems, short stories, essays, plays, and autobiographies to examine how the varied forms of Dalit cultural expressions contribute to the project of Dalit emancipation.
- 3) To critically examine some of the important debates in Dalit literary criticism.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1	Understand and familiarize with the political and cultural context in which Dalit literature as a distinct domain of knowledge production emerged in modern India.
CLO2	Critically interpret Dr. Babasaheb Ambedkar’s writing and philosophy through his published works. It will also sensitize the community towards the developmental issues concerning the society at large. Some of the fast eroding areas of social movements, critical discourse on Dr. Babasaheb writings.
CLO3	Develop Critical approach towards the study of different dimensions of dominance on the basis of gender, caste.
CLO4	Acquire different approaches to understand that Dalit Aesthetics dwells on the ground realities coupled with their way of life. The prominent feature of its aesthetics is communitarian and participatory than individual pleasure and bliss.
CLO5	Understand and discover the discipline of dalit literature through different literary expressions like drama, film, poetry.

7) Mapping of Program Outcomes with Course Outcomes

CLO/ PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓			✓
CLO2			✓	✓	✓
CLO3		✓	✓		✓
CLO4					✓
CLO5	✓				

8. Course Content:

Unit I: Emergence of Dalit consciousness, politics and literary expression: Historical overview

The Exercise of Freedom: An Introduction to Dalit Writing. Satyanarayana, K and Tharu, Susie. Ed. New Delhi: Navayana, 2013.

Introduction: Dalit Literature Past, Present and Future. Dangle, Arjun. Ed. Poisoned Bread.

Dalit Studies in Higher Education. Kumar Arunand Kumar, Sanjay (eds). Deshkaal Publication, 2005.

Unit II: Introduction to B.R Ambedkar

Annihilation of caste. Ambedkar, B.R. (Bombay: Thacker and Co, 1946)

Castes in India: Their Mechanism, Genesis and Development. Ambedkar B.R. Createspace Independent Pub, 2017.

Against the madness of Manu: B.R Ambedkar's Writings on Brahmanical Patriarchy. Rege, Sharmila. New Delhi: Navayana, 2013.

Speech at Mahad. Ambedkar B.R. (Poisoned Bread, p.223-233).

Unit III: Gender and Caste: Selections from some of the following texts will be taken up for discussion in class:

“Periyar, Women and Ethic of Citizenship”. Geetha, V. 1998.

“Conceptualizing Brahmanical Patriarchy in Early India: Gender, Caste, Class and State”. Chakravarthy, Uma. 2013.

Caste and gender. Understanding dynamics of power and violence”. Kannabiran, Vasanth and Kalpana Kannabiran. 1991.

Unit IV: Dalit Aesthetics: Select chapters from the following texts will be taken up in this unit:

Government Bhrahmana. Malagatti, Arvind. Orient BlackSwan; First edition (1 January 2007).

Towards an Aesthetics of Dalit Literature. Limbale, Sharankumar. Orient BlackSwan (1 January 2004).

An Anthology of Dalit Literature. Anand, Mulk Raj and Eleanor Zelliot, eds. New Delhi: Gyan, 1992.

“Narrating Dalit Womanhood and the Aesthetics of Autobiography.”Brueck, Laura.June 3, 2017.

“The Political and Aesthetic Significance of Contemporary Dalit Literature”. Satyanarayana, K. Published 2019.

Unit V: Literary expressions:

Poetry:

A Current of Blood. Dasal, Namdeo.Narayana Publishers ISBN 978-8189059927. (2019).

My Body. Sukirtharani. Tilted Axis Press (Sheffield), 2018.

Unknown Subjects: Songs of Poykayil Appachan. Sekher. Ajay. Edited by V VSwamy and E V Anil. Translated by Ajay Sekher. Kottayam: IPRDSS, 2008.

Before it Rains Again. Chinnaswamy, Mudnakudu and Rowena Hill. 1 January 2018

Books:

The Outcaste: Akkarmashi, Limbale, Sharankumar. OUP India; Student edition (19 September 2013).

Seasons of the Palm. Murugan Perumal. Penguin Random House India (17 April 2017).

The Weave of My Life. PawarUrmila. Columbia Univ Pr; Reprint edition (22 September 2015).

Joothan: A Dalit Life Story. Omprakash. Valmiki. Columbia University Press; Illustrated edition (2 July 2008)

The Whipcord of the Cultivators. Phule, Jyotirao. Trans. Jaaware, Aniket. 1881.

Drama:

Dreamhunt. Santhakumar, A Dasan, M et al, eds. **The Oxford Anthology of Malayalam Dalit Writing.** New Delhi: Oxford UP, 2012.

Film: The Bandit Queen, Pariyerum Perumal

Apart from the two films, other films may be taken up on the suggestion of students for screening and discussions.

9. Required Reading:

- An Anthology of Dalit Literature. Anand, Mulk Raj and Eleanor Zelliot, eds New Delhi: Gyan, 1992.
- Poisoned Bread: Translations from Modern Marathi Dalit Literature. Dangle, Arjun, ed. New Delhi: Orient Longman, 1992.
- “No Alphabet in Sight: New Dalit Writing” from South India Dossier 1: Tamil and Malayalam. Susie Tharu and K. Satyanarayana (Ed). Delhi: Penguin: 2011.
- The Scar. Trans. Gunasekaran, K. A V. Kadambari. Chennai: Orient Blackswan, 2009.
- Bama. Karukku. Trans. Lakshmi Holmström. Chennai: Macmillan, 2000.
- Sangati: Events. Trans. Lakshmi Holmström. New Delhi: OUP, 2005.
- Outcaste: A Memoir. Jadhav, Narendra. New Delhi: Viking, 2003.
- The Prisons We Broke. Kamble, Baby. Trans. Maya Pandit. Chennai: Orient Longman, 2008.
- The Outcaste: Akkarmashi. Limbale, Sharan Kumar. Trans. Santosh Bhoomkar. New Delhi: OUP, 2003.
- Upara: An Outsider. Mane, Laxman. Trans. A. K. Kamat. New Delhi: Sahitya Akademi, 1997.
- The Branded: Uchalya. Gaikwad, Lakshman. Delhi: Sahitya Akademi, 1998.
- Sudhakar, Yendluri. Mallemoggala Godugu: Madiga Kathalu. Hyderabad: Dandora, 1999.
- Fifth Pulley. M. Vinodini. Published in Tutun Mukherjee (Ed.) Staging Resistance: Plays by Women in Translation. Delhi: OUP, 2004.
- Writing Caste/Writing Gender: Narrating Dalit Women’s Testimonies. Sharmila Regeed.
- The Exercise of Freedom: An Introduction to Dalit Writing. K. Satyanarayana and Susie Tharu ed.
- Annihilation of Caste, (Bombay: Thacker and Co, 1946). B.R. Ambedkar.

10. Recommended Reading:

- Untouchable Spring. Kalyanarao, G. Trans. Alladi Uma and M. Sridhar. Chennai: Orient Blackswan, 2010.
- The Grip of Change and Author's Notes. Sivakami, P. Chennai: Orient Longman, 2006.
- Rajendran, C. Soundaryasasthram (Aesthetics). Thiruvananthapuram: KSIL, 1999
- Clarke, Sathianathan. Dalits and Christianity: Subaltern Religion and Liberation Theology in India. Delhi: Oxford University Press, 1998
- Dewey, John. Art as Experience. New York: Minton, 1934.

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur**

Dalit Literature

Course Core Code: ENGP204

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

SEMESTER TWO: ELECTIVES

1. Literature and Psychology
2. Literature on Partition
3. Detective Fiction
4. Popular Fiction
5. Refugee Literature
6. Introduction to English Linguistics
7. Indigenous Literature
8. Literature and Affect

1. **Course Title: Literature and Psychology**

2. **Course Code: ENGPE201**

3. **Credits: 2**

4. **Course Description:**

The course will deal with the discovery of the Unconscious and its cognates and their deterministic nature and function as explained by Freud, Jung, Adler, Rank, Fromm, Lacan and others and examine the classical applications of these in the interpretation of art in general and literature in particular. Whether we read to escape, to discover, or even to fulfil requirements, we have a purpose, a motive, and more than likely some expectations. Moreover, we have a number of years of existence during which time we have adopted a large variety of rules, and we are likely to apply those rules to any new system we encounter. What happens, then, when we enter a fictional world that questions or disturbs our suppositions and beliefs, our rule structures? Within the texts we will ask similar questions of the characters. How is emotion expressed? How is it structured? What happens when disruptions occur?

We will be reading a variety of psychoanalytic and psychological texts to open up areas of discussion--the unconscious, affect, relationships, the body, dreams, and trauma, etc. And, we will be reading novels and short stories-modern and contemporary--that will put the reader into different emotional spheres.

5. **Course Objectives:**

1).The course will introduce the participants to the inter- disciplinary interface between Literature and Psychology in their concern with the underlying mental aspects of human behaviour.

2) To encourage the participants to employ them in their understanding of literary texts. It will meet student interest in the ways in which psychology enhances the experience of literature.

3) To critically examine various genres including novels, works of non-fiction, drama, short stories through psychological theories.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1	Develop a working knowledge of the nature of psychology. They will be able to demonstrate an understanding of fundamental concepts, theories, principles and terminology of concerned discipline.
CLO2	Examine and evaluate literature and literary themes through a lens facilitated by their understanding of psychological theories.
CLO3	Acquire the skills to psychological intererpretation of literary texts to deepen the understanding of various Freudian psychoanalytic theories.
CLO4	Develop a critical attitude to analyze the psychological principles of Carl Jung in a constructive way through literary texts.
CLO5	Demonstrate and analyze the applications of psychological principles, theories and methods of Alfred Adler to understandthe complexity of human behavior.

7) Mapping of Program Outcomes with Course Outcomes

CLO/ PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓			
CLO2			✓	✓	
CLO3			✓	✓	
CLO4			✓	✓	
CLO5		✓			✓

8. Course Content

Unit 1

A brief introduction to key terms of Psychology. Psychology, Psychiatry, Psychoanalysis and Demonology. (i) A Lexicon of Psychology, Psychiatry and Psychoanalysis- Jessica Kuper . (ii) Projection and Re-Collection in Jungian Psychology: Reflections of the Soul (Reality of the Psyche Series)- Marie-Louise von Franz.

Unit 2

Interface between literature and psychology. (i) Holland's Guide to Psychoanalytic Psychology and Literature and Psychology- Norman N. Holland. (ii) A psychological Approach to Fiction- Bernard J Paris. (iii) Literature and psychoanalysis- The question of reading, Otherwise-Felman, Shoshana Baltimore.

Unit 3

Sigmund Freud. Freudian psychology and its model of the human psyche, infantile and adult sexuality, the Unconscious, Oedipal complex, dream work, psychotherapy etc. in literary texts. (i) Oedipus Rex- Sophocles (ii) Hamlet- Shakespeare (iii)The Sleepers- Walt Whitman. (iv)The Stanger- Albert Camus .

Unit 4

Carl Gustav Jung. Jung's visionary mode and collective unconscious in literary writings: (i). The shepherd of Hermas- Daniel Robison. (ii) The Divine Comedy- Dante Alighieri. (iii) Dynamo- [Eugene O'Neill](#).

Unit 5

Alfred Adler. Adler's individual/power psychology, Inferiority complex and aggressive drives in literary contexts. (i) [Plant Teacher](#)- Carolina Alethia. (ii) [Man's Search for Meaning](#)- Frankl, Viktor.(iii) A Rose for Emily-William Faulkner.

9. Required Reading:

1. Adler, Alfred. The Practice and Theory of Individual Psychology. Martino Fine Books. 2011.
2. Freud, Sigmund. Interpretation of Dreams. Avon. 2006.
3. Robison, Daniel. The Shepherd of Hermas. Createspace Independent Pub. 2013.
4. Alighieri, Dante. The Divine Comedy: The Inferno, The Purgatorio, and The Paradiso. Penguin USA.2003.
5. Goethe, Johann. Faust. Anchor . 1962.
6. O'Neill, Eugene. Eugene O'Neill: Complete Plays Vol. 2 1920-1931. Library of America. 1988.
7. Alethia, caroline. plant teacher. CreateSpace Independent Publishing Platform (January 7, 2012).
8. William Shakespeare. Hamlet. CreateSpace Independent Publishing Platform (23 July

2017).

9. Bernard J. Paris. *A Psychological Approach to Fiction: Studies in Thackeray, Stendhal, George Eliot, Dostoevsky, and Conrad*. Routledge; 1st edition (30 March 2010).

10. Felman, Shoshana. *Literature and psychoanalysis. The question of reading: Otherwise*. Baltimore, MD: [Johns Hopkins](#) University Press.

11. Marie-Louise von Franz. *Projection and Re-Collection in Jungian Psychology: Reflections of the Soul (Reality of the Psyche Series)*. Open Court Publishing Company (1 January 1999).

12. Jessica Kuper, *A Lexicon of Psychology, Psychiatry and Psychoanalysis*. Routledge. 2015.

10. Recommended Reading:

1. Austin, W.G. & Worchel.S. (1986). *Psychology of Intergroup Relations*. NelsonHall Publishers.

2. Onder Cakirtas, *Literature and Psychology: Writing, Trauma and the Self*. 2019.

3. Patrick White. *Literature Through Psychology*. 2019. Independently published.

4. M.H. Abrams, *A Glossary of Literary Terms*, (Banglore: Prism Books Pvt. Ltd, 1993) P.264.

5. Benjamin, Ludy T., Jr.; Hopkins, J.Roy; Nation. [Psychology](#). Collier Macmillan, 1987

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur**

Literature and Psychology

Course Core Code: ENGPE201

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) **Course Title:** Literature on Partition

2) **Course Code:** ENGPE202

3) **Credits:** 02

4) Course Description:

This course will introduce learners to the socio-political and cultural contexts that led to the partition of India, and the literary writings that came from the victims, who faced the agonies and sufferings owing to partition. The learners will also be introduced to various genres of partition writings, such as poetry, short-stories, essays, novels, and documentaries. Various stands taken by the partition writers will be discussed, by drawing references from the prescribed works, to understand how they responded, as writers, to a gruesome incident like partition.

5) Course Objectives:

- To introduce the learners to the vast literature written on and about the partition of India.
- To familiarise learners with the trauma associated with the violence of partition, and its aftermaths.
- To decipher the human condition during the period of crisis and violence.

6) Course Learning Outcome:

Upon successful completion of this course, the learner will be able to

CLO1	Demonstrate a knowledge of the factors involved in violence, and of the human condition, as portrayed in creative writings on partition.
CLO2	Understand the connections between trauma and human catastrophe.
CLO3	Examine the overlaps between the study of trauma literature, psychology, and conflict literature.
CLO4	Analyze critically, the collective memory involved in the historical event of partition
CLO5	Evaluate the critical stands taken by partition writers, on the predicaments of the victims.

