

**AUXILIUM COLLEGE (AUTONOMOUS)**  
**VELLORE – 632 006**

**M.A. English**  
**(Effective from the Academic Year 2024-2025)**

**Vision of the Department:**

To empower students from the most economically and socially marginalized sections of society, by enabling them to acquire English language skills for employability and to face the challenges of the world.

**Mission:**

To foster the study of English for communication and the appreciation of classical and new literatures to be ennobled by the cultural ethos for personal enhancement and to serve the society and the nation.

**Objectives:**

- To be equipped with in-depth knowledge of language, grammar, literature and their applications in the field of linguistic and societal development.
- To provide the professional services to private and public organizations by qualifying through competitive examinations (NET/SET/UPSC/PSC etc.)
- To provide expertise and consultancy services in the private and public sector and to be an entrepreneur/professional consultant.
- To opt for higher education, research and to be a life-long learner.
- To provide value-based and ethical leadership to the profession and social life.
- To become an efficient contributor to the growth of humanity and conservation of the planet

**Eligibility for admission to M.A. English:**

A candidate who (1) has passed B.A. Degree Examination of this University with English as the Main Subject of study or (2) is a Graduate in B.A and B.Sc. with Part II English or B.Com. / BBA / BCA / BCS and any such Degree with one year Part II English where the candidate has scored a minimum of 55% or (3) an Examination of other Universities accepted by the Syndicate as equivalent thereto shall be permitted to appear and qualify for M.A. Degree Examination of this University in this Course of study in the affiliated Colleges / Department of this University.

### **Highlights of the Revamped Curriculum:**

- The curriculum gives fair importance to traditional knowledge in literature and language to retain the appeal of literary classics to human thought and behaviour, and to reinforce the significance of language in human relations
- The curriculum is evenly focused on imparting the knowledge, skill and applications of the discipline to students the Core courses are designed to impart knowledge, the Electives are designed to render skills and the Skill Enhancement Courses are bound to make students employable and entrepreneurial.
- Elective Courses are inter-disciplinary that initiate interest for students in disciplines related to language and literature, thereby opening new avenues in learning and job market
- Skill Enhancement Courses are precisely focused on imparting skill-sets for imparting employability and entrepreneurial skills
- Human Rights Course is bound to make students responsible citizens and sensitive human beings
- MOOC course is prescribed to initiate self-learning and instill the value of life-long learning in students
- Internship and Industrial Activity is intended to give hands-on-training to students, enabling them to become market-ready and choose a career
- The Internship during the second-year vacation will help the students gain valuable work experience, that connects classroom knowledge to real world experience and to narrow down and focus on the career path.
- Project with viva-voce in the fourth semester is a key to hone the research aptitude and problem-solving acumen of students.

### Value additions in the Revamped Curriculum:

Semester	Newly introduced Components	Outcome / Benefits
<b>I, II, III &amp; IV</b>	<b>Core Courses in Literature and Language</b> Core Courses offer a study of (i) Major literary forms like Poetry, Drama, Fiction and (ii) Distinct typologies in English Literature like Indian Writing in English, American Literature, Shakespeare Studies, Post-colonial Literature, Literature of the Marginalised and Comparative Literature & Classics in Translation (iii) Major theoretical principles in Literary Criticism and Linguistic	<ul style="list-style-type: none"> <li>Students from English Major in Undergraduation get a stronger footing in the subject, while students from Non-English Major are initiated with the grass-root founding in mastering the discipline</li> </ul>
<b>I, II, III &amp; IV</b>	<b>Elective Courses</b> in the new booming branches of English language and literature (i) Elective Courses like Science Fiction, Fantasy & Detective Literature, Life Writings, Travel Writing and Theatre Art open up new channels of writing (ii) Courses like Approaches in English Language Teaching, Literature and Film are application oriented and inter-disciplinary	<ul style="list-style-type: none"> <li>Students are equipped with essential skills in writing new forms of fiction and non-fiction</li> <li>Introduces students to problem-solving methods in English language learning and teaching</li> <li>Generates interest and knowledge in inter-disciplinary subjects aligned with language, literature and performing arts</li> </ul>
<b>II, III &amp; IV</b>	<b>Skill Enhancement Courses/Professional Competency Courses</b> Courses like Employability Skill, Entrepreneurship Development, English for Competitive Examinations, English for Career and Technical writing is based on imparting employability and	<ul style="list-style-type: none"> <li>Helps students become employable, qualify eligibility tests, acquire fellowships/awards/scholarships and make a career out of writing</li> </ul>

	entrepreneurship skills and offer coaching for competitive examinations	
<b>II Year Semester III Vacation activity</b>	Internship / Industrial Training	<ul style="list-style-type: none"> <li>• Practical training in schools, IELTS/TOEFL Academies / News Paper Groups/Publishing companies, enable the students to gain professional experience as interns in language teaching and writing</li> </ul>
<b>V Semester</b>	Project with viva vocé	<ul style="list-style-type: none"> <li>• Self-learning, critical thinking, problem-solving and research acumen is enhanced</li> <li>• Application of theories class-room learning to real-life situation is enabled resulting in tangible outcome</li> </ul>

TANSICHE BASED PROGRAMME STRUCTURE IN OBE PATTERN FOR M.A. ENGLISH (For the candidates admitted from the academic year 2024-2025)								
Sem	Category	Paper Code	Title	Hours/ Week	Exam		Credits	Marks
					Th	Pr		
<b>I</b>	Core - I	PCENA24	Poetry	6	3	-	5	40+60
	Core - II	PCENB24	Drama	6	3	-	5	40+60
	Core - III	PCENC24	Fiction	6	3	-	4	40+60
	Elective - I	PEENA24	Elective: Science Fiction, Fantasy and Detective Literature	5	3	-	3	40+60
		PEENB24	Elective: Essential English Grammar					
	Elective – II	PEENC24	Elective: Approaches and Methods in English Language Teaching	5	3	-	3	40+60
		PEEND24	Elective: Ecopoetics					
		PNHRA24*	Human Rights	1	-	-	-	-
			Value Education	1	-	-	-	-
<b>Total</b>				<b>30</b>	<b>-</b>	<b>-</b>	<b>20</b>	<b>500</b>
<b>II</b>	Core - IV	PCEND24	Indian Writing in English	6	3	-	5	40+60
	Core - V	PCENE24	American Literature	6	3	-	5	40+60
	Core - VI	PCENF24	Shakespeare Studies	6	3	-	4	40+60
	Elective III	PEENE24	Elective: Life Writings	4	3	-	3	40+60
		PEENF24	Elective: Creative Writing					
	Elective IV	PEENG24	Elective: Literature and Film	4	3	-	3	40+60
		PEENH24	Elective: Contemporary Writing					
	Skill Enhancement Course (SEC 1)	PSEN124	SEC: Employability Skill	2	2	-	2	40+60
		PNHRA24	Human Rights	1	2	-	2	40+60
		POEN24	Online Course	-	-	-	1	-
			Value Education	1	-	-	-	-
<b>Total</b>				<b>30</b>	<b>-</b>	<b>-</b>	<b>25</b>	<b>700</b>

Sem	Category	Paper Code	Title	Hours/ Week	Exam		Credits	Marks
					Th	Pr		
III	Core - VII	PCENG24	Post-colonial Literature	6	3	-	5	40+60
	Core - VIII	PCENH24	Contemporary Literary Criticism	6	3	-	5	40+60
	Core - IX	PCENI24	Language and Linguistics	6	3	-	5	40+60
	Core - X	PCENJ24	Writings of the Marginalized	6	3	-	4	40+60
	Elective V	PEENI24	Elective: Travel Writing	3	3	-	3	40+60
		PEENJ24	Elective: History of Ideas					
	Skill Enhancement Course (SEC 2)	PSEN224	Entrepreneurship Development	2			2	
	Internship/Industrial Activity	PIEN24	Internship	-	-	-	2	
	Value Education		Value Education	1	-	-	-	-
<b>Total</b>				<b>30</b>	<b>-</b>	<b>-</b>	<b>26</b>	
IV	Core - XI	PCENK24	Comparative Literature and Classics in Translation	6	3	-	5	40+60
	Core - XII	PCENL24	A Glimpse of Nobel Laureates	6	3	-	5	40+60
	Elective VI	PEENK24	Elective: Theatre Art	4	3	-	3	40+60
		PEENL24	Elective: Women's Writing					
	Project	PCENM24	Project	10			7	40+60
	Choose 1 of the 3 Skill Enhancement Course (SEC 3)	PSEN324	SEC: English for Competitive Exams	3	2	-	2	
	Professional Competency Skill -I	PPEN124	English for Career					
	Professional Competency Skill - II	PPEN224	Technical Writing					
			Value Education	1				
			Extension Activity				1	
<b>Total</b>				<b>30</b>			<b>23</b>	<b>500</b>
<b>Grand Total</b>				<b>120</b>	<b>-</b>	<b>-</b>	<b>94+2*</b>	<b>2300</b>

**SEMESTER I**  
**PCENA24 - CORE I: POETRY**

Course Code: <b>PCENA24</b>		Course Title: <b>POETRY</b>		Credits- <b>5</b>
Lecture Hours (L) per week: <b>6</b>		Tutorial Hours (T) per week: <b>6</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>6</b>
Course Category: <b>Core</b>		Year & Semester: <b>I, I</b>		Admission Year: 2024-25
Pre-requisite				
Links to other Courses		<a href="https://www.my-mooc.com/en/mooc/apr-english-literature-composition-part-uc-berkeleyx-colwri11-2">https://www.my-mooc.com/en/mooc/apr-english-literature-composition-part-uc-berkeleyx-colwri11-2</a>		
<b>Learning Objectives:</b>				
<b>LO1:</b> To introduce learners to the literary tradition of English Poetry starting from Medieval to Modern Period.				
<b>LO2:</b> To focus on the evolution of Poetic forms such as Sonnet, Ballad, Lyric, Satire and Epic.				
<b>LO3:</b> To enable students to have a comprehensive view of History of English literature				
<b>LO4:</b> To differentiate the various schools and style of poetry in English through the study of representative poets				
<b>LO5:</b> To critically examine the poetry of writers from various era in literary history				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (90)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Middle English Poetry</b> 1.1. A brief history of Middle English Poetry 1.2. Introduction to Chaucer 1.3. The General Prologue": The Pardoner"s Tale (Detailed) 1.4. The Nun"s Tale (Detailed) 1.5. The Knight"s Tale (Detailed) 1.6. The Friar"s Tale (Detailed)			<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Elizabethan Poetry</b> 2.1. Introduction to Elizabethan Poetry 2.2. Introduction to Edmund Spenser 2.3. Spenser: "Epithalamion" (Detailed) 2.4. Introduction to John Donne 2.5. Donne: "A Valediction: Forbidding Mourning" (Detailed) 2.6. "The Canonization" (Detailed)			<b>18</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Seventeenth Century</b> 3.1. Introduction to Seventeenth Century Poetry 3.2. Introduction to John Milton 3.3. Introduction to Paradise Lost 3.4. John Milton: "Paradise Lost" Book IX (Detailed) 3.5. Introduction to Andrew Marvell 3.6. Marvell: "To His Coy Mistress"			<b>18</b>

<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>Eighteenth Century</b> 4.1. Introduction to Eighteenth Century Poetry 4.2. Introduction to John Dryden 4.3. Introduction to Absalom and Achitophel 4.4. Dryden "Absalom and Achitophel" Lines 150 – 476 4.5. Introduction to Thomas Gray 4.6. Thomas Gray- Ode to a Distant Prospect of Eton	<b>18</b>
	College	
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Modern Poetry</b> 5.1. Introduction to Modern Poetry, Rupert Brooke: "The Soldier" 5.2 Wilfred Owen: "Anthem for Doomed Youth" (Detail) 5.3. W.H. Auden: "Elegy on the Death of W.B. Yeats" 5.4. Dylan Thomas: "Do Not Go Gentle Into That Good Night" 5.5. Philip Larkin: "Whitsun Weddings" 5.6. Ted Hughes: "Hawk Roosting", Seamus Heaney: "Digging"	<b>18</b>
Extended Professional Component (isa part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
1.	<i>The Oxford Anthology of English Literature Vol. I. The Middle Ages Through the18thcentury.</i> London: OUP, 1973	
2.	Daiches, David. <i>A Critical History of English Literature Vols. I &amp;II.</i> London: Secker & Warburg,. 1981,	
3.	<i>The Cambridge Companion to English Poetry: Donne to Marvell.</i> Thomas N. Corns, ed, Cambridge University Press, Cambridge, 1993.	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1.	T.S. Eliot.“ <i>The Metaphysical Poets</i> ” from <i>Selected Essays</i> . Faber and Faber limited, London, 1932	
2.	H.S. Bennett, Chaucer and the Fifteenth Century. Clarendon Press, London, 1970	
<b>Web Resources</b>		
1.	<a href="http://www.english.org.uk/chaucer/htm">http://www.english.org.uk/chaucer/htm</a>	
2.	<a href="https://www.britannica.com/topic/The-Canonization">https://www.britannica.com/topic/The-Canonization</a>	
3.	<a href="https://www.worldhistory.org/Elizabethan_Theatre/">https://www.worldhistory.org/Elizabethan_Theatre/</a> <a href="https://www.britannica.com/topic/Paradise-Lost-epic-poem-by-Milton">https://www.britannica.com/t o pic/Paradise-Lost-epic-poem-by-Milton</a>	
4.	<a href="https://www.britannica.com/topic/Absalom-and-Achitophel">https://www.britannica.com/topic/Absalom-and-Achitophel</a>	
<b>Course Outcomes:</b> On completion of this course, students will be able to		
<b>CO1:</b> Demonstrate knowledge of the movements that influenced English poetry from its inception to the Modern Era (K1, K2, K3, K4, K5 & K6)		



**CO2:** Distinguish and analyze the different schools of poetry and their distinctiveness. (K1, K2, K3, K4, K5 & K6)

**CO3:** Critically evaluate the literary language of the texts prescribed. (K1, K2, K3, K4, K5 & K6)

**CO4:** Compare the literature of the age with the subsequent ages in the history of English Literature and interpret its significance in history. (K1, K2, K3, K4, K5 & K6)

**CO5:** Exhibit the skill of analyzing literary works and writing effectively. (K1, K2, K3, K4, K5 & K6)

#### Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	H	H	H
CO2	H	H	M	H	H	H
CO3	H	H	M	H	H	H
CO4	H	H	M	H	H	H
CO5	H	H	M	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	M	H	M	M
CO2	H	M	M	H	M	M
CO3	H	M	M	H	M	M
CO4	H	M	M	H	M	M
CO5	H	M	M	H	M	M

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER I**  
**PCENB24 - CORE II: DRAMA**

Course Code: PCENB24		Course Title: DRAMA		Credits -5
Lecture Hours (L) per week: 3		Tutorial Hours (T)per week: 3	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 6
Course Category: CORE II		Year & Semester: I, I		Admission Year:2024-25
Pre-requisite				
Links to other Courses		<a href="https://nptel.ac.in/courses/109106054">https://nptel.ac.in/courses/109106054</a> (Introduction to English Drama)		
<b>Learning Objectives:</b> (for teachers: what they have to do in the class/lab/field)				
LO1: To acquaint the students with the origin of drama in England				
LO2: To trace the different stages of British Drama and its evolution in the context of theatre.				
LO3: To facilitate learners to identify Socio-cultural scenario through the study of representative drama.				
LO4: To enable students to identify different forms of drama				
LO5: To encourage learners to examine the themes presented in English Drama and to develop the ability to critically analyze the texts.				
Units	Contents			Required Hours (90)
<b>I</b> (KI, K2, K3, K4, K5, K6)	<b>Beginnings of Drama</b> 1.1 Beginnings of Drama 1.2 Miracle Plays 1.3 Morality Plays 1.4 Everyman 1.5 The Senecan Tragedy 1.6 Thomas Kyd-The Spanish Tragedy			18
<b>II</b> (KI, K2, K3, K4, K5, K6)	<b>Elizabethan Drama</b> 2.1 Elizabethan Drama 2.2.Theatres, Theatre groups, Audience, Actors and Conventions 2.3 Tragedy 2.4 Comedy 2.5 Christopher Marlowe: The Jew of Malta 2.6 Ben Jonson: Volpone			18
<b>III</b> (KI, K2, K3, K4, K5, K6)	<b>Jacobean Drama</b> 3.1 Jacobean Drama 3.2 Jacobean Revenge Tragedy 3.3 Author’s Biography- John Webster 3.4 Introduction of the Play -The White Devil 3.4 John Webster: The White Devil (Act I-III) 3.5 John Webster: The White Devil (Act IV-V)			18

<b>IV</b> (K1, K2, K3, K4, K5, K6)	<b>Restoration Drama</b> 4.1 Restoration Drama 4.2 William Congreve: The Way of the World (Act I-III) 4.3 William Congreve: The Way of the World (Act IV-V) 4.4. Irish Dramatic Movement 4.5 . Author's Biography - J.M Synge 4.6. J.M Synge -The Play boy of the Western World	<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5, K6)	<b>Epic Theatre</b> 5.1 Epic Theatre 5.2 Bertolt Brecht-Mother Courage and her Children 5.3 Comedy of Menace 5.4 Post-Modern Drama 5.5 Harold Pinter-Birthday Party 5.6 Samuel Beckett-Waiting for Godot	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
	<b>Text Books</b>	
1.	Bradbrook, M.C., 1955, The Growth and Structure and Elizabethan Comedy. University of California Press, London.	
2.	Tillyard E.M.W., 1958, The Nature of Comedy & Shakespeare. University of California Press London.	
3.	Logan, Robert. (Ed.). (2013), The Jew of Malta, Bloomsbury Publishing (IN)	
4.	Watson, Robert. N., (Ed.). (2016), Ben Jonson Volpone. Bloomsbury Publishing (IN)	
5.	Bovilsky, Lara. (Ed.). (2021), John Webster The White Devil, Bloomsbury Publishing (IN)	
6.	Congreve, William, 2023, The Way of the World, Sanage Publishing House, India	
7.	Synge, Millington John, 2021 The Play Boy in the Western World. Mint Editions, India	
8.	Pinter, Harold. 2018, Birthday Party Faber and Faber, London	

9.	Batty and Batty. (Ed.). 2017, Samuel Beckett's Waiting for Godot. Bloomsbury Academic	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1	Evans., 1978, A short History of English Drama, Bloomsbury Academic	
2	Una Ellis-Fermor, 1965, The Jacobean Drama: An Interpretation, Methuen & Co., London.	
3	Allardyce Nicoll, 1973, British Drama, Harrap, London.	
4	Bradbrook, M.C., 1979, Themes and Conventions of Elizabethan Tragedy, Vikas Publishing House Pvt., Ltd., (6 <sup>th</sup> ed) New Delhi.	
5	Michael Hathaway, 1982, Elizabethan Popular Theatre: Plays in Performance. Routledge, London.	
6	Kinney, Arthur.F., 2004, A Companion to Renaissance Drama, Oxford: Blackwell Publishing.	
<b>Web Resources</b>		
1	<a href="http://www.questia.com">http://www.questia.com</a>	
2	<a href="http://www.clt.astate.edu/wmarev/asste%">http://www.clt.astate.edu/wmarev/asste%</a>	
3	<a href="https://nosweatshakespeare.com/resources/era/jacobean-drama-theatre/">https://nosweatshakespeare.com/resources/era/jacobean-drama-theatre/</a>	
4	<a href="https://www.britannica.com/art/English-literature/The-Restoration">https://www.britannica.com/art/English-literature/The-Restoration</a>	
5	<a href="https://www.britannica.com/art/epic-theatre">https://www.britannica.com/art/epic-theatre</a>	

**Course Outcomes:** (for students: To know what they are going to learn)

CO1: Appraise various aspects of drama and theatre

CO2: Identify drama and performance as a cultural process and an artistic discourse

CO3: Analyze Plot structure, characterization and dialogue

CO4: Interpret drama as aesthetic records of their times viz., Elizabethan, Restoration, Victorian and Early Modern ages

CO5: Examine the sequential course dealing with Modern and Postmodern British Drama

**Mapping**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

**Mapping**

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER I**  
**PCENC24 - CORE III: FICTION**

