

CAUVERY COLLEGE FOR WOMEN, (AUTONOMOUS)

**NATIONALLY ACCREDITED WITH "A+" GRADE BY NAAC
TIRUCHIRAPPALLI**

PG DEPARTMENT OF ENGLISH



MA ENGLISH

SYLLABUS

2026 - 2027 AND ONWARDS

CAUVERY COLLEGE FOR WOMEN (AUTONOMOUS)

PG DEPARTMENT OF ENGLISH

VISION

- The Department of English envisions the learners to explore and empower LSRW skills thereby gaining competency in various genres of literature across the world.
- Ensuring the aesthetic sensibility and creativity of the learners for higher pursuits in research and professional career.

MISSION

- Procure academic excellence by mastering language and literature, imbibe human values embedded with personality enrichment.
- To gratify the needs of employability and enshrine learners as socially responsible citizens.

PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)

PEOs	Statements
PEO1	LEARNING ENVIRONMENT To facilitate value-based holistic and comprehensive learning by integrating innovative learning practices to match the highest quality standards and train the students to be effective leaders in their chosen fields.
PEO2	ACADEMIC EXCELLENCE To provide a conducive environment to unleash their hidden talents and to nurture the spirit of critical thinking and encourage them to achieve their goal.
PEO3	EMPLOYABILITY To equip students with the required skills in order to adapt to the changing global scenario and gain access to versatile career opportunities in multidisciplinary domains.
PEO4	PROFESSIONAL ETHICS AND SOCIAL RESPONSIBILITY To develop a sense of social responsibility by formulating ethics and equity to transform students into committed professionals with a strong attitude towards the development of the nation.
PEO5	GREEN SUSTAINABILITY To understand the impact of professional solutions in societal and environmental contexts and demonstrate the knowledge for an overall sustainable development.

PROGRAMME OUTCOMES FOR MA ENGLISH

PO. No	On completion of MA English, the students will be able to
PO1	Exhibit comprehensive knowledge in understanding the issues and problems that arise in the society and apply in life circumstances. (Social Responsibility)
PO2	Achieve in-depth knowledge in various genres of literary texts to contribute the best for the society and to create a better world. (Exploring Success)
PO3	Perceive leadership skills through higher learning and be a visionary to achieve the target. (Professional Competence)
PO4	Identify appropriate resources required for research projects to explore novel ideas to gain real life experience through internships and higher studies. (Discover Innovations)
PO5	Create a scientific attitude and aptitude to undertake research studies for higher learning and career opportunities. (Build Scientific Temperament)

PROGRAMME SPECIFIC OUTCOMES FOR MA
ENGLISH

PSO No.	Students of MA English will be able to	POs Addressed
PSO 1	Evaluate literature through politics, environment, society, values, gender and sociological perspectives in reality	PO1
PSO 2	Analyze cognizance to classify the perspectives of English Language and Literature, genres and literary styles of various literatures across the world.	PO1 PO2
PSO 3	Examine writers and their literary works through literary devices and theoretical approaches for professional growth.	PO3
PSO 4	Explore deep insights of literature through hands on experience in research studies enriching critical thinking and creativity.	PO4 PO5
PSO 5	Empower language, linguistics and literature for professional development, crack competitive examinations and to build employability skills.	PO5



CAUVERY COLLEGE FOR WOMEN (AUTONOMOUS)
PG & RESEARCH DEPARTMENT OF ENGLISH
M.A ENGLISH
CHOICE-BASED CREDIT SYSTEM-LEARNING OUTCOME-BASED
CURRICULUM FRAMEWORK (CBCS – LOCF)
(For the Candidates admitted from the Academic year 2026-2027 onwards)

