

# **THIRUVALLUVAR UNIVERSITY**

## **M.A. ENGLISH**

### **SYLLABUS**

#### **UNDER CBCS**

**(With effect from 2020-2021)**

#### **PROGRAMME OBJECTIVES**

The Programme aims to develop the ability of the student to critically examine and restate his/her understanding of literary texts, employing individual linguistic skills, engendering literary concepts and critical approaches to arrive at the core and essence of narratives. The learning process would also lead to a larger comprehension of global, national, social issues and thereby facilitate the students to address the issues proactively and gain a reasonable command of the language.

#### **PROGRAMME OUTCOME**

- On completion of the programme the student will be able to:
- Interpret his/her understanding of form, structure, narrative technique, devices and style.
- Analyze and apply various literary concepts and critical approaches.
- Appreciate the importance of English as an international language, to benefit from the achievements of other cultures in accordance with various life situations.
- Organize and integrate the acquired knowledge towards individualistic compositions.
- Present, appraise and defend arguments with conviction and confidence.

#### **M.A. ENGLISH EMPLOYMENT AREAS**

1. Advertising Industry
2. Corporate Communication
3. Communications Industry
4. Indian Civil Services
5. Journalism
6. Online Tutoring
7. Politics
8. Publication Houses
9. Public Relations
10. Research
11. TV & Media
12. Translation Agencies

#### **M.A ENGLISH JOB TYPES**

1. IELTS trainer
2. English Translator
3. Junior Parliamentary Reporter (English)
4. English Editor
5. Translator/Interpreter
6. English Teacher
7. Content Writer/Trainer
8. English Tutor
9. Customer Support Executive
10. English Proof Reader
11. English Language Specialist
12. Media Analyst
13. Stenographer (English)

### The Course of Study and the Scheme of Examination

Sl. No.	Study Components		ins. hrs / week	Credit	Title of the Paper	Maximum Marks		
	Course Title					CIA	Uni. Exam	Total
<b>SEMESTER III</b>								
1.	Core	Paper-8	5	4	Non- Fiction & Prose	25	75	100
2.		Paper-9	5	4	Research Methodology	25	75	100
3.		Paper-10	5	4	Contemporary Literary Theory - II	25	75	100
4.		Paper-11	5	4	African and Canadian Writings	25	75	100
<b>Internal Elective for same major students</b>								
5.	Core Elective	Paper - 3	5	3	<b>(To choose one out of 3)</b> A. Popular Literature B. Children's Literature C. Preparatory Exam for NET/SET/TRB – Paper II	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
6.	Open Elective	Paper - 3	5	3	<b>(To choose one out of 3)</b> A. Soft Skills B Theorising Sexualities C. Preparatory Exam for NET/SET – Paper I	25	75	100
7.	<b>**MOOC courses</b>		-	-		-	-	100
			30	22		<b>150</b>	<b>450</b>	<b>700</b>
<b>SEMESTER IV</b>								
8.	Core	Paper-12	6	5	World Literature in Translation	25	75	100
9.		Paper-13	6	4	Shakespeare Studies	25	75	100
10.		Paper-14	6	4	Single Author Study	25	75	100

11.	Core	Project	5	5	Project with Viva voce	100 (75 Project +25 viva)	100	
<b>Internal Elective for same major students</b>								
12.	Core Elective	Paper - 4	4	3	<b>(To choose one out of 3)</b> A. Post-Colonial Studies B. Gender Studies C. English Language Teaching - Theory and Practice	25	75	100
<b>External Elective for other major students (Inter/multi disciplinary papers)</b>								
13.	Open Elective	Paper - 4	3	3	<b>(To choose one out of 3)</b> A. Film Studies B. English for Media C. Fantasy Fiction	25	75	100
			<b>30</b>	<b>24</b>		<b>150</b>	<b>450</b>	<b>600</b>
			<b>120</b>	<b>90</b>				<b>2600</b>

**\* Field Study**

There will be field study which is compulsory in the first semester of all PG courses with 2 credits. This field study should be related to the subject concerned with social impact. Field and Topic should be registered by the students in the first semester of their study along with the name of a mentor before the end of the month of August. The report with problem identification and proposed solution should be written in not less than 25 pages in a standard format and it should be submitted at the end of second semester. The period for undergoing the field study is 30 hours beyond the instructional hours of the respective programme. Students shall consult their mentors within campus and experts outside the campus for selecting the field and topic of the field study. The following members may be nominated for confirming the topic and evaluating the field study report.

- (i). Head of the respective department
- (ii). Mentor
- (iii). One faculty from other department

**\*\*Mooc Courses**

Inclusion of the Massive Open Online Courses (MOOCs) with zero credits available on SWAYAM, NPTEL and other such portals approved by the University Authorities.

**SEMESTER III**  
**PAPER - 8**  
**NON-FICTION AND PROSE**

**COURSE OBJECTIVES**

- To familiarize the student with the essays of Francis Bacon, his-epigrammatic style and aphorisms.
- To acquaint the student with the Holy Bible , its language and the Utopia as an ideal state.
- To enjoy autobiographical elements of Charles Lamb's essays, his unique style, pathos and humor, the personal essay of the Romantic age.
- To probe the philosophical thought of Russell, the Post Colonial aspects as highlighted in George Orwell.
- To acquaint the students with the critical views of T.S. Eliot on the metaphysical poets like Donne and assimilate their literary content
- To impart the role of humor in everyday life - how an ordinary incident acquires philosophical dimensions in G.K Chesterton.

**UNIT PLAN**

- ❖ To understand the enrichment of English vocabulary and religious connotation of the period.
- ❖ To learn More's positive views on an Ideal State.
- ❖ To evaluate More as an essayist of the Middle English Period.
- ❖ To enjoy the Auto-biographical style of Lamb and Huxley.
- ❖ To understand the pathos in Lamb.
- ❖ To critically appreciate the humor in Lamb and Hazlitt.

**COURSE OUTCOME**

- To learn the writing style from Russell's model.
- To learn the value of lateral thinking.
- To enjoy the humor of Orwell.
- To critically evaluate the Post Colonial issues presented in Orwell's essay.
- To estimate T.S. Eliot as a scholarly critic.
- To learn about the greatness of the Metaphysical poets like Donne.