7) Mapping of Program Outcomes with Course Outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	✓	✓	✓		✓
CO2	✓		✓		✓
CO3	✓	✓	✓		✓
CO4	✓		✓	✓	
CO5	✓		✓	✓	✓

8) Course Content:

Unit I: Novels

Khushwant Singh: *Train to Pakistan*

Bapsi Sidhwa: *Ice-Candy Man*

Unit II: Documentary

Documentary: "Partition: The day India Burnt" (BBC)

Unit III: Poetry

Faiz Ahmed Faiz: "Subh-e- Aazadi" "Dawn of Independence"

Adeeba Talukder: "Dividing Line"

Amrita Pritam: "Today I invoke Waris Shah"

Agha Shahid Ali: "Learning Urdu" and "Farewell"

W. H Auden: "Partition"

Unit IV: Short Stories

Sadat Hussain Manto: "Khol Do" and "Toba Tek Singh"

Jhumpa Lahiri: "When Mr. Pirzada came to dine", *Interpreter of Maladies*

Unit V: Non-Fiction

Dominique Lapierre and Larry Collins: *Freedom at Midnight* (1975) (Excerpts)

Alok Bhalla: *Memory, History and Fictional Representation of Partition*

Ashis Nandy: "Partition and a fantasy of a masculine state"

Jasbir Jain: "Daughters of Mother India in search of a nation: Women's narrative about the nation"

9) Required Readings:

Guha, Ramachandra. *India After Gandhi: The History of the World's Largest Democracy*. Picador India, 2017.

Haque, Syrrina Ahsan Ali. *Dialogue on Partition: Literature Knows No Borders*. Lexington Books, 2021.

Mehta, Rini Bhattacharya, and Debali Mookerjea-Leonard, editors. *The Indian Partition in Literature and Films: History, Politics, and Aesthetics*. 1st edition, Routledge, 2014.

Mookerjea-Leonard, Debali. *Literature, Gender, and the Trauma of Partition: The Paradox of Independence*. 1st edition, Routledge, 2019.

Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge University Press, 2001.

Prakash, Bodh. *Writing Partition: Aesthetics and Ideology in Hindi and Urdu Literature*. Pearson, 2008.

10) Recommended Readings:

Bandyopadhyay, Sekhar. *From Plassey To Partition And After*. Orient Blackswan Private Limited - New Delhi, 2014.

Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*. Reprint edition, University of Toronto Press, 2006.

Sarila, Narendra Singh. *The Shadow of the Great Game: The Untold Story of India's Partition*. HarperCollins, 2009.

Sarkar, Jaydip, and Rupayan Mukherjee, editors. *Partition Literature and Cinema: A Critical Introduction*. 1st edition, Routledge India, 2020.

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA – Semester II, End Semester Exam
Literature on Partition**

Course Code: ENGPE202

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1. Course Title: Detective Fiction

2. Course Code: ENGPE203

3. Credits: 2

4. Course Description

This course introduces the learner to the genre of detective fiction. It is divided into five units which mirror five critical approaches to the genre. The course employs a combination of essays and lectures on the historical and socioeconomic context of the rise of detective fiction along with a sampling of texts from various subgenres. It also touches upon the postcolonial possibilities of detective fiction as well as its philosophical implications on structuralist and poststructuralist thought and the role of gender in the rise of dime novels. The learners are also encouraged to think about detective fiction in terms of contemporary popularity by analysing popular television series in this genre.

5. Course Objectives

1. Gain a historical overview of the rise of detective fiction
2. Examine differences in the rise of the genre in different parts of the world
3. Explore the postmodern and postcolonial implications of the genre
4. Survey the subgenres of detective fiction

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand how the category ‘detective fiction ’exceeds a literary definition
CLO2	Analyse texts through the prism of multiple approaches to the genre
CLO3	Evaluate and compare different theoretical approaches to detective fiction
CLO4	Apply the theoretical approaches learnt in this course to texts of detective fiction and to the social/cultural problematic of ‘detection ’and crime and knowledge
CLO5	Create new models of analysis at the interaction of detective fiction and various other cultural texts

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
Matrix					
CLO1	✓	✓			
CLO2			✓	✓	
CLO3	✓		✓	✓	
CLO4		✓	✓	✓	✓
CLO5		✓		✓	✓

8) Course Content

Unit One: Historical Overview

Lectures on 19th century Criminal Broad­sides and the *Blackwood’s Magazine* Lectures on the Pinkerton Agency and Francois Vidocq

1. “On Murder Considered as one of the Fine Arts” by Thomas De Quincey in *Blackwood’s Magazine* (1827)
2. “The Typology of Detective Fiction” by Tzvetan Todorov (1966)

Unit Two: Modern Detective Fiction (the U.S. and the U.K.)

Lectures on the rise of positivism, pre-history of forensics, and the figure of the rational modern detective

- 1) Edgar Allan Poe — “The Murders in the Rue Morgue” (American)
- 2) Sherlock Holmes — “The Hound of Baskervilles” (British)

Unit Three: “Other” Beginnings of Detective Fiction

a) Lectures on Umberto Eco, Paul Auster and the emergence of metaphysical detective fiction

(Text: “Death and the Compass” by Borges)

b) Lecture on the role of gender in the rise of detective fiction (Text: Selected stories from *The Detective’s Album* by Mary Fortune.)

Unit Four: Subgenres

Lectures on the rise of modern institutions such as asylums, prisons and correctional facilities and statist/psychoanalytical approaches to the criminal mind

- 1) Hardboiled (“The Maltese Falcon” by Dashiell Hammett)
- 2) Police Procedurals (*The Mentalist*) and Psychological Thrillers (*Hannibal*) — with an emphasis on televised detective fiction
- 3) Nordic Noir (from *The Green Pyramid* by Henning Mankell)

Unit Five: Colonial/Postcolonial Responses to Detective Fiction

Lectures on intercultural processes that shaped the genre in the backdrop of the Indian colonial context in particular.

- Lectures on the history of detective fiction in colonial India
- *Byomkesh Bakshi* by Satyajit Ray
- Samples of writing by Saradindu Bhandyopadhyay

9) Required Reading

“A Philosophical View of the Detective Novel” by Ernst Bloch (1980)

Crime Fiction: From Poe to the Present by Martin Priestman (2013), Liverpool University Press.

Detective Fiction and the Rise of Forensic Science (2000) by Roland R. Thomas, Cambridge University Press.

Dover, J.K. Van. *We Must Have Certainty: Four Essays on the Detective Story*. Selinsgrove: Susquehanna University Press, 2005.

The Imagination of Evil: Detective Fiction and the Modern World by Mary Evans (2009), Bloomsbury Publishing.

10) Recommended Reading

True Crime Writings in Colonial India: Offending Bodies and Darogas in Nineteenth-Century Bengal by Shampa Roy.

Hard-boiled: Working Class Readers and Pulp Magazines (2000) by Erin A. Smith, Temple University Press.

Bennett, Maurice J. "The Detective Fiction of Poe and Borges." *Comparative Literature*, vol. 35, no. 3, [Duke University Press, University of Oregon], 1983, pp. 262–75, <https://doi.org/10.2307/1770621>.

Victorian Detective Fiction and the Nature of Evidence: The Scientific Investigations of Poe, Dickens, and Doyle by Lawrence Frank (2003). Palgrave.

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur**

Detective Fiction

Course Core Code: ENGPE203

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1. Course Title: Popular Fiction

2. Course Code: ENGPE204

3. Credits: 2

4. Course Description:

The course discusses by way of exposing the learners to theories on popular taste and diverse forms of cultures sampling at varied genres and concerns of popular fictions and culture capital. It looks closely at more recent developments like fan fiction communities and evolving technologies in shaping the production and consumption of popular fictions. The Units I, II & III accustom the learners with the definition and redefinition of popular culture and Unit IV & V enhance the learning consumption with literary samples representing each genre.

5. Course Objectives:

The course explores how the category of popular fictions are defined and redefined across cultures.

The course enables the learners to get familiarized with the literary roots of pulp and genre fictions, formulaic tropes, characterization, and narrative strategies.

6.Course Learning Outcome: Upon successful completion of this course, the student should be able to:

CLO1	Understand and gain knowledge on different genres, factors enforcing and embellishing them and their characteristic features in the contemporary popular literature
CLO2	Analyse the emerging ideologies and methods of various genres reflecting the current trending
CLO3	Evaluate the popular socio-cultural context and its social milieu mobilized in literary representation.
CLO4	Apply a critical and media outlook in understanding the cultural diversity of the Popular genres.
CLO5	Appreciate and demonstrate the modern sensibilities in narrative methods in the reading of texts representative of popular mood and mode

7. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	✓	✓	✓	✓	✓
CO2	✓		✓	✓	
CO3	✓		✓	✓	✓
CO4	✓	✓	✓	✓	✓
CO5	✓	✓			✓

8 Course Content:

Unit I:

1. Lowell, Elizabeth's *Popular Fiction: Why We Read It, Why we write It* n.d. Web. 23 December 2013. < <http://www.elizabethlowell.com/popfiction>. Htrnl>
2. Literary vs Popular Fiction; What Sells and Why.
3. Dasgupta, Shaikat. Leading the idiocracy. *Tehelka Magazine* : Volume 9 Issue 33, August 2012
4. Popular fiction and fantasy: Gary Festfahl, "How Charlie made children hate him: fantasy and reality"

Unit II:

1. Umberto Eco. 'Narrative Structure in Fleming', in *The Study of Popular Culture: A Sourcebook* ed. Bob Ashley (London : Pinter, 1989). pp. 124-34.
2. Gender Equations in popular fiction
3. Brian Baker's *Masculinity in Film and fiction: Representing Men in popular genres*
4. Merja Makinen's 'Feminism in Romances'

Unit III:

1. Reflection of popular culture in popular fiction and impact of pop fiction in pop culture
2. Stuart Hall. 'Notes on Deconstructing "the Popular"'
3. Select chapters from Clive Bloom's *Cult Fiction : Popular Reading and Pulp Theory*
4. Jayashree Kamble's *Making Meaning in Popular Romance fiction*

Unit IV:

1. Science Fiction -Edgar Rice Burroughs- *A Princess of Mars*
2. Culinary Fiction- Laura Esquivel- *Like Water for Chocolate*
3. Horror Fiction- Bram Stoker- *Dracula*

Unit V:

1. Chick Lit- Swati Kaushal's *Piece of Cake*
2. Dystopian Novel- Margaret Atwood- *The Handmaid's Tale*
3. Graphic Novel- Art Spiegelman – *Maus*

9. Required Reading:

1. Christopher Pawling, 'Popular Fiction : Ideology or Utopia? 'Popular Fiction and Social Change, ed. Christopher Pawling (London : Macmillan, 1984).

2. Ken Gelding, *New Directions in Popular fiction: Genre, Distribution and Reproduction*, London: Macmillan, 2016.

3. Leo Braudy, *Native Informant: Essays on film, fiction and popular culture*, Oxford, Oxford University Press, 1991.

4. Scott McCloud's graphic novel exploration of the medium, *Understanding Comics: The Invisible Art*,

5. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Fifth Edition University of Sunderland: Pearson Longman. www.pearsoned.co.uk/storey

6. Agger, Ben. *Cultural Studies as Cultural Theory*. London: Falmer Press, 1992.

10. Recommended Reading:

1. Glover, David & Scott McCracken, eds. *The Cambridge Companion to Popular Fiction*. Cambridge UP

2. Gill, Rosalind & Herdieckerhoff, Elena. —Rewriting the Romance: New femininities in Chick lit? *Feminist Media Studies* 6(4). 2006.

3. Chute, Hillary. —Comics as Literature? Reading Graphic Narrative. *PMLA – Publications of The Modern Language Association of America*. 123. 452-465. 20

11. Question Paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur
MA- I Semester II - End Semester Exam**

Course Core Code: ENGPE204

Popular Fiction

Marks: 60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Refugee Literature

2) Course Code: ENGPE205

3) Credits: 02

4) Course Description:

This course will familiarize learners with the diverse writings of refugees from transnational backgrounds. Learners will be introduced to several terms employed in Refugee Studies, such as exile, diaspora, expatriate, migrant, immigrant, etc., so as to make them understand the semantic variance of such terms. The introductory unit, besides offering a deep understanding into the writings of refugees, provides knowledge of postcolonial/global southern perspectives of refugee literature, in particular, and Refugee Studies, in general. The subsequent units have been framed to introduce refugee literary forms such as poetry, essays, life narratives, and novels, in order to make learners infer distinct literary expressions fraught with resistance, and loss of homeland and identity.

5) Course Objectives:

- To introduce the unique writings of refugees located in transnational backgrounds.
- To expose learners to refugee literary themes such as collective memory, collective identity, loss of homeland, resistance, use of land, and natural elements.
- To make learners understand how the popular literary forms like poetry, essay, life writing and novel, are appropriated by refugee writers.
- To explain how refugee writers use literature, particularly the genres of life narrative and novel, to narrate their suppressed history.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Gain the knowledge of locating refugee literature in the contemporary, larger, literary discourse.
CLO2	Understand how refugees use literature as a powerful medium, to express and construct their lost identity and homeland, metaphorically.
CLO3	Apply theories of refugee studies for their future research works on refugee writings.
CLO4	Create an awareness of refugee writings and their situation in geo-politics in a society.
CLO5	Evaluate the aesthetic and creative aspects of various forms of refugee literature.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓	✓	✓
CLO2	✓		✓	✓	✓
CLO3	✓		✓	✓	✓
CLO4	✓	✓	✓	✓	✓
CLO5	✓		✓	✓	✓

8) Course Content:

Unit I - Understanding Refugee Literature

Lava Asaad: "Introduction: Fragmentation and Existence", "Can the Refugee Speak? Voices by Proxy, Storytelling, and Surrogate Agencies" - Asaad, Lava. *Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees*. 1st edition, Routledge, 2019.

Claire Gallien: "Refugee Literature: What postcolonial theory has to say?"

B. S. Chimni: "The geopolitics of Refugee Studies: A view from the South"

Unit II - Poetry

Mahmoud Darwish: "Identity Card"

Nizar Qabbani: "A Lesson In Drawing"

Trincomalee: "Innocent Victim" - Apocalypse'83 by Jean Arasanayagam

Nhien Nguyen MD: "Vietnamese Refugee Boat People Forty Years Later"

Unit III - Essays

Ramzy Baroud: "Death Notice" - Baroud, Ramzy. *The Last Earth: A Palestinian Story*. Pluto Press, 2018.

Ain Van do: Simple map, Small Compass, Three Flashlights – Cargill, Mary Terrell, and Jade Quang Huynh, editors. *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*. McFarland, 2015.

Unit IV - Life Writings

Jacob J. Nammar: *Born in Jerusalem, Born Palestinian: A Memoir*

Nujeen Mustafa, Christina Lamb: *Nujeen: One Girl's Journey from War-Torn Syria in a Wheelchair*

Unit V - Novels

Susan Abulhawa: *Mornings in Jenin*

Benjamin Dix, Lindsay Pollock: *Vanni: A Family's Struggle Through the Sri Lankan Conflict*

9) Required Readings:

Asaad, Lava. *Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees*. 1st edition, Routledge, 2019.