<b>Course Code: PCENC24</b>		<b>Course Title: FICTION</b>		<b>Credits- 4</b>
<b>Lecture Hours (L)</b> <b>per week: 6</b>		<b>Tutorial Hours (T) per week: 6</b>	<b>Lab Practice Hours (P) per week:</b> -	<b>Total:(L+T+P)</b> <b>Per week: 6</b>
<b>Course Category: Core</b>		<b>Year &amp; Semester: I, I</b>		<b>Admission Year: 2024-25</b>
<b>Pre-requisite</b>				
<b>Links to other Courses</b>		<a href="https://www.mooc-list.com/course/start-writing-fiction-futurelearn">https://www.mooc-list.com/course/start-writing-fiction-futurelearn</a>		
<b>Learning Objectives:</b>				
<b>LO1:</b> To familiarize the students with the origin and development of the British fiction up to the Modern.				
<b>LO2:</b> To introduce the students to major writers of British fiction.				
<b>LO3:</b> To enable the students to comprehend the social background based on the prescribed novels.				
<b>LO4:</b> To facilitate the learners to identify and differentiate various forms of novels.				
<b>LO5:</b> To examine the themes presented in British fiction and to develop the ability to critically analyze the novels prescribed				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (90)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>The Origins</b> 1.7. Definition, types, narrative modes 1.8. Introduction to Genre – Novel 1.9. Introduction to Samuel Richardson 1.10. Introduction to Pamela 1.11. Pamela (Text) 1.12. Social background of Pamela			<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Eighteenth Century Novel</b> 2.1. Introduction to Oliver Goldsmith 2.2. Oliver Goldsmith – The Vicar of the Wakefield 2.3. Introduction to Jonathan Swift 2.4. Jonathan Swift-Gulliver’s Travels 2.5. Introduction to Daniel Defoe 2.6. Daniel Defoe – Robinson Crusoe			<b>18</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Nineteenth Century Novel</b> 3.1. Introduction to Romantic Fiction 3.2. Introduction to Jane Austen 3.3. Jane Austen – Emma (Text) 3.4. Introduction to Gothic Novels 3.5. Introduction to Emily Bronte 3.6. Emily Bronte – Wuthering Heights			<b>18</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>Victorian Novel</b> 4.1. Introduction to Victorian Fiction 4.2. Introduction to Charles Dickens 4.3. Charles Dickens – Hard Times 4.4. Introduction to Social Novels 4.5. Introduction to William Makepeace Thackeray 4.6. William Makepeace Thackeray - VanityFair			<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Twentieth Century Novel</b> 5.1. Liberal Humanism, Individual Environment and Class Issues 5.2 Introduction to Modern Fiction			<b>18</b>

	5.3. Introduction to D. H. Lawrence 5.4. D. H. Lawrence: The Rainbow 5.5. Introduction to James Joyce 5.6. James Joyce – Portrait of the Artist as a Young Man	
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
4.	Booth, Wayne C. <i>The Rhetoric of Fiction</i> . London: Chicago University Press, 1961.	
5.	F.R. Leavis. <i>The Great Tradition</i> . London: Chatto & Windus, 1973	
6.	Geoffrey, Harpham. <i>A Glossary Of Literary Terms</i> . India: Cengage Learning, 2019.	
<b>References Books</b> <b>(Latest editions, and the style as given below must be strictly adhered to)</b>		
3.	Watt, Ian. <i>Rise of the English Novel</i> . London: Chatto & Windus, 1974.	
4.	Karl, Frederick R. <i>Reader's Guide to the Development of the English Novel Till the 18<sup>th</sup> Century</i> . The Camelot Press Ltd. Southampton, 1977.	
5.	Kettle, Arnold. <i>An Introduction to English Novel</i> Vol. II, Universal Book Stall, New Delhi. 1967	
6.	Williams, Raymond. <i>The English Novel: From Dickens to Lawrence</i> , Chatto & Windus, London. 1973.	
7.	Milligan, Ian. <i>The Novel in English: An Introduction</i> , Macmillan, Hong Kong. 1983	
<b>Web Resources</b>		
5.	<a href="http://en.wikipedia.org/wiki/novel">http://en.wikipedia.org/wiki/novel</a>	
6.	<a href="https://www.britannica.com/art/picaresque-novel">https://www.britannica.com/art/picaresque-novel</a>	
7.	<a href="https://www.britannica.com/art/novel-of-manners">https://www.britannica.com/art/novel-of-manners</a>	
8.	<a href="https://www.britannica.com/topic/Jane-Eyre-novel-by-Bronte">https://www.britannica.com/topic/Jane-Eyre-novel-by-Bronte</a>	
<b>Course Outcomes:</b>		
On completion of this course, students will be able to		
<b>CO1:</b> Acquire the knowledge about the development of Novel as a literary form. (K1, K2, K3, K4, K5 & K6)		
<b>CO2:</b> Identify the characteristics of different types of novels. (K1, K2, K3, K4, K5 & K6)		
<b>CO3:</b> Categorize the novels of different periods and Interpret the works of eminent writers. (K1, K2, K3, K4, K5 & K6)		
<b>CO4:</b> Awareness on social, historical, literary and cultural elements of the changes through the works (K1, K2, K3, K4, K5 & K6)		
<b>CO5:</b> Exhibit the skill of critically examination of fiction (K1, K2, K3, K4, K5 & K6)		

**Mapping**

<b>CO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	M	H	H	H
<b>CO2</b>	H	H	M	H	H	H
<b>CO3</b>	H	H	M	H	H	H
<b>CO4</b>	H	H	M	H	H	H
<b>CO5</b>	H	H	M	H	H	H

<b>CO/PSO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	M	M	H	M	M
<b>CO2</b>	H	M	M	H	M	M
<b>CO3</b>	H	M	M	H	M	M
<b>CO4</b>	H	M	M	H	M	M
<b>CO5</b>	H	M	M	H	M	M

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**



## SEMESTER I

### PEENA24 – ELECTIVE: SCIENCE FICTION, FANTASY AND DETECTIVE LITERATURE

Course Code: <b>PENA124</b>		Course Title: <b>SCIENCE FICTION, FANTASY AND DETECTIVE LITERATURE</b>		Credits <b>3</b>
Lecture Hours (L) per week:	Tutorial Hours (T) per week:	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>5</b>	
Course Category: Elective	Year & Semester: <b>I, I</b>		Admission Year: 2024-25	
Pre-requisite				
<b>Links to other Courses</b>				
<b>Learning Objectives:</b>  <b>LO1:</b> To familiarize students with different forms of Science Fiction, Fantasy and Detective Fiction. <b>LO2:</b> To enable them to identify the basic Structure and themes of Science Fiction. <b>LO3:</b> To facilitate the learners to appreciate the fundamental features in fantasy fiction. <b>LO4:</b> To enhance students'' knowledge to identify the basic Structure and themes of Science and Detective fiction <b>LO5:</b> To involve the students in a close reading of important representative texts				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	Science Fiction and Fantasy, Cyberpunk (From M.H. Abrams) Alien Invasion, Apocalyptic and Post-Apocalyptic Fiction Gothic Science Fiction, Crime Fiction, Mystery Novels, Thriller (From M. H. Abrams)			<b>15</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	Arthur Conan Doyle: The Hound of Baskervilles Agatha Christie: Murder on the Orient Express			<b>15</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	Wilkie Collins: The Woman in White H. G. Wells: The Time Machine			<b>15</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Frank Baum:The Wonderful Wizard of Oz Gabriel García Márquez: One Hundred Years of Solitude Paulo Coelho: Alchemist			<b>15</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	Edgar Alan Poe: The Murders in the Rue Morgues E.M. Forster: The Machine Stops Isaac Asimov: The Last Question			<b>15</b>
Extended ProfessionalComponent(is a part of Internal Componentonly) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)		

Text Books	
7.	Christie, Agatha. Murder on the Orient Express. 1934. New York: HarperCollins, 2011.
8.	Poe, Edgar Allan. The First Detective: The Complete Auguste Dupin Stories. Leonaur, 2009.
9.	Wilkie Collins. The Woman in White. New York :Harper and Brothers,1893.
References Books (Latest editions, and the style as given below must be strictly adhered to)	
8.	Frank, Lawrence. Victorian Detective Fiction and the Nature of Evidence: The Scientific Investigations of Poe, Dickens, and Doyle. New York: Palgrave Macmillan, 2009.
9.	Zemboy, James. The Detective Novels of Agatha Christie: A Reader's Guide. Jefferson, NC: McFarland, 2008.
10.	James, P.D. Talking About Detective Fiction. London: Faber & Faber, 2010.
Web Resources	
9.	<a href="https://archive.org/details/EncyclopediaOfScienceFiction">https://archive.org/details/EncyclopediaOfScienceFiction</a>
10.	<a href="https://www.britannica.com/art/science-fiction">https://www.britannica.com/art/science-fiction</a>
11.	<a href="https://archive.org/details/mammothencyclope0000u5">https://archive.org/details/mammothencyclope0000u5</a>
12.	<a href="https://www.britannica.com/art/detectivestorynarrative">https://www.britannica.com/art/detectivestorynarrative</a>
13.	<a href="https://archive.org/details/shadowland00pete_1">https://archive.org/details/shadowland00pete_1</a>
14.	<a href="https://archive.org/details/isaac-asimov-the-last-question">https://archive.org/details/isaac-asimov-the-last-question</a>
15.	<a href="https://youtu.be/98pNh3LtV8c">https://youtu.be/98pNh3LtV8c</a> <a href="https://youtu.be/I8992A5oAWM">https://youtu.be/I8992A5oAWM</a> <a href="https://youtu.be/p0yEAUW6Tgw">https://youtu.be/p0yEAUW6Tgw</a> <a href="https://youtu.be/3Eo-Cp9u4ME">https://youtu.be/3Eo-Cp9u4ME</a> <a href="https://youtu.be/T4j5tGNms14">https://youtu.be/T4j5tGNms14</a> <a href="https://youtu.be/IAZAIdLwhGw">https://youtu.be/IAZAIdLwhGw</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Identify different forms of Science Fiction, Fantasy and Detective Fiction (K1, K2, K3, K4, K5 & K6) <b>CO2:</b> Fix the representative Detective Fiction in the larger context of social changes. (K1, K2, K3, K4, K5 & K6) <b>CO3:</b> Identify the basic Structure and themes of Science Fiction. (K1, K2, K3, K4, K5 & K6) <b>CO4:</b> Appreciate the fundamental features and explore the major themes in fantasy fiction. (K1, K2, K3, K4, K5 & K6) <b>CO5:</b> Gain an understanding of contemporary and future science fiction by studying the history of the genre and many of the works that started important conversations about what it means to be human in a changing world. (K1, K2, K3, K4, K5 & K6)	

### Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	H	H	H
CO2	H	H	M	H	H	H
CO3	H	H	M	H	H	H
CO4	H	H	M	H	H	H
CO5	H	H	M	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	M	H	M	M
CO2	H	M	M	H	M	M
CO3	H	M	M	H	M	M
CO4	H	M	M	H	M	M
CO5	H	M	M	H	M	M

## SEMESTER I

### PEENB24 - ELECTIVE I: ESSENTIAL ENGLISH GRAMMAR

Course Code:		Course Title: <b>ESSENTIAL ENGLISH GRAMMAR</b>		Credits <b>3</b>
Lecture Hours (L) per week:		Tutorial Hours (T) per week:	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>5</b>
Course Category: Elective		Year & Semester: <b>I, I</b>		Admission Year: 2024-25
Pre-requisite				
Links to other Courses				
<b>Learning Objectives:</b>  <b>LO1:</b> To familiarize students with essential knowledge of English grammar <b>LO2:</b> To enable them to identify the basic Structure of English grammar. <b>LO3:</b> To facilitate the learners to grammar in flawless speech and writing <b>LO4:</b> To enhance students’ ability to avoid errors in speech and writing <b>LO5:</b> To involve students in using grammar for effective communication				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	1. 1 Nouns, Pronouns, Determiners, Verbs, AdverbsK2. K3 1.2 Prepositions, Conjunctions, Interjections K2, K3 1.3 Phrases: nNoun, Verb, Adjective, Adverb, K2, K3Preposition 1.4 Word formation: Acronyms, Analogy, K3, K4Back formation, Blending 1.5 Borrowing, Clipping, Coining K3, K4 1.6 Compounding, Reduplication, Prefixes, Suffixes K3, K4			<b>15</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	2.1 Major and Minor, Simple and Multiple, ClausesK3, K4 2.2 Sentence types- Positive and Negative -K4, K5 Active and Passive 2.3 Clause elements: Subject- Predicate -Verb-K3, K4Object- Complement- Adverbial 2.4. Compound and Complex, Independent and Dependent,K4, K5Coordination- Subordination, Subordinate clauses 2.5 Nominal or Noun clause- Adverbial, Relative,K4, K5Comparative, Finite and Non Finite clauses 2.6 Restrictive and Non Restrictive clauses-K3, K4 Dangling Modifiers- Readability			<b>15</b>

<b>III</b> (K1, K2, K3, K4, K5 & K6)	3.1 Apostrophe, Brackets, Capital Letters, 3.2 Colon, Comma, Dash, Ellipsis, 3.3 Exclamation mark, Full stop, Hyphen, 3.4 Paragraph, 3.5 Question mark, 3.6 Quotation marks- Semicolon- Slash	<b>15</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	4.1 Allegory, Alliteration, Anacoluthon, Analogy, Anticlimax, Antithesis 4.2 Apostrophe, Assonance, Bathos, Catch phrases, Clerihew, Cliché, Colloquialism 4.3 Dead Metaphor, Doubles, Epigram, Euphemism, Haiku, Hyperbole, Idiom, 4.4 Innuendo, Irony, Limerick, Litotes, Malapropism, Meiosis, Metaphor, Metonymy 4.5 Metre, Onomatopoeia, Oxymoron, Palindrome, Paradox, Personification, Proverb, Pun, Rhetorical question, Simile, Spoonerism, Syllepsis, Synecdoche, Zeugma	<b>15</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	5.1. Elementary Rules of Usage 5.2. Elementary Principles of Composition 5.3. A Few Matters of Form 5.4. Words and Expressions Commonly Misused 5.5. An Approach to Style (70-75) 5.6. An Approach to Style (76-81)	<b>15</b>  -
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET / SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
7.	Jarvie, Gordon. <i>Bloomsbury Grammar Guide</i> , second Edition, New Delhi. Bloomsbury. 2007 Strunk, Oliver. Strunk and White. <i>The Elements of Style</i> , ALLYN & BACON, 'A Pearson Education Company' & 'The New Yorker Magazine', 2000	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
8.	Eastwood, John. <i>Oxford Guide to English Grammar</i> . India: OPU, 2003. Fitikides. T. J. <i>Common Mistakes in English</i> . Mumbai: Orient Longman, 1997	

	<p>Leech, Geoffrey, DeucherMargeret, Robert Hoogenrad.  <i>English Grammar for Today</i>. NewYork: Palgrave  Macmillan, 2011</p> <p>Palmer, Frank. <i>Grammar</i> - Great Britain: Viney Ltd, 1978</p> <p>Palmer, Richard. <i>The Good Grammar Guide</i>. London: Routledge,  2005.</p>
<b>Web Resources</b>	
9.	<a href="https://ugcportal.com/raman-files/English%20Grammar%20Notes.pdf">https://ugcportal.com/raman-files/English%20Grammar%20Notes.pdf</a>
10.	<a href="https://youtu.be/28vxXnY3PL4">https://youtu.be/28vxXnY3PL4</a>
<p><b>Course Outcomes:</b>  On completion of this course, students will be able to</p> <p><b>CO1:</b> Understanding of grammatical structures common to British English  <b>CO2:</b> Interpret how the various systems of English grammar function in relation to one another and apply both traditional and contemporary methods in written and oral presentations  <b>CO3:</b> Apply the knowledge of English grammar in both written and oral performance  <b>CO4:</b> Gain essential practice for all covered material through classroom activities and presentations and achieve linguistic competence in using language effectively, efficiently and appropriately  <b>CO5:</b> Develop an editing eye in written and spoken performance and present original research and analysis in standard written academic language</p>	

### Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	H	H	H
CO2	H	H	M	H	H	H
CO3	H	H	M	H	H	H
CO4	H	H	M	H	H	H
CO5	H	H	M	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	M	H	M	M
CO2	H	M	M	H	M	M
CO3	H	M	M	H	M	M
CO4	H	M	M	H	M	M
CO5	H	M	M	H	M	M

## SEMESTER I

### PEENC24 – ELECTIVE II: APPROACHES TO ENGLISH LANGUAGE TEACHING

Course Code: <b>PEENC24</b>		Course Title: <b>APPROACHES TO ENGLISH LANGUAGE TEACHING</b>		Credits <b>3</b>
Lecture Hours (L) per week: <b>3</b>		Tutorial Hours (T) per week: <b>2</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>5</b>
Course Category: <b>Elective</b>		Year & Semester: <b>I, I</b>		Admission Year: 2024-25
Pre-requisite				
<b>Links to other Courses</b>		<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> To enhance the learning and teaching skills of English <b>LO2:</b> To familiarize students about the basic concepts and theories related to English Language teaching <b>LO3:</b> To focus on the problems in language teaching <b>LO4:</b> Explore different ways of testing <b>LO5:</b> Practice writing lesson plans and teaching				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Major trends in the twentieth-century</b> 1.1. A brief history of early developments in Language Teaching 1.2. The Grammar translation Method 1.3. The Direct Method 1.4. The Audio-Lingual Method 1.5. Oral Method 1.6. Situational Language Teaching Approach			<b>15</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Current Approaches and Methods in Language Teaching</b> 2.1. The Communicative Approach 2.2. Task-based Language teaching 2.3. Listening and Speaking Skills 2.4. Reading and Writing Skills 2.5. Using the Tasks 2.6. Grammar Vocabulary			<b>15</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Four Basic Skills</b> 3.1. Current Approaches and Methods 3.2. Content and Language Integrated Learning 3.3. Contemporary models of CLIL 3.4. Content-based Instruction 3.5. Objectives, Role of Teachers and Learners 3.6. Role of Instructional and Learning materials			<b>15</b>
<b>IV</b> (K1, K2, K3,	<b>Techniques of Testing and Feedback</b> 4.1. Test Elicitation Techniques			<b>15</b>

K4, K5 & K6)	4.2. Test Administration 4.3. Testing and Evaluation 4.4. Norms vs Criterion 4.5. Referenced Testing 4.6. Feedback	
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Syllabus and Lesson Planning</b> 5.1. Syllabus 5.2. Lesson Planning 5.3. Evaluating Lesson Effectiveness 5.4. Teaching Practice: Lesson Plans 5.5. Teaching Practice: Remedial Classes 5.6. Micro-teaching	<b>15</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
1.	Richards, Jack C., and Theodore S. Rodgers. Approaches and Methods in Language Teaching. Cambridge University Press, 2015.	
2.	Saraswathi. V, English Language Teaching: Principles and Practice	
3.	Penny Ur. A Course in Language Teaching Practice and theory	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1.	Dr. Shaikh Mowla „Methods of Teaching English“.	
2.	Dr. Gurav H. K Teaching Aspects of English Language.	
<b>Web Resources</b>		
1.	<a href="http://www.ehow.com/way-5557572_effective-teaching-strategies-prose.htm/">http://www.ehow.com/way-5557572_effective-teaching-strategies-prose.htm/</a>	
2.	<a href="https://www.englishclub.com/efl/tefl-articles/tips/history-of-english-language-teaching/">https://www.englishclub.com/efl/tefl-articles/tips/history-of-english-language-teaching/</a>	
3.	<a href="https://tesoladvantage.com/methods-and-approaches-of-english-language-teaching/">https://tesoladvantage.com/methods-and-approaches-of-english-language-teaching/</a>	
4.	<a href="https://www.cambridge.org/core/books/abs/approaches-and-methods-in-language-teaching/current-communicative-approaches/1A7EEF3288E7A5688C36E1504138AF17">https://www.cambridge.org/core/books/abs/approaches-and-methods-in-language-teaching/current-communicative-approaches/1A7EEF3288E7A5688C36E1504138AF17</a>	



**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Identify teaching methods/approaches in English Language Teaching. (K1, K2, K3, K4, K5 & K6)

**CO2:** Interpret the science behind second language learning and build lesson plans accordingly. (K1, K2, K3, K4, K5 & K6)

**CO3:** Identify objectives, outcomes, methods and materials involved in teaching L(listening) S(speaking) R(reading) W(writing) skills. (K1, K2, K3, K4, K5 & K6)