Semester	Course	Course Title	Course Code	Inst. Hrs./ week	Credits	Exam			Total
						Hrs.	Marks		
							Int.	Ext	
I	Core Course– I (CC-I)	British Literature	26PEN1CC1	6	5	3	30	70	100
	Core Course – II (CC-II)	Shakespeare Studies	26PEN1CC2	6	5	3	30	70	100
	Core Course –III (CC-III)	Children’s Literature	26PEN1CC3	6	5	3	30	70	100
	Discipline Centric Elective Course-I (DCEC-I)	A. Literary Theory and Criticism	26PEN1DCE1A	5	3	3	30	70	100
		B. Commonwealth Literature	26PEN1DCE1B						
		C. Skill Enhancement	26PEN1DCE1C						
	Generic Elective Course -I (GEC-I)	A. Theatre Art	26PEN1GE1A	4	2	3	30	70	100
		B. Rhetoric & Stylistics	26PEN1GE1B						
Non-Major Elective Course -I (NMEC-I)	The Great Indian Epic Literature – A Philosophical Approach	26PEN1NME1	3	2	3	30	70	100	
Total				30	22				600
II	Core Course– IV (CC-IV)	Indian Writing in English	26PEN2CC4	6	5	3	30	70	100
	Core Course –V (CC-V)	Australian Literature	26PEN2CC5	6	5	3	30	70	100
	Core Course - VI (CC-VI)	Translation Theory and Practice	26PEN2CC6	6	5	3	30	70	100
	Discipline Centric Elective Course-II (DCEC-II)	A. Climate Literature	26PEN2DCE2A	5	3	3	30	70	100
		B. Postmodern Fiction	26PEN2DCE2B						
		C. English Language Teaching	26PEN2DCE2C						
	Generic Elective Course -II (GEC-II)	A. Post- Colonial Studies	26PEN2GE2A	4	2	3	30	70	100
		B. Branches of Linguistics	26PEN2GE2B						
Non-Major Elective Course -II (NMEC-II)	Campus to Global Connect	26PEN2NME2	3	2	3	30	70	100	
Extra Credit Course	SWAYAM	As per UGC Recommendation							
Total				30	22				600
30 Days INTERNSHIP during Semester Holidays									
III	Core Course–VII (CC)	American Literature	26PEN3CC7	6	5	3	30	70	100
	Core Course – VIII(CC)	Asian Literature in English	26PEN3CC8	6	5	3	30	70	100
	Core Course- IX (CC)	Research Methodology	26PEN3CC9	6	5	3	30	70	100
	Discipline Centric Elective Course-III (DCEC-III)	A. New Literature	26PEN3DCE3A	5	3	3	30	70	100
		B. Cultural Studies	26PEN3DCE3B						
		C. Dalit Literature	26PEN3DCE3C						
	Generic Elective Course -III (GEC-III)	A. Single Author Study – Rabindranath Tagore	26PEN3GE3A	4	2	3	30	70	100
		B. Global Fiction	26PEN3GE3B						
Skill Enhancement Course – I (SEC-I)	English Literature for UGC Examinations	26PEN3SE1	3	2	2	-	-	100	
Internship	Internship	26PEN3INT	-	2	-	20	80	100	
Extra Credit Course	SWAYAM	As per UGC Recommendation							
Total				30	24				700

IV	Core Course-X (CC)	Northeast Indian Literature	26PEN4CC10	6	5	3	30	70	100
	Core Course - XI (CC)	Nobel Laureates 1913-2024	26PEN4CC11	6	5	3	30	70	100
	Discipline Centric Elective Course-IV (DCEC-IV)	A. Folk Literature	26PEN4DCE4A	5	3	3	30	70	100
		B. African Literature	26PEN4DCE4B						
		C. Irish Literature	26PEN4DCE4C						
	Generic Elective Course -IV (GEC-IV)	A. Film and Media Studies	26PEN4GE4A	3	2	3	30	70	100
		B. Tourism and Hospitality Management	26PEN4GE4B						
	Skill Enhancement Course -II (SEC-II)	Life and Communication Skills Development	26PEN4SEP2	3	2	3	40	60	100
	Entrepreneurship/Industry-Based Course	Technical English	26PEN4ENT	3	2	3	30	70	100
		Project	Project Work	26PEN4PW	4	4	-	-	100
Total				30	23				700
Grand Total				120	91				2600

Signature

R. Uma

G. Mettilda

S. Kandasamy

Name & Designation

Dr. R. Uma Maheswari
HOD

Dr. G. Mettilda Buvaneshwari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.PH.D.,
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DEAN OF ARTS