Bose, Sumantra. *Contested Lands: Israel-Palestine, Kashmir, Bosnia, Cyprus and Sri Lanka*. Harvard University Press, 2009.

Harlow, Barbara. *Resistance Literature*. Routledge, 1987.

Rellstab, Daniel H., and Christiane Schlote, editors. *Representations of War, Migration, and Refugeehood: Interdisciplinary Perspectives*. 1st edition, Routledge, 2014.

10) Recommended Readings:

Baroud, Ramzy. *The Last Earth: A Palestinian Story*. Pluto Press, 2018.

Brownlie, Siobhan. *Discourses of Memory and Refugees: Exploring Facets*. 1st ed. 2020 edition, Palgrave Macmillan, 2020.

Cargill, Mary Terrell, and Jade Quang Huynh, editors. *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*. McFarland, 2015.

Fiddian-Qasmiyeh, Elena, et al., editors. *The Oxford Handbook of Refugee and Forced Migration Studies*. Reprint edition, Oxford University Press, 2016.

Nguyen, Viet Thanh, editor. *The Displaced: Refugee Writers on Refugee Lives*. 1st edition, Harry N. Abrams, 2018.

Triandafyllidou, Anna, editor. *Routledge Handbook of Immigration and Refugee Studies*. 1st edition, Routledge, 2015.

11) Question Paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvavur
MA - Semester II, End Semester Exam
Refugee Literature**

Course Code: ENGPE205

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1) **Course Title: INTRODUCTION TO ENGLISH LINGUISTICS**

2) **Course Code: ENGPE206**

3) **Credits: 2**

4) Course Description

The aim of the course is to develop and apply understanding of the concepts and methods appropriate for the analysis and study of the English language, to develop an understanding of language issues and debates, and respond critically to them. It also introduces the student to the basic tools essential for a systematic study of language. The course will include, under various topics, an illustrative discussion of the specific features of English language and ELT.

5) Course objectives:

- To foster a scientific approach to language
- introduce the learner to some basic concepts of English linguistics.
- enable the learner to apply linguistic knowledge to everyday language use.
- apply linguistic knowledge in other disciplines.
- attempt to describe and explain that complexity; and account for and dispel some of the common myths, legends about language and language differences.

6) Course Learning Outcomes:

At the end of this course learners are able to:

CLO1	Understand the application of linguistics on other related disciplines, language structures, the linguistic concepts, methods and approaches, and functioning of the language
CLO2	Analyse both the social and formal aspects of language in general and English in particular, linguistic knowledge to everyday language use
CLO3	Evaluate the relationship between language and society
CLO4	Apply this understanding to the construction and analysis of meanings in different modes of communication (spoken, written and multimodal) as well in teaching
CLO5	Appreciate current critical debates in several areas of linguistics

7) Mapping of Program Outcomes with Course Outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	✓		✓		✓
CO2		✓	✓		✓
CO3	✓		✓	✓	
CO4		✓	✓		
CO5	✓	✓	✓		✓

8) Course Content:

Unit 1: Linguistics and English

Studying Linguistic structure; the development of English; genetic classifications of languages; The development of English; typological classification of languages; why languages change.

Unit 2: The Syntax of English

Introduction to English syntax; formal versus notional definitions; structuring of constituents; word classes and phrases; verb phrase; clauses and sentences. (Tree Structures of Simple, Complex and Compound Sentences)

Unit 3: Semantics of English

The structure and meaning of English words; the morpheme; lexical semantics; dictionaries; componential analysis; semantic relations; creating new vocabulary; referential and spatiotemporal deixis.

Phonology: Basic concepts of Phonology, Phoneme, Phone, Allophone, Phonemic Variation, Minimal Pairs, Complementary Distribution, Distinctive Features.

Unit 4: Phonetics

Branches– Articulatory, Acoustic, Auditory and Instrumental Phonetics, Organs of Speech, Air Stream Mechanism and its Type, Major Classes of Speech Sounds: Consonants, Vowels, Liquids and Glides, Cardinal Vowels, Vowel Space, Monophthongs and Diphthongs Examples from English, Phonation and its Major Types, Segmental Description of Consonants, Description of Vowels Suprasegmental Features – Definition and Functions Stress, Pitch, Duration IPA Phonetic vs. Phonemic Transcription

Unit 5

English Language Teaching

Principles of English Teaching and associated problems of Teaching English in India

9) Required Reading:

Meyer, Charles F. *Introducing English Linguistics*. CUP, 2009.

Chomsky, N. And Halle, M. *The Sound Pattern of English*. (New York: Harper and Row, 1968).

Radford, A. Transformational Grammar. (Cambridge: Cambridge University Press, 1988).
F.T.Wood, An outline History of English Language
Frank, Palmer, Grammar, Penguin Books, 1986
Daniel Jones: The Pronunciation of English. New Delhi: Blackie and Sons, 1976 A. C.
Gimson. An Introduction to the Pronunciation of English. London: Methuen, 1980.
J. D. O'Conner. Better English Pronunciation. New Delhi: CUP, 2008. T. Balasubramanian.
A Textbook of English Phonetics for Indian Students. New Delhi:Macmillan, 1981.
T. Balasubramanian. English Phonetics for Indian Students: A Workbook. New
Delhi:Macmillan
Krishnaswami, LalithaKrishnaswami, Methods of Teaching English, Trinity Press, 2014
S. K. Verma and N. Krishnaswamy: Modern Linguistics: An Introduction. New Delhi:
OUP,1989.
George Yule. *The Study of Language*. (2010).

10) Recommended Reading:

Bruce Hayes - *Introductory Linguistics*. (2010).
Paul de Lacy. *The Cambridge Handbook of Phonology*. (2007).
Andrew Carnie. *Syntax: A Generative Introduction*. (2006).
Kate Kearns. *Semantics*. (2000).
Richard Ogden. *An Introduction to English Phonetics*. (2009).

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur
M.A. English
Introduction to English Linguistics**

Course Core Code:ENGPE206

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1.Course title: Indigenous Literature

2.Code: ENGPE207

3.Credits: 2

4.Course Description:

The course provides an understanding of the literature of Indigenous nations in Canada, Australia, New Zealand and the Philippines . It starts from stories from the oral tradition through written poems, stories, and drama, to novels. Further it gives an overall view to the learners how the indigenous writers have contributed to literature through hardship. It also comprises some of the important texts in this genre from Native America. The course further introduces the issues relating to the representation of race and Indignity in literature, in addition to the politics of indigenous authorship, narrative voice, and self-empowerment.

5. Course Objectives:

The learner will be introduced to some of the important Indigenous writings(indigenous experiences) from Native America, Canada, Australia,New Zealand and the Philippines examine indigenous novels, traditional stories, poetry, short stories, and plays from various time periods, written by Métis, Inuit, and First Nations authors.

to enable the learner to criticize the texts using postcolonial, indigenous cultural and historical aspects

to foster an historical understanding of literary cultures other than British and American Literatures.

6) Course Learning Outcomes:

Upon successful completion of this course, the student should be able to:

CO1	Understand and read the texts in the light of its history and culture
CO2	Analyze the literary terminology, the components and basic structures of novels, plays, and poems, using specific examples from works studied in the course.
CO3	Evaluate and compare different authorial treatments of particular themes and subjects in works of different genres.
CO4	Apply own critical analysis, original ideas, and research about the literature
CO5	Appreciate and discuss literary patterns in a novel, play, or poem and tend to write critical essays, including a formal research paper, on literary texts and topics.

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓				✓
CLO2		✓		✓	✓
CLO3		✓	✓	✓	
CLO4		✓	✓	✓	
CLO5			✓	✓	

8) Course Content

Unit I: Key Concepts

Introduction to Indigenous Literature with reference to Native American (Tales and Oratures), Canadian, Australian, New Zealand and the Philippines – Truth and Reconciliation Commission of Canada- Children’s Removal Act (Scoop-up)- Stolen Generation- Dispossession of Land- Aboriginal Rights Movement etc.

Unit II- Poetry

Joy Harjo’s *Once the World was Perfect*

Jeannette Armstrong’s *Indian Woman*

Marjorie Evasco’s *Farol de Combate*

Unit III – Narratives/Biography/Memoirs

John G. Neihardt’s *Black Elk Speaks*

N.Scott.Momaday’s *From the way to Rainy Mountain*

Kate Howarth’s *Ten Hail Marys*

Patricia Grace’s *The Moon Sleeps*- (an excerpt)

Le Anne Howe’s *Moccasins Don’t Have High Heels*

Unit IV Novel

Eden Robinson’s *Monkey Beach*

Alan Duff's *Once were Warriors*

Hone Kouka's *Waiora*(1996)

Witi Ihimaera's *The Trowenna Sea*

Unit V -Drama

Jack Davis 'The Dreamers

Drew Hayden Taylor's *In a World Created by a Drunken God*

9) Required Reading:

Velie R Alan. Ed. *An Anthology of American Indian Literature*, University of Oklahoma Press, Norman.

David, Daniel Moses, Ed. *An Anthology of Canadian Native Literatures in English*. Toronto.OUP,1998.

Nicholas Jose, Anita M Heis. *An Anthology of Australian Aboriginal literature*, 2008.

Lawana Trout, Ed, *Native American Literature* .1998

Quayson Ato, *Cambridge History of Postcolonial Literature*, 2012.

Moses, D. D. & Goldie, T. (Eds.). (2013). *An Anthology of Canadian Native Literature in English*. (4th ed.). Toronto: Oxford UP.

E Reference:

Epg pathsala:paper 07: module 04

Links to Refer:

- <https://nctr.ca/education/trw/general-public-schedule/>
- <https://csps-efpc.gc.ca/events/national-day-truth-reconciliation/index-eng.aspx>
- <https://www.canada.ca/en/canadian-heritage/campaigns/national-day-truth-reconciliation.html>
- <https://www.rcaanc-cirnac.gc.ca/eng/1621447127773/1621447157184>
- <https://csps-efpc.gc.ca/ils-eng.aspx>
- <https://downiewenjack.ca/national-day-for-truth-and-reconciliation/>
- <https://poetryarchive.org/poet/david-eggleton/>
- <https://poetryarchive.org/poem/turangawaewae/>
- <http://cordite.org.au/poetry/philippines/farol-de-combate/>
- [https://www.thefreelibrary.com/Mutuwhenua+\(an+excerpt\).-a0137013012](https://www.thefreelibrary.com/Mutuwhenua+(an+excerpt).-a0137013012)

10) Recommended Reading:

Erdrich's *The Round House* and *Tribal Jurisdiction*

Read Womack, "Theorizing American Indian Experience

Genoni, Paul (2004). *Subverting the Empire: Explorers and Exploration in Australian Fiction*. Altona, VIC: Common Ground.

<https://www.abc.net.au/news/2021-05-27/first-nations-poetry-flourishing-evelyn-araluen/100160654>

<http://www.cultureandrecreation.gov.au/articles/poetry/index.htm>

<http://www.cbc.ca/books/2016/06/the-shoe-boy.html>

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
M.A. English**

Course Core Code:ENGPE207 Indigenous Literature

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Literature and Affect

2) Course Code: ENGPE208

3) Credits: 2

4) Course Description

This course provides multiple entry points for the learner to explore the scope of affect theory in literary studies. The five units in this course are assigned to assist the learner in ‘reading affect ’ across a range of literary texts. Each unit contains one or more illustrative essays that discuss the prescribed literary texts within the ambit of affect theory, thus providing the student with diverse models of critical analysis. Units One, Two and Three are organised around the keywords shock, fear and disgust respectively, all of which have been theorised by scholars in literary affect studies. The texts analysed in these units range from early German Romanticist works, Victorian fiction and 20th century American and Indian fiction. Unit Four departs from literary texts and explores affect from the point of view of war photography. Unit Five concludes the course with three theoretical essays by Brian Massumi, Gilles Deleuze and Laurent Berlant. For seminar presentations and assignments, students may pick essays from any of the anthologies provided in the Recommended Reading section.

5.Course Objectives

- 1.Exploring the interdisciplinary scope of affect theory in literary studies
- 2.Practicing the act of ‘reading affect ’across a range of texts
- 3.Acquaintance with select keywords such as shock, fear, and disgust
- 4.Tracing affect across key moments in literary history

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the significance of the term ‘affect ’in relation to literary studies
CLO2	Analyse ‘ affect ’in a wide range of texts
CLO3	Evaluate the existing literature on the relevance of affect as methodology
CLO4	Apply the awareness of affect theory to comment on literary theory
CLO5	Create a range of textual analysis that advances the possibilities and relevance of affect theory

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2		✓	✓	✓	
CLO3			✓	✓	
CLO4		✓	✓		
CLO5			✓		✓

8) Course Content

Unit One

1. “The Carcass” (Une Chargone) from Flowers of Evil (1857) by Charles Baudelaire Penthesilea by Heinrich von Kleist (1808)
2. Essay: “Shock” in Uses of Literature by Rita Felski (2010).

Unit Two

1. by Bram Stoker (1897)
2. *The Dunwich Horror* by H. P. Lovecraft (1928)
3. Essay: “Feeling Other(s): Dracula and the Ethics of Unmanageable Affect” by Kimberly O’Donnell in *A Feel for the Text*, Ed. Stephen Ahern (2018).

Unit Three

1. by Ismat Chughtai in *Adab-i-Latif* (1942)’
2. MS. of *La Côte Basque* (unfinished story) by Truman Capote (1965) Essays:
3. “Obscene Textures: The Erotics of Disgust in the Writings of Ismat Chughtai” by Neetu Khanna in *Comparative Literature* (2020)
4. “How Disgust Works: Truman Capote's 'La Côte Basque'” in *Journal of Modern Literature* by Douglas Dowland (2016)

Unit Four

1. by Joe Sacco (2013)
2. Essays: “Photography, War, Outrage” by Judith Butler in *PMLA* (2005).
3. Excerpts from *Camera Lucida* by Roland Barthes
4. “Shaking Hands with Other People’s Pain: Joe Sacco’s Palestine” by Rebecca Scherr on *Mosaic* (2013)

Unit Five

1. “The Autonomy of Affect” by Brian Massumi in *Cultural Critique* (1995)
2. “Bartleby; or, the Formula” in *Essays Critical and Clinical* by Gilles Deleuze (1993)
3. “Cruel Optimism” by Laurent Berlant in *The Affect Theory Reader*, Edited by Melissa Gregg and Gregory J. Seigworth (2010)

9) Required Reading

1. Vogl, Joseph, and Helmut Müller-Sievers. *On Tarrying*. 2019. Print.
2. Boym, Svetlana. *The Off-Modern*. 2017. Print.
3. Ahmed, Sara. *The Cultural Politics of Emotion*. New York: Routledge, 2004.