**UNIT 1 - BRITISH LITERATURE-NON – FICTION**

<i>Great Contemporaries</i>	-	Winstn Churchill ( <b>Detailed</b> )
<i>Seven Pillars of Wisdom</i>	-	T.E. Lawrence ( <b>Detail</b> )
<i>Life of Mr. Richard Savage</i>	-	Samuel Johnson ( <b>Non- Detail</b> )

**UNIT 2- AMERICAN LITERATURE- NON – FICTION**

<i>In Cold Blood</i>	-	Thumam capote ( <b>Detail</b> )
<i>Two Kinds of Truth</i>	-	Michael Connelly ( <b>Detail</b> )
<i>White trash</i>	-	Nancy IsenBery ( <b>Non-Detail</b> )
(The 400 – Year untold History of class in America)		

### UNIT 3- INDIAN WRITING IN ENGLISH-NON- FICTION

<i>India After Gandhi</i>	-	Ramachandra Guha ( <b>Detail</b> )
<i>An ordinary person's Guide to Empire</i>	-	Arundhadhi Roy ( <b>Detail</b> )
<i>Freedom at Midnight</i>	-	Larry Collins and Dominique Lappierre ( <b>Non-Detail</b> )

### UNIT 4- COMMONWEALTH LITERATURE -NON- FICTION

<i>Descent into Chaos</i>	-	Ahmed Rashid ( <b>Detail</b> )
<i>Reading Lolita in Tehran</i>	:	A Memoir Books - AzarNatisi ( <b>Detail</b> )
<i>The Home that was Our country</i>	:	A Memoir of Syria-Alia Malek( <b>Non Detail</b> )

### UNIT 5- CHINESE NON-FICTION

*The Soong Dynasty* - Sterling Seagrame (**Detail**)  
*Factory Girls; From village to city in a changing China* - Leslie T. Chang (**Detail**)  
*Haunted by Chaos: China's Grand Strategy from Mao Zedong to Xi* – SulmaanWasif

Khan (**Non Detail**)

## **PAPER -9**

### **RESEARCH METHODOLOGY**

#### **OBJECTIVES**

- To help students prepare a Dissertation of their own
- To prepare students for quality research in future
- To train students in using parenthetical documentation as recommended in MLA Hand Book

#### **UNIT PLAN**

- ❖ To learn regarding the concept, definition and variable.
- ❖ Experimental Design of Independent and Dependence of Variables
- ❖ Giving an idea of Validity and Reality.
- ❖ To collect the Data and how to represent them.
- ❖ Giving the vivid Software and Paper format.

#### **COURE OBJECTIVES**

- The learners are introduced to the Definitions, Variables and Research questions, etc.
- The learner can explore the Research Design, the difference between Quantative and Qualitative Research.
- The Concept of Measurement is introduced to the Learners.
- The learners are taught to interpret the data and Layout.
- The usage of the sources is taught to the Learners.

#### **Unit– I**

Research and Writing

Plagiarism and Academic Integrity

#### **Unit– II**

The Mechanics of Writing

#### **Unit– III**

The Format of the Research Paper Abbreviations

#### **Unit– IV**

Documentation: Preparing the list of Works Cited

#### **Unit– V**

Documentation: Citing Sources in the text

#### **REFERENCE**

1. Modern Language Assn. Of America, “*M.L.A Hand Book*”, Macmillan. 8<sup>th</sup> edition.
2. Anderson, Durston & Poole, “*Thesis & Assignment Writing*”, Easter Limited, New Delhi. 1970 rpt. 1985.
3. Parsons C J, “*Thesis & Project Work*”, Unwin Brothers Ltd., Gresham Press. 1973.
4. Rajanna, Busangi, “*Fundamentals of Research*”, American Studies Research Centre, 1983.
5. *Research Methodology* – C.R. Kothari

**PAPER - 10**  
**CONTEMPORARY LITERARY THEORY - II**

**OBJECTIVES**

- The aim of this course is to familiarize students with major trends in twentieth century literary Theory in order to explore ongoing debates in literary criticism and their application in critical practice.
- Students would be expected to acquaint themselves with the principal hypotheses and reading strategies of the following schools to see how each critical practice includes and excludes issues relevant to other practices.

**UNIT PLAN**

- ❖ Enhances the students to develop critical skills, analysis and many other communication skills, oral and written.
- ❖ The students are firmly equipped with various tools, techniques and strategies of interpretation.

**COURSE OUTCOME:**

- It reinforces the student's literary competence.
- The students will develop an independent critical persona.
- The students can understand the various types of theories
- Theories after the 20<sup>th</sup> century are learned

**UNIT I**

Structuralism, Post structuralism and Deconstruction  
(Barthes, Lacan, Derrida, Foucault)

**UNIT II**

Marxism and Ideological Criticism

**UNIT III**

New Historicism and Cultural Materialism

**UNIT IV**

Post – colonialism

**UNIT V**

Feminism  
LGBTQ studies.

## **TEXT BOOKS**

- Barry, Peter. *Beginning Theory* (Routledge, London, 2010)
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. (Pearson, Singapore, 2009)

## **REFERENCE**

1. Lodge, David and Nigel Wood (ed.). *Modern Criticism and Theory* (Pearson, Essex, 2008)
2. Waugh, Patricia. *Literary Criticism and Theory*. (Oxford University Press, Oxford, 2008)

**PAPER -11**  
**AFRICAN AND CANADIAN WRITINGS**

**OBJECTIVES**

- To make the students acquainted with the emerging literatures of the particular countries.
- To know more about the exploited people.
- Open up new avenues for their future research work.

**UNIT PLAN**

- ❖ Pictorial representation of the pain of the people.
- ❖ Exposure to thoughts of the oppressed.
- ❖ Reaction of the Colonized people.
- ❖ Seeking for recognition.

**COURSE OUTCOME**

- The pain of the exploited is taught via Poetry.
- The Situation of Woman in the Colonies is taught.
- The reaction of the Colonizers against the capture is sketched.
- Abuse of Colonial people for the trade of the Capitalist is highlighted.

**UNIT – I: POETRY (DETAILED STUDY)**

Okot Bitek	–	My Husband’s Tongue is Bitter (selection from Song of Lawino)
J.P.Clark	–	Casualties – Part – II
Gabriel Okara	–	You Laughed and laughed and laughed
Daniel David Moses	–	Inukshuk
Margaret Atwood	–	Journey to the Interior
Sir Charles G.D. Roberts	–	The Solitary Woodsman

**UNIT – II: PROSE (DETAILED STUDY)**

Brian Chikwava	–	<i>Seventh Street Alchemy</i>
Mary Watson	–	<i>Jungfrau</i>
Uma Parameswaran	–	<i>16th July</i>
Renee Hulan	–	<i>Everybody Likes the Inuit</i>

**UNIT – III: DRAMA**

Chinua Achebe	–	<i>Things Fall Apart</i>
Joan Macleod	–	<i>Toronto, Mississippi</i>

**UNIT – IV: FICTION**

Margaret Laurence	–	<i>The Stone Angel</i>
L.M. Montgomery	–	<i>Anne of Green Gables</i>

## UNIT – V: CRITICISM

- John Povey – The Novels of Chinua Achebe
- Northrop Frye – “*Conclusion to A Literary History of Canada*” The Bush Garden: Essays on the Canadian Imagination. Pp. 213-252.
- Richard Wright – Blue Print for Negro Writing

**CORE ELECTIVE  
PAPER –3  
(to choose one out of 3)  
A. POPULAR LITERATURE**

**COURSE OBJECTIVE**

- To make learners aware of the popular works in literature and what made those works popular.
- To expose the learners to the salient features of literature.
- To enable readers to appreciate the popular works in literature
- To expose the changing trends in English literature.

**UNIT PLAN**

- ❖ To understand modern literature
- ❖ To emphasize the reading skill
- ❖ Struggles and the progress of Malala
- ❖ The conflict of rootless souls.

**COURSE OUTCOME**

- The learners will be aware of the new features of literature.
- To students can understand the changing trends in English literature.
- The readers will be able to appreciate the works in literature from the point of view of the refugees.
- The learners can be aware of the popular works in literature and what made those works popular.