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TAMILNADU

Dr. S. KANDASAMY
M.A., M.Phil., Ph.D., PGDY., PGDIPR.,
Head and Associate Professor
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Tiruchirappalli - 620 019

**COURSES & CREDITS FOR PG ARTS PROGRAMMES
CHOICE-BASED CREDIT SYSTEM-LEARNING OUTCOME-
BASED CURRICULUM FRAMEWORK (CBCS – LOCF)
(For the Candidates admitted from the Academic year 2026-2027 onwards)**

Sl. No	Courses	No of Courses	Hours Allocated	No of Credits	Marks
1.	Core Course – (CC)	11	6	11*5=55	1100
2.	Discipline Centric Elective Course (DCEC)	4	5	4*3=12	400
3.	Generic Elective Course - (GEC)	4	3/4	4*2=8	400
4.	Non-Major Elective Course - (NMEC)	2	3	2*2=4	200
5.	Skill Enhancement Course- (SEC)	2	3	2*2=4	200
5.	Project	1	4	4	100
6.	Internship	1	-	2	100
7.	Entrepreneurship/Industry Based Course	1	3	2	100
	Total	26		91	2600

Signature

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CURRICULUM FRAMEWORK (CBCS – LOCF)
 (For the Candidates admitted from the Academic year 2026-2027 onwards)

Semester I

Semester	Course	Course Title	Course Code	Inst. Hrs. / week	Credits	Exam			Total
						Hrs	Marks		
							Int.	Ext.	
I	Core Course– I (CC-I)	British Literature	26PEN1CC1	6	5	3	30	70	100
	Core Course – II (CC-II)	Shakespeare Studies	26PEN1CC2	6	5	3	30	70	100
	Core Course –III (CC-III)	Children’s Literature	26PEN1CC3	6	5	3	30	70	100
	Discipline Centric Elective Course-I (DCEC-I)	A. Literary Theory and Criticism	26PEN1DCE1A	5	3	3	30	70	100
		B. Commonwealth Literature	26PEN1DCE1B						
		C. Skill Enhancement	26PEN1DCE1C						
	Generic Elective Course -I (GEC-I)	A. Theatre Art	26PEN1GE1A	4	2	3	30	70	100
		B. Rhetoric & Stylistics	26PEN1GE1B						
	Non-Major Elective Course -I (NMEC-I)	The Great Indian Epic Literature – A Philosophical Approach	26PEN1NME1	3	2	3	30	70	100
	Total				30	22			

Signature

R. Uma *G. Mettilda*

S. Kandasamy

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SEMESTER – I

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEKS	CREDIT
26PEN1CC1	BRITISH LITERATURE	CORE COURSE– I (CC-I)	6	5

COURSE OBJECTIVES

- To provide students with the critical faculties necessary in an academic environment, on the job, and in an increasingly complex, interdependent world.
- To enable the students to critically analyze research in criticism of literary and cultural texts from different historical periods and genres.
- To assist students in the development of intellectual flexibility, creativity, and cultural literacy so that they may engage in life-long learning

PRE REQUISITE

- Basic knowledge in Social History of England and History of English Literature with an additional basic knowledge of British Literature.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 5,10,16