10) Recommended Reading

1. Gregg, Melissa, and Gregory J. Seigworth. *The Affect Theory Reader*. North Carolina: Duke University Press, 2011. Print.
2. Houen, Alex. *Affect and Literature*. Cambridge: Cambridge University Press, 2020. Print.
Ahern, Stephen. *Affect Theory and Literary Critical Practice: A Feel for the Text*. 2019. Print.
3. Scott, Bede. *Affective Disorders: Emotion in Colonial and Postcolonial Literature*. Liverpool University Press, 2020.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
Literature and Affect**

Course Core Code: ENGPE208

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

SEMESTER THREE: CORE PAPERS

1. **British Literature III**
2. **Life Writing**
3. **Theories of Literature**
4. **Film Studies**

1. Course Title: **British Literature III**

2. Course Code: **ENGP101**

3. Credits: **4**

4. Course Description:

The course covers the twentieth and twenty first centuries encompassing literatures from Great Britain, Scotland, Wales, and the Ireland. It deals with the shifts in ideology to represent the major movements and canons of the period by evolving its focus into intellectual engagement by pushing the boundaries with experimentation and positing individualism. Modernism and Postmodernism critically engage with the aftermath of the Post-World War I & II in literature and the human psyche influenced by Freud, and the continental philosophers and thinkers like Henri-Louis Bergson, Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Jacques Derrida, Michel Foucault and James G. Frazer etc., and the impact of Irish revolution, colonialism and post-colonialism, economic depression, dissolution of the British Empire, globalization, and the advent of technologies have greatly demanded literary responses. European influences like symbolism, imagism, surrealism, Dadaism, cultural and aesthetic movements and radical politics, selfhood, gender assignation propelled the emergences of genre fictions as literary enquires.

Modernists poets, war poets, left-wing poets, and Irish writers like James Joyce, Samuel Beckett, modernist like D. H. Lawrence Joseph Conrad, E. M. Forster, Dorothy Richardson, Virginia Woolf, T. S. Eliot, Ezra Pound, and William Faulkner, playwrights like George Bernard Shaw, John Osborne, Harold Pinter, Tom Stoppard etc., political satirists like George Orwell, Graham Greene etc., are the central writers of this period. It also ascribes to the rise of hyphenated literatures like Asian-British, Anglo-Indian, Anglo-African etc., and the growing influence of television, film, video games and other media on literature. The course content reflects the sensibilities, and the breadth and diversity of the period , as illustrations involving the contextual readings of poetry, novels, plays, and short stories.

5. Course Objectives:

1. The learner will be introduced to some important texts of Modern and Postmodern British literature.
2. The course intends to show how modernism colours the literary texts of the twentieth century.
3. To call attention to the significant social, cultural and historical undercurrents of the age.

6. Course Learning Outcome: Upon successful completion of this course, the student should be able to:

CLO1	Understand and gain knowledge on different genres and their characteristic features in British Literature
CLO2	Analyse the emergence of canonical and polarising ideologies applied in various genres reflecting upon British Modernism
CLO3	Evaluate the British socio-cultural context and its social milieu mobilized in British Literature
CLO4	Apply a critical outlook in understanding the historical and colonial background as a parallel requisite that led to new outlook in the cultural diversity of the British Isles
CLO5	Appreciate and demonstrate the modern sensibilities in narrative, poetic, and dramatic forms through close textual reading of representative contemporary British literary texts

7. Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓	✓	✓	✓
CLO2	✓		✓	✓	✓
CLO3	✓		✓	✓	
CLO4	✓	✓	✓	✓	✓
CLO5	✓	✓	✓	✓	✓

8. Course Content:

Unit I: Modern British Poetry

1. Hopkins: "Windhover"
2. T.S. Eliot: "The Waste Land"
3. Wilfred Owen: "Anthem for Doomed Youth"
4. W.B. Yeats: "Sailing to Byzantium"
5. W.H. Auden: "In Memory of W.B. Yeats"
6. Philip Larkin: "Toads"
7. Dylan Thomas: "Do Not Go Gentle into That Good Night"
8. Ted Hughes: "Thought-Fox"
9. Seamus Heaney: "Death of a Naturalist"
10. Carol Ann Duffy: "Standing Female Nude"
11. Eavan Boland: "Domestic Violence"
12. Gillian Clarke: "Catrin"
13. Simon Armitage: "My Father Thought it Bloody Queer"

Unit II: Modern British Prose

1. Henry James, "The Art of Fiction"
2. George Orwell- "You and the Atomic Bomb"
3. E.M. Forster " –Two Cheers for Democracy"
4. Bernard Russell- "The Road to Happiness"

Unit III: Modern British Drama

1. Samuel Beckett: *Waiting for Godot*
2. John Osborne- *The Patriot for Me*
3. Harold Pinter-*The Caretaker*

Unit IV: Modern British Short Stories- Theory-4 hours

1. D.H. Lawrence- "Odour of Chrysanthemums"
2. Somerset Maugham- " Rain"
3. Graham Greene- "The Destructors"
4. Doris Lessing, "To Room Nineteen"

Unit V: Fiction

1. Virginia Woolf: *To the Lighthouse*
2. James Joyce: *Portrait of the Artist as a Young Man*
3. Angela Carter- *Night at the Circus*
4. Ian McEwan - *Atonement*

9. Required Reading:

1. David Damrosch, et al., eds., *The Longman Anthology of British Literature, Vol. 2C The Twentieth Century and Beyond 4th Edition*, 2010.
2. Davies, Marion Wynne, ed. *The Bloomsbury Guide to English Literature*, New York: Prentice Hall, 1990.
3. Drabble, Margaret, ed. *The Oxford Companion to English Literature*, Oxford: Oxford University Press, 1996.
4. Hamilton, Ian, ed. *Twentieth Century Poetry in English*. London: OUP, 1996.
5. Jacobus, Lee A., ed. *The Bedford Introduction to Drama*. Boston: Bedford Books, latest edition.
6. Leavis, Frank Raymond. *New Bearings in English Poetry*. London: Penguin, 1972.
7. Lodge, David. *The Language of Fiction*. Routledge: London, 2002.
8. Pálffy, István. *English Drama in the 20th Century*. Bp.: Nemz. Tankvk., 1993.
9. Tuma, Keith. ed. *Anthology of Twentieth-Century British and Irish Poetry*. London: OUP, 2001.

10. Recommended Reading:

1. A History of English Literature – Arthur Compton Rickett
2. A History of English Literature – Legouis and Cazamian
3. A Critical History of English Literature – David Daiches
4. A Short History of English Literature – G. Saintsbury
5. James Acheson and Romana Huk, ed. *Contemporary British Poetry: Essays in Theory and Criticism*. SUNY P, 1996.
6. Nick Bentley. *Contemporary British Fiction*. Edinburgh UP, 2008.
7. Steven Connor, ed. *The Cambridge Companion to Postmodernism*. 2004.

8. James F. English, ed. *A Concise Companion to Contemporary British Fiction*. Blackwell, 2006.
9. Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge, UP, 2002.
10. N. Holdsworth and M. Luckhurst, ed. *A Concise Companion to Contemporary British and Irish Drama*. Blackwell, 2006.
11. V. K. Janik and Del Ivan Janik, ed. *Modern British Women Writers: An A-to-Z Guide*. Greenwood, 2002.
12. A. Lee. *Realism and Power: Postmodern British Fiction*. Routledge, 1990.
13. David Ian Rabey. *English Drama Since 1940*. Longman, 2003.

11. Question Paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
MA- II - Semester III**

Course Core Code: ENGP101

British Literature III

Marks: 60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Life Writings

2) Course Code: ENGP302

3) Credits: 04

4) Course Description:

Being a new course on the emerging genre of life writing, this will introduce the learners to the emergence of life writings and its varied forms at present. The course will also provide a critical introduction to the genre of life writings, by way of exposing the learners to the introductory readings of some of the eminent scholars in Life Writing Studies. Further, the course will engage with some of the major concerns of life writings such as representation, memory, identity, experience, and space. Besides providing a ground in the introduction to the genre forms and aspects of life writings, it will introduce life writing texts from sub-genres like diary, letters, biography, autobiography, memoir, life narrative, graphic autobiography, star accounts, and others.

The course will make learners understand the need to read life writing texts in a wider socio-political and historical context. By discussing the texts that are selected from various politico-social, historical and national matrixes, this course will help learners locate life writing texts in a larger context. Learners will also be told how life writings of people who belong to countries in the Global South should be read as a narrative of the entire community at large. To make this proposition clear, they will be introduced to the role of collective memory and identity in life writings.

5) Course Objectives:

To introduce the emerging genre of life writing, and its diverse forms, to the learners.

To make them understand the historicity of the genre of life writing.

To provide them with socio-political and cultural context of production of different kinds of life writings.

To expose them to diverse life writing texts and their contexts.

To make them infer, how the genre of life writings has attained a distinct position, in the field of literature.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Familiarize themselves with various modes of life writings, and how they are similar to, or different from, each other, in documenting life history.
CLO2	Understand the importance of life writings in writing historical and social documents.
CLO3	Evaluate various life writings as co-texts to other historical and social texts.
CLO4	Apply and evaluate in real life situations, by looking at a few examples of the public figures, they are, as readers, historically close to, in terms of time, and reach an understanding, and derive inferences, about how historiography functions, and how it is important to read and write narratives of this kind.
CLO5	Analyze how the genre of life writing provides a space to articulate one's agency and resistance.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2	✓		✓		✓
CLO3	✓		✓		
CLO4	✓		✓		
CLO5	✓		✓	✓	✓

8) Course Content:

Unit I: Life Writings: Understanding the Genre

1. "Introduction" - Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
2. "Life Narrative: Definitions and Distinctions" - Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*, Second Edition. University of Minnesota Press, 2010.
3. "Life Narrative in Historical Perspective" - Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*, Second Edition. University of Minnesota Press, 2010.

Unit II: Life Writings: Studies on Representation and Genre Forms

1. "Subjectivity, Representation and Narrative" - Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
2. "Self-portraiture, photography, and performance" - Marcus, Laura. *Autobiography: A Very Short Introduction*. Illustrated edition, OUP Oxford, 2018.
3. "Political Self-representation in postcolonial life-writing" - Moore-Gilbert, Bart. *Postcolonial Life-Writing: Culture, Politics, and Self-Representation*. 1st edition, Routledge, 2009.
4. "Autobiographical Subjects" - Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. 2nd edition, University of Minnesota Press, 2010.

Unit III: Letters, Diaries and Biographies

1. Hellen Keller: Selected Letters - *Helen Keller: The Story of My Life and Selected Letters*
2. Bhagat Singh: Selected letters - Singh, Bhagat. *The Jail Notebook and Other Writings*. Edited by Chaman Lal, LeftWord Books, 2007.
3. Anne Frank: *The Diary of a Young Girl*
4. Dhananjay Keer: *Dr Babasaheb Ambedkar: Life and Mission*

Unit IV: Autobiographies, Memoirs and Life Narratives

1. Nelson Mandela: *Long Walk To Freedom*
2. Nawal El Saadawi: *Memoirs from the Women's Prison*
3. Timothy Conigrave: *Holding The Man*
4. Fadwa Tuqan: *A Mountainous Journey: A Poet's Autobiography*

Unit V: New Forms of Life Writings

1. Marjane Satrapi: *Persepolis* (graphic autobiography)
2. Manisha Koirala: *Healed: How Cancer Gave Me a New Life* (illness/star narrative)
3. Ocean Vuong: *On Earth We're Briefly Gorgeous* (auto-fiction)

9) Required Readings

Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.

"The Practice of Writing a Diary" by Philippe Lejeune and Catherine Bogaert and "The Diary among Other Forms of Life Writing" by Julie Rak Ben-Amos, Batsheva, and Dan Ben-Amos, editors. *The Diary: The Epic of Everyday Life*. 2nd Revised ed. edition, Indiana University Press, 2020.

"What Memoir Is, and What It Is Not", "Memoir and Genre" and "Memoir's Forms" Couser, G.

Thomas. *Memoir: An Introduction*. OUP USA, 2012.

“Long Live the Self” Heehs, Dr Peter. *Writing the Self: Diaries, Memoirs, and the History of the Self*. Bloomsbury Academic USA, 2013.

"Confession, conversion, testimony" and "Autobiographies, autobiographical novels, and autofictions" Marcus, Laura. *Autobiography: A Very Short Introduction*. Illustrated edition, OUP Oxford, 2018.

“Working the borders of genre in postcolonial life-writing” and “Non-western narrative resources in postcolonial life-writing” Moore-Gilbert, Bart. *Postcolonial Life-Writing: Culture, Politics, and Self-Representation*. 1st edition, Routledge, 2009.

“In the Wake of the Memoir Boom”, “The Visual-Verbal-Virtual Contexts of Life Narrative” and “A History of Autobiography Criticism, Part I: Theorizing Autobiography” Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives, Second Edition*. 2nd edition, University of Minnesota Press, 2010.

10) Recommended Readings

Ashley, Kathleen M., et al., editors. *Autobiography and Postmodernism*. University of Massachusetts Press, 1994.

Cowley, Christopher, editor. *The Philosophy of Autobiography*. 1 edition, University of Chicago Press, 2015.

DiBattista, Maria, and Emily O. Wittman, editors. *Modernism and Autobiography*. Cambridge University Press, 2014.

Gilmore, Leigh. *Tainted Witness: Why We Doubt What Women Say About Their Lives*. Columbia University Press, 2017.

The Palgrave Handbook of Auto/Biography | Julie M. Parsons | Palgrave Macmillan.
<https://www.palgrave.com/gp/book/9783030319731>. Accessed 21 July 2021.

Whitlock, Gillian. *Postcolonial Life Narrative: Testimonial Transactions*. 1 edition, Oxford University Press, 2015.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA - Semester III, End Semester Exam
Life Writings**

Course Code: ENGP302

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1) Course Title: Theories of Literature

2) Course Code: ENGP303

3) Credits: 4 credits

4) Course description

The course covers the major thinkers associated with Literary Theory mainly from the late 1950's to the turn of the 21st century. The course is designed to focus on some of the key texts of structuralism, poststructuralism, postmodernism and related contemporary initiatives. Even as it starts off with Ferdinand de Saussure, the key focus of the course is the period of High Theory with a partiality for the various dimensions of the philosophy of poststructuralism. The precedence accorded to poststructuralism is due to the crucial and defining nature of this system of thought in shaping and even determining the course of movements that came up in its wake such as the postcolonial, feminist, psychoanalytic, special interest, Eco critical, concern with marginalised sections and so on.

5) Course Objectives

1. To examine the way Literary Theory has brought in radical changes in our perspective regarding Reality, Truth and Meaning.
2. To critically examine the way Literary Theory bears on different sections of society especially the marginalised sections.
3. To examine the way refusal to believe Grand Narratives would subvert the tyranny of one truth.
4. To function as an enabling course of study which would provide insight to the learner about the numerous areas that Literary Theory opens up for further research.

6) Course Learning Outcomes

CLO 1	The learner would be familiar with major thinkers of Literary Theory and the way they make a radical departure from the conventional thought.
CLO 2	The course would make the learner see how the world we inhabit is constructed in history.
CLO 3	The course would enable the learner to understand the dynamics of the anti-essentialist and textualised knowledge systems.
CLO 4	The learner would come to critically view how Literary Theory has been enabling for all the marginalised sections.
CLO 5	The course would enable the learner to confront the nagging sense that whether the world was really taken for a ride during the entire historical period up to the 1950's.