**CO4:** Execute relevant assessment methods that are relevant and crucially based on the objectives and outcomes of teaching English language. (K1, K2, K3, K4, K5 & K6)

**CO5:** Apply ELT theories and methods to solve the problems that arise in English classrooms. (K1, K2, K3, K4, K5 & K6)

**Mapping**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	H	H	M	H
CO2	H	M	H	H	M	H
CO3	H	M	H	H	M	H
CO4	H	M	H	H	M	H
CO5	H	M	H	H	M	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER I**  
**PEEND24 – ELECTIVE II: ECOPOETICS**

Course Code: <b>PEEND24</b>	Course Title: <b>ECOPOETICS</b>		Credits <b>3</b>
Lecture Hours (L) per week: <b>3</b>	Tutorial Hours (T) per week: <b>2</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>5</b>
Course Category: <b>Elective</b>	Year & Semester: <b>I, I</b>		Admission Year: 2024-25
Pre-requisite			
Links to other Courses	<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> To Develop critical awareness about sustainability practices <b>LO2:</b> To familiarize students about the basic concepts and theories in the study of literature and environment <b>LO3:</b> To focus on the problems of nature and its depiction in literature <b>LO4:</b> To explore different ways of educating readers on sustainability <b>LO5:</b> To help students research and case studies on environmental issues			
<b>Units</b>	<b>Contents</b>	<b>Required Hours (75)</b>	
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Unit I Detailed Poems K1, K2, K3 (18 Hours)</b> 1.1 Admiration of Nature and Deforestation 1.2 William Wordsworth Lines Written in Early Spring 1.3 Coleridge To Nature 1.4 G.M.Hopkins The Windhover 1.5 Gieve Patel On Killing a Tree 1.6. Robert Frost Tree at my Window	<b>15</b>	
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Unit II Non Detailed Poems</b> 2.1.Global Warming and Climate Change 2.2 Emily Dickinson A Bird came down the Walk 2.3 Eunice De Souza Landscape 2.4 Hilda Doolittle Heat 2.5 Wilfred Campbell The Winter Lakes 2.6 H.W.Longfellow The Rainy Day	<b>15</b>	
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Prose</b> 3.1. Conservation of Water and Protection of Animals 3.2. ThakazhiSivasankaraPillai In the Flood 3.3. Rabindranath Tagore The Horse 3.4. Sir.J.ArthurThomas The Donkey 3.5. C. Rajagopalachari The Tree Speaks 3.6. Wendell Berry The peace of Wild Things	<b>15</b>	

<b>IV</b> (K1, K2, K3,	<b>Shortstories</b> 4.1. History of Nature 4.2. Rudyard Kipling 4.3. Stephen Crane 4.4. Sufi Saints 4.5. Ruskin Bond 4.6. William Faulkner	How the Leopard got his spots  The Open Boat When the Waters  The Cherry Tree The Bear	<b>15</b>
<b>V (K4, K5 &amp; K6)</b>	<b>Fiction</b> 5.1. Ecological Study 5.2. Timothy Morton 5.3. Richard Powers 5.4. Mamang Dai 5.5. Margaret Atwood 5.6. Patrick White	Without Nature The Overstory The Black Hill Oryx and Crake The Tree of Man	
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)	
<b>Text Books</b>			
1.	C.D.Narasimhaiah. ed. An Anthology of Commonwealth Poetry. Macmillan India Limited, Chennai. 1990. C.N.Ramachandran. Ed. Five Centuries of Poetry. RadhaAchar Macmillan Publishers India Ltd, New Delhi, 1991. De Souza, Eunice. Ed. Nine Indian Women Poets: An Anthology. Oxford University Press, New Delhi, 1997. Dickinson, Emily. Selected Poems. Dover Publications. Newyork.1990. Dr. S. Sen. Robert Frost: Selected Poems (A Critical Evaluation). Unique Publishers, New Delhi. 1984. Dr. A. Shanmugakani. Ed. A Bouquet of Poems: An Anthology of Poems. Manimegalai Publishing House, Madurai. 2012.		

	Holloway, John. Ed. Selected Poems of Percy Bysshe Shelley. Heinemann Educational Books, London.1960.
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)	
	<ol style="list-style-type: none"> <li>1. M.Khatri. Great Short Stories of Sufi Saints. The Book Paradise, New Delhi, 2006.</li> <li>2. M.W.Gardsen. ed. Life and Literature (Prose Selections). Macmillan Co. Ltd, Madras, 1971.</li> <li>3. R.Parthasarathy. Twentieth Century Indian Poets. Oxford University Press, Delhi, 1976.</li> <li>4. Satpathy, Sumanyu. Ed. Early Modern Poetry. Macmillan India Limited, Chennai, 1999.</li> </ol>
<b>Web Resources</b>	
1.	<a href="http://www.ehow.com/way-5557572_effective-teaching-strategies-prose.htm/">http://www.ehow.com/way-5557572_effective-teaching-strategies-prose.htm/</a>
2.	<a href="https://www.englishclub.com/efl/tefl-articles/tips/history-of-english-language-teaching/">https://www.englishclub.com/efl/tefl-articles/tips/history-of-english-language-teaching/</a>
3.	<a href="https://tesoladvantage.com/methods-and-approaches-of-english-language-teaching/">https://tesoladvantage.com/methods-and-approaches-of-english-language-teaching/</a>
4.	<a href="https://www.cambridge.org/core/books/abs/approaches-and-methods-in-language-teaching/current-communicative-approaches/1A7EEF3288E7A5688C36E1504138AF17">https://www.cambridge.org/core/books/abs/approaches-and-methods-in-language-teaching/current-communicative-approaches/1A7EEF3288E7A5688C36E1504138AF17</a>

**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Explore various eco-critical perspectives through nature studies

**CO2:** Engage with environmental issues through literary narratives

**CO3:** Understand about the ecological degradation and various natural calamities that affect the planet earth due to the reckless nature of human beings

**CO4:** Identify environmental issues via historical narratives

**CO5:** Critically examining the role of literature in promoting Ecojustice for environmental conservation

### Mapping

<b>CO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	M	M	H
<b>CO2</b>	H	H	H	M	M	H
<b>CO3</b>	H	H	H	M	M	H
<b>CO4</b>	H	H	H	M	M	H
<b>CO5</b>	H	H	H	M	M	H

<b>CO/PSO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	M	H	H	M	H
<b>CO2</b>	H	M	H	H	M	H
<b>CO3</b>	H	M	H	H	M	H
<b>CO4</b>	H	M	H	H	M	H
<b>CO5</b>	H	M	H	H	M	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER II**  
**PCEND24- CORE IV: INDIAN WRITING IN ENGLISH**

Course Code: <b>PCEND24</b>	Course Title: <b>INDIAN WRITING IN ENGLISH</b>		Credits <b>5</b>
Lecture Hours (L) per week:	Tutorial Hours (T)per week:	Lab Practice Hours(P) per week: -	Total:(L+T+P) Per week: <b>6</b>
Course Category: <b>Core-IV</b>	Year &Semester: <b>I, II</b>		Admission Year:2024-25
Pre-requisite			
<b>Links to other Courses</b>	<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> Enabling the students to understand the evolution of Indian Writing in English. <b>LO2:</b> To enable the learners to get exposed to the historical movements of the Indian subcontinent. <b>LO3:</b> Comprehending different genres through the representation of different texts. <b>LO4:</b> To inculcate in the students the cultural significance of Indian English literature. <b>LO5:</b> To comprehend Indian writing in English with its dual focus on the influence of Classical Indian tradition and the impact of the West.			
<b>Units</b>	<b>Contents</b>	<b>Required Hours (75)</b>	
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Indian English Poetry( Pre Independence Poets)</b> 1.1 Introduction to English writing before independence. 1.2 Introduction to Prescribed English writing before independence 1.3 Aurobindo :Tiger and the Deer, Rose of God 1.4 Life and works of Toru Dutt. 1.5 Toru Dutt: The Lotus, The Casuarina Tree 1.6 Sarojini Naidu: PalanquinBearers, Coromandel Fishers.	<b>15</b>	
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Indian English Poetry( Post- Independence poets)</b> 2.1 Introduction to English writing since independence 2.2 Introduction to Prescribed English writing since independence. 2.3 Kamala Das: Looking Glass, 2.4 An Introduction Parthasarathy: a River Once, Under the Sky 2.5 Nissim Ezekiel: Morning Prayer, Enterprise. 2.6 A.K. Ramanujan – A River .	<b>15</b>	
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Indian English Drama</b> 3.1 An introduction to the Indian drama in English. 3.2 An Introduction to the prescribed Indian English Dramatists 3.3 Life and works Rabindranath Tagore- 3.4 Rabindranath Tagore- Chandalika 3.5 Life and works of Vijay Tendulkar–Silence, the Court is in Session. 3.6 Vijay Tendulkar–Silence, the Court is in Session	<b>15</b>	

<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>Indian English Prose</b> 4.1 An introduction to prose and criticism. 4.2 Autobiography as a genre. 4.3 Introduction to the Prescribed Indian English Prose Writers. 4.4 Life and works of Sri Aurobindo: The Essence of poetry, Style and Substance (from „The Future Poetry“) 4.5 Dr. S. Radhakrishnan : Emerging World Society, 4.6 Dr.A.P.J.AbdulKalam:Orientation(WingsofFire).	<b>15</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Indian English Novels</b> 5.1 Novelists after 1950's reading and interpreting fiction. 5.2 An Introduction to the prescribed Indian English Novelists 5.3 Mulk Raj Anand – Two Leaves and a Bud 5.4 R.K. Narayan - The Guide 5.5 Chitra Banerjee Divakaruni - The Palace of Illusions 5.6 Shashi Taroor– Riot	<b>15</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET / SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
1. Ramamurti, K.S. (ed.). Twenty five Indian Poets in English Macmillan. 1995.		
<b>References Books</b> <b>(Latest editions, and the style as given below must be strictly adhered to)</b>		
1. K.R. Srinivas Iyengar, 1962, – History of Indian Writing in English, Sterling Publishers, New Delhi. 2. Gowen, 1975, A History of Indian Literature, Seema Publications, Delhi. 3. K. Satchidanandan, 2003, Authors, Texts, Issues: Essays on Indian literature, Pencraft International, New Delhi. 4. Amit Chandri, 2001, The Piccadilly Book of Modern Indian Literature, Macmillan, London. 5. Tabish Khair, 2001, Babu Fictions: Alienation in Contemporary Indian English Novels., OUP.		

Web Resources	
2.	<a href="http://en.wikipedia.org/wiki/Indian_writing_in_english">http://en.wikipedia.org/wiki/Indian_writing_in_english</a>
3.	<a href="https://www.thehindu.com/books/books-children/short-history-of-indian-writing-in-english/article5226149.ece/amp/">https://www.thehindu.com/books/books-children/short-history-of-indian-writing-in-english/article5226149.ece/amp/</a>
4.	<a href="https://www.britannica.com/biography/Sri-Aurobindo">https://www.britannica.com/biography/Sri-Aurobindo</a>
5.	<a href="https://www.literaryladiesguide.com/author-biography/kamala-das-indian-poe">https://www.literaryladiesguide.com/author-biography/kamala-das-indian-poe</a>
6.	t/
7.	<a href="https://www.britannica.com/biography/Anita-Desai">https://www.britannica.com/biography/Anita-Desai</a>
8.	<a href="https://www.poemhunter.com/a-k-ramanujan/poems/">https://www.poemhunter.com/a-k-ramanujan/poems/</a>

### Course Outcomes

**CO1:** Recognize major movements and figures of Indian Literature in English through the study of selected literary texts

**CO2:** Understanding of different literary genres; poetry, fiction and non-fiction

**CO3:** Interpret different styles of writing: expository, narrative and descriptive

**CO4:** Analyse literary concepts and underlying aesthetics

**CO5:** Evaluate original writing in English by Indian authors and translated texts from regional languages and develop writing skills to write research papers

### Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	H	H	M	H
CO2	H	M	H	H	M	H
CO3	H	M	H	H	M	H
CO4	H	M	H	H	M	H
CO5	H	M	H	H	M	H



**SEMESTER II**  
**PCENE24 - CORE V: AMERICAN LITERATURE**

Course Code: PCENE24		Course Title: American Literature		Credits - 5	
Lecture Hours (L) per week: 6		Tutorial Hours (T)per week:	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 6	
Course Category: Course V		Year & Semester: I, II		Admission Year:2024-25	
Pre-requisite		UG American literature			
Links to other Courses					
<b>Learning Objectives:</b> (for teachers: what they have to do in the class/lab/field)					
LO1:To explore the origin and growth of American Literature					
LO2: To introduce the students to the basic traits of American Literature and its cultural history.					
LO3: To introduce the students to eminent writers of America and their works					
LO4: To introduce the concepts and emerging trends and movements in American literature					
LO5: To evaluate and analyze the works prescribed					
Units	Contents			Required Hours 90	
I	POETRY 1.1 Walt Whitman – Out of the Cradle Endlessly Rocking (Detailed) 1.2 a. Edgar Allan Poe – Raven –(DETAILED) b. Robert Frost- After Apple Picking-(Detailed) 1.3a. E.E.Cummings- Anyone who lived in a Pretty Howtown b. Wallace Stevens-Anecdote of the Jar-(DETAILED) 1.4 a. Emily Dickinson – There came a day at summer’s fall b. Annie Sexton – Wanting to Die 1.5 Robert Lowell – Reading Myself-(DETAILED) 1.6 Adrienne Rich-Snapshots of a Daughter-in-law			18	
II	Prose 2.1 Emerson – Introduction 2.2 The American Scholar (Detailed) 2.3 Thoreau- Introduction 2.4 Where I Lived and What I Lived For-(Detailed) 2.5 Amy Tan- Introduction 2.6 Mother Tongue (Non-Detailed)			18	
III	Drama 3.1 Arthur Miller – Introduction 3.2 Crucible (Detailed) 3.3 Themes, Symbols and Motifs in Crucible			18	

	3.4 Tennessee Williams-Introduction 3.5 A Street Car Named Desire (Non-detailed) 3.6 Themes, Symbols and Motifs in A Street Car Named Desire	
<b>IV</b>	Fiction 4.1 William Faulkner – Introduction 4.2 <i>Sound and the Fury</i> -Analysis 4.3 Themes, Symbols and Motifs in <i>Sound and the Fury</i> 4.4 Toni Morrison – Introduction 4.5 <i>Beloved</i> -Analysis 4.6 Themes, Symbols and Motifs in <i>Beloved</i>	<b>18</b>
<b>V</b>	Short Story 5.1 Herman Melville – Introduction  5.2 Bartleby the Scrivener-Analysis  5.3 Philip Roth – Introduction 5.4 The Conversation of the Jews-Analysis 5.5 Kate Chopin – Introduction 5.6 The Awakening-Analysis	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
	<b>Text Books</b>	
1.	Willis Wagner: American Literature-A World View.	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
<b>1</b>	Marcus Cunliffe: Sphere History of Literature-American Literature to 1900D	
<b>2</b>	Boris Ford : The New Pelican Guide to English Literature - Vol.9. American Literature	

	Web Resources	
1	<a href="https://www.thoughtco.com/american-literary-periods-741872">https://www.thoughtco.com/american-literary-periods-741872</a>	
2	<a href="https://www.poetryfoundation.org/poets/walt-whitman">https://www.poetryfoundation.org/poets/walt-whitman</a>	
3	<a href="https://blog.eyewire.org/emerson-vs-thoreau-transcendentalist-battle/">https://blog.eyewire.org/emerson-vs-thoreau-transcendentalist-battle/</a>	
4	<a href="https://ivypanda.com/essays/edgar-allan-poes-and-herman-melville-comparison/">https://ivypanda.com/essays/edgar-allan-poes-and-herman-melville-comparison/</a>	
5	<a href="https://www.britannica.com/art/American-literature">https://www.britannica.com/art/American-literature</a>	

**Course Outcomes:**(for students: To know what they are going to learn)

**CO1:** Recognize the contributions of major American writers and their impact on the development of American literature

**CO2:** Analyze the movements and trends that shaped American literature

**CO3:** Gain knowledge about the transcendentalist and Romantics movements.

**CO4:** Validate representative socio-political, cultural, racial and gender perspectives in the prescribed texts

**CO5:** Critically analyze the multicultural sensibility of American society

### **Mapping**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	M	H	H	M	H
CO2	H	M	H	H	M	H
CO3	H	M	H	H	M	H
CO4	H	M	H	H	M	H
CO5	H	M	H	H	M	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

## SEMESTER II

### PCENF24 - CORE VI: SHAKESPEARE STUDIES

Course Code: <b>PCENF24</b>		Course Title: <b>Shakespeare Studies</b>		Credits <b>4</b>
Lecture Hours (L) per week: <b>3</b>	Tutorial Hours (T) per week: <b>2</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>5</b>	
Course Category: Core VI		Year & Semester: <b>I, II</b>		Admission Year: 2024-25
<b>Learning Objectives:</b>				
<b>LO1:</b> Examine, understand and enjoy Shakespeare’s plays and Criticism of Theatre. <b>LO2:</b> Analyzing the context of Elizabethan England from the evolving contemporary perspective down the ages <b>LO3:</b> Recognize Shakespeare’s purpose, and use of rhetorical and dramatic strategies in . creating a play <b>LO4:</b> Read analytically to determine historical and cultural perspective in the various theories of literary criticism applied to Shakespeare’s plays <b>LO5:</b> Evaluate Shakespeare’s contribution to the English language and to the development of the modern drama				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Introduction to Shakespeare Studies</b> 1.13.Shakespeare Theatre; Theatre Conventions, famous actors; 1.14.Sources; Problems of categorization 1.15.Trends in Shakespeare Studies up to the 19 <sup>th</sup> Century 1.16. theatre criticism 1.5 Shakespeare’s Plays: Adaptations -film and play production. Reference – Kurian, Anna. <i>Literary Contexts: Shakespeare</i> . Orient Blackswan, Hyderabad.2016 pg.177-202. 1.6 Sonnet and court politics			<b>15</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Sonnets and Comedy</b> 2.1. <b>Sonnets</b> –12, 65, 86,130. 2.2. Introduction: The Nature of Shakespearean Comedy – from Shakespeare: The Comedies by R.P.Draper (Pg 3-5,12-16,42-47,85-88,Pg 115-125,162-167,) and Much Ado About Nothing - Act I 2.3 Much Ado About Nothing Act II 2.4 Much Ado About Nothing Act III 2.5 Much Ado About Nothing Act IV 2.6 Much Ado About Nothing Act V and Introduction: The Nature of Shakespearean Comedy – from Draper R.P. <i>Shakespeare: The Comedies</i> . Palgrave Macmillan.New York, 2016. (Endings Pg 210-213)			<b>15</b>

<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Tragedy</b> 3.1. Introduction to Shakespearean Tragedy - A.C. Bradley – Shakespearean Tragedy (Lecture III and IV) 3.2. Hamlet Act I 3.3. Hamlet Act II 3.4. Hamlet Act III 3.5. Hamlet Act IV 3.6. Hamlet Act V Reference: A.C. Bradley – Shakespearean Tragedy: Note A-H	<b>15</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>History</b> 4.1. Introduction to History Plays from Leggatt, Alexander. <i>Shakespeare's Political Drama; The History Plays and Roman Plays</i> . Routledge, London and New York., 1988. 4.2. Henry IV Part I –Act I 4.3. Henry IV Part I –Act II 4.4. Henry IV Part I –Act III 4.5. Henry IV Part I –Act IV 4.6. Henry IV Part I –Act V Reference: Blades, John. <i>Shakespeare: The Histories</i> . Palgrave Macmillan. New York, 2016.	<b>15</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Shakespeare and Theory</b> 5.1. Language and Structure - Desire and identity – Culture and Society. From Gil Harris, Jonathan. <i>Shakespeare Literary Theory</i> . Oxford University Press. New York, 2010. Pg 7-10 and Formalism: Ambiguity in Sonnet 73: William Empson. pg 13-18. 5.2. Structuralism - The structures of Sonnet 129: Roman Jakobson. Pg 31-36. 5.3. Freudian Psychoanalysis Pg 76-79. - Reading the Oedipus Complex in Hamlet: Ernest Jones. Pg84 -86 5.4. Feminism –Hamlet and the Question of Feminist Ethics: Elaine Showalter. Pg. 117 -122. 5.5. Postcolonial Theory pg. 192-195 - Caribbean Tempests: Edward Said. Pg.200 -204. <b>5.6.</b> Postcolonial Theory -The Great Indian Vanishing Trick – Colonialism, Property, and the Family in <i>A Midsummer Night's Dream</i> : Ania Loomba <a href="https://doi.org/10.1002/9781118501221.ch9">https://doi.org/10.1002/9781118501221.ch9</a>	<b>15</b>

Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment	Questions related to the above topics, from various competitive examinations /NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>	
10.	Shakespeare, William, Ed Chaise McEacheru. <i>Much Ado about Nothing</i> . New Delhi: The Arden Shakespeare Bloomsbury, 2013.
11.	Shakespeare, William, Ed by Ann Thompson and Neil Taylor. <i>Hamlet</i> . New Delhi: Bloomsbury, 2006.
12.	William Shakespeare, <b>Henry IV Part I. Ed.</b> David Scott Kastan. Bloomsbury, 2002
13.	Gil Harris, Jonathan. <i>Shakespeare and Theory</i> . New York: Oxford University Press, 2012.
14.	Kurian, Anna. <i>Literary Contexts: Shakespeare</i> . Orient Blackswan, Hyderabad.2016
15.	Draper R.P. <i>Shakespeare: The Comedies</i> . Palgrave Macmillan.New York, 2016.
16.	Leggatt, Alexander. <i>Shakespeare's Political Drama; The History Plays and Roman Plays</i> . Routledge, London and New York., 1988.
17.	A.C. Bradley, <i>Shakespeare Tragedy</i> . New Delhi: Atlantic Publishers and Distributers Pvt. Ltd., 2010.
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)	
11.	Dover Wilson, <i>What Happens in Hamlet</i> . London: Cambridge University, 1974.
12.	Ania Loomba, <i>Shakespeare, Race and Colonization</i> . New York: Oxford University Press 2012.
13.	Stephen Greenblatt, ed., 1997, The Norton Shakespeare, (Romances& Poems, Tragedies, Comedies), W.W. Norton & Co., London.
14.	Harrison,1951,G.B.Shakespeare'sTragedies,Routledge,London.
<b>Web Resources</b>	
15.	<a href="https://www.folger.edu/research/online-resources/">https://www.folger.edu/research/online-resources/</a>

16.	<a href="https://shea.mit.edu/shakespeare/htdocs/enter/enter.htm">https://shea.mit.edu/shakespeare/htdocs/enter/enter.htm</a>
17.	<a href="https://globalshakespeares.mit.edu/productions/">https://globalshakespeares.mit.edu/productions/</a>
18.	<a href="https://doi.org/10.1002/9781118501221.ch9">https://doi.org/10.1002/9781118501221.ch9</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Identify the social, cultural and political events as represented in the works of Shakespeare <b>CO2:</b> Understand Elizabethan theatre and the theatre's development <b>CO3:</b> Illustrate the linguistics richness and figurative language of the plays <b>CO4:</b> Identify the trends and approaches in Shakespeare studies <b>CO5:</b> Critically analyze the works of Shakespeare	

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER II**  
**PEENE24 - ELECTIVE III: LIFE WRITINGS**

Course Code: <b>PEENE24</b>		Course Title: <b>LIFE WRITINGS</b>		Credits <b>3</b>
Lecture Hours (L) per week: <b>3</b>		Tutorial Hours (T) per week: <b>1</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>4</b>
Course Category: <b>Core</b>		Year & Semester: <b>III</b>		Admission Year: 2024-25
Pre-requisite				
Links to other Courses				
<b>Learning Objectives:</b>				
<b>LO1:</b> To highlight life writing as a significant genre within literary studies				
<b>LO2:</b> To enable recognition the literary importance of life writings.				
<b>LO3:</b> To assist learners comprehend the diverse functions of life writing.				
<b>LO4:</b> To acquaint students with life writings that range from success stories to conflict zone testimonies and literary works.				
<b>LO5:</b> To enable students to explore the history of selfhood, especially in relation to the development of individualism and individuality.				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (60)</b>
<b>I</b>	Introduction			<b>12</b>
(K1, K2, K3, K4, K5 & K6)	1.1 Defining Kinds of Life Writing (Chapter 1) 1-7 1.2 Defining Kinds of Life Writing (Chapter 1) 8-14 1.3 Why do Peeople Read Life Writing? (Cline) 1.4 Life Writing (Cline) 5-17 1.5 Life Writing (Cline) 22- 32 1.6 Life Writing (Cline) 33- 42			
<b>II</b>	2.1 Life Narrative in Historical Perspective Chapter IV (RA) 83- 96 2.2 Life Narrative in Historical Perspective Chapter IV (RA) 97-109 2.3 Twenty Strategeries for Reading Life Narratives Chapter VII (RA) 165 - 172 2.4 Twenty Strategeries for Reading Life Narratives Chapter VII (RA) 173-179 2.5 Fifty Two Genres of Life Narrative 183-196 2.6 Fifty Two Genres of Life Narrative 197 - 207			<b>12</b>
(K1, K2, K3, K4, K5 & K6)	Biography 1and Autobiography 3.1 Biography – Tradition (Angier) 48- 60 (ABLF) 3.2 Autobiography – Tradition 64-81(ABLF) 3.3 Autobiographical Subjects Chapter II (RA) 3.4 Autobiographical Acts Chapter III (RA) 3.5 Malini Chib - One Little Finger(Autobiography) 3.6 Manobi Bandopadhyay - A Gift of Goddess Lakshmi			<b>12</b>



<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Memoirs and Testimonies 4.1 Tradition 82-98 (ABLF) 4.2. M.K.Gandhi - How I Began my Life (from Gandhi's My Experiments) 4.3. R.K.Narayan – English in India (From the Writer's World) 4.4 Viktor Frankl - Man's Search for Meaning(Memoir) 4.5 Mourid Barghouti - I Saw Ramallah(Memoir) 4.6 Urvashi Butalia - The Other Side of Silence: Voices from the Partition (Memoir/ Testimonials)	<b>12</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	Literary Work, Autofiction and Short Life Narratives 5.1 Eugene O'Neil Author Biography 5.2 Eugene O'Neil – Long Day's Journey into Night (Play) 5.3 Eugene O'Neil – Long Day's Journey into Night (Narrative Elements) 5.4 Christopher Isherwood - Goodbye To Berlin(Autofiction) Text 5.5 Christopher Isherwood - Goodbye To Berlin(Autofiction) Elements 5.6 Nandini Oza - Homeless: Revli's Story <i>Whither Justice: Stories of Women in Prison</i>	<b>12</b>
Extended Professional Component(is a part of Internal Component only) Not to be followed for External Assessment		Group and Classroom projects based on recommendations in <i>Reading Autobiographical Narratives</i> Presentation on literary works for their literariness and relevance to the genre life writings
<b>Text Books</b>		
18.	Cline, Sally and Carole Angier, <i>The Arvon Book of Life Writing: Writing biography, autobiography and memoir</i> . London: Methuen Drama, 2010.	
19.	Smith, Sidonie and Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i> . Minneapolis: The University of Minnesota Press, 2001.	
<b>References Books</b>		
15.	Laura Marcus. <i>Auto/Biographical Discourses: Theory, Criticism and Practice</i> .	
<b>Web Resources</b>		
19.	<a href="https://www.123helpme.com/essay/The-Ending-to-Eugene-O'Neils-Long-Days-132053">https://www.123helpme.com/essay/The-Ending-to-Eugene-O'Neils-Long-Days-132053</a>	
20.	<a href="https://rupkatha.com/V13/n1/v13n120.pdf">https://rupkatha.com/V13/n1/v13n120.pdf</a>	

**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Compare and contrast characteristics of various sub genres of life writings

**CO2:** Classify texts focusing on genre

**CO3:** Estimate the socio, cultural and political dimensions of works under life writings

**CO4:** Interpret personal narratives from a historical point of view

**CO5:** Investigate literary works of art for their literariness and relevance to life writings

**Mapping**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMESTER II**  
**PEENF24 - ELECTIVE III: CREATIVE WRITING**

Course Code: <b>PEENF24</b>	Course Title: <b>CREATIVE WRITING</b>		Credits <b>3</b>
Lecture Hours (L) per week: <b>3</b>	Tutorial Hours (T) per week: <b>1</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>4</b>
Course Category: <b>Core</b>	Year & Semester: <b>III</b>		Admission Year: 2024-25
Pre-requisite			
<b>Links to other Courses</b>			
<b>Learning Objectives:</b>  <b>LO1:</b> To develop a flair for writing in students <b>LO2:</b> To enable the writing skills of students <b>LO3:</b> To develop students’ ability to amalgamate thought and vision <b>LO4:</b> To acquaint students with new forms and techniques in writing <b>LO5:</b> To enable students to explore the history of selfhood, especially in relation to the development of individualism and individuality.			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (60)</b>
<b>I</b>	Introducing Creative Writing		<b>12</b>
(K1, K2, K3, K4, K5 & K6)	1.1 Analyze Purpose of writing 1.2 Learning to Write 1.3 Inventions of Creative Writing 1.4Rhetoric’s Play 1.5 Reading and the Individual writer Publishing and Editing		
<b>II</b>	<b>Challenges in Creative Writing</b>		<b>12</b>
(K1, K2, K3, K4, K5 & K6)	2.1. Reflective Criticism 2.2 Challenges to Writer 2.3 Challenges of Translation 2.4 Challenges of Experiment 2.5 The Challenge of Design The Challenge of Quality		
<b>III</b>	Process of Creative Writing		<b>12</b>
(K1, K2, K3, K4, K5 & K6)	3.1. Seven Processes (Preparing, Planning, Incubation, Beginning, Flowing, Breakthroughs and finish lines, On titles) 3.2. The writer post- performance 3.3. Precisions of Process 3.4.Confidence and Practice 3.5. Method‘ Writing 3.6. Effacement		

IV (K1, K2, K3, K4, K5 & K6)	Composition and Creative Writing 4.1 Habits of mind, Principles of practice 4.2 Discipline 4.3 Notebooks and rituals 4.4 Compositions and action 4.5 Language’s Mercury Influence and Imitation	12
V (K1, K2, K3, K4, K5 & K6)	Practice of Poetry, Fiction and Nonfiction 5.1 Writing literary fiction (Flash fiction- Short story- Novel- Character- Story making) 5.2 Writing literary fiction (Novel- Character- Story making) 5.3 Writing creative nonfiction (writing about yourself- writing about people and theworld) 5.4 Writing poetry (listening to language- finding language- awakening language- shaping language- playing with language- poetry’s reason) 5.5 Form and Structure 5.6 Subverting the form	12
Extended Professional Component(is a part of Internal Componentonly) Not to be followed for External Assessment		Group and Classroom projects based on recommendations in <i>ReadingAutobiographical Narratives</i>  Presentation on literary works for their literariness and relevance to the genre life writings
Text Books		
18.	Cline, Sally and Carole Angier, <i>The Arvon Book of Life Writing: Writing biography, autobiography and memoir</i> . London: Methuen Drama, 2010.	
19.	Smith, Sidonie and Julia Watson. <i>Reading Autobiography: A Guide for Interpreting Life Narratives</i> . Minneapolis: The University of Minnesota Press, 2001.	
References Books		
15.	Laura Marcus. <i>Auto/Biographical Discourses: Theory, Criticism and Practice</i> .	

Web Resources	
19.	<a href="https://www.123helpme.com/essay/The-Ending-to-Eugene-ONeils-Long-Days-132053">https://www.123helpme.com/essay/The-Ending-to-Eugene-ONeils-Long-Days-132053</a>
20.	<a href="https://rupkatha.com/V13/n1/v13n120.pdf">https://rupkatha.com/V13/n1/v13n120.pdf</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to <ol style="list-style-type: none"> <li>1. Identify literary texts in multiple genres.</li> <li>2. Understand how to describe critical ideas</li> <li>3. Apply critical and theoretical approaches to the reading texts</li> <li>4. Examine the relationship between the individual works and conventional literary work</li> <li>5. Evaluate how ideas, themes and values create an impact on societies</li> <li>6. Create poem, fiction, and non-fiction that are original and engaging</li> </ol>	

### **Mapping**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMSTER II**  
**PEENG24 – ELECTIVE IV: LITERATURE AND FILM**

Course Code: PEENG24		Course Title: Literature and Film		Credits -3
Lecture Hours (L) per week: 2		Tutorial Hours (T)per week: 2	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 4
Course Category: Elective IV		Year & Semester: I, II		Admission Year:2024-25
Pre-requisite				
Links to other Courses		<a href="https://onlinecourses.nptel.ac.in/noc21_hs17/preview">https://onlinecourses.nptel.ac.in/noc21_hs17/preview</a> <a href="https://archive.nptel.ac.in/courses/109/106/109106079/">https://archive.nptel.ac.in/courses/109/106/109106079/</a>		
<b>Learning Objectives:</b> (for teachers: what they have to do in the class/lab/field)  LO1: Finding the popular interest in films with technical and socio-cultural dimensions of film appreciation. LO2: Understanding the bond between Literature and Film LO3: Analyzing the literary text in comparison with the Film LO4: Critical appreciation of the film in the background of literary theories LO5: Tracing the differentiation in films from different parts of the world.				
Units	Contents			Required Hours (60)
I	Shakespeare-Othello (Text and Film)			12
K1,K2, K3, K4,K5, K6	1.1 Background of the text 1.2 Technical analysis of the text 1.3 Film Adaptation 1.4 Film Analysis 1.5 Comparative study on the text and the film 1.6 Movies for Appreciation A Few Good Men -Legal Drama by Aaron Sorkin			
II K1,K2, K3, K4,K5, K6	Mary Shelly–Frankenstein (Text and Film) 2.1 Background of the text 2.2 Technical analysis of the text 2.3 Film Adaptation 2.4 Film Analysis 2.5 Comparative study on the text and the film 2.6 Movies for Appreciation Confessions of a Shopaholic- Sophin Kinsella			12
III K1,K2, K3, K4,K5, K6	Charles Dickens-A Tale of Two Cities (Text and Film) 3.1 Background of the text 3.2 Technical analysis of the text 3.3 Film Adaptation 3.4 Film Analysis 3.5 Comparative study on the text and the film 3.6 Movies for Appreciation Elippathayam – Adoor Gopalakrishnan			12

<b>IV</b> <b>K1,K2, K3,</b> <b>K4,K5, K6</b>	<b>G.B. Shaw- Pygmalion -My fair Lady (Text and Film)</b> 4.1 Background of the text 4.2 Technical analysis of the text 4.3 Film Adaptation 4.4 Film Analysis 4.5 Comparative study on the text and the film 4.6 Movies for Appreciation Bridge on River Kwai-Novel to Film	<b>12</b>
<b>V</b> <b>K1,K2, K3,</b> <b>K4,K5, K6</b>	<b>J. K. Rowlings- Harry Potter and the Chamber of Secrets (Text and Film)</b> 5.1 Background of the text 5.2 Technical analysis of the text 5.3 Film Adaptation 5.4 Film Analysis 5.5 Comparative study on the text and the film 5.6 Movies for Appreciation Maadathy: An Unfair Tale- Leena Manimakalai	<b>12</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
	<b>Text Books</b>	
1.	Louis Giannetti, 1972, Understanding Movies. Prentice Hall, New Jersey.	
2.	Ed.S. Vasudevan, 2000, Making Meaning in Indian Cinema. OUP, New Delhi.	
<b>References Books</b> <b>(Latest editions, and the style as given below must be strictly adhered to)</b>		
<b>1</b>	Ed. Bill Nichols, 1993, Movies and Methods Vol.I, Edition Seagull Books, Calcutta.	
2	Ed. Bill Nichols, 1993, Movies and Methods Vol. II, Edition Seagull Books, Calcutta.	
3	Susan Hayward, 2004, Key Concepts in Cinema Studies. Routledge, London.	
<b>Web Resources</b>		
1	<a href="http://www.academicinfo.net/film.html">www.academicinfo.net/film.html</a> .	
2	<a href="https://www.norton.com/books/9780393420531">https://www.norton.com/books/9780393420531</a>	
3	<a href="https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko">https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko</a>	
4	<a href="https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms">https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms</a>	
5	<a href="https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065">https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065</a>	

**Course Outcomes:**(for students: To know what they are going to learn)

CO1: Film Review and appreciation becomes handy for the students

CO2: Connecting film and literature nuances effectively

CO3: Exposure to film techniques and genres

CO4: Critical appreciation of films

CO5: Analyzing film forms effectively

**Mapping**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	M	H	H
CO2	H	H	M	M	H	H
CO3	H	H	M	M	H	H
CO4	H	H	M	M	H	H
CO5	H	H	M	M	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**



**SEMSTER II**  
**PEENH24– ELECTIVE IV: CONTEMPORARY WRITING**

<b>Course Code: PEND224</b>		<b>Course Title: CONTEMPORARY WRITING</b>		<b>Credits -3</b>
<b>Lecture Hours (L) per week: 2</b>		<b>Tutorial Hours (T)per week: 2</b>	<b>Lab Practice Hours:(P) per week</b>	<b>Total:(L+T+P) Per week: 4</b>
<b>Course Category: Elective IV</b>		<b>Year &amp; Semester: I, II</b>		<b>Admission Year:2024-25</b>
<b>Pre-requisite</b>				
<b>Links to other Courses</b>		<a href="https://onlinecourses.nptel.ac.in/noc21_hs17/preview">https://onlinecourses.nptel.ac.in/noc21_hs17/preview</a> <a href="https://archive.nptel.ac.in/courses/109/106/109106079/">https://archive.nptel.ac.in/courses/109/106/109106079/</a>		
<b>Learning Objectives:</b> (for teachers: what they have to do in the class/lab/field)  LO1: To help students explore popular writing and writings by contemporary writers LO2: Understanding the bond between Literature and Film LO3: Analyzing the literary text in comparison with the Film LO4: Critical appreciation of the film in the background of literary theories LO5: Tracing the differentiation in films from different parts of the world.				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (60)</b>
<b>I K1,K2, K3, K4,K5, K6</b>	Poetry K3-K6 (18 hours) 1.1 World War II and the horrors of the war, genocide and corruption, real-life themes and the beginning of a new period of writing. 1.2 Social and political viewpoints, connections to current events and socioeconomic messages 1.3 Trends that illuminate societal strengths and weaknesses 1.4 Introduction to Contemporary Writing 1.5 Contemporary Style 1.6 Genres in Contemporary literature			<b>12</b>

<b>II</b> <b>K1,K2, K3,</b> <b>K4, K5, K6</b>	Jo Shapcott     Hairless Simon Armitage   Remains Bob Dylan     With God on Our Side, The Times They Are A-Changing Adrienne Riche   A Mark of Resistance Pablo Neruda   Poetry John Mc Grath   Behind the Cliches of Contemporary Theatre	<b>12</b>
<b>III</b> <b>K1,K2, K3,</b> <b>K4, K5, K6</b>	Drama & Short Stories 3.1 Samuel Beckett                      Waiting for Godot  3.2 Harold Pinter                      The Birthday Party  3.3 Bertolt  Brecht                      Mother Courage and her Children  3.4 Borges                      Pierre Menard, Author of the Quixote  3.5 Alice Munro                      Face  3.6 Vikram Seth                      Beastly Tales from Here and There  3.7	<b>12</b>
<b>IV</b> <b>K1,K2, K3,</b> <b>K4, K5, K6</b>	<b>Postmodernism and Posthumanism</b> 4.1 Terms: Object; alienation; archetypal criticism; aura; bricoleur; cancelled character; character; closure; erasure; flaneur; frame  4.2 Terms: hetero biography; hyperspace; hypertext; ludism; marginality; metafiction; modernism and post-modernism; montage; nomad  4.3 Terms: polyphonic; popular; precession; realism; repetition;	<b>12</b>

	<p>short-circuit; syntagmatic and paradigmatic; True-Real</p> <p>4.4 Linda Hutcheon - Theorizing the Postmodern</p> <p>4.5. Terms: anthropocene, anti-anthropocentrism, anti-humanism, transhuman, alterity, sciencefiction, technicity</p> <p>4.6 Neil Badmington - Post humanism</p>	
<b>V</b> <b>K1,K2, K3,</b> <b>K4,K5, K6</b>	<p><b>Fiction</b></p> <p>5.1 Thomas Pynchon, Orhan Pamuk</p> <p>5.2 Jose Saramago, Isabelle Allende</p> <p>Kurt Vonnegut Jr, Umberto Eco 5.4Kazuo Ishiguro, Haruki Murakami</p> <p>5.5 Gabriel Garcia Marquez, Ian McEwan</p> <p>5.6 John Updike</p>	<b>12</b>
<p>Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment</p>		<p>Questions related to the above topics, from various competitive examinations / NET / SET others to be solved (To be discussed during the Tutorial hour)</p>
	<b>Text Books</b>	
1.	Louis Giannetti, 1972, Understanding Movies. Prentice Hall, New Jersey.	
2.	Ed. S. Vasudevan, 2000, Making Meaning in Indian Cinema. OUP, New Delhi.	
<p><b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)</p>		
1	Ed. Bill Nichols, 1993, Movies and Methods Vol. I, Edition Seagull Books, Calcutta.	
2	Ed. Bill Nichols, 1993, Movies and Methods Vol. II, Edition Seagull Books, Calcutta.	
3	Susan Hayward, 2004, Key Concepts in Cinema Studies. Routledge, London.	
<b>Web Resources</b>		
1	<a href="http://www.academicinfo.net/film.html">www.academicinfo.net/film.html</a> .	