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Illustrate and appreciate the traditional and modern works of literature through society.	K1, K2
CO2	Apply literary terms and concepts to interpret poetry, prose, short stories, drama, and novels.	K3
CO3	Analyze the themes, styles and techniques used in British literary texts.	K4
CO4	Appraise the prescribed texts within their historical, cultural, and ideological contexts.	K5
CO5	Construct comparisons with various Literary Movements to deconstruct texts with greater clarity for higher learning.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	2	3	2	3	3	3	2
CO3	3	3	3	3	3	3	3	3	2	3
CO4	3	2	3	3	3	3	2	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	<p>POETRY: William Cowper - Joy and Peace in Believing William Wordsworth - The Stolen Boat (from <i>The Prelude</i>, Book 1 – Lines 357 – 400) Alfred Lord Tennyson - “The Charge of the Light Brigade” W. B. Yeats - “The Second Coming” Warsan Shire - “Home”</p> <p>Key Concepts: Romanticism, Eroticism, Abbey Theatre, Symbolism, Surrealism, Modernism</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	<p>PROSE: Francis Bacon - Of Travel, Of Superstition, Of Marriage Charles Lamb – Dream Children: A Reverie Virginia Woolf – A Room of One’s Own</p> <p>Key Concepts: Historicism, Cultural exposure, Extremism, Nostalgia, Memory</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	<p>SHORT STORY: Arthur Conan Doyle – “The Adventure of the Speckled Band” William Somerset Maugham – “The Verger” Angela Carter – “The Company of Wolves”</p> <p>Key Concepts: Gothic, Exoticism, Superstition, Humour and Gentle Satire</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	<p>DRAMA: Oliver Goldsmith – She Stoops to Conquer G.B. Shaw – Arms and the Man</p> <p>Key Concepts: Anti-sentimental comedy, Social Mobility, Comedy of Manners, Atheism, Realism</p>	18	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
V	<p>NOVEL: Thomas Hardy – <i>Tess of the d’Urbervilles</i> Julian Barnes – <i>The Sense of an Ending</i></p> <p>Key Concepts: Realism, Psychological Insight</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
VI	<p>SELF-STUDY FOR ENRICHMENT (Not to be included for End Semester Examination) Virginia Woolf - Mr. Bennett & Mrs. Brown Harold Pinter - The Birthday Party Arnold Wesker - The Merchant William Golding - Lord of the Flies David Mitchell - Black Swan Green</p>		CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6

TEXT BOOKS

- Cowper, William. Joy and Peace in Believing. 1779.
Wordsworth, William. *The Prelude*, Book 1. 1799
Tennyson, Alfred. The Charge of the Light Brigade. 1854.
Yeats, W. B. The Second Coming. 1920.
Shire, Warsan. Home. 2015.
Bacon, Francis. Essays. 1597.
Lamb, Charles. "Dream Children: A Reverie." *Essays of Elia*. 1822.
Doyle, Arthur Conan. "The Adventure of the Speckled Band." 1892
Maugham, W. Somerset. "The Verger." *The Complete Short Stories of W. Somerset Maugham*. Heinemann, 1951.
Goldsmith, Oliver. *She Stoops to Conquer*. 1773.
Shaw, George Bernard. *Arms and the Man*. 1894
Hardy, Thomas. Tess of the d'Urbervilles. 1891
Barnes, Julian. *The Sense of an Ending*. Jonathan Cape, 2011.

BOOKS FOR REFERENCE

- Abrams, M. H., and Geoffrey Harpham. A Glossary of Literary Terms. Cengage, 2015
Baldick, Chris. The Oxford Dictionary of Literary Terms. OUP, 2015
Daiches, David. A Critical History of English Literature. 2 vols., Secker & Warburg, 1960
Bloom, Harold, editor. William Wordsworth: Bloom's Major Poets. Chelsea House, 2003.
Lucas, F. L. The Art of Living: Essays by Charles Lamb. Methuen, 1960.
Innes, Christopher. Modern British Drama: The Twentieth Century. Cambridge UP, 2002.
O'Toole, Fintan. The Politics of Magic: The Work of B. Shaw. Gill and Macmillan, 1987.

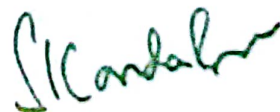
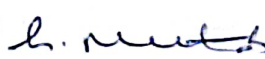
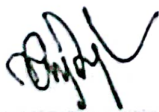
WEB REFERENCES

- www.poetryfoundation.org/poets/william-wordsworth.
www.poetryfoundation.org/poets/w-b-yeats
www.bl.uk/people/charles-lamb
www.theguardian.com/books/julian-barnes.
www.william-golding.co.uk.