7) Mapping of Program Outcomes with Course Outcomes

CLO/ PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2		✓			✓
CLO3			✓	✓	
CLO4			✓	✓	
CLO5		✓			✓

8) Course Content:

Unit 1: Structuralist Linguistics and Anthropology

Ferdinand de Saussure: From *Course in General Linguistics*, (Excerpt from Philip Rice and Patricia Waugh *Modern Literary Theory*)

Claude Levi-Strauss: "Incest and Myth" (David Lodge: *20th Century Literary Criticism*)

Unit 2: Structuralist Poetics

Roman Jakobson: "Metaphoric and metonymic Poles" (David Lodge: *Modern Criticism and Theory*)

Roland Barthes : "The Death of the Author"

Unit 3: Formalist and Linguistic Post-structuralism

Jacques Derrida : "The Structure, Sign and Play in the Discourse of the Human Sciences"

Hillis Miller : "The Critic as Host" (From *Modern Criticism and Theory*)

Unit 4: Psychoanalytic and Philosophical Poststructuralism

Jacques Lacan : "Insistence of the Letter in the Unconscious"

Gilles Deleuze : "Repetition for Itself" (From *Difference and Repetition*)

Unit 5: Historicist Post-structuralism and Postmodernism

Michel Foucault : "Nietzsche, Genealogy, History" (from Paul Rabinow: *The Foucault Reader*)

Terry Eagleton: "Capitalism, Modernism and Post modernism" (From *Modern Criticism and Theory*)

9) Required Reading:

Jean-Francois Lyotard : “Postmodern Science as the Search for Instabilities” & “Legitimation by Paralogy”
Slavoj Zizek : The Sublime Object of Ideology
Elaine Showalter : “Towards a Feminist Poetics”
Sigmund Freud : “Creative Writers and Daydreaming”
Viktor Shklovsky : “Art as Technique”
Mikhail Bakhtin : “From the Prehistory of Novelistic Discourse”
M H Abrams : “The Deconstructive Angel”
Homi K Bhabha : “The Commitment to Theory”

10) Recommended Reading:

Peter Barry : Beginning Theory
Terry Eagleton : Literary Theory
Terence Hawkes : Structuralism and Semiotics
Catherine Belsey : Critical Practice
Raman Selden : A Reader’s Guide to Literary Theory
Hans Bertens : Literary Theory (Basic series)
Frederic Jameson : Marxism and Form
Frank Lentricchia : After the New Criticism

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur**

Theories of Literature

Course Core Code: ENGP303

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Film Studies

2) Course Code: ENGP304

3) Credits: 4

4) Course Description

This course is designed to equip the learner with a variety of approaches to the study of film, its technology, history, aesthetics and politics. The course is divided into five units. The first two units are designed to give the learner a sense of the early responses to cinema as well an overview of the some of the modernist conceptions of European avant-garde cinema. The third unit introduces the learner to genre analysis with an emphasis on how to understand horror as a filmic genre (vis-a-vis the use of found footage); the expectation is that this orientation will allow the learner to conceive of other genres such as melodrama and noir and the Hollywood Western along similar analytical lines. Scholarship from India on film has been divided into two units; Unit Four focusses on a broader picture of what constitutes the “Indian” in Indian cinema while Unit Five presents a limited conglomerate of critical commentaries with an emphasis on region (Tamil, Telugu, and Malayalam cinema).

5) Course Objectives

1. Surveying the rise of cinema as media and as literary text
2. Exploring avant-garde and popular cinema
3. Surveying genres such as melodrama and noir
4. Comparing world cinema with the specific case of cinema in India

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the historical development of film theory and early European modernist thought on the subject
CLO2	Analyse films from around the world in terms of their technology, history, aesthetics and politics
CLO3	Evaluate critical commentaries and theorisations on film from a colonial and postcolonial framework as well as from the point of view of Cultural Studies
CLO4	Apply the theoretical approaches learnt in this course in film analysis
CLO5	Create an archive of popular films which best illustrate the range of critical insights learned from this course

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		
CLO2		✓	✓		
CLO3			✓	✓	✓
CLO4			✓	✓	
CLO5		✓			

8) Course Content

Unit One: Cinematic Technology in History

Essays:

- 1) Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Trans. Harry Zohn. *Illuminations*. 1955. Ed. Hannah Arendt. Reprint ed. New York: Schocken Books, 1986. 217–52.
- 2) Kracauer, Sigfried. "General Characteristics" in *Theory of Film*, Princeton University Press, 1960. 27-73.

Film screenings:

- 1) Battleship Potemkin (Sergei Eisenstein, 1925)
- 2) Arrival of a Train at La Ciotat (The Lumière Brothers, 1895)

Unit Two: Theoretical Approaches to Film

Essays:

- 1) Mulvey, Laura. "Visual Pleasure and Narrative Cinema" London: British Film Institute, 1989. 30-52. Screen No. 16.
- 2) "European Traditions" in *Traditions in World Cinema* in Edinburgh University Press, 2006. 15-50

Film screenings:

- 1) Ajantrik (Ritwik Ghatak, 1958)
- 2) Vertigo (Alfred Hitchcock, 1958)

- 3) The Cabinet of Dr. Caligari (Robert Wiene, 1920)
- 4) Rome, Open City (Roberto Rosellini, 1945)

Unit Three: Understanding Film as Genre

Essays:

- 1) Carroll, Noel. "Nightmare and the Horror Film: The Symbolic Biology of Fantastic Beings." *Film Quarterly*, 1981. 16-25.
- 2) Stephen, Neale. "Film Noir" in *Genre and Hollywood*, Routledge, 2000. 142-167.
- 3) Adrian Danks. "The Global Art of Found Footage Cinema" in *Traditions in World Cinema*, Edinburgh University Press, 2006. 241-253.

Film screenings:

- 1) Blood Simple (Cohen Brothers, 1984)
- 2) The Blair Witch Project (Sanchez and Myrick, 1999)
- 3) Paranormal Activity (Oren Peli, 2007)

Unit Four: Film Studies in India I

Essays:

- 1) Prasad, M. Madhava. (1998). *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
- 2) Vasudevan, Ravi. Devotional Transformation: Miracles, Mechanical Artifice, and Spectatorship in Indian Cinema. *Postscripts: The Journal of Sacred Texts, Cultural Histories, and Contemporary Contexts*, 1(2-3), 2005. 237-257.

Film screenings:

- 1) Sant Tukaram (Fattalal and Damle, 1936)
- 2) Deewar (Yash Chopra, 1975)
- 3) Manthan (Shyam Benegal, 1976)

Unit Five: Film Studies in India II

Essays:

- 1) M.S.S.Pandian. "Tamil Cultural Elites and Cinema: Outline of an Argument" in *Economic and Political Weekly*, 1996. 950-955.
- 2) Srinivas, S V. *Megastar: Chiranjeevi and Telugu Cinema After N.t. Rama Rao*. New Delhi: Oxford University Press, 2009. Print. (one chapter)
- 3) Ratheesh Radhakrishnan. "What is Left of Malayalam Cinema?" in *Cinemas of South India : culture, resistance, ideology*. Oxford University Press. 2010.

Film screenings:

- 1) Maanasamrakshanam (K. Subramanian, 1945)
- 2) Any movie starring Chiranjeevi

3) Nirmalyam (M.T.Vasudevan Nair, 1973)

9) Required Reading

Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Bloomington, Ind: Indiana University Press, 2009. Print.

Kapur, Geeta. "Mythic Material in Indian Cinema." *Journal of Arts and Ideas* (Delhi) 14–15 (July– December 1987): 79–108. In *When was Modernism?: Essays on Contemporary Cultural Practice in India*, 233–64. Delhi: Tulika Books, 2000.

Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. , 2007. Print.

Hayward, Susan. *Cinema Studies: The Key Concepts*. , 2018. Print.

10) Recommended Reading

Tom Gunning "An Aesthetic of Astonishment: Early Film and the [In]Credulous Spectator." In *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams, 114–33. New Brunswick: Rutgers University Press, 1995.

Dyer, Richard. "Entertainment and Utopia." In *Movies and Methods*, ed. Bill Nichols, 2:220–32. 2 vols. Berkeley: University of California Press, 1985.

Menon, Dilip. "Things Fall Apart: the Cinematic Rendition of Agrarian Landscape in South India." *The Journal of Peasant Studies*. 32.2 (2005): 304-334. Print

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur**

Film Studies

Course Core Code: ENGP304

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

SEMESTER THREE: ELECTIVES

1. Literature and Translation
2. Subaltern Studies
3. Literary and Cultural Disability Studies
4. Gender Studies
5. Visual Culture Studies

1. Course Title: Literature and Translation

2. Course Code: ENGPE301

3. Credits: 2

4. Course Description

This M.A. elective is designed to be a skill-oriented course that allows learners to practice and become competent in the technicalities of translating literatures across English and other Indian languages. The first three units offer the learners a tripartite approach to the range of complexities encountered in the process of translation (linguistic, rhetorical, ethical) and equip them with the skills required in order to identify and resolve translation-based decisions at all three levels. Units 4 and 5 are designed to provide the learners with a hands-on training by the course instructor in translating a selected literary text (a short story, a poem, or any other text of limited size), making use of the concepts and issues discussed in the previous units.

5. Course Objectives

1. Understand the different facets of the translation process
2. Gaining a first-hand familiarity with common issues in translation
3. Approaching translation from different theoretical perspectives
4. Evaluating multiple translations of the same text

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the relevance and various theories/issues related to the practice of translation
CLO2	Analyse the translation potential between and across two or more Indian languages or between English and Indian languages
CLO3	Evaluate multiple translations of the same texts through the lens of its merits and demerits in various contexts
CLO4	Apply the theoretical approaches learnt in this course in the course of a translation project
CLO5	Create a relevant translation that will expand the scope of literary interconnectedness and comparative identities in the Indian context

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2		✓			✓
CLO3			✓	✓	
CLO4		✓	✓	✓	
CLO5		✓			✓

8. Course Content

Unit One: Linguistic aspects

The instructor can provide a brief overview of the relevance of the following theorists in the practice of translation.

- 1) Roman Jakobson
- 2) Eugene Nida
- 3) Noam Chomsky

Unit Two: Rhetorical aspects

This unit can include discussions with specific references to various Indian languages (depending on the composition of the class) in relation to English.

- 1) Phonological units: Retaining/sacrificing elements such as alliteration, musicality, stress, rhyme and rhythm

- 2) Mood/Tone: Translating humor, irony, double entendre and figures of speech such as metaphors and parallel constructions
- 3) Literary form: Recalibrating epics, ballads, folktales, etc for translation in the 21st century

Unit Three: Ethical aspects

- 1) “Think Translation” by Kwame Anthony Appiah
- 2) “The Politics of Translation” by Gayathri Spivak

Unit Four

In this section, the instructor can initiate a series of tasks to prepare the learners for the translation project to be submitted at the end of the course. The following is a recommendation on how to proceed:

- 1) Comparison of different translations of the same text in class as a warm-up activity (Recommended: Multiple translations of Don Quixote (Spanish/English), Ananth Math (Bengali/English), case studies of machine translation.)
- 2) Sampling Translator’s Prefaces from significant points in literary history (Recommended: Preface to the King James ’Bible, Preface to the translation of Shakuntala)
- 3) Creating a list of eligible texts to translate along with recording the reasons, aims, purpose of the translation project
- 4) Identifying/predicting potential issues (linguistic, rhetorical, ethical) that may arise based on the nature of the source text and the target language

Unit Five

- 1) Creating the translation (estimated period of writing: 2-3 weeks with constructive feedback from the instructor).
- 2) Composing a short Translator’s Preface of not more than 500 words
- 3) Maintaining a journal to record all the issues faced and decisions made during the translation process

9) Required Reading

Venuti, L. (2004), *The Translation Studies Reader*. London/NY: Routledge

Williams, Jenny, and Andrew Chesterman. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. London: Routledge, Taylor & Francis Group, 2015. Print.

10) Recommended Reading

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2016. Print.

J. Woodsworth, J. (eds) (1995), *Translators Through History*. Amsterdam, Philadelphia. Catford, J.C. (1965), *A Linguistic Theory of Translation*. London: OUP.

Bassnett, Susan (1980), *Translation Studies*. London/NY: Routledge.

Bassnett, Susan & Lefevere, A. (eds.) (1990), *Translation, History and Culture*. London: Pinter.

Campbell, S. (1998), *Translation into the Second Language*. Harlow: Longman Delisle, Steiner, G. (1975), *After Babel*. Oxford: OUP.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
Literature and Translation**

Course Core Code:ENGPE301

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course title: Subaltern Studies

2) Course Code: ENGPE302

3) Credits: 2

4) Course description:

This paper would deal with the concept of subalternity and approach the study in terms of historiography, literature and education. It aims to introduce students to the literature that has been excluded down the ages. It also familiarizes and makes them understand the concepts of Subaltern and Subalternity .The course tries to exhibit the painful feelings and experiences of the oppressed.

5) Course Objectives:

- make them to identify and position subaltern identities in texts and critically analyse texts from subaltern perspective
- have a wider knowledge of the trials and tribulations endured by downtrodden people
- enhance their ability to read text analytically to understand the social discrimination
- cultivate ability to analyze the elements and strategies of various genres
- comprehend literary writing as a platform for recording the voice of the voiceless
- evaluate the power of creative writing as a means to recover and to redeem one to get better job.

6) Course Learning Outcomes:

After successful completion of the course the learner able to

CLO1	Understand the feelings of the exploited and re-explores the political, social and economic role in literature and comprehend the themes such as oppression, marginalization, gender discrimination, subjugation of lower and working classes
CLO2	Analyse the condition of the third world countries and the marginalized groups in the society
CLO3	Evaluate the political and cultural autonomy of the people who were subdued in colonial domains, as reflected in literature
CLO4	Apply acquired knowledge to do research and projects on the analysis of political role in the subaltern literature.
CLO5	Appreciate the literary texts written on / by the marginalized, oppressed and exploited on the cultural, political, social and religious grounds

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				
CLO2		✓			✓
CLO3			✓	✓	
CLO4		✓	✓	✓	
CLO5		✓			✓

8) Course Content:

Unit I: Key Concepts

Subaltern Studies in India - Varna and caste system in India -Subalterns and the Constitution of India - Subalterns in the context of Globalization - Subalternity and literature

Unit II: Essays

i) Historiography and Education:

1. Ranajit Guha: "On Some Aspects of Historiography of Colonial India" from *Subaltern Studies*
2. Paulo Freire : Introduction and First chapter of *Pedagogy of the Oppressed*
3. Spivak "Can the Subaltern Speak?"

ii) Literature and Disability

Augusto Boal : Aristotle's Coercive System of Tragedy (from *Theatre of the Oppressed*)

Dan Goodley: Introduction: Global Disability Studies

Homi.K. Bhabha : The Location of Culture

Dipesh Chakrabarty : A Small History of Subaltern Studies : 2000 from Habitation of modernity Essays in the wake of Subaltern studies

Unit III: Poetry

John Betjeman : A Subaltern's Love Song

A.M. Klein's Indian Reservation: Caughnawaga

Audre Lorde: "Power"

Nellie Wong: Their Eyes

Langston Hughes: The Ballad of the Land Lord

Unit IV: Fiction

Alice Walker's Color Purple

Bama's Karukku

Mahasweta Devi: *Rudali*

Temsula Ao: Curfew Man (from *These Hills Called Home*)

Unit V: Drama

George Ryga's Ecstasy of Rita Joe

Mahesh Dattani's Seven Steps around the fire

9) Required Reading:

Ranjith Guha Ed. Subaltern Studies Reader 1985-1995

Dipesh Chakrabarty, A Small history of Subaltern studies: 2000. Habitation of modernity: Essays in the wake of subaltern studies. Chicago: U of Chicago p, 2002.