2	<a href="https://wnorton.com/books/9780393420531">https://wnorton.com/books/9780393420531</a>	
3	<a href="https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko">https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko</a>	
4	<a href="https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articles/51169927.cms">https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articles/51169927.cms</a>	
5	<a href="https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065">https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065</a>	

**Course Outcomes:**(for students: To know what they are going to learn)

**CO1:** To provide ideas on the writing style of Contemporary writing

**CO2:** To provide critical understanding on contemporary writing

**CO3:** To provide wider knowledge about Contemporary writers

**CO4:** To develop creative skills in writing

**CO5:** To develop wider reading interests

### **Mapping**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	M	H	H
CO2	H	H	M	M	H	H
CO3	H	H	M	M	H	H
CO4	H	H	M	M	H	H
CO5	H	H	M	M	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER II**  
**PSEN24 – SEC I: EMPLOYABILITY SKILLS**

Course Code: PSEN124		Course EMPLOYABILITY SKILLS		Credits: 2
Lecture Hours (L) per week: 2		Tutorial Hours (T)per week:	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 2
Course Category: SEC		Year & Semester: I, II		Admission Year:2024-25
Pre-requisite				
Links to other Courses		<a href="https://onlinecourses.nptel.ac.in/noc21_hs17/preview">https://onlinecourses.nptel.ac.in/noc21_hs17/preview</a> <a href="https://archive.nptel.ac.in/courses/109/106/109106079/">https://archive.nptel.ac.in/courses/109/106/109106079/</a>		
<b>Learning Objectives:</b> (for teachers: what they have to do in the class/lab/field)				
LO1: To provide the students with an ability to build and enrich their communication skills.				
LO2: To outline the importance of SECs for the current job market and future of work				
LO3: To facilitate the learners to learn personal and professional development				
LO4: To highlight the importance of Self-Awareness and Behavioral Skills				
LO5: To help students think and speak imaginatively and critically				
Units	Contents			Required Hours (30)
I	Importance of Communication Skills			6
K1,K2,K3,K4, K5,K6	Components of Communication Formal and Informal Communication Verbal and Non-Verbal Communication LSRW Skills			
II K1,K2,K3,K4, K5,K6	Greetings and Self-Introduction Asking and Responding to Questions Sharing Information with others Social Etiquette			6
III K1,K2,K3,K4, K5,K6	Goal-setting Job Search Applying for Jobs Resume Writing Interview Skills Telephone Skills Stages and Types of Interview Group Discussion			6
IV K1,K2,K3,K4, K5,K6	Self-Management Stress Management Time Management Emotional Intelligence			6
V K1,K2,K3,K4, K5,K6	Workplace Communication Team Management Leadership Skills			6

	Problem-Solving Skills Decision-Making Making Negotiations	
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		
	<b>Text Books</b>	
1.	Michael McCarthy and Felicity O'Dell, English Vocabulary in Use (Advanced)	
2.	Dr. M. Sen Gupta, Skills for Employability: A Handbook	
	Brent C. Oberg. Interpersonal Communication	
	John Seely. The Oxford Guide to Writing and Speaking	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1	Understanding Body Language by Alan Pease.	
2	Bill Mascull, Business Vocabulary in Use	
3	Asha Kaul. Effective Business Communication	
	S. K. Mandel. Effective Communication and Public Speaking	
<b>Web Resources</b>		
1	<a href="http://www.academicinfo.net/film.html">www.academicinfo.net/film.html</a> .	
2	<a href="https://www.norton.com/books/9780393420531">https://www.norton.com/books/9780393420531</a>	
3	<a href="https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko">https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko</a>	
4	<a href="https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms">https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms</a>	
5	<a href="https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065">https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065</a>	

### SEMESTER III

#### PCENG24 – CORE VII: POST-COLONIAL LITERATURE

Course Code: <b>PCENG24</b>	Course Title: <b>POST-COLONIAL LITERATURE</b>		Credits <b>5</b>
Lecture Hours (L) per week: <b>3</b>	Tutorial Hours (T) per week: 3	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: 6
Course Category: <b>Core</b>	Year & Semester: <b>II, III</b>	Admission Year: 2024-25	
Pre-requisite			
<b>Links to other Courses</b>	<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> To examine, understand current socio-political mood in `third-world ‘countries Through the study of their fiction and poetry. <b>LO2:</b> To familiarize students about the basic concepts and theories related to post Colonialism as expressed in different literary genres <b>LO3:</b> To focus on the problems and consequences of the decolonization of a country, especially relating to the political and cultural independence of Formerly subjugated people <b>LO4:</b> Emphasis will be laid on tracing the development of post-colonial Literatures and theory. <b>LO5:</b> Recognize the critical perspectives in Post colonial literatures.			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>1 KEY CONCEPTS</b> 1.1 Centre/Margin (Periphery), Marginalization and Multiculturalism 1.2 Dislocation, Partition, Ecological Imperialism 1.3 Eurocentrism, Hegemony, Identity Crisis, 1.4 Creolization, Diaspora, Exile 1.5 Syncretism, Hybridity, Ethnography 1.6 Rootlessness, Homelessness, Communal riot		<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>2 POETRY</b> 2.1 KofiAwonoor- The Weaver Bird (Ghana) 2.2 James Reaney: - Maps(Canada) 2.3 Kath Walker-No More Boomerang (Australia) 2.4 Derek Walcott -Ruins of a Great House (Caribbean Islands) LakdasaVikramsimha- Don’t talk to me about (SMatisseriLanka)		<b>18</b>

	2.5 Allen Curnow – Time (New Zealand) 2.6 Syed Amanuddin- Don't Call Me Indo Anglican (India)	
<b>III</b> (K1, K2, K3, K4, K5 & K6)	3.1 Introduction to Wole Soyinka and the play 3.2 Wole Soyinka: Death and the King's horsemen (Africa) (Act I and II) 3.3 Wole Soyinka: Death and the King's horsemen (Africa) (Act III, IV and V) 3.4 Derek Walcott: Dream on Monkey Mountain (Caribbean) 3.5 Derek Walcott: Dream on Monkey Mountain's Literary Analysis 3.6 Manjula Padmanabhan: Harvest	<b>18</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>4 FICTION/SHORT STORY</b> 4.1 Bapsi Sidwa – Ice Candyman. (Pakistan) 4.2 Chinua Achebe- Things Fall Apart (Nigeria) (Self Study) 4.3 Amitav Ghosh- The Glass Palace (India) 4.4 Gita Mehta- A River Sutra (India) 4.5 Kate Grenville – Mate (Australia) 4.6 A River Sutra and Mate's Themes and Characterisation	<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>5 ESSAYS</b> 5.1 Ashcroft, Gareth Griffiths and Helen Tiffin: The Empire Writes Back: Introduction 5.2 Ashcroft, Gareth Griffiths and Helen Tiffin: The Empire Writes Back-Chapter 1 (Prose) 5.3 Edward Said- Introduction to <i>Orientalism</i> 5.4 Gayatri Spivak – Can the Subaltern Speak? 5.5 Frantz Fanon- Black Skin, White Masks 5.6 Themes of Black Skin, White Masks	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET / SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
1.	Macaulay's Minute of 1831/35.	
2.	Post-Colonial Studies: eds. Ashcroft et al.	



3.	Frantz Fanon- Black Skin, White Masks translated by Charles Lam Markmann
4.	Gayathri Spivak – Can the Subaltern Speak? Edited by Roselind C. Morris
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)	
1.	Specific issues of Journal of Common wealth Literature.
2.	Post-colonial Studies Reader .eds. Ashcroft, Griffiths and Tiffin.
3.	Canadian Voices. ed. S. Kudchedkar and Jameela Begum.
4.	Frantz Fanon: The Wretched of the Earth.
5.	Ashish Nandy: The Fear of Nationalism.
<b>Web Resources</b>	
1	<a href="https://en.wikipedia.org/wiki/Postcolonial_literature#Postcolonial_feminist_literature">https://en.wikipedia.org/ wiki/Postcolonial_literature#Postcolonial_feminist_lit erature</a>
2	<a href="https://www.thebritishacademy.ac.uk/blog/what-is-postcolonial-literature/">https://www.thebritishacademy.ac.uk/blog/what-is-postcolonial-literature/</a>
3	<a href="https://www.britannica.com/biography/Chinua-Achebe">https://www.britannica.com/biography/Chinua-Achebe</a>
4	<a href="https://www.tandfonline.com/doi/full/10.1080/1369801X.2020.1718532">https://www.tandfonline.com/doi/full/10.1080/1369801X.2020.1718532</a>
5	<a href="https://www.cambridge.org/core/books/abs/cambridge-history-of-postcolonial-literature/poetry-and-postcolonialism/E37B">https://www.cambridge.org/core/books/abs/cambridge-history-of-postcolonial- literature/poetry-and-postcolonialism/E37B</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Identify the political and social background of the third world nations (K1, K2, K3, K4, K5 & K6) <b>CO2:</b> Understand the emerging trends, key concepts and themes of Post- Colonial Literature (K1, K2, K3, K4, K5 & K6) <b>CO3:</b> Evaluate the Problems and consequences of the decolonization of the underdeveloped countries, slavery and the impact of Postcolonialism (K1, K2, K3, K4, K5 & K6) <b>CO4:</b> Examine the ethnocentric perspective of different colonial cultures with respect to postcolonial literature (K1, K2, K3, K4, K5, & K6) <b>CO5:</b> Interpret the postcolonial concepts by re- examining the history of colonialism (K1, K2, K3, K4, K5 & K6)	

<b>CO/PSO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	M	H	H	H	H	H
<b>CO2</b>	M	H	H	H	H	H
<b>CO3</b>	M	H	H	H	H	H
<b>CO4</b>	M	H	H	H	H	H
<b>CO5</b>	M	H	H	H	H	H

<b>CO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	M	H	H	H	H	H
<b>CO2</b>	M	H	H	H	H	H
<b>CO3</b>	M	H	H	H	H	H
<b>CO4</b>	M	H	H	H	H	H
<b>CO5</b>	M	H	H	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER III**  
**PCENH24 – CORE VII: CONTEMPORARY LITERARY CRITICISM**

Course Code: <b>PCENH24</b>		Course Title: <b>CONTEMPORARY LITERARY CRITICISM</b>		Credits <b>5</b>
Lecture Hours (L) per week: <b>4</b>	Tutorial Hours (T) per week: <b>2</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>6</b>	
Course Category: Core		Year & Semester: II & III		Admission Year: 2024-25
<b>Learning Objectives:</b>  <b>LO1:</b> To enable the students to comprehend that criticism is not merely an understanding of literary text but also a rapidly increasing body of knowledge <b>LO2:</b> To introduce learners to the significance of theory in the field of Literary studies and research <b>LO3:</b> To facilitate a multidisciplinary approach to reading and literary studies <b>LO4:</b> To promote research aptitude in learners <b>LO5:</b> To enable learners to critically interpret texts using appropriate theoretical frameworks				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (90)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Introduction, Structuralism, Poststructuralism</b> 1.1 Jonathan Culler - Literary Theory (Pg. 201 – 216) From Joseph Gibaldi Introduction to Literary Scholarship in Modern Languages and Literatures 1.2 Structuralism - Historical Background, Terms (from the prescribed text) 1.3 Roland Barthes – From Work to Text 1.4 Poststructuralism - Historical Background, Terms (from the prescribed text) 1.5 Jacques Derrida - Structure, Sign and Play in the Discourse of Human Sciences 1.6 Other influential theorists and texts			<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	2.1 Psychoanalysis - Historical Background, Terms (from the prescribed text) 2.2 Sigmund Freud – Creative Writers and Day Dreaming 2.3 Other influential theorists and texts 2.4 Posthumanism - Historical Background, Terms (from the prescribed text) 2.5 Neil Badmington – Theorizing Posthumanism 2.6 Other influential theorists and texts			<b>18</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	3.1 Postcolonialism - Historical Background, Terms (from the prescribed text) 3.2 Chinua Achebe - Colonialist Criticism 3.3 Other influential theorists and texts 3.4 New Historicism - Historical Background, Terms (from the prescribed text) 3.5 Louis A. Montrose - Professing the Renaissance: The			<b>18</b>

	Poetics and Politics of Culture 3.6 Other influential theorists and texts	
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	4.1 Reader Response Theory - Historical Background, Terms (from the prescribed text) 4.2 Stanley Fish - Is There a Text in the Class? 4.3 Other influential theorists and texts 4.4 Postmodernism - Historical Background, Terms (from the prescribed text) 4.5 4.6 Other influential theorists and texts	<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	5.1 Ecocriticism - Historical Background, Terms (from the prescribed text) 5.2 Glen. A. Love. Revaluing Nature: Toward an Ecological Criticism - (Page 225-238) 5.3 Other influential theorists and texts 5.4 Memory Studies - Historical Background, Terms (from the prescribed text) 5.5 Astrid Erll - Towards a Conceptual Foundation for Cultural Memory Studies Pierre Nora - Between Memory and History 5.6 Other influential theorists and texts	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)  Presentation of application of theory/theories to primary sources
<b>Text Books</b>		
5.	<i>Intorduction to Scholarship in Modern Languages and Literatures.</i> Joseph Gibaldi Ed. New York: MLA. 1992. Print	
6.	Webster, Roger. <i>Studying Literary Theory: An Introduction.</i> London: Hodder Headline Group,1996.	
7.	Newton, K.M.. <i>Twentieth Century Literary Theory: A Reader.</i> New York: St. Martin's Press,1997.	
8.	Dobie, Ann B.. <i>Theory into Practise: An Introduction to Literary Criticism.</i> New Delhi: Cengage Learning, 2012.	
9.	Guerin Wilfred L., Earle Labour et al. <i>A Handbook of Critical Approaches to Literature.</i> New York: OUP, 1999.	
10.	Woods, Tim. <i>Beginning Postmodernism.</i> New Delhi: Viva Books, 2011.	

References Books	
6.	Hawkes, Terence. <i>Structualism and Semiotics</i> . London and New York: Roulledge, 1977
7.	Barry, Peter. <i>Beginning Theory</i> . Manchester and New York: Manchester University Press, 2002.
8.	Culler, Jonathan Barthes. <i>A Very Short Introduction</i> . New York: OUP, 2002.
9.	Nagarajan M.S. <i>English Literary Criticism and Theory</i> . Hyderabad: Orient Longman, 2006.
10.	Wood, Nigel, and David Lodge. <i>Modern Criticism and Theory</i> . Taylor and Francis, 2014.
11.	Lodge, David. <i>Twentieth Century Literary Criticism: A Reader</i> . Routledge, 2016.
Web Resources	
1.	<a href="https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/">https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/</a>
2.	<a href="https://www.atlassociety.org/post/deconstructing-derrida-review-of-structure-sign-and-discourse-in-the-human-sciences">https://www.atlassociety.org/post/deconstructing-derrida-review-of-structure-sign-and-discourse-in-the-human-sciences</a>
3.	<a href="https://fs.blog/susan-sontag-against-interpretation/">https://fs.blog/susan-sontag-against-interpretation/</a>
4.	<a href="https://www.studocu.com/in/document/madurai-kamaraj-university/ma-english/the-deconstructive-angel/4517560">https://www.studocu.com/in/document/madurai-kamaraj-university/ma-english/the-deconstructive-angel/4517560</a>
5.	<a href="https://www.britannica.com">https://www.britannica.com</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Discuss the role of historical context in the interpretation of literary texts <b>CO2:</b> Examine various critical theories for their success, drawbacks and influence <b>CO3:</b> Analyse critical ideas and understand the interdisciplinary/ multidisciplinary nature of theory <b>CO4:</b> Compare and Contrast various critical theories and the practice <b>CO5:</b> Evaluate literary works using appropriate critical ides/concepts/theories	

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMESTER III**  
**PCENI24 – CORE IX: LANGUAGE AND LINGUISTICS**

Course Code: <b>PCENI24</b>	Course Title: <b>LANGUAGE AND LINGUISTICS</b>		Credits <b>5</b>
Lecture Hours (L) per week: <b>3</b>	Tutorial Hours (T) per week: <b>2</b>	Lab Practice Hours (P) per week: - 1	Total:(L+T+P) Per week: <b>6</b>
Course Category: <b>Core</b>	Year & Semester: <b>II, III</b>		Admission Year: 2024-25
Pre-requisite			
<b>Links to other Courses</b>	<a href="https://www.coursera.org/courses?query=linguistics">https://www.coursera.org/courses?query=linguistics</a> <a href="https://www.coursera.org/learn/human-language">https://www.coursera.org/learn/human-language</a> <a href="https://www.coursera.org/specializations/natural-language-processing">https://www.coursera.org/specializations/natural-language-processing</a>		
<b>Learning Objectives:</b> <b>LO1:</b> To introduce the learners sounds to the historical study of language <b>LO2:</b> To familiarize the learners with Sound, Meaning and Structure of English Language <b>LO3:</b> To enable learners to comprehend linguistic concepts <b>LO4:</b> To expose learners to the theoretical and practical manifestations of linguistics in real life <b>LO5:</b> To familiarize learners with linguistics of Indian languages			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (90)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Language: History and Change</b> 1.1.What is language? 1.2.The flux of language 1.3.The Indo-European languages 1.4.The Germanic Languages 1.5.Old English 1.6. Middle English		<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>English in the Modern Era</b> 2.1. Early Modern English 2.2. Late Modern English 2.3. English as a World Language 2.4. English Today and Tomorrow 2.5. Phonetic Transcription (Balasubramanyam) 2.6. The International Phonetic Alphabet (Balasubramanyam)		<b>18</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Linguistics</b> 3.1. Branches of Linguistics 3.2. Is Linguistics a Science? 3.3. Terminology and Notation		<b>18</b>

	3.4. Linguistics is Descriptive not Prescriptive 3.5. Priority of Synchronic Description 3.6. Structure and System	
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>Language and/as Discourse</b> 4.1. Language and Mind (Verma & Krishnaswami) 4.2. Language and Culture (Yule) 4.3. Semantics (Yule) 4.4. Pragmatics (Yule) 4.5. Discourse Analysis (Yule) 4.6. Language and Machine (Verma & Krishnaswami)	<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Linguistics in India</b> 5.1. Contexts of Multilingualism 5.2. Demographic Context 5.3. Communicative Context 5.4. Functional Context 5.5. Political Context 5.6. Cultural Context	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		
<b>Text Books</b>		
1.	Balasubramanian T., <i>A Textbook of English Phonetics for Indian Students</i> . Madras:Macmillan, 1993.	
2.	Barber, Charles, Joan C. Real and Phillip A. Shaw, <i>The English Language: A Historical Introduction</i> . New York: Cambridge University Press, 2009.	
3.	Yule, George. <i>The Study of Language</i> . 6 <sup>th</sup> Ed., Cambridge University Press, 2017.	
4.	Lyons, John. <i>Language and Linguistics: An Introduction</i> . Cambridge University Press. United Kingdom: 2002	
5.	Krishnaswamy N., S. K. Verma and N.Nagarajan <i>Modern Applied Linguistics: A Introduction</i> . Chennai:Macmillan India Ltd.2000	
<b>References Books</b> <b>(Latest editions, and the style as given below must be strictly adhered to)</b>		
1.	Roach, Peter: English Phonetics and Phonology. United Kingdom: Cambridge University Press, 2000	
2.	Wallwork,J.F.LanguageandLinguistics:AnIntroductiontotheStudyofLanguage. Heinemann Educational Books, London.	