PEDAGOGY – Seminar, Assignment, Group discussion

COURSE DESIGNER – Ms. P.K. Durgadevi

Signature



Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Mettilda Buvaneshwari
Dean of Arts
DEAN OF ARTS

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Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1CC2	SHAKESPEARE STUDIES	Core Course – II (CC-II)	6	5

COURSE OBJECTIVES

- To study William Shakespeare as poet, dramatist, and prose stylist.
- To understand Elizabethan and Jacobean socio-political and theatrical contexts.
- To analyze Shakespeare’s comedies, tragedies, histories, romances, and sonnets.
- To engage with modern critical theories and performance traditions.
- To examine Shakespeare’s global reception and adaptation

PRE REQUISITE

The learners should have a thorough knowledge of the dramatic techniques

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Gender sensitization, Human Values
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 2,12,14

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Relate the comprehensive knowledge of Shakespeare's major works across genres.	K1, K2
CO2	Apply literary theories (Feminist, Psychoanalytic, New Historicist, Postcolonial) to Shakespearean texts.	K3
CO3	Critically analyze dramatic structure, characterization, themes, and language.	K4
CO4	Evaluate Shakespeare's contribution to Renaissance literature and modern global culture	K5
CO5	Construct independent research and produce scholarly academic writing on Shakespeare.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3	3	3	2	3	3
CO2	3	3	3	2	3	3	2	3	3	3
CO3	3	2	3	3	2	3	3	3	3	2
CO4	3	3	2	3	3	3	3	3	3	3
CO5	2	3	3	3	3	3	3	2	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	Shakespearean Critics: A.C. Bradley – Shakespearean Tragedy: Lecture I: The Substance of Shakespearean Tragedy	18	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
II	Tragedy: <i>Antony and Cleopatra</i>	18	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
III	History Play: <i>King John</i>	18	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
IV	Problem Play: <i>Measure for Measure</i>	18	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4 K5, K6
V	Elizabethan Theatre Elizabethan Audience Themes in Elizabethan Drama Acting Companies and Patronage Sonnets: 46, 73, 127	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
VI	Self-Study for Enrichment (Not to be included for End Semester Examination) <i>Hamlet</i>	-	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6

TEXT BOOK

Complete Works of William Shakespeare (Arden / Oxford Edition)

BOOKS FOR REFERENCE

A.C. Bradley – *Shakespearean Tragedy*

Stephen Greenblatt – *Renaissance Self-Fashioning*

Jan Kott – *Shakespeare Our Contemporary*

Marjorie Garber – *Shakespeare After All*

WEB REFERENCES

<https://www.poetryfoundation.org>

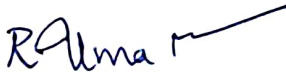


<https://www.sparknotes.com>

<https://www.britannica.com>

<https://www.shakespeare.org.uk>

PEDAGOGY - Seminar, Quiz, Assignment, Role play

COURSE DESIGNER - Dr. R. Uma Maheswari

Signature	Name & Designation	Course Designer
	Dr. R. Uma Maheswari HOD	
	Dr. G. Mettilda Buyaneswari Dean of Arts	
	Dr. S. Kandasamy University Nominee	

Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D.
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Department of English
Unnam Dhanaiah College
Tiruchirappalli - 620 019

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1CC3	CHILDREN'S LITERATURE	CORE COURSE – III (CC-III)	6	5

COURSE OBJECTIVES

- To trace how children's books have changed over time
- To use ideas from feminist, postcolonial, ecological, and other theories to understand what children's books really say about power, gender, race, and the environment.
- To read picture books, comics, and digital stories like a critic.