**UNIT 1**

*Tuesdays with Morie* – Mitch Albom  
*Roadless Travel* – M. Scott Peck  
*The Monk Who Sold His Ferrari* – Robin Sharma

**UNIT 2**

*An Unexpected Gift* – Ajay K. Pandey  
*I Too Had A Love Story* – Ravinder Singh  
*You are Trending In My Dreams* – Sudeep Nagarkar

**UNIT 3**

*Something I Never Told You* – Shravya Bhinder  
*Jonathan Livingston Seagull* – Richard Bach  
*Count Your Chickens Before They Hatch* – Arindam Chaudhuri

#### **UNIT 4**

*I Am Malala* – Malala Yousafzai

*The Last Girl: My Story of Captivity, and My Fight Against*

*The Islamic State* – Nadia Murad

*Long Walk to Freedom* – Nelson Mandela

#### **UNIT 5**

*Controversially Yours* – Shoaib Akhtar

*Always Another Country: A Memoir of Exile and Home* – Sisonke Msimang

*This Divided Island: Stories from the Sri Lankan War* - Samanth Subramanian

#### **REFERENCE**

**CORE ELECTIVE  
PAPER -3  
B. CHILDRENS LITERATURE**

**OBJECTIVES**

- To expose students to apparently simplistic narratives that have become important area of literary/cultural scholarship in recent times.
- To let the students acquire knowledge about children's poetry.

**UNIT PLAN**

- ❖ To enable students to get a glimpse of worldwide trends in children's prose
- ❖ To let the students aware of the variety of children's fiction
- ❖ To enable the students to understand and appreciate world drama meant for children
- ❖ To enlighten students about the richness of folk tales and wonder of comic strips

**COURSE OUTCOME**

- The student will be inspired to pay more attention to nature
- The student will be motivated to visualise a world devoid of fears
- The student will understand the contrast between worlds of childhood and reality
- The student will learn to appreciate how the poet deals with a simple idea in an extraordinary way.
- The students will be inspired by the thought and words of true genius
- The student will appreciate the importance of honest work and responsibility

**UNIT I – POETRY**

Lewis Carroll	–	A Strange Wild Song
Robert Louis Stevenson	–	1. The Flowers 2. Night and Day
Sylvia Plath		1. Balloons
Edward Lear		2. The Owl and the Pussy cat

**UNIT II – PROSE**

Anne Frank	–	<i>The Diary of a Young girl</i>
Tetsuko Kuroyanagi	–	Totto Chan: <i>The Little Girl at the Window</i> (Translated by Dorothy Britton)
Abdul Kalam	–	<i>Inspiring Thoughts</i>

**UNIT III – DRAMA**

Vijay Tendulker	–	“The King and the Queen want Sweat”
Mark Twain	–	<i>The Prince and the Pauper</i>

## UNIT IV – FICTION

Laura Ingalls Wilder	–	<i>Little House on the Prairie</i>
C.S Lewis	–	<i>Chronicles of Narnia- The Lion, Witch and the Wardrobe</i>
Harriet Beecher Stowe	–	<i>Uncle Tom’s Cabin</i>
Markus Zusak	–	<i>The Book Thief</i>
J.R.R Tolkein	–	<i>The Hobbit</i>

## UNIT V – FOLK LITERATURE, FAIRY TALES AND COMIC STRIPS

Perrault’s Fairy Tales	–	1. <i>Cinderella</i> 2. <i>Little Red Riding Hood</i> 3. <i>Hansel and Gretel</i>
L.Frank Baum	–	<i>The Wonderful Wizard of OZ</i>
Jataka Tales	–	1. <i>The Monkey’s Heart</i> 2. <i>The Talkative Tortoise</i> 3. <i>The Mosquito and the Carpenter</i> [Translated by Ellen C.Babbit]
Herge	–	<i>Tintin ; The Secret of the Unicorn</i>
Lee Falk	–	<i>The Story of the Phantom</i>

## REFERENCE ITEM: BOOKS

1. *A Child’s Garden of Verses: Selected Poems-* Robert Louis Stevenson, Simon &Schuster Books for young readers
2. *The Diary of a Young Girl-* Anne Frank, Bantam Publishers,1993
3. *The Little Girl At the Window-* Tetsuko Kuroyanagi (Translated by Dorothy Britton), Kodansha Publishers, USA, 2011
4. *Inspiring Thoughts –*Abdul Kalam, Penguin Books, 2017
5. *Little House on the Prairie-* Laura Ingalls Wilder, Penguin Publishers,
6. *Chronicles of Narnia- The Lion, the Witch and the Wardrobe* , U.K Chidlren’s Publishers,2010
7. *Uncle Tom’s Cabin-* Beecher Stowe- Fingerprint Publishing, 2019
8. *The Book Thief –* Markus Zusak, Random House, UK,
9. *The Hobbit-* J.R,R,Tolkein, Harper Collins, 2011
10. *The Complete Jataka Tales*, Translated by Edward Byles Cowell, Jazzybee Verlag Publishers, 2016
11. *Tintin: The Secret of the Unicorn-* Herge, Egmont Publishers, 2011
12. *Phantom Series-* Lee Falk, Harper Collins, 1973

## E-MATERIALS:

1. <https://www.poemhunter.com>
2. <https://www.lieder.net>
3. <https://www.genius.com>
4. <https://www.poetryfoundation.org>

**CORE ELECTIVE**  
**PAPER -3**  
**C. PREPARATORY EXAM FOR NET/ SET/TRB – PAPER-II**

**OBJECTIVE**

- To enable students to face NET/SET and PG-TRB examinations.
- To help the students gain knowledge and assist them in gaining knowledge of the major and minor writers of every age.
- To teach the various literary terms that are employed in various genres of literary works.
- To inform the students of the various schools of poetry and literary movements.

**UNIT PLAN**

- ❖ Concentration on Periodical writings.
- ❖ American literature and New literature writings will be given an outlook
- ❖ Criticism to Contemporary theory will be focused

**COURSE OUTCOME**

- The students learn about the importance of the Chaucer to the Shakespearean age
- The learner can experience the important features of the Romantic and the Victorian period.
- The students can acquaint the knowledge over the Modern and Contemporary Period.
- The students are taught about the American Literature and the learner also can develop his knowledge in the field of translation studies too.
- The learner explores the various forms of Criticism and the contemporary Theories.

**UNIT I**

Chaucer to Shakespeare  
Jacobean to Restoration

**UNIT II**

Romantic Period  
Victorian Period

**UNIT III**

Modern Period  
Contemporary Period

**UNIT IV**

American Literature  
New Literature in English (Indian, Canadian, African, Australian)  
English Language Teaching  
Translation Studies

## UNIT V

Classicism to New Criticism  
Contemporary Theory

### REFERENCE

- D. Benet E., and Samuel Rufus. *NET. SET..GO....English*. N.p.,2014.
- Masih, K. Ivan. Et.al. *An Objective Approach to English Literature: For NET. SET.JRF.SLET AND Pre-Ph.D*
- *Registration Test*. New Delhi . Atlantic Publishers, 2007.