Mapping Sub studies & the post colonial Ed. Vinayak Chaturvedi London: 2000.

Spivak, Gayatri Chakravorty. "Subaltern Studies: Deconstructing Historiography." Ed.

Ranjith Guha, "Writings on South Asian History and Society Vol IV. OUP, 1985.

Gramsci, Antonio. "History of the Subaltern Classes, Prison Notebooks Vol. II, (Ed. & Tr.) Joseph A. Buttigieg, Columbia UP, 1966.

Fanon, Frantz. "Black Skin, White Masks, Grove, 1967.

Morris, Rosalind. Can the Subaltern Speak?: Reflections on the History of an Idea. Columbia University Press. 2010.

<https://www.youtube.com/watch?v=Zh5YmyH3EGI>

<https://www.poetryfoundation.org/poetrymagazine/browse?volume=66&issue=6&page=25> (E sources)

10) Recommended Reading:

Ashis Nandy. The Intimate Enemy.

Ranajit Guha. Elementary Aspects of Peasant Insurgency in India.

Saurabh Dube. Untouchable Pasts.

Ranajit Guha. Dominance Without Hegemony and Other Essays.

Partha Chatterjee ed. Texts of Power.

Mrinalini Sinha. Colonial Masculinity.

Indra Parthasarathy. The River of Blood

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
M.A. English
Subaltern Studies**

Course Core Code:ENGPE302

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Literary and Cultural Disability Studies

2) Course Code: ENGPE303

3) Credits: 02

4) Course Description:

Being an introductory course in the fledgling discipline of Literary and Cultural Disability Studies, this course is aimed at providing an overview of the interdisciplinary nature of Disability Studies and the literature of the disabled. The course will attempt to situate the condition of disability in socio-political, historical and cultural contexts, to reveal the overlapping nature of disability. It will explicate how the disability rights movement, a seedbed of Disability Studies, resisted the charity-based approach towards the disabled and established the rights-based approach through the popular maxim “Nothing about us without us.” Through discussing a range of important and often used key concepts in the field of Disability Studies, this course will expose students to specific vocabularies of disability epistemology. By elucidating how the disability of an individual is translated to become a social pathology, the course will inquire into the various models employed to critically understand the condition termed ‘Disability’. Having explored these theoretical aspects, the course will also investigate the politics of disability representation in literature and culture, by discussing some of the key articles by Disability Studies scholars. The course will finally engage with the ethnocentric writings of the disabled, to exemplify how they articulate the unheard voices of their experience with disability.

5) Course Objectives:

- To introduce the new epistemology of the disabled, as manifested in sociological, literary and cultural writings.
- To provide the learners with an overview of the history of disability in Western and Indian contexts.
- To explicate the origin and development of Disability Rights Movements in the West and India, and its role in the foundation of Disability Studies as a new academic enquiry.
- To familiarize learners with key-terms in Disability Studies and their wider context in the disability epistemology.
- To expose learners to critical writings on the politics of disability representations, in the mainstream literary and cultural writings, alongside the ethnocentric writings of the disabled.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Understand the subject position of disabled in the societal and cultural contexts as political.
CLO2	Demonstrate an awareness that disability is not an individual problem, rather, it is a social pathology.
CLO3	Familiarize themselves with key concepts, models and new areas in Disability Studies.
CLO4	Comprehend the normative, ableist and stigmatized construction of disabled in the public sphere, and their portrayal in literature, culture and cinema.
CLO5	Appreciate the ethnocentric writings of disabled and their potential in providing agency to better articulate their experience and identity.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		✓
CLO2	✓		✓		✓
CLO3	✓		✓		✓
CLO4	✓		✓		
CLO5	✓		✓	✓	✓

8) Course Content:

Unit I: Introduction to Disability Studies

1. Situating disability: socio-political, historical and cultural context.
2. From charity to right based approach: a history of disability rights movement in India and West.
3. Emergence of Disability Studies: an overview.

Unit II: Key concepts and Major Models in Disability Studies

1. Key Concepts:

Ableism, Accessibility, Barriers, Citizenship, Disableism, Embodiment, Ethnocentrism,

Eugenics, Impairment, Inclusive Education, Intersectionality, Normalcy, Rehabilitation, Representation, Special Education, and Stigma.

2. Major Models in Disability Studies:

Medical, Social and Cultural.

Unit III: Disability Representations in Literature and Culture:

1. "Narrative Prosthesis" by David Mitchell AND Sharon Snyder
2. "Aesthetic Nervousness" by Ato Quayson

The two articles feature in *The Disability Studies Reader* edited by Lennard J. Davis.

Unit IV: Literature by the Disabled (Poetry and Essays)

1. Poetry:

A. Deanna Noriega (Visually Impaired): 'See Me, Open Your Eyes and Really Look '- <http://www.visionaware.org/blog/visually-impaired-now-what/how-poetry-helps-me-move-on-as-a-blind-person/12>

B. Tito Rajarshi Mukhopadhyay (Autistic): 'A Simple Cup '- <http://dsq-sds.org/article/view/1192/1256>

C. Cheryl Marie Wade (Physically Impaired): 'Cripple Lullaby '- http://archive.rabble.ca/babble/ultimatebb.cgi?ubb=get_topic&f=21&t=000222

D. Alyssa D'Amico (Epileptic): 'Epilepsy '- <https://www.disabled-world.com/communication/poetry/escape.php#59>

E. Jim Ferris (Physically Impaired): 'Poet of Cripples '- <http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=article&did=Literature.Ferris.i0005&id=Literature.Ferris&isize=text&pview=hide>

F. Stevie Drown (Hearing Impaired): 'You Have to be Deaf to Understand '- <http://deafworldministries.com/deafpoetry.html>

2. Essays:

A. Nancy Mairs (Multiple Sclerosis-Physically Impaired): 'On Being a Cripple '- <https://docs.google.com/viewer?a=v&pid=sites&srcid=am95Y2VoYXZzdGFkLmNvbXxjbGFzc2VzfGd4OjRINjM2YTI5ZjIyNDRiM2M>

B. Tasha Chemel (Visually Impaired): 'In Search of the Ordinary '- <http://blindnessandarts.com/papers/TashaChemel2.htm>

Unit V: Literature by the Disabled (Life Narratives and Novel)

1. Life Narratives:

A. Temple Grandin (Autistic): *Thinking in Pictures: My Life with Autism* (2006)

B. Malini Chib (Cerebral Palsy): *One Little Finger* (2011)

2. Novel:

A. Firdaus Kanga (Dwarf): *Trying to Grow* (1991)

9) Required Readings:

“Introduction: Disability, Normality, and Power” “Disability, Life Narratives, and Representation” Davis, Lennard J., ed. *The Disability Studies Reader*. 4th edition. New York, NY: Routledge, 2013.

“Introduction: Global Disability Studies” “Psychology: Critical Psychological Disability Studies,” “Culture: Psycho Analytic Disability Studies” Goodley, Dan. *Disability Studies: An Interdisciplinary Introduction*. 1 edition. Los Angeles, Calif ; London: SAGE Publications Ltd, 2010.

Introduction: Epistemological and Academic Concerns of Disability in the Global South”, “Emergence of Disability Rights Movement in India: From Charity to Self-advocacy”, “Disability Rights Law and Origin of Disability Rights Movement in India: Contesting Views”, *Disability in South Asia: Knowledge and Experience*. Edited by Anita Ghai, 1st edition, Sage Publications Pvt. Ltd, 2018.

“From Charity to Independent Living” Shapiro, Joseph P. *No Pity: People with Disabilities Forging a New Civil Rights Movement*. 1st edition, Broadway Books, 1994.

“The Disabled People’s Movement,” “The Medical Model,” and “The Social Model” Cameron, Colin, ed. *Disability Studies: A Student’s Guide*. 1st edition. Los Angeles: SAGE Publications Ltd, 2013.

Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. New York: New York University Press, 2015.

10) Recommended Readings:

Albrecht, Gary L., et al., editors. *Handbook of Disability Studies*. 1st edition, SAGE Publications, Inc, 2003.

Barker, Clare, editor. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017.

Barker, Dr Clare. *Postcolonial Fiction and Disability: Exceptional Children, Metaphor and Materiality*. 2011 edition, Palgrave Macmillan, 2012.

Cho, Sumi, et al. “Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis.” *Signs*, vol. 38, no. 4, 2013, pp. 785–810. *JSTOR*, doi:10.1086/669608.

Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. 1st edition, Verso, 1995.

- . *The Disability Studies Reader*. Taylor & Francis, 2006.
- Gerschick, Thomas J. "Toward a Theory of Disability and Gender." *Signs*, vol. 25, no. 4, 2000, pp. 1263–68.
- Ghosh, Nandini, editor. *Interrogating Disability in India: Theory and Practice*. 1st ed., Springer, 2016.
- Grech, Shaun, and Karen Soldatic, editors. *Disability in the Global South: The Critical Handbook*. 1st ed. 2016 edition, Springer, 2016.
- GUPTA, SHIVANI. *No Looking Back*. Rupa Publications India, 2013.
- Hall, Alice. *Literature and Disability*. 1 edition, Routledge, 2015.
- L, Subramani. *Lights Out: A True Story of a Man's Descent into Blindness*. Ebury Press, 2014.
- MEHROTRA, NILIKA. "Disability Rights Movements in India: Politics and Practice." *Economic and Political Weekly*, vol. 46, no. 6, 2011, pp. 65–72.
- Mitchell, David T., and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. University of Michigan Press, 2001.
- Monga, Preeti, and Radhika Kapoor Mitra. *The Other Senses*. Reado, 2012.
- NASEEMA HUZRUK. *NASEEMA - THE INCREDIBLE STORY - NASEEMA HUZRUK*. *Internet Archive*, <http://archive.org/details/Naseema-TheIncredibleStory-NaseemaHuzruk>.
- Quayson, Ato. *Aesthetic Nervousness – Disability and the Crisis of Representation*. Columbia University Press, 2007.
- Shapiro, Joseph P. *No Pity: People with Disabilities Forging a New Civil Rights Movement*. 1 edition, Broadway Books, 1994.
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. 1st edition, Columbia University Press, 1996.
- Tremain, Shelley Lynn, editor. *Foucault and the Government of Disability*. 1st edition, University of Michigan Press, 2005.
- Valliappan, Reshma. *Fallen Standing: My Life as a Schizophrenist*. Women Unlimited, 2015.
- Wappett, M., and K. Arndt, editors. *Foundations of Disability Studies*. 2013 edition, Palgrave Macmillan, 2013.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA - Semester III, End Semester Exam
Literary and Cultural Disability Studies**

Course Code: ENGPE303

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

1. **Course Title: Gender Studies**
2. **Course code: ENGPE304**
3. **Credits: 2**
4. **Course Description**

Gender Studies aims at introducing the learner to some of the key concepts and theoretical postulations in the field of gender and sexuality. Units two, three, and four are divided according to some of the major theoretical approaches to gender. The first unit offers a list of key concepts to be discussed during the introductory lectures by the course instructor. This unit has been further divided into two categories: general and theoretical key concepts. The last unit includes a selection of literary texts which are expected to be read in the light of the theoretical approaches discussed in the other sections.

5) Course Objectives

1. Gaining an overview of all the key concepts in gender studies
2. Reading gender in literary texts
3. Understanding gender as a theoretical concept
4. Analyzing gender from an intersectional point of view

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the significance of the term ‘gender ’and appreciate its theoretical ramifications in textual and cultural analysis
CLO2	Analyse literary texts through the prism of gender theory
CLO3	Evaluate and compare different theoretical approaches to gender and form opinions about varying methodologies
CLO4	Apply the theoretical approaches learnt in this course in literary analysis
CLO5	Create knowledge that is attuned to the insights about gender acquired in this course

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓				✓
CLO2			✓	✓	✓
CLO3			✓	✓	
CLO4	✓		✓	✓	
CLO5	✓	✓			✓

8) Course Content

Unit I: Key concepts

- General Concepts: Sex/Gender, Biological Determinism, Patriarchy, Gender Discrimination/Stereotyping, Gendered Division of labour, Gender Sensitivity and Empowerment, Queer Theory, Sexuality.
- Theoretical Concepts: Agency, Heteronormativity, Subjectivity, Performativity, Class, Feminist Politics, Body, Gender identity, Reflexivity.

Unit II: Politics and Representation

Simon De Beauvoir's *The Second Sex* (excerpts)

Gayle S. Rubin's "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" (excerpts) doi: <https://doi.org/10.1215/9780822394068-006>

Excerpts from *The Mad Woman in the Attic* (1979) by Sandra Gilbert and Susan Gubar.

Unit III: Body and Writing

Helene Cixous: "The Laugh of the Medusa" doi:

<http://www.jstor.org/stable/3173239?origin=JSTOR-pdf>

Luce Irigaray: Excerpts from *This Sex Which Is Not One*. Ithaca, New York: Cornell University Press, 1985. Print.

Unit IV: Gender/Sexuality as Construct and Performance

Judith Butler: “Imitation and Gender Insubordination” in *The Gay and Lesbian Studies Reader*, Edited by Ablove, Barale, and Halperin, Routledge, 1993.

David M. Halperin: “Is There a History of Sexuality?” doi:

<https://www.jstor.org/stable/2505179>

Unit V: Between the Pages

Poetry: Lee Mocoobe: “A Powerful Poem About What It Means To Be A Transgender”

Sukirtharani: “My Body”

Fiction: Rē vati, , and Va Kītā . *The Truth About Me: A Hijra Life Story*. , Penguin Books, India, 2010. Print

(excerpts)

Remove and replace with: Nalini Jameela- *Autobiography of a Sex Worker*

Winterson, Jeanette. *Orange Are Not the Only Fruit*. New York: Grove Press, 2007. (excerpts)

9) Required Reading

Evans, Mary, and Carolyn Williams. *Gender: The Key Concepts*. Abingdon, Oxon: Routledge, 2013.

Menon, Nivedita. *Gender and Politics in India*. New Delhi: Oxford Univ. Press, 2011. Print.