PRE REQUISITE

Foundational knowledge of narrative and genre studies

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 4,5,16

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Illustrate historical developments, genres, and canonical texts in global children’s literature.	K1, K2,
CO2	Apply theoretical frameworks (e.g., psychoanalytic, feminist, postcolonial, eco critical) to interpret children’s texts.	K3
CO3	Analyze narrative strategies, ideology, and representation (gender, race, class, ability) in children’s texts.	K4
CO4	Evaluate the socio-cultural and pedagogical functions of children’s literature across historical and national contexts.	K5
CO5	Create original critical or creative responses (e.g., annotated bibliography, adaptation, or scholarly essay) that engage with the field’s debates.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	2	3	2	3	3	3	2
CO3	3	3	3	3	3	3	3	3	2	3
CO4	3	2	3	3	3	3	2	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	<p>Histories and Genres</p> <p>An Introduction to Children’s Literature - fairy tales, fantasy, realism, picture books, crossover fiction</p> <p>Key Concepts: Interplay, Representation, Construction of Childhood</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	<p>Fantasy, Fairy Tales, and Myth Retellings: (Short Story)</p> <p>Hans Christian Andersen – “The Red Shoes” “The Princess and the Pea”</p> <p>Apuleius - Cupid and Psyche (From <i>The Golden Ass</i>)</p> <p>Key Concepts: binary oppositions, shadow self, psychic map</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	<p>Picture books and Visual Storytelling (Picture book and One Act Play)</p> <p>Anthony Browne - Hide and Seek</p> <p>Harold Pinter - The Dumb Waiter</p> <p>Key Concepts: collaboration, ambiguity, multimodal narrative</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	<p>Realism, Identity, and Social Issues (Novel)</p> <p>Padma Venkatraman - <i>The Bridge Home</i></p> <p>Lynda Mullaly Hunt - <i>Fish in a Tree</i></p> <p>Key Concepts: emotional and psychological trauma, idealization, commodification</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
V	<p>Children’s Media and New Literacies (Adapted movies)</p> <p>J.K. Rowling – <i>Harry Potter and The Philosopher’s Stone</i></p> <p>Cressida Cowell - <i>How to Train Your Dragon</i></p> <p>Key Concepts: cultural shifts, global reception, Intertextuality</p>	18	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6

Frances Hodgson Burnett - <i>The Secret Garden</i>	CO3,
Roald Dahl - <i>Matilda</i>	CO4
Christopher Paul Curtis - <i>Bud, Not Buddy</i>	CO5
Mitali Perkins - <i>Tiger Boy</i>	

TEXT BOOKS

- Lerer, Seth. *Children's Literature: A Reader's History from Aesop to Harry Potter*. U of Chicago P, 2008.
- Nodelman, Perry, and Mavis Reimer. *The Pleasures of Children's Literature*. 3rd ed., Allyn and Bacon, 2003.
- Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. Vintage, 1995.
- Bang, Molly. *Picture This: How Pictures Work*. Chronicle Books, 2016.
- Bradford, Clare. *Unsettling Narratives: Postcolonial Readings of Children's Literature*. Wilfrid Laurier UP, 2007.
- Browne, Anthony. *Hide and Seek*. Random House, 2012.

BOOKS FOR REFERENCE

- Lerer, Seth. *Children's Literature: A Reader's History from Aesop to Harry Potter*. University of Chicago Press, 2008.
- Nodelman, Perry, and Mavis Reimer. *The Pleasures of Children's Literature*. 3rd ed., Allyn and Bacon, 2003.
- Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. Vintage, 1995.
- Hunt, Peter. *Understanding Children's Literature*. Routledge, 2005.
- Bradford, Clare. *Unsettling Narratives: Postcolonial Readings of Children's Literature*. Wilfrid Laurier University Press, 2007.


WEB REFERENCES

- <http://www.surlalunefairytales.com/>
- <http://postcolonialstudies.emory.edu/>
- <https://academic.oup.com/adaptation>
- <https://visualemiotics.com/>

PEDAGOGY - Seminar, Assignment, role play and group discussion
COURSE DESIGNER - Dr. S. Senthilkumari

Signature





Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Mettilda
Buyaneswari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.P.H., Ph.D.
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DEAN OF ARTS
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TIRUCHIRAPPALLI - 620 018
TAMILNADU

Dr. S. KANDASAMY
M.A., M.Phil., Ph.D., PGDY, PGDIPP,
Head and Associate Professor
Department of English
Unum Dhanalakshi College
Tiruchirappalli - 620 019

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1DCE1A	LITERARY THEORY AND CRITICISM	DISCIPLINE CENTRIC ELECTIVE COURSE-I (DCEC-I)	5	3

COURSE OBJECTIVES

- To acquaint the students with literary criticism down the ages.
- To demonstrate the key concepts in Literary Criticism.
- To think critically about the different critical approaches.