**OPEN ELECTIVE  
PAPER -3  
(to choose one out of 3)  
A. SOFT SKILLS**

**OBJECTIVE**

- To enhance the language skill of the learner
- To provide LSRW skills.
- To build the Fluency of the learner.

**UNIT PLAN**

- ❖ The capability of fluency in students is analyzed.
- ❖ Emphasis on LSRW skills.
- ❖ Role of Public speaking and telephonic conversation.
- ❖ Highlighting Business presentation.

**COURSE OUTCOME**

- The students can recap the language skills, Grammar, Vocabulary, Phrase, Clause and sentences.
- The learner can build his fluency gradually.
- The students can acquaint with LSRW skills and can also develop his Non- Verbal Communication.
- The students are taught about the Learning etiquettes
- The student can also learn about the importance of Business Etiquette.

**UNIT – I**

Recap of language skills – Speech, Grammar, Vocabulary, Phrase, Clause, Sentence.

**UNIT – II**

Fluency building

What is fluency- Why is fluency important – Types of Fluency – Oral fluency – Reading fluency – Writing fluency – Barriers of Fluency – How to develop Fluency.

**UNIT- III**

Principles of Communication: LSRW in communication.

What is meant by LSRW skills – Why it is important – How is it useful – How to develop the skills?

Oral – Speaking words, articulation, speaking clearly.

Written communication – Generating ideas/ gathering data organising ideas, Setting goals, Note taking, Outlining, Drafting, Revising, Editing and Proof reading.

Non-Verbal Communication – Body Language, Signs and symbols, Territory/ Zone, Object language

#### **UNIT – IV**

Etiquettes for Public Speaking (extempore and lectures), Interviews and Group Discussions, Telephone conversations and Business Meetings.

#### **UNIT – V**

Etiquettes for Business presentations – Team presentations and Individual presentation.

#### **REFERENCE**

1. Powell. *In Company*.
2. MacMillan. Cotton, et al. *Market Leader*.
3. Longman. Pease, Allan. 1998. *Body Language*:
4. *How to Read Others Thoughts by their Gestures*. Suda Publications. New Delhi.
5. Gardner, Howard. 1993. *Multiple Intelligences: The Theory in Practice: A Reader Basic Book*. New York.
6. De Bono, Edward. 2000. *Six Thinking Hats*. 2nd Edition. Penguin Books.
7. De Bono, Edward. 1993. *Serious Creativity*. Re print. Harper Business.

**OPEN ELECTIVE  
PAPER -3**

**B. THEORISING SEXUALITIES**

**OBJECTIVES**

- To demonstrate an awareness of biological, social, and grammatical gender as being three different categories.
- To give a basic awareness of struggles and attainment of people with alternative sexualities in civil rights in various parts of the world
- To help the students view with skepticism the simplistic conflation of biological sex with socially and culturally conditioned gender

**UNIT PLAN**

- ❖ Defining the types of genders.
- ❖ The poetic mysticism of the female.
- ❖ The grace of feminism from the modern writers.
- ❖ Contribution of women writers on uplifting women.

**COURSE OUTCOMES**

- Appreciate, if not accept the viewing of gender as a continuum
- Critically analyze different gender self-identification preferences such as transgender and inter-genders rather than seeing the polar genders male and female as the only ‘natural’ ones
- To show sensitivity to the legal and social persecution faced by persons belonging to the LGBTQ or simply, Queer, community in societies across the world and view their rights as human rights
- To Exercise an enhanced openness and honesty when encountering/ generating discourse on matters of sexuality and gender roles

**UNIT I: INTRODUCING SEXUALITY**

Sexological types: Sexual classifications, sexual development, sexual orientation, gender identity, sexual relationship, sexual activities, paraphilias, atypical sexual interests  
Psychoanalytic drives: Freud and Lacan.

Bristow, Joseph, Introduction, *Sexuality: The New Critical Idiom Series*. 1997. 2<sup>nd</sup> ed. London: Routledge, 2011. 1-11, Print.

Butler, Judith. *Introduction, Bodies That Matter: On the discursive Limits of “Sex.”* London: Routledge, 1993. xi –xx

**UNIT II – POETRY**

The songs of songs – the sufi and Bhakthi Tradition – the concepts of adhavbhaav  
Shakespeare : Sonnet 73 That time of the year  
Emily Dickinson : Her breast is fit for pearls

Adrienne Rich	:	Diving into the deck
Walt Whitman	:	The wounded Dresser
Siegfried Sassoon	:	The Last Meeting

### UNIT III – PROSE

Manoj Nair	:	Rite of Passage
Chimamanda N. Adichie	:	On Monday of Last Week
Mukul Kesavan	:	Nowhere to Call Home
Shyam Selvadurai	:	Cinnamon Gardens
Ismat Chughtai	:	The Quilt

### UNIT IV DRAMA

Edward Albee	:	<i>Who is Afraid of Virginia Woolf</i>
Amiri Baraka	:	<i>Most Dangerous man in America</i>

### UNIT V FICTION

Moses Tulasi	:	<i>Walking the Walk</i>
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### REFERENCE

1. De lauretis, Teresa, *Technologies of gender: esaay on theory, Film and Fiction*, Bloomington: Indiana Up, 1987. Print
2. Dollinmore, Jonathan, *Sexual Dissidence:Augustine to Wilde, Frued to Foucalt*, Oxford Clarendon, 1991. Print.
3. Foucault, Micheal. *A History of Sexuality, 3vols.* Trans. Robert Hurley. New York: Vintage, 1978. Print.
4. Kapoor, Shekar, dir. *Bandit Queen*. Perf. Seema Biswas, Nirmal Pandey, Rakesh Vivek.
5. 1004. DVD. Film.
6. Mehta, Deepa, dir. *Fire*. Perf. Shabana Azmi, Nandita Das, Karishma Jhalani. 1996.DVD. Film.
7. Meht, Hansal, dir. Aligarh. Script. Apurva Asrani. Pref. Manoj Bajpayee and Rajkummar Rao. 2016. DVD.
8. Nair, Manoj. “*Rite of Passage.*” *Yaraana: Gay Writing from India*. Ed. Hoshang Merchant. New Delhi: Penguin, 1999. 171-79. Print.

**OPEN ELECTIVE  
PAPER -3**

**C. PREPARATORY EXAM FOR NET/ SET/TRB – PAPER-I**

**OBJECTIVE**

- To enable students to face NET/SET and PG-TRB examinations.
- To help the students gain knowledge and assist them in gaining knowledge of the Logic and Reasoning Ability.
- To teach the students about Data interpretation.
- To inform the students of the various aspects of Information and Communication Technology.

**UNIT PLAN**

- ❖ Identification of reasoning
- ❖ Deduction of logical Coherence
- ❖ Mathematical reasonings are developed.
- ❖ Error analysis are concentrated.