Banerjee, Supurna, and Nandini Ghosh. *Caste and Gender in Contemporary India: Power, Privilege and Politics*. , Routledge, 2019.

Alsop, Rachel, Annette Fitzsimons, and Kathleen Lennon. *Theorising Gender: An Introduction*. Oxford: Polity, 2002. Print.

10) Recommended Reading

Foucault, Michel. *The History of Sexuality: Volume 1*. Penguin Modern Classics, 2020. Print.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2007. Print.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
Gender Studies**

Course Core Code: ENGPE304

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

- 1) **Course Title: Visual Culture Studies**
- 2) **Course Code: ENGPE305**
- 3) **Credits: 2**
- 4) **Course Description**

This course is designed to introduce the visual as a field of analysis for the learners and to acquaint them with different types of visual texts (drawings, photographs, advertisements, archival records, personal albums, etc) excluding cinema. Learners will get an overview of the history of visual arts and an opportunity to survey the prevalence of visual objects as markers of cultural meaning in the public sphere. The first two units divide the thinkers in the field into two categories; precursors and those who created the field as a modern discipline in academia. The third unit allows the reader to sample some of the important concepts/ schools in the history of visual arts. The fourth and fifth units provide the learner with two categories of images with which they may engage in readings (as a part of classroom discussion/activity) by employing the critical frameworks acquired in the previous units or by thinking beyond them.

5) Course Objectives

1. Introduce the visual as a field of analysis comparable yet different from textual analysis
2. To give the learners an overview of the history of visual arts
3. Understanding the visual object within the critical framework of cultural studies
4. Practicing close readings of selected visual texts

6) Course Learning Outcomes

At the end of this course, the student will be able to:

CLO1	Understand the significance of the term ‘visual ’as a text, as a field, and as a critical mode of analysis
CLO2	Analyse a wide range of visual texts from different cultures
CLO3	Evaluate the popular and traditional ways in which the visual is perceived and understood in society
CLO4	Apply the theoretical approaches learnt in this course in literary analysis
CLO5	Create an innovative repertoire of visual texts and objects for cultural analysis

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO Matrix	PO1	PO2	PO3	PO4	PO5
CLO1	✓			✓	
CLO2			✓	✓	
CLO3		✓		✓	✓
CLO4			✓	✓	
CLO5	✓	✓			✓

8) Course Content

Unit One

This unit offers to the learner a sample of the intellectual precursors to the academic field of visual culture studies.

- 1) Excerpts from Walter Benjamin’s “The Work of Art in the Age of Mechanical Reproduction” in *Illuminations*, Mariner Books, 1955; 2019.
- 2) Excerpts from John Berger’s *Ways of Seeing* (1972).
- 3) Excerpts from Susan Sontag’s *On Photography* (1978).

Unit Two

This unit introduces the learner to the writings of those thinkers who defined visual culture studies as a modern academic discipline and dealt with questions about the nature of the image and methodology for a critical analysis of the image.

- 1) Excerpts from Christopher Pinney’s *Photos of the Gods: The Printed Image and Political Struggle in India* (2004)
- 2) “What do Pictures Really Want” by W. J. T. Mitchell in *October*, Vol. 77 (1996), pp. 71-82
- 3) “That Visual Turn” by Martin Jay in *Journal of Visual Culture*. 2002;1(1):87-92.

doi:[10.1177/147041290200100108](https://doi.org/10.1177/147041290200100108)

Unit Three

This unit is designed to help the learner differentiate between classical and neoclassical visual schema and contrast it with modernist and postmodern approaches to the image.

- 1) Short lectures on the grotesque and the baroque.
- 2) Short lectures on avant-garde movements in the visual arts: Cubism, Surrealism, Dadaism.

Unit Four

This unit offers the learners an opportunity to try their hand at various methods of ‘reading ’the image in the classroom using different tools of cultural analysis and/or aesthetic frameworks. The chosen images fall within the Romantic period.

- 1) *The Drawings and Engravings of William Blake* (1922) Available at: The drawings and engravings of William Blake : Blake, William, 1757-1827.
- 2) Paintings for class discussion: a) *Liberty Leading the People* by Eugene Delacroix, b) *The Third of May 1808* by Francisco Goya, c) *The Hay Wain* by John Constable, and d) *Wanderer Above the Sea of Fog* by Caspar Friedrich

Unit Five

In continuation with the previous unit, this unit will present to the learners a different category of images, i.e. images that are the products of consumer culture and print culture rather than the reified aesthetic objects in the previous unit. The chosen images fall within the historical scope of the Victorian period.

- 1) Short lectures on chromolithography, typography, and early Daguerrotypes in the Victorian Age.
- 2) Short lectures on advertisements, curiosities, and supernatural sights in the Victorian age in the context of an emerging consumer culture.
- 3) *Bubbles or A Child’s World* by Sir John Everett Millais (the first Pears ’ad painting) and *Steinway Hall on East 14th Street in Manhattan* (1873; first halftone photo-print published in a newspaper)
- 4) *Comprehensive Pictures of the Great Exhibition of 1851, from the Originals Painted for H. R. H. Prince Albert, by Messrs Nash, Haghe, and Roberts* (1852). Book available at [Dickinsons' Great Exhibition of 1851 \(1852\) | History Archive](#)

9) Required Reading

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. New York: Routledge, 1999.
[HM500.M57.1999]

Foucault, Michel. *This is not A Pipe*. Ed. James Harkness. Berkeley: U of California P, 1983.

Chaplin, Elizabeth. *Sociology and Visual Representation*. London and New York: Routledge, 1994. [N72.S6C34.1994]

Danto, Arthur C. *The Philosophical Disenfranchisement of Art*. New York: Columbia UP, 1986.

Mitchell, W. J. T. *Iconology: Image, Text, Ideology*. Chicago: U of Chicago P, 1987.

10) Recommended Reading

Mirzoeff, Nicholas. Ed. *The Visual Culture Reader*. Second Edition. New York: Routledge, 2002 (1998). [NX458.V58.2002]

Mitchell, W. J. T., ed. *The Language of Images*. Chicago: U of Chicago P, 1980.

Nichols, Bill. *Ideology and the Image: Social Representation in the Cinema and Other Media*. Bloomington: Indiana UP, 1981.

Eco, Umberto. *Art and Beauty in the Middle Ages*. Trans. by Hugh Bredin. New Haven: Yale, 1986.

Foucault, Michel. *This is not A Pipe*. Ed. James Harkness. Berkeley: U of California P, 1983.

Derrida, Jacques. *Memoirs of the Blind: the Self-Portrait and Other Ruins*. Trans. Pascale Anne Brault and Michael Naas. Chicago: U of Chicago P, 1993

Derrida, Jacques. *The Truth in Painting*. Trans. Geoff Bennington and Ian McLeod. Chicago: U of Chicago P, 1987.

11) Question paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvavur**

Visual Culture Studies

Course Core Code: ENGPE305

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

SEMESTER FOUR: CORE PAPERS

1. Postcolonial Studies

2. Cultural Studies

3. Project

Electives: Nil

1. Course Title: Postcolonial Studies

2. Course Code: ENGP401

3. Credits-4

4. Course Description:

Postcolonial Studies emerges from countries such as Canada, Australia, New Zealand, India, Sri Lanka, and also from several African and Caribbean nations which were colonized mainly by the European powers. The literatures from these ex-colonies reflect the colonial and post-colonial experience adopting traditional and non-traditional literary techniques. Some important texts from this corpus as well as key concepts in postcolonial studies will be introduced to the learners.

5. Course Objectives:

1. To introduce the learner to some major texts in the area of New Literatures, especially from the Asian, African and Caribbean countries.
2. To encourage the learner to understand the history of the people of the colonized countries.
3. To foster an understanding of global issues such as class, caste, race and gender.
4. To introduce some key concepts in postcolonial literature.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1	Understand the scope of the field of postcolonial Studies and its academic origins in the history of English Studies as a discipline
CLO2	Analyse the rationale for the selection and description of literary texts from certain countries as “new” literature
CLO3	Evaluate literary productions from Asia, Africa, Canada, Australia and New Zealand to widen the scope of colonial and post-colonial writing
CLO4	Gain knowledge on histories, socio-politics, cultures and theoretical concepts displayed in Postcolonial context
CLO5	Apply theoretical concepts to the analysis of texts from these countries

7. Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓	✓	✓	✓
CLO2	✓	✓	✓	✓	
CLO3	✓		✓	✓	✓
CLO4	✓	✓	✓	✓	✓
CLO5	✓		✓	✓	✓

8. Course Content

Unit 1: Theoretical Orientation

1. Homi Bhabha- *The Location of Culture* – Chapter 9 “The Postcolonial and the Postmodern: The Question of Agency”
2. Edward Said- *Orientalism* – Introduction”
3. Frantz Fanon- *The Wretched of the Earth* – Chapter V-“Colonial War and Mental Disorder”
4. Ania Loomba-*Colonialism/Postcolonialism* – Chapter I “–Situating Colonial and Postcolonial Studies”

Unit II: Poetry

1. Srilanka: Rudhramoorthy Cheran- “A Letter to a Sinhala Friend” - Ebeling, Edited and translated from the Tamil by Lakshmi Holmström and Sascha. *A Second Sunrise: Poems by Cheran*. 2012.
2. Pakistan: Alamgir Hashmi- “So What if I Live in a House made by Idiots?”
3. Malaysia: Mohamad Bin Haji Salleh: “Do Not Say”
4. Africa: Wole Soyinka- “Telephone Conversation”
5. Caribbean: Derek Walcott: “A Country Club Romance” and “A Far Cry from Africa”
6. Australia: Henry Kendall: “The Last of His Tribe”
7. Canada: Pauline Johnson: “The Cattle Thief”

Unit III- Prose- Art and Theatre:

1. Martin Banham- Dramatists in English and the Traditional Nigerian Theatre
2. Kia Lindroos, and Frank Möller - *Art as Political Dissent*- Chapter 5 “Embodied Witnessing: Indigenous Performance Art as a Political Dissent”
3. Helen Gilbert & Joanne Tompkin -*Post-colonial Drama: Theory, practice, politics*- Chapter 2- “Traditional Enactments: Ritual and Carnival- ‘Rituals’”

Unit IV- Drama

1. Africa: Wole Soyinka: *The Lion and the Jewel*

2. Australia: Louis Nowra: *Radiance*
3. Canada: George Ryga: *The Ecstasy of Rita Joe*

Unit V- Fiction

1. Australia: Kate Grenville: *The Secret River*
2. Bangladesh: Neamat Imam- *The Black Coat*
3. Canada: Margaret Atwood- *The Edible Woman*
4. Caribbean: George Lamming- *In the Castle of My Skin* or Jean Rhys: *Wide Sargasso Sea*
5. Sri Lanka: Michael Ondaatje- *The English Patient*

9. Required Reading:

- Ashcroft, Bill, et al. *Post-Colonial Studies: The Key Concepts*. 2013.
- Bartels, Anke, et al. *Postcolonial Literatures in English: An Introduction*. 2019.
- Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*. 1986.
- Young. *Post Colonialism: A Very Short Introduction*. 2003.

10. Recommended Reading:

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2016.
- Ashcroft. *The Empire Writes Back*. 2002.
- Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. 2005.
- Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, 2001.
- Innes, C. L. *The Cambridge Introduction to Postcolonial Literatures in English*. 2007.
- Said, Edward W. *Culture And Imperialism*. 1994.
- Soyinka, Wole. *Myth, Literature and the African World*. 1990.
- Young, Robert J. C. *Postcolonialism: An Historical Introduction*. 2016.

11. Question Paper pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
MA- II Semester- IV**

Course Core Code: ENGP401

Postcolonial Studies

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: Cultural Studies

2) Course Code: ENGP402

3) Credits: 04

4) Course Description:

Being an introductory course in Cultural Studies, this will introduce major keywords, schools in Cultural Studies and theoretical lineage of the discipline. It will also try to orient learners with how culture interacts with space and location through some of the eminent essays. The learners will be introduced to critically look at the idea of shopping, food culture in India and the movement of graffiti and street art in city space in the second unit. In the third unit, they will be exposed to the interaction between caste and modernity and the origin of national consciousness. Further, in the fourth unit, the discussion will be made through the selected essays on the idea of culture and minorities. The last unit will orient the learners with the idea of controlling/shaming body and the concept of sexual identity.

5) Course Objectives:

- 1.To introduce the complex and varied idea of culture and its theories particularly within the disciplinary and historical context of the academic study.
- 2.To enable students to perceive the connections between cultural theory and everyday objects and practices.
- 3.To examine the overlap between culture and other categories such as caste, nationalism, space, religion, disability, body and sexual identity.

6) Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1	Understand the idea of culture in a holistic manner, with its intersections.
CLO2	Carry out cultural analysis of any text, by using cultural theories.
CLO3	Comprehend the cultural politics/subjugations that occur in real-life situations.
CLO4	Infer how common categories such as body, disability, sexuality, religion, and caste, are often used as cultural signs to stigmatize one's identity.
CLO5	Apply arguments of this course as a starting point, to initiate into a research area, for their doctoral research.

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓		✓		✓
CLO2	✓		✓		✓
CLO3	✓		✓		✓
CLO4	✓		✓	✓	
CLO5	✓		✓	✓	✓

8) Course Content:

Unit I: Introduction and Theoretical Orientations

1. Keywords

High vs Low/Mass Culture, Culture industry, Popular culture, Representation, Ideology, Power, Hegemony, Resistance, Base and superstructure, Body, Common culture, Communication, Counterculture, Cultural capital, Cultural materialism, Cultural politics, Cultural populism, Culturalism, Identity, Identity politics, Subculture, Subject position, Youth culture.

2. Two Major Schools of Cultural Studies

Birmingham and Frankfurt

3. Theoretical Lineage

a. Stuart Hall: "Cultural Studies: Two Paradigms"

b. Theodor W. Adorno: "Culture Industry Reconsidered"

c. Arjun Appadurai: "Disjuncture and Difference in the Global Cultural Economy"

Unit II: Culture, Space and Location

1. John Fiske: "Shopping for Pleasure: Malls, Power and Resistance" - Fiske, John. *Reading the Popular*. 2nd edition, Routledge, 2010.

2. Ashish Nandy: "The Changing Popular Culture of Indian Food: Preliminary Notes"

3. Kurt Iveson: "Graffiti, Street Art and the Democratic City". - *Graffiti and Street Art: Reading, Writing, and Representing the City* by Konstantinos Avramidis and Myrto Tsilimpounidi

Unit III: Culture, Caste and Nationalism

- 1.M. S. S. Pandian: "One Step outside Modernity: Caste, Identity Politics and Public Sphere"
- 2.Benedict Anderson: "The Origins of National Consciousness" – *Imagined Communities: Reflections on the Origin and Spread of Nationalism*

Unit IV: Culture and Minorities

1. Shahid Amin: "Representing the Musalman: Then and Now, Now and Then" - Muslims, Dalits, and the Fabrications of History
2. Sharon L. Snyder and David T. Mitchell: "Introduction: Cultural Locations of Disability" - Snyder, Sharon L. and David T. Mitchell. *Cultural Locations of Disability*. University of Chicago Press, 2006.