PRE REQUISITE

Basic knowledge of the principles of Literary Criticism

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 4,5,17

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Relate and identify the overall outline of literary criticism from various perspectives.	K1, K2, K3
CO2	Examine the importance of literary theories with the text to create holistic thinking.	K4
CO3	Determine literary criticism with literary characters and works for professional growth and for higher learning.	K5
CO4	Formulate the core points in literary theories for critical thinking and creativity.	K6
CO5	Discuss literary theory with literary themes to gain knowledge for higher learning and professional development.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	2	3	3	3	3	2	3
CO3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	2	3	3	3	3	2	3
CO5	3	3	3	3	2	3	2	3	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	Introduction to Literary Criticism Sir Philip Sidney - Moral and imaginative powers of poetry John Keats - Negative Capability Matthew Arnold's - Touchstone Method Walter Pater's - Art for Art's sake T.S. Eliot's - Objective Correlative	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	New Criticism, Structuralism, Post-structuralism, Reader-Response Theory, Marxism, Feminism, Postcolonial Theory, Affect Theory Key Concepts: Close reading, Sign, Binary Oppositions, Différance	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	Psychoanalytic, Queer, Gender & Identity Theories, Digital Humanities, Ecocriticism, Posthumanism, New Materialism, Hermeneutics, Post Critique Key Concepts: Unconscious, Oedipus Complex, Heteronormativity, Text mining, Multimodality	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	Cleanth Brooks – The Language of Paradox Stanley Fish – Is there a Text in this Class? Helene Cixous - The Laugh of the Medusa Key Concepts: Ambiguity, Autotelic, Interpretive Communities, Radical Feminism, Phallogentrism, Ecology	15	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4 K5, K6
V	PRACTICE: <i>Langston Hughes - I, Too</i> <i>Mervyn Morris - Judas</i> <i>Franz Kafka -The Metamorphosis</i> <i>Susan Glaspell - Trifles</i> Key Concepts: <i>Racism, Othering, Class Oppression, Gender Roles</i>	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
VI	SELF -STUDY FOR ENRICHMENT (Not to be Included for External Examination.) Jean Francois Lyotard-Defining the Postmodern Sigmund Freud - Creative Writers and Daydreaming”		CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6

TEXT BOOKS

- Saussure, Ferdinand De. Course in General Linguistics. The Philosophical Library, Inc., 1959.
Richter, David H. Falling into Theory. Bedford/St. Martin's, 1999.
Scott, Wilbur. Five Approaches of Literary Criticism. Macmillan, 1963.

BOOKS FOR REFERENCE

- Barry, Peter. Beginning Theory. An Introduction to Literary and Cultural Theory. Manchester University Press, 2009.
Culler, Jonathan. Literary Theory. OUP, 2011.
Leitch, Vincent B. The Norton Anthology of Theory and Criticism. OUP, 2001.

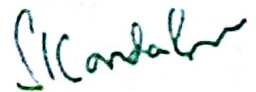

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<http://www.csun.edu/~snk1966/Lous%20Althusser%20Ideology%20and%20Ideological%20State%20Apparatuses.pdf>
Barthes-The-Death-of-the-Author.pdf (tufts.edu)The Laugh of the Medusa (csudh.edu)
<https://static1.squarespace.com/static/5441df7ee4b02f59465d2869/t/58f2e526bf629a9dbf74f778/1492313394594/RUECKERT++Literature+and+Ecology.pdf>
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<http://thowe.pbworks.com/f/lyotard.defining.postmodern.PDF>

PEDAGOGY - Seminar, Group discussion and Assignment

COURSE DESIGNER - Ms. P.K. Durgadevi

Signature



Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Metilda BUYANAWATI
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D.
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DEAN OF ARTS
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Dr. S. KANDABAMY
M.A., M.D., PGDIP, PGDIP, Ph.D.
Head and Associate Professor
Department of English
Urmu Dhanalakshmi College
Tiruchirappalli - 620 018

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1DCE1B	COMMONWEALTH LITERATURE	DISCIPLINE CENTRIC ELECTIVE COURSE-I (DCEC-I)	5	3

COURSE OBJECTIVES

- To introduce students to the major writers and literary works of Commonwealth countries such as India, Africa, Canada, Australia, and the Caribbean.
- To help students understand the historical, cultural, and social backgrounds of Commonwealth literature.
- To develop an awareness of themes such as identity, colonialism, postcolonialism, migration, race, and cultural conflict.