**COURSE OUTCOME**

- The students are taught about the Teaching and Research Aptitude.
- The learners can attempt the Comprehension passages and understand the Communication patterns.
- The students are introduced to Mathematical Reasoning, Logical Reasoning and General aptitude.
- The students can interpret the data and learn the various aspects of Information and Communication Technology.
- The students are taught about the higher education system and the people

**UNIT- I**

Teaching Aptitude  
Research Aptitude

**UNIT- II**

Comprehension  
Communication

**UNIT- III**

Mathematical Reasoning and Aptitude  
Logical Reasoning

**UNIT- IV**

Data Interpretation

Information and Communication Technology.

## **UNIT- V**

People, Development, and Environment  
Higher Education System.

## **REFERENCE**

1. Kaur, Harpeet- *NTA UGC NET/SET/JRF – Paper 1 Teaching and Research Aptitude*, Oxford Publishers. 2019.

**SEMESTER IV**  
**PAPER - 12**  
**WORLD LITERATURE IN TRANSLATION.**

**OBJECTIVES**

- Translation theory helps the students to learn it as an interdisciplinary study and to borrow from the various fields of study that supports translation
- It helps the students to learn the theory of description and application of translation to interpret and localize.
- It disseminates literatures around the world

**UNIT PLAN**

- ❖ Making the students to enjoying Classical Literature.
- ❖ Inducing the habit of reading Khalil Gibran.
- ❖ An Introduction to the concept of Oedipus complex
- ❖ The outlook of short stories in translated works

**OUTCOME**

- Helps the students to works in various fields of translation studies, comparative literature and world literature.
- To know the importance of Classical literature.
- To give a world outlook to the learners.
- Challenges the hegemony of English in world literature
- Make the students to learn the political values and emphasize on global processes over national traditions.

**UNIT I – POETRY**

Virgil : *The Aeneid*, Book IV (438-563)

**UNIT II – PROSE**

Khalil Gibran : *The Prophet* (prose – poetry essays)

Viktor Schklovsky : *Art as a Technique*

Goethe : *Shakuntala*

**UNIT III – DRAMA**

Sophocles : *Oedipus Rex*

Goethe : *Faust – Part I*

## UNIT IV – SHORT STORIES

Charles Perrault	:	Blue Beard
Juan Manuel	:	The Man who Tamed a Shrew
Giovanni Baccaccio	:	The Stone of Invisibility
Eliza Oreszkowa	:	Do You Remember?
Emile Verhaeren	:	The Horse Fair at Opdrop
Louis Couperus	:	About Myself and Others
Hans Christian Anderson	:	What the Old Man does I always Right
Jonas Lie	:	The Story of a Chicken

## UNIT V – FICTION

Fyodor Dostoevsky	:	<i>Crime and Punishment</i>
Albert Camus	:	<i>The Outsider</i>

## REFERENCE

1. Virgil, *The Aeneid*, [Net source} The Internet Classics Archive: Classic. Merit.edu./Virgil/Aeneid.html, 2015.
2. Kahlil Gibran, *The Prophet*, Rupa, 2002.
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4. Sophocles, *Oedipus Rex*, Dover Publications; Unabridged edition, 2012.
5. Goethe, I *Faust – part*, RHUS Publications, 1988.
6. Gealdine McCaughrean, *Classic Stories Around the World*, Leopard Books, 1996.
7. Fyodor Dostoevsky, *Crime and Punishment*, Penguin, 2003.

**PAPER – 13**  
**SHAKESPEARE STUDIES**

**COURSE OBJECTIVES**

- To know about the English folklore and Shakespeare’s use of illusions in the form of fairies.
- To know about the use of catharsis in tragedy through the character of Hamlet.
- To enable students to learn about the history of Henry IV presented in the art form of drama.
- To enable students learn about political intrigue, power struggles, war and the plight of impassioned lovers.
- To make students learn about the varieties of interpretations on the works of Shakespeare and encourage them to critically appreciate his work.

**UNIT PLAN**

- ❖ Marriage, themes, Hippolyta, Egeus, Lysander, chastity, comic fantasy, four lovers, bewitched, fairies, love, jealousy.
- ❖ Tragedy, Oedipus complex, revenge, ghost, avenging father’s death.
- ❖ Dramatic battle, father, son, strained relationship, rebellion.
- ❖ East West clash, honor, reason versus emotion, power struggle.
- ❖ Interpretation, critical analysis, critical theory applied on Shakespeare’s work, structuralism, Marxism, feminism.

**COURSE OUTCOME**

- Learn as to how Shakespearean comedy is interwoven with obstacles, misunderstanding, jealousy, disguise which ultimately leads to fictional nature of the characters in the play
- Learn how Shakespeare has used revenge tragedy in extensively to make the audience learn and correct themselves through Aristotle’s principle of catharsis.
- Learn the genre of Historical plays of Shakespeare. Shakespeare’s inspiration from chronicles of Holinshed to draw plots for his Historical plays is vividly presented in such a way that it will make even commoners learn about their king’s history.
- Learn the struggle between reason and emotion, the clash of east and west and the very definition of honor, while all the way they are exposed to political intrigue, power struggle and struggle between the lovers.

**UNIT I**

<b>Sonnets</b>	Sonnets – 12,65,86,130 ( <b>Detail</b> )
<b>Comedies</b>	<i>Much Ado About Nothing</i> <i>Winter’s Tale</i>

**UNIT II**

<b>Tragedy</b>	<i>Othello</i> ( <b>Detail</b> )
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**UNIT III**

<b>Roman</b>	<i>Coriolanus</i> ( <b>Detail</b> )
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## UNIT IV

### History

*Henry IV Part I (Detail)*

## UNIT V

### SHAKESPEARE CRITICISM

Modern approaches – mythical, archetypal, feminist, post – colonial, New Historicist; A.C. Bradley (extract)	Chapter V&VI and the New Introduction by John Russell Brown in <b>Shakespearean Tragedy</b> by A.C. Bradley, London, Macmillan, Third Edition, 1992
Wilson Knight	Macbeth and the Metaphysic of Evil (1976, V.S. Seturaman & S. Ramaswamy <b>English Critical Tradition Vol. I.</b> Chennai, Macmillan).
Stephen Greenblatt	Invisible Bullets: Renaissance Authority and its Subversion, Henry IV & Henry V, in <b>Shakespearean Negotiations</b> . New York: Oxford University Press, 1988 Also in <b>Political Shakespeare: New Essays in Cultural Materialism</b> . Eds. Jonathan Dollimore and Alan Sinfield Manchester University Press, 1994
Ania Loomba	Sexuality and Racial Difference in <b>Gender, Race, And Renaissance Drama</b> , Manchester UP, 1989.

### REFERENCE

1. Stephen Greenblatt, ed., 1997. **The Norton Shakespeare**, (Romance & Poems, Tragedies, Comedies), W.W. Norton & Co., London.
2. Bradley, A.C., 1904, **Shakespearean Tragedy**, Macmillan, London.

**PAPER – 14**  
**SINGLE AUTHOR STUDY**

**OBJECTIVE**

- To make the students learn the various forms of genre of a single author
- To make the students explore the works of Rabindranath Tagore.