Web Resources	
1.	<a href="https://linguistics.ucla.edu/people/stabler/20-14.pdf">https://linguistics.ucla.edu/people/stabler/20-14.pdf</a>
2.	<a href="https://viancep2012.files.wordpress.com/2012/10/english-language.pdf">https://viancep2012.files.wordpress.com/2012/10/english-language.pdf</a>
3.	<a href="https://gavispanel.gelisim.edu.tr/Document/takman/20210430213110461_27bcb615-89a1-4ff6-8131-c08866dee832.pdf">https://gavispanel.gelisim.edu.tr/Document/takman/20210430213110461_27bcb615-89a1-4ff6-8131-c08866dee832.pdf</a>
<p><b>Course Outcomes:</b> On completion of this course, students will be able to</p> <p><b>CO1:</b> Recognize the structure, function and varieties of language demonstrate scientific knowledge of the multilingual context in India</p> <p><b>CO2:</b> Demonstrate knowledge of the English language in terms of its history, structure, acquisition and applications and understand the speech mechanism of languages in genera;</p> <p><b>CO3:</b> Demonstrate knowledge of the sound structure of the English language and pronounce English vowels and consonants individually and in connected speech accurately</p> <p><b>CO4:</b> Demonstrate knowledge of the characteristics of connected speech with an eye for nuances like stress, intonation, Assimilation and Elision</p> <p><b>CO5:</b> Transcribe words and dialogues in English phonetically</p>	

#### Mapping of Course Outcomes against Programme Outcomes

CO/PO	PO1	PO2	PO 3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

#### Mapping of Course Outcomes against Programme Specific Outcomes

CO/PSO	PSO1	PSO 2	PS O3	PSO 4	PSO 5	PSO6
CO1	H	M	H	H	M	H
CO2	H	M	H	H	M	H
CO3	H	M	H	H	M	H
CO4	H	M	H	H	M	H
CO5	H	M	H	H	M	H

H (High) – 3, M (Moderate) – 2, L (Low) – 1

### SEMESTER III

#### PCENJ24 – CORE X: WRITINGS OF THE MARGINALIZED

Course Code: PCENJ24		Course Title: Writings of the Marginalized		Credits -4
Lecture Hours (L) per week: 3		Tutorial Hours (T)per week: 3	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 6
Course Category: CORE X		Year & Semester: II, III		Admission Year:2024-25
Pre-requisite				
Links to other Courses		<a href="https://nptel.ac.in/courses/109106204">https://nptel.ac.in/courses/109106204</a>		
<b>Learning Objectives:</b>  LO1-To introduce the learners to the realities and ideological underpinnings of the subaltern culture in India LO2-To provide knowledge about the marginalized people’s uprising in the literary, social and cultural spheres. LO3-To understand the limitations of Subaltern studies. LO4-To enable learners to identify and appreciate the aesthetic positions of Subaltern Literature LO5-To facilitate the learners to identify the issues around the world				
<b>Course Outcomes:</b> (for students: To know what they are going to learn)  CO1- understand the concepts of ‘marginalized’ and ‘subaltern’ from the socio-political and literary context CO2- identify the themes of place, gender, class, caste, class and nationality in Literature from the subaltern perspective CO3- acquaint with subaltern theories and critically interpret the nuances of subaltern elements in Literature CO4- to apply comparative and analytical methodology to analyse the voice of marginalized recorded in Literature from the global and local context CO5 -Recognize the predicament of the marginalized people and experience the subaltern nation and people through the texts prescribed				
Units	Contents			Required Hours (90)
<b>I</b> (K1, K2, K3, K4, K5, K6)	<b>Technical Terms (Colonial/ Post-Colonial)</b> 1.1 Subalternity, Marginality 1.2 Dalit, Queerness, Disability, LGBT 1.3 Minorities, Race, Indigenous people, Aboriginals 1.4 Refugees, Migration and immigrants 1.5 Majoritarianism, Minorities 1.6 Hegemony, Hierarchy			18
<b>II</b> (K1, K2, K3, K4, K5, K6)	<b>Poetry</b> 2.1. Maya Angelou-The Caged Bird 2.2 Oodreroo Noonuccal – We are Going 2.3 Rita Joe – I Lost My Talk			18

	2.4 Paula Gunn Allen – Taking a visitor to see the ruin 2.5 L.J. Mark – It's a New Day 2.6 Louise Erdrich – Captivity	
<b>III</b> (K1, K2, K3, K4, K5, K6)	<b>Prose</b> 3.1 Castes in India: Their Mechanism, Genesis and Development – Dr.B.R.Ambedkar 3.2 Annihilation of Caste – Dr. B.R.Ambedkar 3.3 Study on caste by Laksmi Narasu (Pg: 1-20) 3.4 “Caste and Gender in Contemporary India” -Gendering caste: through a feminist lens – Uma Chakravarti 3.5 I am Vidhya – Living Simile Vidhya 3.6 Dalit Aesthetics- Sharankumar Limbale	<b>18</b>
<b>IV</b> (K1, K2, K3, K4, K5, K6)	<b>Drama</b> 4.1 Introduction of the Play- The Legend of Nandan 4.2 The Legend of Nandan - Indra Parthasarathy - C.T. Indra (Translation) 4.3 Introduction of the Play- No Sugar 4.4 No Sugar - Jack Davis 4.5 Plot construction, theme 4.6 Characterization and dramatic technique	<b>18</b>
<b>V</b> (K1, K2, K3, K4, K5, K6)	<b>Fiction/Non-Fiction</b> 5.1 Oranges are not Only Fruit - Jeanette Winterson 5.2 Pethavan- Imayan 5.3 Hop frog [ from Edgar Allen Poe: Poems and Tales]- Edgar Allen Poe 5.4 Sangati- Bama 5.5 The prisons we Broke - Baby Kamble 5.6 Father may be an Elephant, and Mother only a Small Basket, But.... – Gogu Shyamala	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
	<b>Text Books</b>	
1.	Ambedkar B.R., Annihilation of Caste. Navayana Publishing Pvt Ltd, 2014	
2.	Ambedkar B.R., Castes in India: Their Mechanism, Genesis and Development. Createspace Independent Publishers, 2017	
3.	Narasu, Lakshmi. A study on Caste. Asian Educational Series, New Delhi, 2003	
4.	Chakravarti, Uma. Gendering Caste through a feminist Lens. Sage, 2002	

5.	Ashcroft, Griffiths and Tiffin., (Ed) The Post Colonial Studies Reader. Routledge, New York, 2006	
6.	Lennard. J. Davis – Introduction: Disability, Normality and Power: The Disability Studies Reader. Routledge, 2014	
7.	Parthasarathy, Indira, and Indra C T., (trans.). The Legend of Nandha, OUP, 2003	
8.	Davis, Jack, No Sugar. Currency Press, Sydney, 1986	
9	Limbale, Sharankumar. Towards an Aesthetics of Dalit Literature (trans) Alok Mukherjee, New Delhi: OUP, 2012	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1	Ludden, David, Reading Subaltern Studies. Permanent Black, New Delhi, 2005	
2	Shyamala, Gogu, Father may be an Elephant, and Mother only a Small Basket, But...., Navayana, 2020	
3	Devy, G.N (ed) From Voice and Memory: Indigenous Imagination and Expression. Hyderabad: OBS, 2011	
4	Winterson, Jeanette, Oranges are not only Fruit. Avalon Travel Publishing, 1997	
5	Landry, Donna and Maclean, Gerald (ed.). The Spivak Reader Gayatri Chakravorty. New York and London: Routledge, 1996.	
6	Kamble, Baby, Pandit, Maya (trans.). The Prison We Broke. The Orient Blackswan, 2018	
7	Imayam, Subramanian, Gita (trans.). Pethavan: The Begetter. OUP, 2016	
8	Allen, Poe Edgar, Hop Frog. Grapevine India, 2023	
9	Bama, Sangati. (trans) Lakshmi Holmstrom, OUP, 2005	
<b>Web Resources</b>		
1	<a href="http://www.ambedkar.org">www.ambedkar.org</a>	
2	<a href="https://culturalstudiesnow.blogspot.com/2011/11/gayatri-spivak-can-subaltern-speak.html">https://culturalstudiesnow.blogspot.com/2011/11/gayatri-spivak-can-subaltern-speak.html</a>	
3	<a href="https://youtu.be/5hvlNqGYKIU">https://youtu.be/5hvlNqGYKIU</a>	
4	<a href="https://youtu.be/puNX_FFmVcA">https://youtu.be/puNX_FFmVcA</a>	
5	<a href="https://youtu.be/MO3s_EOGelk">https://youtu.be/MO3s_EOGelk</a>	

**Mapping: Course Outcomes against Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	M	M	H	H
CO2	H	H	M	M	H	H
CO3	H	H	M	M	H	H
CO4	H	H	M	M	H	H
CO5	H	H	M	M	H	H

**Mapping: Course Outcomes against Programme Specific Outcomes**

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

\* H – 3, M – 2, L – 1

**SEMESTER III**  
**PEENI24 - ELECTIVE: TRAVEL WRITING**

Course Code: <b>PEENI24</b>		Course Title: <b>Travel Writing</b>		Credits <b>3</b>
Lecture Hours (L) per week: <b>2</b>		Tutorial Hours (T) per week: 1	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>3</b>
Course Category: <b>Elective</b>		Year & Semester: <b>II, III</b>		Admission Year: 2024-25
<b>Learning Objectives:</b>  <b>LO1:</b> To introduce the learners the genre of Travel Writing <b>LO2:</b> To highlight the significance of travel writing and its features <b>LO3:</b> To enable the learners to identify the themes of varied texts <b>LO4:</b> To facilitate the students to identify rhetorical devices in texts <b>LO5:</b> To familiarize the students’ different socio-cultural dimensions of prescribed texts				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (45)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	Introduction and Defining the Genre Travel Writing through the Ages: An Overview Carl Thompson- Travel Writing - Chapter1 to 3			<b>9</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	Samanth Subramanian- On Hunting Hilsa and Mastering its Bones (from Following Fish)			<b>9</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	William Dalrymple- The Daughters of Yellamma (from Nine Lives in Search of the Sacred in India)			<b>9</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	V.S. Naipaul- An Area of Darkness			<b>9</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	The Following essays from Cambridge Companion to Travel Writing Peter Hulme- Travelling to write Susan Basnett- Travel Writing and Gender Joan Pau Rubes- Travel Writing and Ethnography			<b>9</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment			Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)	
<b>Text Books</b>				
11.	Susan Bassnett, ‘Travel Writing and Gender’, in Cambridge Companion to Travel Writing, ed. Peter Hulme and Tim Young			
12.	Tim Youngs–The Cambridge introduction to Travel Writing			
<b>References Books</b> <b>(Latest editions, and the style as given below must be strictly adhered to)</b>				
12.	Robert Clarke, The Cambridge companion to Postcolonial Travel Writing			

13.	Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in Postcolonial Travel Writings: Critical Explorations, ed. Justin D Edwards and Rune Graulund
<b>Web Resources</b>	
6.	<a href="https://ijcrt.org/papers/IJCRT2010190.pdf">https://ijcrt.org/papers/IJCRT2010190.pdf</a>
7.	<a href="https://www.theguardian.com/books/2009/oct/24/nine-lives-william-dalrymple-review">https://www.theguardian.com/books/2009/oct/24/nine-lives-william-dalrymple-review</a>
8.	<a href="https://www.mlsu.ac.in/econtents/1166_The%20Cambridge%20Companion%20to%20Travel%20Writing%20(Cambridge%20Companions%20to%20Literature)%20by%20Peter%20Hulme,%20Tim%20Youngs%20(z-lib.org).pdf">https://www.mlsu.ac.in/econtents/1166_The%20Cambridge%20Companion%20to%20Travel%20Writing%20(Cambridge%20Companions%20to%20Literature)%20by%20Peter%20Hulme,%20Tim%20Youngs%20(z-lib.org).pdf</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Gain knowledge about various writers of the genre (K1, K2, K3, K4, K5 & K6) <b>CO2:</b> Identify the unique characteristics of travel writing. (K1, K2, K3, K4, K5 & K6) <b>CO3:</b> Study literary texts as part of the ecological and environmental realities (K1, K2, K3, K4, K5 & K6) <b>CO4:</b> Appreciate the difference in socio, political and cultural background of the prescribed texts (K1, K2, K3, K4, K5 & K6) <b>CO5:</b> Critically analyze the themes of the prescribed texts. (K1, K2, K3, K4, K5 & K6)	

#### Mapping with Programme Outcomes:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

#### Mapping with Programme Specific Outcomes:

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

## PEENJ24 - ELECTIVE: HISTORY OF IDEAS

1960





V (K1, K2, K3, K4, K5 & K6)	<b>Contemporary</b> Theodore Adorno Aesthetics  1. Introduction to Aesthetics  2. Defensive Reactions to Modern Art (L 19; Pg. 185-187)  3. A Critique of the theory of Aesthetic experience (L 20; Pg. 203-205)  4. The ambiguity of the work of art (L 20; Pg. 203-205)  5. The Psychology of the Artist (L 21; Pg. 211-213)  6. Subjectivism and Objectivism in Aesthetic (L 17; Pg.166-167)	12
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
Text Books		
1.	McDermott Robert A.Ed. <i>The Basic writings of S. Radhakrishnan.</i>	
2	Jaico Publishing House, Mumbai 2004	
3	Lear, Jonathan. <i>Freud.</i> New York. Routledge, 2005	
4	Annas, Julia. <i>Plato, A Very Short Introduction.</i> New Delhi: Oxford University Press, 2006	
5	Theodore W. Adorno. <i>Aesthetics</i> 1958/59.Ed. Eberhard Ortland. Tr. Wieland Hoban. Polity Press. UK. 2018.	
6	McLellan, David. <i>Karl Marx Selected Writings.</i> New York: Oxford University Press, 2000.	
References Books		
1	Shields, Christopher. <i>Aristotle.</i> Oxon: Routledge, 2007.	

2	Lewens, Tim. <i>Darwin</i> . New York: Routledge, 2007.
3	Darwin, Charles. <i>The Origin of Species</i> . New Delhi: Peacock Books, 2012
4	Dent, Nicholas. <i>Rousseau</i> . Oxon: Routledge, 2005
5	Stevensen, Leslie & David L. Haberman. <i>Ten Theories of Human Nature</i> . Fourth Edition. New Delhi: Oxford University Press, 2006.

**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Demonstrate familiarity with key texts, ideas, or discipline, and evaluate the legacy and influence of classical thought and culture in contemporary discourses, whether political, moral, aesthetic, scientific, ecological, humanist, post-humanist

**CO2:** independently read and comprehend texts, so as to identify and state the central theses and to reconstruct the key arguments in the texts

**CO3:** Cultivate the habit of thinking across disciplines—philosophy, psychoanalytic, aesthetics, memory studies, translation, gender, and politics in order to achieve a holistic understanding of cultures and societies

**CO4:** Ability to analyze both primary and secondary source readings by identifying the main argument or thought, placing it in context, and interpreting it critically based on the logic, scientific reasoning and evidence presented

**CO5:** development of critical thinking and a refined set of skills in analytical thinking, problem-solving, persuasiveness and academic writing

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	M	H	H	H	H	H
CO2	M	H	H	H	H	H
CO3	M	H	H	H	H	H
CO4	M	H	H	H	H	H
CO5	M	H	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	M	H	H	H	H	H
CO2	M	H	H	H	H	H
CO3	M	H	H	H	H	H
CO4	M	H	H	H	H	H
CO5	M	H	H	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER III**  
**PSEN224 - SEC (II): ENTREPRENEURSHIP DEVELOPMENT**

Course Code: PSEN224	Course Title: <b>ENTREPRENEURSHIP DEVELOPMENT</b>		Credits <b>2</b>
Lecture Hours (L) per week: 1	Tutorial Hours (T) per week: 1	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: 2
Course Category: SEC	Year & Semester: II, III		Admission Year: 2024-25
<b>Learning Objectives:</b>			
<b>LO1:</b> To help students acquire necessary knowledge and skills required for organizing and carrying out entrepreneurial activities.			
<b>LO2:</b> To develop the ability of analysing and understanding business situations in Which entrepreneurs act			
<b>LO3:</b> To aid them in analysing various aspects of entrepreneurship – especially of taking over the risk, and the specificities as well as the pattern of entrepreneurship development			
<b>LO4:</b> To bring in them the ability to contribute to their entrepreneurial and managerial potentials.			
<b>LO5:</b> To help them master the knowledge necessary to plan entrepreneurial activities.			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (30)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	Introduction-Meaning and Importance- Evolution of term ‘Entrepreneurship’-Factors influencing Entrepreneurship- Psychological factors-Social factors- Economicfactors-Environmental factors		<b>6</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	Characteristicsofanentrepreneur- Typesofentrepreneur:business,useoftechnology,motivation, growth, stages- New generations of entrepreneurship vs social Entrepreneurship.		<b>6</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	Entrepneurship-health entrepreneurship-tourism entrepreneurship- women entrepreneurship- barriersto entrepreneurship.		<b>6</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Motivation-Maslow’s theory, Herjburg’s theory, McGragor’s theory- Culture and		<b>6</b>

	society-Risk taking behavior.	
<b>V</b> (K1, K2, K3, K4, K5 & K6)	Creativity and entrepreneurship- Steps in creativity- Decision making and problem solving- assistance to an entrepreneur- Incentives and facilities-New ventures.	<b>6</b>
<b>Activity-based Assessment for Skill Enhancement Courses</b>	Activity 1 for Unit I: Oral presentation – 20 marks Activity 2 for Unit II: Quiz – 20 marks Activity 3 for Unit III:Group discussion – 20 marks Activity 4 for Unit IV: Poster presentation/Oral presentation / Note taking– 20 marks Activity 5 for Unit V: Problem-solving/Problem formulation – 20 marks	
<b>Text Books</b>		
13.	C J Cornell .TheAge of Metapreneurship:Ajourney into the future of Entrepreneurship. Venture Point Press (11 April 2017)	
14.	Joe Carlen. ABrief History of Entrepreneurship. Columbia Business School Publishing (1 October 2016)	
15.	HarpreetS.Grover.Let’sbuildacompany,VibhoreGoyal,PenguinBooks,2020.	
<b>References Books</b>		
14.	Kashyap,Karan.GoStartup.FingerprintPublishing,2021.	
<b>Web Resources</b>		
9.	<a href="https://www.cmu.edu/swartz-center-for-entrepreneurship/education-and-resources/project-olympus/pdf/entrepreneurship-101.pdf">https://www.cmu.edu/swartz-center-for-entrepreneurship/education-and-resources/project-olympus/pdf/entrepreneurship-101.pdf</a>	
10.	<a href="https://byjus.com/commerce/what-is-entrepreneurship/">https://byjus.com/commerce/what-is-entrepreneurship/</a>	
11.	<a href="https://in.indeed.com/career-advice/career-development/types-of-entrepreneurship">https://in.indeed.com/career-advice/career-development/types-of-entrepreneurship</a>	
12.	<a href="https://www.modernhealthcare.com/article/20150221/MAGAZINE/302219978/health-entrepreneurship-on-the-rise">https://www.modernhealthcare.com/article/20150221/MAGAZINE/302219978/health-entrepreneurship-on-the-rise</a>	

**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Define basic terms and understand basic concepts in the area of entrepreneurship

**CO2:** Analyse the business environment in order to identify business opportunities

**CO3:** Identify the elements of success of entrepreneurial ventures

**CO4:** Consider the legal and financial conditions for starting a business venture

**CO5:** Evaluate the effectiveness of different entrepreneurial strategies and specify the basic performance indicators of entrepreneurial activity

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMESTER IV**  
**PCENK24**  
**CORE XI: COMPARATIVE LITERATURE AND**  
**CLASSICS IN TRANSLATION STUDIES**