Unit V: Culture, Body and Sexual Identity

1. Eve Kosofsky Sedgwick: "Epistemology of the Closet" - Ablove, Henry, et al., editors. *The Lesbian and Gay Studies Reader*. 1st edition, Routledge, 1993.
- 2.Dina Giovanelli and Stephen Ostertag: "Controlling the Body: Media Representations, Body Size, and Self- Discipline" - *The Fat Studies Reader*. Edited by Esther Rothblum and Sondra Solovay, New York University Press, 2009.

9) Required Readings:

- Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2004.
- During, Simon, ed. *The Cultural Studies Reader*. London: Routledge, 1993.
- Lewis, Jeff. *Cultural Studies - The Basics*. First edition, SAGE Publications Ltd, 2002.

10) Recommended Readings:

- Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.
- Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: U of California P, 1984.
- Edgar, Andrew, and Peter Sedgwick, eds. *Key Concepts in Cultural Theory*. London: Routledge, 1999.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2011.
- Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. 1st edition, Sage Publications Ltd., 2007.
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson, 2012.
- Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995.

Tudor, Andrew. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage, 1999.

11) Question Paper Pattern:

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamil Nadu, Thiruvarur
MA - Semester IV, End Semester Exam
Cultural Studies**

Course Code: ENGP402

Marks: 60

Section A

I. Short answer questions (5x1=5)

Answers may be given in one word/ as objective type/ in few lines, depending upon the questions

Section B

II. Attempt any five of the following, in 300 words (5x5=25)

Section C

III. Attempt any three of the following, in 800 words (3x10=30)

PROJECT

1) **Course Title: Research Methodology (part of M. A. Project)**

2) **Course Code: ENGP403**

3) **Marks: 20**

4) **Course Description:**

This course, which is a part of MA Project writing, will help learners acquire the rudimentary knowledge of research, its types, the conduct to be adopted by a researcher for avoiding plagiarism, understanding of the difference between primary and secondary sources, etc. The course will further strive to make learners infer the idea of doing research in English Studies with its inter, trans and multi-disciplinary nuances. The learners will also be introduced to various discourses of text, its types, and the generic limitations. An attempt will also be made to explain the three major current approaches in literary and film studies, such as textual, auto/biographical, and visual. Finally, the course will provide the learners with training in different writings of research, like abstract, research article, project writing, proposal writing, SOP writing, and review writing. Adequate training will be given to familiarise learners with the major research style guides like APA, MLA and Chicago manuals, through constant practices in and out of the classroom.

5) **Course Objectives:**

- To make learners understand the idea of research and its types.
- To introduce learners to major methods and approaches in literary research.
- To explain and provide awareness of research ethics, and of the conduct of researcher.
- To explicate the inter, trans and multi-disciplinary domains of English Studies.
- To provide adequate training in different research writings and documentation of research.

6) **Course Learning Outcomes:**

Upon successful completion of this course, the learners will be able to:

CLO1	Demonstrate the required research skills like critical thinking, research writing and documenting the research.
CLO2	Exhibit the awareness of types of research, ways to find sources, and difference between primary and secondary sources.
CLO3	Understand the nature of research in English Studies in particular, and humanities in general.
CLO4	Appreciate the knowledge in major methods and approaches in literary research.
CLO5	Apply the training and knowledge acquired from the course to carry out their future research.

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓	✓	✓	
CLO2	✓	✓	✓	✓	
CLO3	✓		✓	✓	
CLO4	✓		✓	✓	✓
CLO5	✓	✓	✓	✓	

8) Course Content:

Unit I: Introduction to Research

Research: Definition and Description, Types of Research (Qualitative and Quantitative)
Ethics of Research: Plagiarism and Copyright Infringement, Selecting of Topic, Finding Sources, Accessing Online Research Databases, Primary and Secondary Sources.

Unit II: Research in English Studies

- A. Understanding research in literary studies: inter, trans and multi-disciplinary types
- B. Exploring the idea of text: discourse, text types and major genres

Unit III: Major Methods and Approaches in Literary Research

Textual; Auto/biography and Visual

Unit IV: Research Writing

Hypothesis, Synopsis, Abstract, Framing Research Title, Research Article, Book Review, Review Article, Literature Review, Format for Research Proposal, SOP (Statement of

Purpose)/SOI (Statement of Interest), Framing Thesis Statement, Research Questions, Drafting, Revising and Editing.

Unit V: Documentation in Research

Engaging Sources, Citation Practices (MLA, APA, Chicago), Bibliography, Formatting in MS Word.

9) Required Readings:

The Modern Language Association of. *MLA Handbook*. 9th edition, Modern Language Association of America, 2021.

Association, American Psychological. *Publication Manual of the American Psychological Association*. Sixth edition, American Psychological Association, 2009.

Belsey, Catherine. *Critical Practice*. 2nd edition, Routledge, 2002.

Chicago, Univ. *The Chicago Manual of Style, 17th Edition*. 17th edition, University of Chicago Press, 2017.

Dorairaj, A. Joseph. *FAQs on Research in Literature and Language*. Emerald Publishers, 2019.

Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

10) Recommended Readings:

Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. Fourth edition, W. W. Norton & Company, 1992.

Correa, Delia da Sousa, and W. R. Owens, editors. *The Handbook to Literary Research*. 2nd edition, Routledge, 2009.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th edition, SAGE Publications Ltd, 2018.

11) Course Evaluation:

Out of 20 marks allotted to this course, 10 marks will be given for writing a research proposal, on the topic chosen by students.

5 marks will be given for writing a book review of their primary text.

5 marks will be provided for writing the SOP.

GENERAL ENGLISH COURSES for INT.M.SC. and BPA MUSIC PROGRAMS

Semester One: ENG011

Semester Two: ENG021

1) Course Title: English for Integrated Sciences and BPA Music

2) Course Code: ENG 011

3) Credits: 3

4) Course Description:

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. Further the learners are introduced to some literary texts including various Genres such as Poetry, prose, short stories, essays, novella etc.

5) Course Objective:

The course is offered to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading and Writing English. Further the course prepares the learners to face situations with confidence and to seek employment in the modern globalized world. Introduction towards some literary pieces will enhance the students to appreciate and analyse the same.

6) Course Learning Outcome:

On completion of the course, the students should be able to

CLO1	Understand the principles and importance behind learning English as second Language
CLO2	Analyse and appreciate poetry, fiction, prose and drama and other genres.
CLO3	Evaluate grammatically and idiomatically correct spoken and written discourse
CLO4	Apply verbal and Non-Verbal Communication Techniques in the Professional Environment
CLO5	Appreciate the literary texts critically

7) Mapping of Program Outcomes with Course Outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	✓	✓			✓
CO2		✓	✓	✓	
CO3		✓			
CO4		✓		✓	
CO5		✓	✓		✓

(Tick Marks can be used)

8) Course Content

UNIT I :

Grammar & Usage

Parts of Speech, Tenses, Voices, Sentence pattern, Articles, Common Errors in English and Spotting Errors

UNIT II:

Reading and Writing

Functional Writing Skills, Vocabulary Building, Sentence Formation, Paragraph Writing, Jumbled Sentences

Types of reading – Skimming and Scanning, Newspaper Reading, News Reporting.

UNIT III :

Poetry :

Langston Hughes-*Let America be America*(1985)

Sukirtharani- *Debt*

Shakespeare-*Sonnet 18*

Kamala Das-*Dance of the Eunuchs*

Unit IV :

Essay :

Bertrand Russell's *Knowledge and Wisdom*

J. B. Priestley's *Travel by Train*

Martin Luther King's *I have a Dream*

Unit V:

Short Story :

An Astrologer's Day – R.K. Narayan.

Novella:

Old man and the sea- Ernest Hemingway

9) Required Reading:

A Background to the study of English Literature: Revised Edition by B. Prasad 2016

Murphy, Raymond, *English Grammar in Use*, Fifth Edition.

Murphy, Raymond. *Intermediate English Grammar*. 2nd ed., Cambridge UP, 2012.

Business English, Pearson, 2008. *Fluency in English Part II* . Oxford UP, 2006 .

10) Recommended Reading:

Frank, M. *Writing as thinking: A guided process approach*. Englewood Cliffs, Prentice Hall Regents.

Graff , Gerald, Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* . New York: Norton, 2009.

Hamp-Lyons , Liz, Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* . Cambridge UP, 2006.

Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.

Riordan , Daniel G., Steven E. Pauley, *Biztantra: Technical Report Writing Today*, 8th Edition (2004).

Sood , S. C et al. editors. *Developing Language Skills-2* Ed. S.C. et al. Spantech, Delhi 1992 .

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
English for Integrated Sciences**

Course Core Code:ENG011

English

Marks:60marks

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

1) Course Title: English for Integrated Sciences II

2) Code: ENG021

3) Credits: 3

4) Course Description:

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. Further the learners are introduced to some literary texts including various Genres such as Poetry, prose, short stories, essays, novella etc.

5) Course Objectives:

The course is offered to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading and Writing English. Further the course prepares the learners to face situations with confidence and to seek employment in the modern globalized world. Introduction towards some literary pieces will enhance the students to appreciate and analyse the same.

6) Course Learning Outcomes:

On completion of the course, the students should be able to

CLO1	Understand the principles and importance behind learning English as second Language
CLO2	Analyse and appreciate poetry, fiction, prose and drama and other genres.
CLO3	Evaluate grammatically and idiomatically correct spoken and written discourse
CLO4	Apply verbal and Non-Verbal Communication Techniques in the Professional Environment
CLO5	Appreciate the literary texts critically

7) Mapping of Program Outcomes with Course Outcomes:

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓	✓			
CLO2		✓			
CLO3				✓	
CLO4			✓		✓
CLO5	✓				✓

(Tick Marks can be used)

8) Course content

UNIT I :

Writing:

Letter Writing, Report Writing, Minutes, CV, email Writing, Essay writing

Reading:

Extensive & Intensive, Script Writing, Close reading, Close Reading

UNIT II:

Oral Communication:

Group Discussion – Mock Interview – Situational Communication (Debate).

UNIT III:

Poems:

Jayanta Mahapatra – *Hunger*

Shakespeare’s *Sonnet no: 65*

Robert Frost : *Road not Taken*

Tennyson’s *Ulysses*

UNIT IV:Prose:

O.Henry’s *Last Leaf*.

Jerome K. Jerome’s *The Dancing Partner*

Helen Keller's *The Story of my Life*.

R.K Narayan's *Swami and Friends*

Unit V

One Act Play

Anton Chekhov – The Marriage Proposal.

9) Required Reading:

A Background to the study of English Literature: Revised Edition by B. Prasad 2016

Murphy, Raymond, English Grammar in Use, Fifth Edition.

Murphy, Raymond. Intermediate English Grammar. 2nd ed., Cambridge UP, 2012.

Business English, Pearson, 2008. Fluency in English Part II . Oxford UP, 2006 .

10) Recommended Reading:

Frank, M. Writing as thinking: A guided process approach. Englewood Cliffs, Prentice Hall Regents.

Graff , Gerald, Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing . New York: Norton, 2009.

Hamp-Lyons , Liz, Ben Heasley, Study writing: A Course in Writing Skills for Academic Purposes . Cambridge UP, 2006.

Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.

Riordan , Daniel G., Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).

Sood , S. C et al. editors. Developing Language Skills-2 Ed. S.C. et al. Spantech, Delhi 1992 .

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
English for Integrated Sciences II**

Course Core Code:ENG021

English

Marks:60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)

Open Electives

1) Communicative English

1) Course Title: Communicative English

2) CourseCode: ENGG50

3) Credits: 2

4) Course Description

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. It also focus on ideas and concepts in the technicalities of proper pronunciation, structure, appropriate use and style of the English Language as well as the application areas of English communication

5) Course Objectives:

- 1) make the students proficient communicators in English
- 2)develop in the learners the ability to understand English in a wide range of contexts
- 3)understanding the nuances of listening, speaking and reading and writing English
- 4)prepares the learners to face situations with confidence and to seek employment in the modern globalized world
- 5)To develop the knowledge of various forms of English literature.

6) Course Learning Outcomes:

CLO1	understand the different aspects of communication using the four macro skills – LSRW (Listening, Speaking, Reading, Writing)
CLO2	Analyse language errors,produce grammatically and idiomatically correct spoken and written discourse.
CLO3	Apply verbal and Non-Verbal Communication Techniques in the Professional Environment
CLO4	Evaluate their oral skills, viz. giving short formal speeches, discussing in group and debating.
CLO5	Appreciate the Literary Texts/ (films)

7) Mapping of Program Outcomes with Course Outcomes

CLO/PO	PO1	PO2	PO3	PO4	PO5
CLO1	✓				✓
CLO2	✓	✓		✓	
CLO3		✓			
CLO4		✓			
CO5			✓	✓	✓

(Tick Marks can be used)

8) Course Content

Unit I

Grammar and Usage

Unit II

LSRW- Importance of Communication- Barriers- - Personality Development-Gestures- Space Distancing- Facial Expression- Eye Contact

Unit III

Functional writing skills- Notices- Agenda- Minutes, email, reports -Letters- Formal, Informal

Unit IV

Sounds- Consonants- Vowels- Production of Sounds- Understanding various Englishes- Hearing and Speaking- Conversation- Interview- Instructions- Discussion- MC

Unit V:

Various Literary forms/genres

Paper Presentation with PowerPoint slides (with referencing) - Role Play

9) Required Reading:

1.A.J. Thomson, A.V. Martinet ,A Practical English Grammar, Oxford University Press

2. Murphy, Raymond. Essential English Grammar. 3rd ed., Cambridge UP, 2004
3. Word Power Made easy- Norman Lewis- Penguin Publishers
4. Raman, Meenakshi, Principles and Practice in Technical communication, OUP.

10) Recommended Reading:

1. Hewings, Martin. Advanced English Grammar. Cambridge UP, 2007.
2. Kallos, Judith. Email Etiquette Made Easy. Online. Killian, Crawford. Writing for the Web. 5th ed., Self Counsel Press, 2015.
3. Hans P. Guth and Edgar H. Schuster American English Today McGraw-Hill Book
4. Howard, Peter, Perfect Your Punctuation, Orient Longman, Delhi.
5. Howard, Peter, Perfect Your Grammar, Orient Longman, Delhi.
6. Howard, Peter, Mistakes to Avoid in English, Orient Longman, Delhi.
7. Howard, Peter, Perfect Your Sentences, Orient Longman, Delhi. Company 1977.

11) Question Paper Pattern

**Department of English Studies
School of Social Sciences and Humanities
Central University of Tamilnadu, Thiruvarur
Communicative English**

Course Core Code: ENGG50

Marks: 60

Section A

I. Short answer questions: (5X1=5)

Answers may be given in one word/ objective type/ few lines depends upon the questions

Section B

II. Attempt any Five of the following in 300 words: (5X5= 25)

Section C

III. Attempt any Three of the following in 800 words: (3X10=30)