**UNIT PLAN**

- ❖ The poetic outburst of Tagore
- ❖ Tagore's foreseeing in his works.
- ❖ Global views of Tagore's Modernity in his writings.
- ❖ The sound exposure and experience of the Tagore's dramatic views.
- ❖ The style of Tagore's writings in his novels

**COURSE OUTCOME**

- The learners are exposed to the poetry of Tagore
- The essays of Tagore are introduced to the learners.
- The students can experience the rich themes and characterization in the plays of Tagore.
- The writing style of Tagore can be explored in the Short stories.
- The learners can also understand the style of Tagore in his Novels.

**UNIT I - POETRY**

*Gitanjali – Song Offerings 1996*  
*The Broken Heart*

**UNIT II ESSAY (NON-DETAIL)**

Literature  
Five Elements  
Ancient Literature  
Modern Literature  
Literature of the People  
Tribute to Great Lives

**UNIT III DRAMA (DETAILED)**

*Sacrifice*  
*The Untouchable Woman (Non-Detail)*  
*Raja O Rani*  
*Malini*  
*Muktadhara (1992)*

#### UNIT IV - SHORT STORY (NON DEATILED)

My Lord, the Baby  
Kahini  
The Post Master  
Kabuliwallah  
Subha  
The Babus of Nayanjore

#### UNIT V NOVEL (NON-DETAIL)

*The Wreck*  
*The Bachelor's Club*  
*Gora*

#### REFERENCE

1. Chatterji, David. *World literature and Tagore*: Visva Bharati, Ravindra- Bharati. Santiniketan: Visva Bharati, 1971.
2. Kripalani, Krishna. *Rabindranath Tagore: A Biography* London: Oxford University Press, 1962.
3. Tagore, Rabindranath. *Selected writings on literature and Language*. Ed. Sisir Kumar Das and Sukanta Chaudhuri. (2001). New Delhi: Oxford University Press. 2010.
4. Chaudhuri, Sutapa. *Reading Rabindranath: The Myriad Shades of Genius*.
5. Dalta, Rama: Seely, Clinton (2009). *Celebrating Tagore: A collection of Essays*. Allied Publishers. ISBN 9788184244243.
6. Dutta, Krishna: Robinson, Andrew (1997). *Rabindranath Tagore: An Anthology of his learning* contribution to South Asian studies.
7. The Roy, Kshitis, *Rabindranath Tagore: A life story* Publications Divison Ministry of Information & Broadcasting, 2017.
8. *The Complete works of Rabindranath Tagore* (All short stories, poetry, Novels, Plays & Essays) Edit. General Press- 18 Oct 2019

**CORE ELECTIVE  
PAPER - 4  
(to choose one out of 3)  
A. POST COLONIAL STUDIES**

**OBJECTIVES OF THE COURSE**

- To introduce the students to some key theoretical formulations in the field
- To help develop an awareness of issues – social, political, cultural and economic – relating to the experience of colonial and after
- To encourage dialogue on conditions of marginality and plurality and to question metanarratives

**UNIT PLAN**

- General Introduction and Critical terms
- Deduction of opposition to the Colonizer's approach
- Poetical anecdote post colonial thoughts.
- To give the vast experiences of the marginalized through drama.

**COURSE OUTCOMES**

- Analyze texts using key concepts and theories in the field
- Interrogate dominant discourse in texts influenced by colonial ideologies
- Appreciate texts emerging from postcolonial nations
- Engage with the interplay of issues of race, colour, caste and gender in a neo – colonial world
- Challenge social inequalities existing in colonized regions and communities in the age of post colonialist.

**UNIT 1 – ESSAYS**

Edward Said Introduction (from *Orientalism*)

Robert J.C. Young Post – colonialism (from *Post - colonialism: An Historical Introduction*)

Ania Loomba Defining the Terms: Colonialism, Imperialism, Neo-Colonialism, Post – colonialism (from Chapter 1 “*Colonialism/Post – colonialism*”)

**UNIT 2 –PROSE**

Nadine Gordimer *The Train from Rhodesia* (from The Harper Anthology of Fiction)

John Kelly *We are All in the Ojibway Circle* (*The Faber Book of Contemporary Canadian Short Stories*)

Witi Ihimaera *The Whale* (from *The Harper Anthology of Fiction*)

**UNIT 3 – POETRY**

Lisa Belleair : Women's Liberation

Judith Wright : At Cooloola

Derek Walcott : Ruins of a Great House

Garbriel Okara : Piano and Drums

## UNIT 4 – DRAMA

Wole Soyinka : *Death and the King's Horseman*  
Louis Nowra : *Radiance*

## UNIT 5 – FICTION

Jhumpa Lahiri : *Unaccustomed Earth* (from *Unaccustomed Earth*)  
Chimamanda N. Adichie : *Americannah*

## BOOKS FOR REFERENCE

1. Ashcroft, Bill. *On Post-Colonial Futures: Transformations of Colonial Culture*. Continuum, 2001.
2. Ashcroft, Bill, et al. *Post-colonial Studies: The Key Concepts*. 2<sup>nd</sup> ed., Routledge, 2007.
3. Barker, Francis. Et al. editor. *Colonial Discourse/Postcolonial Theory*. Manchester UP, 1994.
4. Bayard, Caroline. *The New Poetics in Canadian and Quebec: From Concretism to Post-Modernism*. University of Toronto Press, 1989.
5. Bennett, Bruce, editor. *A Sense of Exile*. Centre for Studies in Australian Literature, 1988.
6. Chew, Shirley, and David Richards, editors. *A Concise Companion to Postcolonial Literature*. Wiley Blackwell, 2010.
7. Irvine, Lorna L. *Sub/version: Canadian Fiction by Women*. ECW Press, 1986.
8. Jahabegloo, Raman. *Indian Revised: Conversations on Continuity and Change*. Oxford UP, 2008.
9. Juneja, Om Prakash. *Post Colonial Novel: Narratives OF Colonial Consciousness, Creation*, 1995.
10. King, Bruce. *New National and Post-Colonial Literatures: An Introduction*. Clarendon Press, 1996.
11. Kudchedkar, Shirin and Jameela Begam, editors. *Canadian Voices*, Pencraft, 1996.
12. Lazarus, Neil, editor. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge UP, 2004.
13. Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature*. Longman, 1981.
14. Pandey, Sudhakar. *Perspectives on Canadian Fiction*. Prestige Books, 1994.
15. Schwarz, Henry and Sangeeta Ray. *A Companion to Postcolonial Studies*. Blackwell, 2000.
16. Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*. Methuen, 1993.
17. Tanti, Melissa et al., editors. *Beyond "Understanding Canada": Transnational Perspectives on Canadian Literature*. U of Alberta Press, 2017.
18. Walder, Dennis. *Post-Colonial Literatures in English: History, Language and Theory*. Blackwell, 1998.
19. young, Robert J.C. *Post - colonialism: An Historical Introduction*. Blackwell, 2001.