Course Code: <b>PCENK24</b>		Course Title: <b>COREXI- COMPARATIVE LITERARURE AND CLASSICS IN TRANSLATION STUDIES</b>		Credits <b>5</b>
Lecture Hours (L) per week: <b>3</b>		Tutorial Hours (T) per week: 3	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: 6
Course Category: <b>Core</b>		Year & Semester: <b>II, IV</b>		Admission Year: 2024-25
Pre-requisite				
<b>Links to other Courses</b>		<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> To enable students to get a glimpse of the rich diversity of Indian Culture and literature <b>LO2:</b> To provide knowledge about the regional languages through representative texts in English translation <b>LO3:</b> To equip the students in the skills as well as the politics of translation <b>LO4:</b> Focus on important dimensions of culture through the prescribed texts <b>LO5:</b> Understanding the nuances of translations				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (75)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>1 POETRY</b> 1.1 Thirukural- a. Division I - Righteousness/Virtue Chapter 4:The Power of Righteousness/ Chapter 30: Truthfulness b. Division II – Chapter 79: Friendship c. Division III- Chapter-118-Love 1.2 Sangam Poetry - Translations by A.K.Ramanujan - Modern Tamil Literature [This is a hyperlink] 1.3 Omar Khayyam: The Rubaiyat: 68-72 1.4 Rumi: Let Go of Your Worries 1.5 Rumi: Look at Love, I died from Minerality			<b>15</b>

	1.6 Baudelaire: Correspondences	
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>2 PROSE</b> 2.1 Ulreich Weisstein :Comparative Literature and Literary Theory 2.2 Maxim Gorky : On Literature- “How I learnt to write” 2.3 A.K.Ramanujan: 'On Ancient Tamil Poetics' 2.4 T.S Eliot: What is a Classic? (Pg. 95- 99) 2.5 T.S. Eliot : What is a Classic? (Pg 100 - 104) 2.6 Italo Calvino : Why Read the Classics? (Pg. 3- 9)	<b>15</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>3 DRAMA</b> 3.1 Introduction to Silapathikaram 3.2 Silapathikaram : The Epic of the Anklet 3.3 Sophocles: Oedipus Rex 3.4 Sophocles: Oedipus Rex’s Themes and Characterisation 3.5 Bhasa: Urubhangam 3.6 Goethe: Faust	<b>15</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>4 FICTION</b> 4.1 Dostoevsky: Crime and Punishment 4.2 Themes of Crime and Punishment 4.3 Leo Tolstoy: Anna Karenina 4.4 Kafka: The Trial 4.5 Herman Hesse: Siddhartha 4.6 Siddhartha’s Literary Style and Themes	<b>15</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>5 SHORT STORIES</b> 5.1. Nikolai Gogol: The Overcoat 5.2 Guy de Maupassant: “The Convert” 5.3 C.S. Lakshmi(Ambai) : Squirrel 5.4 Ki. Rajanarayanan: The Chair  <b>5.5 THEORY OF TRANSLATION</b> Vinay Dharwadkar: A.K. Ramanujan’s Theory and Practice of Translation  Key concepts: Challenges of translating Prose, Poetry, Drama, Fiction, science texts, religious texts, Official Documents (agenda, Law, bank slips, reservation forms)  5.6 Types of Translation	<b>15</b>



	Bible Translation	
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
Text Books		
16.	Lalita and Susie Tharu. Introduction to Women Writing in India Penguin	
17.	T.S Eliot: What is a Classic? (Pg.95-104) From Walder, Dennis. Literature in the Modern World: Critical Essays and Documents. New York 2004.	
18.	Italo Calvino: Why Read Classics? Great Britain: Penguin Books: 1999.	
References Books (Latest editions, and the style as given below must be strictly adhered to)		
15.	Basnett, Susan and Harish Trivedi. eds. 1999.post-colonial Translation. London.Routledge	
16.	AmitChoudhury,2001, The Picador Book of Modern Indian Literature, Macmillan, London.	
17.	R.Azhagarasan & Ravikumar Anthology of Tamil Dalit Writing(OUP)	
Web Resources		
1	<a href="https://en.wikipedia.org/wiki/Translation_studies#:~:text=Translation%20studies%20is%20an%20academic,of%20study%20that%20upport%20translation.">https://en.wikipedia.org/wiki/Translation_studies#:~:text=Translation%20studies%20is%20an%20academic,of%20study%20that%20upport%20translation.</a>	
2	<a href="https://www.tandfonline.com/toc/rtrs20/current">https://www.tandfonline.com/toc/rtrs20/current</a>	
3	<a href="https://complit.fas.harvard.edu/translation-studies">https://complit.fas.harvard.edu/translation-studies</a>	
4	<a href="https://www.seagullbooks.org/our-authors/p/indira-parthasarathy/">https://www.seagullbooks.org/our-authors/p/indira-parthasarathy/</a>	
5	<a href="https://www.lit-across-frontiers.org/about-translation-workshops/">https://www.lit-across-frontiers.org/about-translation-workshops/</a>	
6	<a href="https://www.omarkhayyamrubaiyat.com/text.htm">https://www.omarkhayyamrubaiyat.com/text.htm</a>	
7	<a href="https://allpoetry.com/Let-go-of-your-worries">https://allpoetry.com/Let-go-of-your-worries</a>	
8	<a href="https://stuffjeffreads.wordpress.com/2014/01/24/correspondences-by-charles-baudelaire/">https://stuffjeffreads.wordpress.com/2014/01/24/correspondences-by-charles-baudelaire/</a>	
9	<a href="https://www.tamilliterature.in/sangam-poetry-translations-k-ramanujan/">https://www.tamilliterature.in/sangam-poetry-translations-k-ramanujan/</a>	

**Course Outcomes:**

On completion of this course, students will be able to

**CO1:** Recognise Classics through translation for their rich source of cultural heritage and traditions (K1, K2, K3, K4, K5 & K6)

**CO2:** Understanding the great literary works and their influence on world literature (K1, K2, K3, K4, K5 & K6)

**CO3:** Familiarize and interpret the best classical writers and examining the values of literature through examining authors of comparative studies (K1, K2, K3, K4, K5 & K6)

**CO4:** Apply the knowledge gained through plots, characters, themes etc. and by learning the important aspects of life situations through the selected texts. (K1, K2, K3, K4, K5 & K6)

**CO5:** Evaluate human life by learning new philosophical terms and literary aspects from the prescribed texts (K1, K2, K3, K4, K5 & K6)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	H	H	H
CO2	H	H	H	H	H	H
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	H	H	H	H	H
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

## SEMESTER IV

### PCENL24 - CORE XII: A GLIMPSE OF NOBEL LAUREATES

Course Code: <b>PCEENE24</b>		Course Title: <b>A Glimpse of Nobel Laureates</b>		Credits <b>5</b>
Lecture Hours (L) per week: 4		Tutorial Hours (T) per week: 2	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>6</b>
Course Category: <b>Core</b>		Year & Semester: <b>II, IV</b>		Admission Year: 2024-25
<b>Learning Objectives:</b>  <b>LO1:</b> To introduce the learners to the Nobel Laureates of various genres of Literature. <b>LO2:</b> To expose the students to the ideas and concepts of the Nobel Laureates. <b>LO3:</b> To acquaint students with the issues dealt in the works of the Nobel Laureates. <b>LO4:</b> To train students to critically analyze the texts of Nobel Laureates. <b>LO5:</b> To enable the learners to recognize the contribution of the Nobel Laureates to the society.				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (90)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>POETRY</b> 1.1 Introduction to the Poet and Work 1.2 Pablo Neruda- If You Forget Me 1.3 Pablo Neruda- Ode to the Onion 1.4 <b>Rabindranath Tagore- Paper Boats</b> 1.5 Rudyard Kipling- The Power of the Dog 1.6 Seamus Heaney- Oracle			<b>18</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>PROSE</b> 2.1 Introduction to the Author and Work 2.2 Cultural and Historical Context 2.3 Literary Style and Techniques 2.4 George Bernard Shaw – Spoken English and Broken English 2.5 Chinua Achebe – A Novelist as a Teacher 2.6 Critical Reception of the Works			<b>18</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>DRAMA</b> 3.1 Introduction to the Play and Playwright 3.2 Cultural and Historical Context 3.3 Literary Style and Techniques 3.4 Harold Pinter- The Caretaker 3.5 John Galsworthy- Justice 3.6 Critical Reception of the Works			<b>18</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>SHORT STORIES</b> 4.1 Introduction to the Author and Work 4.2 Alice Munro- The Turkey Season 4.3 Alice Munro- Differently 4.4 Alice Munro- Runaway 4.5 <b>Ernest Hemingway- The Snows of Kilimanjaro</b> 4.6 <b>Annie Ernaux- Returns</b>			<b>18</b>

<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>FICTION</b> 5.1 Introduction to the Author and Work 5.2 Cultural and Historical Context 5.3 Elements of Fiction 5.4 John Steinbeck -The Pearl 5.5 Gabriel GarciaMarquez -One hundred Years of Solitude 5.6 Critical Reception of the Works	<b>18</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
19.	Nine Nobel Laureates in English Literature. Omega Publications, 2012.	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
18.	Nine Nobel Laureates in English Literature. Omega Publications,2012.	
<b>Web Resources</b>		
13.	<a href="https://en.wikipedia.org/wiki/List_of_Nobel_laureates_in_Literature">https://en.wikipedia.org/wiki/List_of_Nobel_laureates_in_Literature</a>	
14.	<a href="https://www.britannica.com/biography/Pablo-Neruda">https://www.britannica.com/biography/Pablo-Neruda</a>	
15.	<a href="https://www.britannica.com/topic/Nobel-Prize">https://www.britannica.com/topic/Nobel-Prize</a>	
16.	<a href="https://interestingliterature.com/2021/07/harold-pinter-the-caretaker-summary-analysis/amp/">https://interestingliterature.com/2021/07/harold-pinter-the-caretaker-summary-analysis/amp/</a>	
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Relate the outstanding works of Nobel Laureates in an idealistic direction that adds the greatest benefit to humankind. (K1, K2, K3, K4, K5 & K6) <b>CO2:</b> Interpret the works of various Nobel Laureates (K1, K2, K3, K4, K5 & K6) <b>CO3:</b> Analyse the different themes regarding social, Political and cultural aspects. (K1, K2, K3, K4, K5 & K6) <b>CO4:</b> Evaluate critically and aesthetically the prescribed texts. (K1, K2, K3, K4, K5 & K6) <b>CO5:</b> Perceive the influence of Nobel Laureates in Literature. (K1, K2, K3, K4, K5 & K6)		

**Mapping with Programme Outcomes:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	M	M	M
<b>CO2</b>	H	H	H	M	M	M
<b>CO3</b>	H	H	H	H	M	M
<b>CO4</b>	H	H	H	H	M	M
<b>CO5</b>	H	H	H	H	H	H

**Mapping with Programme Specific Outcomes:**

<b>CO/PO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	H	H	M	M	M
<b>CO2</b>	H	H	H	M	M	M
<b>CO3</b>	H	H	H	H	M	M
<b>CO4</b>	H	H	H	H	M	M
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMESTER IV**  
**PEENK24 – ELECTIVE VI: THEATRE ART**

Course Code: PEENK24		Course Title: Theatre Art		Credits -3
Lecture Hours (L) per week: 2		Tutorial Hours (T)per week: 2	Lab Practice Hours:(P) per week	Total:(L+T+P) Per week: 4
Course Category: Elective VI		Year & Semester: II, IV		Admission Year:2024- 25
Pre-requisite				
Links to other Courses		<a href="https://onlinecourses.swayam2.ac.in/ini24_lg01/preview">https://onlinecourses.swayam2.ac.in/ini24_lg01/preview</a> (Studies in theatre)		
<b>Learning Objectives:(for teachers: what they have to do in the class/lab/field)</b>  LO1- To introduce the learners to the literary aspect of drama LO2- To familiarize Theatre as an art form. LO3- To introduce the concepts of directing and stage management LO4- To inculcate in the students the role of Theatre in society. LO5- To familiarize the students with the components of acting				
Units	Contents			Required Hours (60)
I K1, K2, K3, K4, K5, K6	Drama as a performing art 1.1- Drama as a performing art (I) 1.2- Drama as a performing art (II) 1.3- Relation between drama and theatre (I) 1.4- Relation between drama and theatre (II) 1.5- The role of theatre the need for permanent theatres (I) 1.6- The role of theatre the need for permanent theatres (II)			12
II K1, K2, K3, K4, K5, K6	Different types of Theatre 2.1-Greek theatre Shakespearean theatre, 2.2-The Absurd theatre, The Epic theatre, 2.3-The Multipurpose theatre Designing for a particular theatre, 2.4- The Eastern theatre 2.5- Conventional and the non- conventional theatre, 2.6-The Indian Theatre, Folk theatre, urban theatre, third theatre, other theatres in vogue.			12
III K1, K2, K3, K4, K5, K6	Fundamentals of Play directing 3.1-Concept 3.2-Technique 3.3-Physical balance 3.4-Demonstration 3.5-Director 3.6-The stage			12

<b>IV</b> K1,K2, K3, K4, K5, K6	<b>Components of acting</b> 4.1-Gesture, voice, 4.2-Costume, make-up, mask 4.3-Different styles in acting as an art form, 4.4-Violence in the theatre, 4.5-Need for censorship, 4.6-Managing time and space.	<b>12</b>
<b>V</b> K1,K2, K3, K4, K5, K6	<b>Theatre Techniques</b> 5.1-Reactions against the theatre of illusion 5.2-Expressionism 5.3-Dramatic symbolism 5.4- Stage design in the modern world 5.5-Lighting in the modern world, 5.6-Word versus spectacles	<b>12</b>
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
	<b>Text Books</b>	
<b>1.</b>	Sangeetha, K and A. Selvalakshmi. An Introduction to Theatre Art. New Century Book House (P) Ltd.,2015.	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
<b>1</b>	Balme, Christopher B. The Cambridge Introduction to Theatre Studies. Cambridge, University Press,2008.	
<b>2</b>	Leach, Robert. Theatre Studies: The Basics. Routledge,2013.	
<b>Web Resources</b>		
<b>1</b>	<a href="https://paradisevalley.libguides.com/the111/theatre_history_websites">https://paradisevalley.libguides.com/the111/theatre_history_websites</a>	
<b>2</b>	<a href="https://www.britannica.com/place/England/Performing-arts">https://www.britannica.com/place/England/Performing-arts</a>	
<b>3</b>	<a href="https://www.worldhistory.org/Greek_Theatre/">https://www.worldhistory.org/Greek_Theatre/</a>	
<b>4</b>	<a href="https://archive.org/details/fundamentalsofpl0000dean_y3x3">https://archive.org/details/fundamentalsofpl0000dean_y3x3</a>	
<b>5</b>	<a href="http://scriptclickcreate.weebly.com/acting.html">http://scriptclickcreate.weebly.com/acting.html</a>	
<b>6</b>	<a href="https://www.britannica.com/art/theater-building/Production-aspects-of-Expressionist-theatre">https://www.britannica.com/art/theater-building/Production-aspects-of-Expressionist-theatre</a>	
<b>Course Outcomes</b> On completion of this course, students will be able to  <b>CO1-</b> Recognize a broad range of theatrical disciplines and Experiences <b>CO2-</b> Identify the diversity of theatrical experiences and the role of theatre in society		

**CO3-** Discover the relationships among the various facets of Theatre  
**CO4-** Estimate drama as a performing art and the aspects of Stagecraft  
**CO5-** Be exposed to diverse components of acting and techniques

**Mapping: Course Outcomes against Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	M	M	H
CO3	H	H	H	M	M	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

**Mapping: Course Outcomes against Programme Specific Outcomes**

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

\* H – 3, M – 2, L – 1



**SEMESTER III**  
**PEENL24- ELECTIVE: WOMEN'S WRITING**

Course Code: PEENL24	Course Title: <b>WOMEN’S WRITING</b>		Credits <b>3</b>
Lecture Hours (L) per week: 3	Tutorial Hours (T) per week: 1	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: 4
Course Category: Elective	Year & Semester: <b>II, III</b>	Admission Year: 2024-25	
<b>Learning Objectives:</b>  <b>LO1:</b> To introduce learners to the body of writings by women <b>LO2:</b> To familiarize learners with the diversity in women’s writing <b>LO3:</b> To introduced the various forms women writers choose <b>LO4:</b> To acquaint learners with feminist criticism <b>LO5:</b> To help students build a critical attitude as women			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (45)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	<b>Poetry</b>  1.1 Maya Angelou                      Still I Rise  1.2 Anne Sexton                              And One for my Dame  1.3 E.B. Browning                      From Aurora Leigh  1.4 Sylvia Plath                      Mad Girls Love Song  1.5 Carole Ann Duffy                      Little Red Cap  1.6 Meena Kandasamy                      Apologies of Living on		<b>9</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>Prose</b> 2.1      Literary Background - Victorian Age- Angel in the House 2.2      Virginia Woolf                      Profession for Women 2.3      Kate Millet                      Sexual Politics (Chapter II) 2.4      Luce Irigrary                      Women on the Market 2.5      The Stereotypical Idea of Feminism And The Word Feminist 2.6 ChimamandaNgoziAdichie      We all should be Feminist		<b>9</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>Drama</b> 3.1      Oppression of women on the basis of caste, class and gender.		<b>9</b>

	3.2 Susan Glaspell Trifles 3.3 Subaltern Literature 3.4 Mahasweta Devi Rudali 3.5 Poile Sengupta Mangalam 3.6 Poile Sengupta and the Theatre of Protest	
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Feminism 4.1 Historical Background 4.2 Different waves of feminism <b>4.3 Terms:</b> Androcentric; androgyny; biocriticism; biologism/biological; body consciousness-raising; cross-dressing; cyborg; desire; difference; dubbing; écriture feminine; erotics; female affiliation complex; femaling; feminism; gaze; gender; genrer; gothic; gynocratic; gynocritics; immasculation; logic of the same; magic realism; male-as-norm; marginality; masquerade; matriarchy; minoritizing/universalism; muted; normalism; object-relations theory/criticism; other; patriarchy; pejoration; phallocentrism; pleasure; pornoglossia; queer theory; quest narrative; reading position; realism; recruitist; romance; script; second-wave feminism; sexism; standpoint theory; syntagmatic; text and work. <b>Text:</b> 4.4 Elaine Showalter Towards a Feminist Poetics K6 4.5 Sandra Gilbert & Susan Gubar The Queen's Looking Glass: K6 Images Female Creativity, Male of Women and Metaphor of Literary Paternity 4.6 Analysis: Frailty, Thy Name is Hamlet: K6 Hamlet and Women	<b>9</b>
<b>V</b> (K1, K2,	<b>Fiction</b> <b>Reading and Interpreting fiction</b>	<b>9</b>

K3, K4, K5 & K6)	5.1 Critical reading of fiction 5.2 Introduction to Writings of women <b>5.3 Formal Elements of Fiction:</b> Plot Construction, Narrative point of View, Characterization, Setting, Tone, Style, Symbolism and Irony <b>5.4 Close Reading &amp; Critical Interpretation:</b> To consider women's fiction in relation to the several determinants such as gender, race, power, class and culture. <b>5.5 Focused study of Indian writers of personal choice:</b> Arundati Roy – Bharati Mukerjee – Mahasweta Devi <b>5.6 Focused study of non-Indian writers of personal choice:</b> Jane Austen -Virginia Woolf - Charlotte Bronte - Emily Bronte – Toni Morrison - Alice Walker - Margaret Atwood- Jean Rhys – Zora Neale Hurtson	
Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
Text Books		
1	Gilbert, Sandra and Susan Gubar, <i>The Mad Woman in the Attic: The Women Writer and the Nineteenth Century Literary Imagination</i> . Yale: Yale Nota Bene, 2000	
2	Hansberry Lorraine. <i>A Raisin in the Sun</i> . ed, Robert Nermiroff. New York: Vintage Books, 1958	
3	Devi, Mahasweta and UshaGanguli, Rudali. Seagull Books, 1997.	
4	Wandor, Michelene. <i>Post-War British Drama: Looking Back in Gender</i> . London : Routledge, 2001	
References Books		
1	Eagleton, Mary Ed. <i>Feminist Literary Theory: A Reader</i> . 2 <sup>nd</sup> edition. Blackwell Publishers: UK, 1994.	
2	Body BlowsWomen, Violence and Survival - Three Plays , Ed.by Poile Sengupta Manjula Padmanabhan, Dina Mehta (Author)Seagull Books;	