## **JOURNALS**

1. *ARIEL: A Review of International English Literature*
2. *Journal of Commonwealth Literature*
3. *Postcolonial Studies*
4. *Wasafiri*

## **WEB RESOURCES**

1. [http://www.mohamedrabeea.com/books/book1\\_3985.pdf](http://www.mohamedrabeea.com/books/book1_3985.pdf)
2. <http://www.udel.edu/ArtHistory/ARTH435/Ashcroft.pdf>
3. [http://faculty.ksu.edu.sa/Nugali/English%20461/Post - colonialism.pdf](http://faculty.ksu.edu.sa/Nugali/English%20461/Post-colonialism.pdf)

**CORE ELECTIVE  
PAPER - 4  
B. GENDER STUDIES**

**OBJECTIVES**

- To make students familiarize themselves with different waves of feminism, demonstrate logical reasoning regarding the perception of the female sex by the male. Beginning of the second wave of feminism.
- A lecture which emphasizes the need for a woman to own a room and money to be able to write. Brings an understanding of women's plight in the male dominated society.
- Women's struggle to succeed amidst the stereotypes, especially that of Virginia Woolf whilst suffering from man's dominance.
- A rewriting of mythological stories. Revisiting myth and presenting them through the feminist eyes.
- A symbolic representation of women trapped in a male body to portray the real.
- Oppression of women at the hands of men through a transgender

**UNIT PLAN**

- ❖ Second wave feminism, treatment of women through history.
- ❖ Money and room as initial needs for women's success
- ❖ Revisit myth, *Draupadi* standing against men.
- ❖ Rewriting myth, *Mahabharata*, Divakaruni's voice of *Panchali*.
- ❖ Struggle of transgender, representing women in the grasp of men.

**COURSE OUTCOME**

- To learn as to how the second wave of feminism kick-started its course with the publication of *The Second sex*. Women's struggle throughout history is brought out.
- The difference between feminism and womenism. Womenism as a separate entity to bring out the double suppression of black women in the hands of white and black men.
- Learn the plight of women who are physically harassed to keep them under the control of men. However they are revisited in recorded history to stand against men, despite their physical indifference,
- Learn the importance and the role of myth in the control of women throughout history while also learning a need to rewrite the changes in the myth via *Panchali* from *The Mahabharatam*
- Learn the struggles of transgender so as to face problems from within and also from the society to find their own identity, an identity crisis marred constantly due to the bias in society towards the classification of sex.

**UNIT 1**

Simone de Beauvoir *Introduction: The Second Sex*  
Virginia Woolf *A Room of One's Own* (Chapter I & VI)  
Elaine Showalter extract from *Woolf and the Flight into Androgyny*

## UNIT 2

David S Gutterman “Postmodernism and the Interrogation of Masculinity” (From *Theorizing Masculinities* ed. Michael Kaufman, Harry Brod)  
Bell hooks *Black Women: Shaping Feminist Theory*  
Judith Butler *Interiority to Gender Performatives* (from Gender Trouble )

## UNIT 3

Mahasweta Devi : *Draupadi* (Short Story)  
Maya Angelou : Still I Rise Our Grandmothers  
Adrienne Rich : When We Dead Awaken: Writing as Revision

## UNIT 4

Chitra Bannerjee Divakaruni : *The Palace of Illusions*  
Laura Esquivel : *Malinche*

## UNIT 5

Manobi Bandyopadhyay : *A Gift of Goddess Lakshmi* (trans. Jhimli Mukerjee Pandey & Manobi Bandhopadhyay)  
Alice Walker : *In Search of Mother's Garden*

## BOOKS FOR REFERENCE

1. Gilbert, Sandra & Susan Gubar. *Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale Nota Bene, 2000.
2. James, Joy and T Denean Sharpley-Whiting, Eds. *The Black Feminist Reader*. Blackwell, 2000.
3. Rahman, Momin and Stevi Jackson. *Gender and Sexuality: Sociological Approaches*. Polity Press. 2010.
4. Rooney, Ellen. Ed. *The Cambridge Companion to Feminist Literary Theory*. Cambridge U P, 2008.
5. Schneir, Miriam. Ed. *The Vintage Book of Feminism: The Essential Writings of the Contemporary Women's Movement*. Vintage, 1995.
6. Tharu, Susie & K Lalitha. *Women Writing in India*. Oxford UP, 1991

**CORE ELECTIVE  
PAPER - 4**

**C. ENGLISH LANGUAGE TEACHING – THEORY AND PRACTICE**

**OBJECTIVES**

- To acquaint students with the history of the English Language
- To help students learn the essential aspects of ELT and the different types of language testing and evaluation

**UNIT PLAN**

- ❖ The role of Translation method and Audio-lingual methods
- ❖ Importance of teaching methods.
- ❖ To exercise Language learning theories.
- ❖ To inculcate testing and evaluation.
- ❖ Role of education in technology.

**COURSE OUTCOME**

- The students were taught how the English Language Teaching takes place in India.
- The learners are introduced to several teaching Methods.
- The learners are exposed to different language teaching theories.
- The language testing and Evaluation is taught to the students.
- Teaching aids are introduced to the learners.

**UNIT I        ENGLISH LANGUAGE TEACHING IN INDIA**

Grammar Translation Method  
Reform Movement  
Direct Method  
20<sup>th</sup> Century Trends (Situational methods)  
Audio-Lingual Method  
Communicative Approach

**UNIT II        OTHER TEACHING METHODS:**

Total Physical Response  
The Silent Way  
Suggestopedia  
Community Language Learning  
Community Language Teaching  
Natural Approach

**UNIT III        LANGUAGE LEARNING THEORIES**

Behaviorism  
Cognitive Approach  
Natural Approach and their Educational Implications

Principles of Syllabus Construction  
Structural Syllabus, Situational Syllabus, Notional Syllabus

#### **UNIT IV LANGUAGE TESTING AND EVALUATION**

Kinds of Tests, Aptitude, Proficiency, Achievement  
Different Types of Multiple Choice – Questions  
Evaluation

- a) Formative
- b) Summative
- c) Norm-based
- d) Criterion- based

#### **UNIT V USE OF TEACHING AIDS INCLUDING EDUCATIONAL TECHNOLOGY**

Language Laboratory  
Audio-Visual  
Aids  
OHP-Black Board  
Map and Charts  
Computer etc.

#### **REFERENCE**

1. Jack C.Richards & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*
2. Harria David. P *Testing English as Second Language*
3. Howatt. A. P. R. *A History of English Language Teaching*
4. Nunan. D. *Syllabus Design*
5. Wilkins, D. A. *Notional Syllabus*
6. Little word, W.T. *Communicative Language Teaching*

**OPEN ELECTIVE  
PAPER - 4  
(to choose one out of 3)  
A. FILM STUDIES**

**OBJECTIVES**

- To introduce students to the evolution of films and to significant movements in cinema.
- To help students analyze films as an art form, using film language, editing, camera angles and movements as well as the sound in cinema.

**UNIT PLAN**

- ❖ To enable students to study various forms of representation in films.
- ❖ To enable students to analyze the relationship between literature and films through adaptations
- ❖ To enhance the students understanding of representation in cinema through the prescribed texts

**COURSE LEARNING OUTCOMES**

- On successful completion of the course, students will be able to trace the evolution of cinema and major film movements critically.
- Analyze cinema from various perspectives.
- To identify various technical aspects of cinema.
- Appreciate and develop an academic discourse on cinema.
- Analyze the relationship between films and literature through adaptations

**UNIT 1 EVOLUTION OF FILMS**

Evolution of films from still to moving pictures

Evolution of films from black and white to colour

Evolution of films from silent movies to talkies  
Texts to be discussed: Lumière Brothers *The Arrival of a Train* George Melies *A Trip to the Moon* Edwin Porter *The Great Train Robbery* (1903) Dadasaheb Phalke *Growth of a Pea Plant*

**UNIT 2 HOW TO READ A FILM**

Film Language – aspect ratio, mis-en-scène, montage, etc.

Editing – montage, jump cut, cross cut, fade, dissolve, iris in/out, etc.

Cinematography-camera movements and angles

Sound-diegetic and non-diegetic sound

**UNIT 3 GLOBAL CINEMATIC MOVEMENTS**

Italian Neo-realism -Vittorio De Sica *Ladri di Biciclette*

French New Wave -François Truffaut *Les Quatre Cents Coups*

Iranian New Wave- Jafar Panahi *Offside*

Indian Parallel Cinema- Satyajit Ray *PatherPanchali*

## UNIT 4 REPRESENTATION IN INDIAN CINEMA

Tom Emmatty *Our Mexican Aparatha*

Mari Selvaraj *Pariyerum Perumal*

Karan Johar *AjeebDastaan Hai Ye* from Bombay Talkies Zoya Akhtar *Sheila Ki Jawaani* from Bombay Talkies

Alankrita Shrivastava *Lipstick Under My Burkha*

## UNIT 5 ADAPTATIONS

Vishal Bharadwaj *Maqbool*

Danny DeVito *Matilda*

## REFERENCE

1. Abrahams, Nathan, et al. *Studying Film*. Arnold: Hodder Headline Group, 2001.
2. Aitken, Ian. *European Film Theory and Cinema: A Critical Introduction*. Edinburgh University Press, 2001.
3. Andrew, Dudley. *Concepts in Film Theory*. Oxford University Press, 1984.
4. Bazin, Andre. *What is Cinema? Vol. I*. University of California Press, 2005.
5. Bhaskar, Ira. 09 Apr 2013,
6. *The Indian New Wave*. Routledge Handbook of Indian Cinemas. edited by K. Moti Gokulsing and Wimal Dissanayake. Routledge, 2019. pp.19-34
7. Buckland, Warren, editor. *Film Theory and Contemporary Hollywood Movies*. Routledge, 2009.
8. Butler, Andrew. *Film Studies*. Pocket Essentials, 2005.
9. Dixon, Winston and Foster, Gwendolyn. *A Short History of Film*. Rutgers University Press, 2018.
10. Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction Through the Senses*. Routledge, 2010.
11. Hutcheon, Linda. *In Defence of Literary Adaptation as Cultural Production*. *Media Culture Journal*, Vol. 10, no. 2, May 2007.
12. <http://journal.media-culture.org.au/0705/01-hutcheon.php>Kuhn.
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14. Monaco, James. *How to Read a Film: The World of Movies, Media, and Multimedia: and Language, History, Theory*. Oxford University Press, 2000.
15. Nichols, Bill. *Movies and Methods*. University of California Press, 1976.
16. Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W. W. Norton and Company, 2010

**OPEN ELECTIVE  
PAPER - 4**

**B. ENGLISH FOR MEDIA**

**OBJECTIVES**

- Introduction to Mass Media
- Mass media is a form of communication that reaches a large people in a short time. For e.g.: TV, Newspaper, Radio and so on to communicate to the people. It very easy to reach all the people.
- Types of news analysis: News analysis may be for sentiment or business motive. It may be spoke or in the written form.
- Reviews: To design articles, advertisement, business, column, letters and novels.
- Report in the media English about the crime, election, sports and news. It can be in different font and style.
- Writing and learning – writing the news in English and editing it, it can be easily communicated to the public.

**UNIT PLAN**

- ❖ Introduction to media in English, definition of media, function
- ❖ Types of news in English, speaking in English and writing in English
- ❖ Reviews of media in English, editing, articles, novels and letters.
- ❖ Crime, public election, public matters, font, caption and style.
- ❖ Writing the news in English editing with grammar, to communicate easily to public.

**COURSE OUTCOME**

- The student is introduced to the essence of the Mass media and its definitions and its function.
- The learner learns the News Analysis and its types.
- In this the learner knows about the review, editorial columns etc.
- Different kinds of reports are taught like election, crime report etc.
- Writing and editing of T.V, Radio etc. is taught the learners.

**UNIT I INTRODUCTION TO MASS MEDIA**

Definition of Mass Media - Functions - Public Opinion

**UNIT II TYPES OF NEWS ANALYSIS**

Hard and soft news - Expected and Unexpected News - Box News - Follow up news - Scoop - Filters - News Analysis and Evaluation.

**UNIT III REVIEWS**

Editorial - Columns - Articles - Reviews - Features – Letters

## **UNIT IV REPORTS**

Reporting - Crime, Court, Election, Legislative, Sports, Investigative -  
Font, Caption, Style - Emphasis of News and Reports - Principles of Editing.

## **UNIT V**

Writing and Editing - TV/Radio-News and News Headlines,  
Documentaries, TV/Radio Features

## **REFERENCE**

1. Keval J.Kumar – *Mass Communications in India* (Bombay: Jacco 1981)
2. MacBride – *Many Voices, One world* (London: Kagan Press, 1980)
3. D.S.Metha – *Mass Communication and Journalism*
4. James M.Neel – *News Writing and Reporting*

**OPEN ELECTIVE  
PAPER - 4**

**C. FANTASY FICTION**

**COURSE OBJECTIVES**

- To introduce students to various definitions of fantasy fiction
- To improve the imagination of students.
- To introduce students to the history of fantasy fiction

**UNIT PLAN**

- ❖ To Sketch the growth of fantasy Fiction through ages.
- ❖ To Build their imagination through the story.
- ❖ To realize the importance of creativity.
- ❖ To built socialization

**COURSE OUTCOMES**

- On successful completion of the course, students will be able to
- Demonstrate a basic understanding of the sub-genre of fantasy fiction
- Identify the genre and features of fantasy fiction
- Discuss the evolution of fantasy fiction
- Evaluate and discuss a work of fantasy fiction using prescribed texts
- Discuss the socio-cultural contexts and their impact on works of fantasy fiction.

**UNIT 1**

Introduction to Fantasy Fiction  
Evolution of Fantasy Fiction

**UNIT 2**

Ursula K Le Guin Dragonfly

**UNIT 3**

Nnedi Okarofor - *Akata Witch*

**UNIT 4**

Terry Pratchett - *The Colour of Magic*

**UNIT 5**

Robin Hobb - *Assassin's Apprentice*

## REFERENCE

1. Card, Orson Scott. *The Infinite Boundary*.
2. *How to Write Science Fiction and Fantasy*. Writers' Digest Books. 1990.
3. Dalton, A. J. *Sub Genres of British Fantasy Literature*. Luna Press Publishing, 2017.
4. Hume, Kathryn. *Fantasy and Mimesis*. Methuen, 1984.
5. Mendelsohn, Farah, Edward James. *A Short History of Fantasy*. Middlesex University Press, 2009.
6. Reid, Robin Anne. *Women in Science Fiction and Fantasy (Vol. 1 & 2)*. Greenwood Press, 2009.
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