	2000th Edition (January 1, 2000)
3	Jaidka, Manju. <i>From Slant to Straight: Recent Trends in Women's Poetry</i> . New Delhi: Prestige Books, 2000.
4	Wandor, Michelene. <i>Post-War British Drama: Looking Back in Gender</i> . London : Routledge, 2001
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Discuss aspects of women's writing <b>CO2:</b> Explain diversity of women's experiences and their varied cultural moorings <b>CO3:</b> Interpret different forms of literature: poetry, fiction, short fiction and critical writings <b>CO4:</b> Analyse women's literary history and feminist criticism <b>CO5:</b> Evaluate literary works by women	

## Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	M	H	H	H	H	H
CO2	M	H	H	H	H	H
CO3	M	H	H	H	H	H
CO4	M	H	H	H	H	H
CO5	M	H	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	M	H	H	H	H	H
CO2	M	H	H	H	H	H
CO3	M	H	H	H	H	H
CO4	M	H	H	H	H	H
CO5	M	H	H	H	H	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**

**SEMESTER IV**  
**PCENM24 - PROJECT AND RESEARCH METHODOLOGY**

<b>Course Code:</b> PCENM24	<b>Course Title:</b> <b>PROJECT AND RESEARCH METHODOLOGY</b>		<b>Credits</b> 7
<b>Lecture Hours (L) per week: 3</b>	<b>Tutorial Hours (T) per week: 3</b>	<b>Library Hours (P) per week: 4</b>	<b>Total:(L+T+P) Per week: 10</b>
<b>Course Category:</b>	<b>Year &amp; Semester: II, IV</b>	<b>Admission Year: 2024- 25</b>	
Links to other Courses	<a href="https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera">https://www.mooc-list.com/course/role-culture-teaching-english-learners-coursera</a> <a href="https://onlinecourses.swayam2.ac.in/arp20_ap17/preview">https://onlinecourses.swayam2.ac.in/arp20_ap17/preview</a>		
<b>Learning Objectives:</b>  <b>LO1:</b> To give an overview of the research methodology and explain the technique of defining a research problem <b>LO2:</b> To evaluate the functions of the literature review in research. <b>LO3:</b> To carry out a literature search, its review, developing theoretical and conceptual Frameworks and writing a review <b>LO4:</b> To apply various research designs and their characteristics in research work <b>LO5:</b> To explain the details of sampling designs and also different methods of data collections			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (150)</b>
I (K1, K2, K3, K4, K5 & K6)	<b>1 Formatting the Research Project</b>  1.1 Margins Text Formatting Title 1.2 Running Head and Page Numbers Internal Headings and Sub-headings, Placement of the List of WorksCited, Proofreading and Spellcheckers Binding a Printed Paper Electronic Submission Mechanics Of Prose 1.3 Spelling Dictionaries Plurals 1.4 Punctuation, Commas, Hyphen 1.5 Semicolons and Colons, Dashes and Parantheses 1.6 Quotation marks, Italics, Capitalization of English		18

	Terms Titles, Use of Numerals or words, Dates and Times	
II (K1, K2, K3, K4, K5 & K6)	<b>2 Principles of Inclusive Language and Documenting Sources: An Overview</b> 2.1 Why Plagiarism Is a Serious Matter? Avoiding Plagiarism 2.2 Careful Research Giving Credit 2.3 Paraphrasing When to Paraphrase 2.4 How to paraphrase and give credit 2.5 Quoting When to quote 2.6 How to quote and give credit when Documentation is not needed	18
III (K1, K2, K3, K4, K5 & K6)	<b>3 Creating and Formatting Entries: An Overview</b> 3.1 The MLA Core Elements, Author Title, Title of Container 3.2 Contributor, Key contributors, Other types of contributors Version, Number, Publisher, Co - publisher, Books Websites, Audio and visual media Terms omitted from publishers' names 3.3 Common abbreviations in publishers' names City of Publication, Publication Date in Books, E- Books, News articles, Journal articles Publication Date: Year, Season, Time Date range 3.4 Location: What it is Page numbers Online works, Location, DOIs, Permalinks, URLs, Truncating, Breaking 3.5 Ordering the List of Works Cited Alphabetizing by Title 3.6 Cross-References, Annotated Bibliographies	18
IV (K1, K2, K3, K4, K5 & K6)	<b>4 Citing</b> 4.1 Citing Sources in the Text In-Text Citations, Overview What to Include and How to Style It Citing a work listed by author, Coauthors, Corporate Authors Two authors with the same surname Two or more works by the same author or authors Using abbreviations for titles of works 4.2 Quotations Verse works, Prose works Punctuation in the parenthetical citation	18

	<p>4.3 Quoting and Paraphrasing Sources Short Quotations Long Quotations (block Quotations)</p> <p>4.4 Poetry, Dialogue, Drama, Prose Placement of Parenthetical Citations</p> <p>4.5 Punctuation with Quotations, Introducing Quotations, Quotations within quotations, Marking the end of a quotation Periods and commas, Other punctuation marks.</p> <p>4.6 Using an Ellipsis To Mark Material Omitted from Quotations Omission within a sentence Omission in a quotation of one or more sentences Other Permissible Alterations of Quotations</p> <p>Internal Assessment: Writing a Research Article (Not to be included for Semester End Exam</p>	
V (K1, K2, K3, K4, K5 & K6)	<p><b>PROJECT WORK</b></p> <p>Library Hours Meeting the Supervisor Paper Presentation Paper Publication Field Work Project Writing</p>	78
<b>Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment</b>		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)
<b>Text Books</b>		
1.	MLA Handbook, 9 <sup>th</sup> Edition	
<b>References Books</b> (Latest editions, and the style as given below must be strictly adhered to)		
1.	RESEARCH METHODS FOR ENGLISH STUDIES Ed. By Gabriele Griffin Second Edition Edinburgh University Press 2013.	
2.	Research Methodology in English by Sunita Chitrangad Omega Publishers 2017.	
3.	Academic Writing: Process and Product by Andrew P. Johnson Pub. By Rowman and Littlefield 2016.	
<b>Web Resources</b>		
1	<a href="https://instr.iastate.libguides.com/c.php?g=176765&amp;p=1171775">https://instr.iastate.libguides.com/c.php?g=176765&amp;p=1171775</a> (English Literature Research Guide)	

2	<a href="https://libraryguides.oswego.edu/english/websites">https://libraryguides.oswego.edu/english/websites</a>
3	<a href="https://www.rosemont.edu/library/online-resources/research-websites.php">https://www.rosemont.edu/library/online-resources/research-websites.php</a>
4	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  CO1: Identify and contextualize research problems CO2: Develop research questions for qualitative and quantitative research writings CO3: Formulate a hypothesis, write a research proposal and plan out the outline of the research work CO4: Collect and catalogue data and gather the inference CO5: Identify the tools specific to the research problems	

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	H	H	H
CO2	H	H	H	H	H	H
CO3	H	H	H	M	H	H
CO4	H	H	H	M	M	H
CO5	H	H	H	M	M	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	H	H
CO3	H	H	H	H	M	H
CO4	H	H	H	M	H	H
CO5	H	H	H	M	M	H

**H (High) – 3, M (Moderate) – 2, L (Low) – 1**



## SEMESTER IV

### PSEN324 – SKILL ENHANCEMENT COURSE: ENGLISH FOR COMPETITIVE EXAMS

Course Code: PSEN324		Course Title: <b>ENGLISH FOR COMPETITIVE EXAMS</b>		Credits 2
Lecture Hours (L) per week: 2	Tutorial Hours (T) per week: 1	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: 3	
Course Category: Skill Enhancement Course	Year & Semester: II & III		Admission Year: 2024-25	
<b>Learning Objectives:</b>				
<b>LO1:</b> Comprehending the nuances and question pattern to get through NET, SET and Gate Exams.				
<b>LO2:</b> Evaluating the knowledge of literature				
<b>LO3:</b> Repeated practice to attend MCQs				
<b>LO4:</b> Profound understanding about the various movements in English Literature				
<b>LO5:</b> Tracing the growth of English literature and literary forms				
<b>Units</b>	<b>Contents</b>			<b>Required Hours (45)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	Teaching and Research Aptitude			<b>9</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	<b>History of English Literature</b> The Elizabethan Age / Chaucer to Shakespeare; The Jacobean Age; The Restoration Period; The Augustan Age; The Romantic Age; The Victorian Age; The Twentieth Century (Modernism & Postmodernism) / Contemporary Period			<b>9</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	<b>History of English Literature</b> The Elizabethan Age / Chaucer to Shakespeare; The Jacobean Age; The Restoration Period; The Augustan Age; The Romantic Age; The Victorian Age; The Twentieth Century (Modernism & Postmodernism) / Contemporary Period			<b>9</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	<b>Literary Theory and Criticism</b> Plato, Aristotle, Horace, Longinus, Philip Sidney, John Dryden, Alexander Pope, Samuel Johnson, Thomas Carlyle, John Stuart Mill, Karl Marx, Friedrich Nietzsche, Mathew Arnold, T. S. Eliot, Northrop Frye, F. R. Leavis,			<b>9</b>

	I.A. Richards, Jacques Lacan, Carl Gustav Jung, Simone de Beauvoir	
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Literary Forms</b> Rhetoric and Prosody, Figures of Speech: Alliteration, Antithesis, Apostrophe, Assonance, Metaphor, Simile, Paradox, Pun, Synecdoche, Metonymy, Hyperbole and Oxymoron, Rhyme and Metre, Rhythmic Patterns and Literary Terms	<b>9</b>
<b>Activity-based Assessment for Skill Enhancement Courses</b>	Activity 1 for Unit I: Oral presentation / Group Discussion/Quiz – 20 marks Activity 2 for Unit II: Oral presentation / Group Discussion/Quiz – 20 marks Activity 3 for Unit III: Oral presentation / Group Discussion/Quiz – 20 marks Activity 4 for Unit IV: Oral presentation / Group Discussion/Quiz – 20 marks Activity 5 for Unit V: Oral presentation / Group Discussion/Quiz – 20 marks	
<b>Extended Professional Component (is a part of Internal Component only) Not to be followed for External Assessment</b>		Questions related to the above topics, from various competitive examinations / NET /SET others to be solved (To be discussed during the Tutorial hour)  Presentation of application of theory/theories to primary sources
<b>Text Books</b>		
2.	Harpreet Kaur. Oxford NTA–UGC Paper I FOR NET/SET/JRF: Teaching and Research Aptitude. Oxford, 2020	
3.	Ronald Carter and John McRae. The Routledge History of English Literature: Britain and Ireland. Routledge	
<b>References Books</b>		
4.	Srinivasa Iyengar, Kodaganallur Ramaswami. Indian Writing in English. Sterling Publ., 2019	
5.	Maryemma Graham and Jerry Washington Ward. The Cambridge History of African American Literature. Cambridge University Press, 2015.	
6.	Henry Beers .A Brief History of English and American Literature. OUTLOOK VERLAG, 2020.	

7.	PeterBarey.AnIntroductiontoLiteraryandCulturalTheorybyPeterBarry.
8.	M.H. Abrams–A Glossary of Literary Terms.
<b>Web Resources</b>	
17.	<a href="https://ugcnetpaper1.com/books-recommended-nta-ugc-net-english/">https://ugcnetpaper1.com/books-recommended-nta-ugc-net-english/</a>
18.	<a href="https://byjusexamprep.com/ugc-net-english-books-i">https://byjusexamprep.com/ugc-net-english-books-i</a>
19.	<a href="https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko">https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko</a>
20.	<a href="https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms">https://m.economictimes.com/opinion/interviews/there-is-a-lot-of-power-in-tamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-author-reel-world/amp_articleshow/51169927.cms</a>
21.	<a href="https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065">https://guides.library.yale.edu/c.php?g=295800&amp;p=1975065</a>
<p><b>Course Outcomes:</b>  On completion of this course, students will be able to</p> <p><b>CO1:</b> Practise in objective exam pattern will ease the students tension while taking the real NET and SET exams.</p> <p><b>CO2:</b> Effectively attempting MCQs</p> <p><b>CO3:</b> Profound understanding about the various movements in English Literature</p> <p><b>CO4:</b> Understanding the nuances of competitive exams</p> <p><b>CO5:</b> Expertise in literature</p>	

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

**SEMESTER IV**  
**PPEN124 -PROFESSIONAL COMPETENCY SKILL: ENGLISH FOR CAREER**

Course Code: <b>PCENPCSA24</b>	Course Title: <b>ENGLISH FOR CAREER</b>		Credits <b>2</b>
Lecture Hours (L) per week: <b>2</b>	Tutorial Hours (T) per week: <b>1</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>3</b>
Course Category: Professional Competency Skill	Year & Semester: II & IV		Admission Year: 2024-25
<b>Learning Objectives:</b>  <b>LO1:</b> Give the students an understanding of the scope of English Language Teaching as a discipline. <b>LO2:</b> Introduce key issues pertaining to Second Language Acquisition.. <b>LO3:</b> Provide a broad overview of English language learning, teaching and testing <b>LO4:</b> Make the students aware of the specific challenges of teaching English in India. <b>LO5:</b> Build job-related vocabulary			
<b>Units</b>	<b>Contents</b>	<b>Required Hours (45)</b>	
<b>I</b> (K1, K2, K3, K4, K5 & K6)	Definition -Nature and Scope of Communication- Types of Communication–Theories of Communication, Process of Communication, Barriers to Communication, Strategies to develop effective communication skills	<b>9</b>	
<b>II</b> (K1, K2, K3, K4, K5 & K6)	Features of Effective Writing Business correspondence E-Mail Report writing and its types Technical Writing Agenda preparation Preparing minutes	<b>9</b>	
<b>III</b> (K1, K2, K3, K4, K5 & K6)	Presenting Data in Verbal modes Presenting Data in Non- verbal modes Preparing Lectures on Topics Preparing Persuasion Talks	<b>9</b>	
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Speeches, Public Speaking , Interviews, Group Discussion, Conference, Effective Listening, Grapevine communication	<b>9</b>	
<b>V</b> (K1, K2, K3, K4, K5 & K6)	<b>Telephone Etiquette</b> Business Talks over Telephone Discussion on Career Prospect sand Advancements	<b>9</b>	
<b>Activity-based Assessment for Skill Enhancement Courses</b>	Activity 1 for Unit I: Oral presentation/Poster Presentation – 20 marks Activity 2 for Unit II: Hands on Training – 20 marks Activity 3 for Unit III:Oral Presentation – 20 marks Activity 4 for Unit IV: Oral presentation / Group Discussion– 20 marks Activity 5 for Unit V: Extempore/ Hands on Training/ Oral Presentation/Group Discussion – 20 marks		

Text Books	
4.	v.Saraswathi&Maya.K.Mudbhatkal: English for Competitive Examinations, Emerald Publishers, Chennai 2000
5.	English for Careers: Business, Professional, and Technical Paperback by Leila R. Smith Emeritus
References Books	
9.	Oxford English for Careers Technology 1 Student Book Paperback – Student Edition, 28 June 2007 by Eric Glendinning
10.	EnglishforCareers:Business,Professional,andTechnical
Web Resources	
22.	<a href="https://www.worldcat.org/formats-editions/864901969?referer=di&amp;editionsView=true">https://www.worldcat.org/formats-editions/864901969?referer=di&amp;editionsView=true</a>
23.	<a href="https://www.academia.edu/34266181/Oxford_English_For_Careers_TECHNOLOGY_1_Teachers_Resource_book_David_Banamy">https://www.academia.edu/34266181/Oxford_English_For_Careers_TECHNOLOGY_1_Teachers_Resource_book_David_Banamy</a>
24.	<a href="https://www.nature.com/scitable/topicpage/effective-writing-13815989/">https://www.nature.com/scitable/topicpage/effective-writing-13815989/</a>
25.	<a href="https://libraryguides.mdc.edu/c.php?g=988097&amp;p=7290942">https://libraryguides.mdc.edu/c.php?g=988097&amp;p=7290942</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to <b>CO1:</b> Gain knowledge of the various modes of official correspondence and presentation <b>CO2:</b> Comprehend the right use of English at official works <b>CO3:</b> Apply the acquired styles of occupational skills and practicing them <b>CO4:</b> Pick up the official behavior and becoming better doers <b>CO5:</b> Market the skill business correspondence and fixing themselves in better jobs	

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	H
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

## SEMESTER IV

### PPEN224- PROFESSIONAL COMPETENCY SKILL: TECHNICAL WRITING

Course Code: <b>PPEN224</b>	Course Title: <b>TECHNICAL WRITING</b>		Credits <b>2</b>
Lecture Hours (L) per week: <b>2</b>	Tutorial Hours (T) per week: <b>1</b>	Lab Practice Hours (P) per week: -	Total:(L+T+P) Per week: <b>3</b>
Course Category: Professional Competency Skill	Year & Semester: II & IV		Admission Year: 2024-25
<b>Learning Objectives:</b>  <b>LO1:</b> To introduce theoretical knowledge to create effective technical writing <b>LO2:</b> To make the learners understand the purpose of technical reports <b>LO3:</b> To facilitate the learners to focus on the features and functions of technical writing including the technical reports, project reports and related documents. <b>LO4:</b> To enable the students to prepare reports and proposals that inform, persuade, and Provide information <b>LO5:</b> To enhance the ability to use current technologies, skills, and tools necessary for computing practices			
<b>Units</b>	<b>Contents</b>		<b>Required Hours (45)</b>
<b>I</b> (K1, K2, K3, K4, K5 & K6)	What is Technical Writing, Characteristics of technical writing, Difference between Technical Writing and other forms of Writing, Qualities and Qualifications technical writers		<b>9</b>
<b>II</b> (K1, K2, K3, K4, K5 & K6)	Principles of technical writing,styles in technical writing; clarity, precision, coherence and logical sequence in writing, Document Design,Graphics: EnhancingContent		<b>9</b>
<b>III</b> (K1, K2, K3, K4, K5 & K6)	End products of technical writing,Professionals involved - project manager/editor, writers, graphic artists		<b>9</b>
<b>IV</b> (K1, K2, K3, K4, K5 & K6)	Writing a good review paper, Writing of abstract, cover letters, Proposals, Brochures, User Manuals, CVs		<b>9</b>
<b>V</b> (K1, K2, K3, K4, K5 & K6)	Thesis/Project writing: structure & importance, synopsis writing: Methods, Technical research, Paper writing: Methods &style,Seminar& Conference paper writing		<b>9</b>
<b>Activity-based Assessment for Skill Enhancement</b>	Activity 1 for Unit I: Oral presentation/Group Discussion – 20 marks Activity 2 for Unit II: Hands on Training/ Oral presentation/Group Discussion – 20 marks Activity 3 for Unit III:Oral Presentation / Hands on Training – 20 marks		

<b>ent Courses</b>	Activity 4 for Unit IV: Mode making/ Hands on Training / Group Discussion– 20 marks Activity 5 for Unit V: Hands on Training/ Oral Presentation/Group Discussion – 20 marks
<b>Text Books</b>	
6.	B.N.Basu-TechnicalWriting
7.	RajmohanJoshi–WritingSkillsforTechnicalPurpose
<b>References Books</b>	
11.	Meenakshi Raman & Geetha Sharma – Technical Communication Principles and Practices
12.	Dr.S.K.Singh–TechnicalWriting
<b>Web Resources</b>	
26.	<a href="https://www.tech-tav.com/technical-writing-resources">https://www.tech-tav.com/technical-writing-resources</a>
27.	<a href="https://guides.library.unt.edu/c.php?g=528500&amp;p=6841451">https://guides.library.unt.edu/c.php?g=528500&amp;p=6841451</a>
28.	<a href="https://pressbooks.bccampus.ca/technicalwriting/part/documentdesign/">https://pressbooks.bccampus.ca/technicalwriting/part/documentdesign/</a>
29.	<a href="https://en.m.wikipedia.org/wiki/Technical_writing">https://en.m.wikipedia.org/wiki/Technical_writing</a>
30.	<a href="https://www.utleystategies.com/blog/proposal-writing?format=amp">https://www.utleystategies.com/blog/proposal-writing?format=amp</a>
<b>Course Outcomes:</b> On completion of this course, students will be able to  <b>CO1:</b> Appreciate the value of good written communication  <b>CO2:</b> Use technical writing conventions of design, style, and layout of written materials  <b>CO3:</b> Understand the basic components of definitions, descriptions, process explanations, and other common forms of technical writing  <b>CO4:</b> Familiar with basic technical writing concepts and terms, such as audience analysis, jargon, format, visuals, and presentation  <b>CO5:</b> Able to read, understand, and interpret material on technology. Demonstrate knowledge on how to produce a variety of products and projects.	

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	H
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**