PRE REQUISITE

Primary understanding of major literary genres such as poetry, prose, drama, and fiction and also helps students better understand the themes, styles, and social contexts of Commonwealth writers.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 4,10,17

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Identify the literary premises of intellectual and social background pertinent to important eras of the literary and critical theory	K1, K2, K3,
CO2	Examine the terms used in the criticism of literature for holistic thinking.	K4,
CO3	Evaluate to Historicize and contextualize foundational theoretical and critical texts for professional growth and for higher learning.	K5
CO4	Formulate the possible applications of critical theory to various literary texts to train them as professionals	K6
CO5	Imagine to discover their own interests in literary and critical theories creatively for higher learning and better prospects.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	2	3	3	3	3	3	3	3	3	2
CO2	3	2	3	3	3	3	3	3	3	2
CO3	3	3	3	3	3	3	3	3	2	3
CO4	3	3	3	3	3	3	3	2	3	3
CO5	2	3	3	3	3	3	3	3	2	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	POETRY E. J. Pratt - “The Dying Eagle” Mariam Waddington - “The Drug Addict” David Diop - “The Vultures” Judith Wright - “The Harp and the King” A. D. Hope - “Australia” Key concepts: Literariness and Paraphrasing is heresy, Free play, equality	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	PROSE Alice Munro - <i>The Beggar Maid</i> C.D Narasimhaiah - Commonwealth Literature: Heirloom of Multiple Heritage Key concepts: Literature and Environment, Gender Oppression, Racism	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	SHORTSTORIES Katherine Mansfield - “Miss Brill” Chinua Achebe - “Dead Men’s Path” Key concepts: Base and Superstructure, Orient, Negritude, Dasein, Anxiety, Despair.	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	DRAMA Wole Soyinka - <i>The Road</i> Girish Karnad - <i>Nagamandala</i> Key concepts: Gynocritics, Feminine, Feminist, Literature and Environment	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4 K5, K6
V	FICTION Michael Ondaatje - <i>The English Patient</i> Shashi Tharoor - <i>The Great Indian Novel</i> Key concepts: Disillusionment, Break from Tradition, Self Referentiality, Objective Truth	15	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
VI	SELF -STUDY FOR ENRICHMENT (Not to be included for external examination.) Sam Selvon - <i>The Lonely Londoners</i> Margaret Atwood - <i>Surfacing</i>	-	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6

TEXT BOOKS

- Narasimhaiah, C.D. Commonwealth Literature: History and Criticism, Anurag Jain, 1995.
Wright, Judith. A Human Pattern: Selected Poems. Oxford University Press, 1990.
Soyinka, Wole. *The Road: A Play*. Oxford University Press, 1986.
Munro, Alice. *The Beggar Maid: Stories of Flo and Rose*. Vintage Books, 1991.
Karnad, Girish. *Nagamandala*. Oxford University Press, 1990
Ondaatje, Michael. *The English Patient*, Vintage, 1993.
Katherine Mansfield Miss Brill Penguin Classics
Tharoor, Shashi, *The Great Indian Novel*. Arcade Publishing, 1993.

BOOKS FOR REFERENCE

- Maity, Joydev. Commonwealth Literature: A Comprehensive and Critical Perspective, Notion Press, 2020.
Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989.
Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson Longman, 2008.

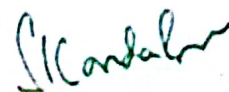
WEB REFERENCES

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https://www.sabanciuniv.edu/HaberlerDuyurular/Documents/F_Courses_/2012/Dead_Mens_Path.pdf
<https://unreadpoetsociety.com/2022/08/26/the-vultures-by-david-diop/>

PEDAGOGY - Lecture, Assignment, Seminar

COURSE DESIGNER - Dr.V. Sudhandra Devi

Signature



Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Meetha Buvaneshwari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI
Associate Professor & Head
PG Department of English
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TAMILNADU

Dr. S. KANDASAMY
Head and Associate Professor
Department of English
Urmu Dhanalakshmi College
Tiruchirappalli - 620 019

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1DCE1C	SKILL ENHANCEMENT	DISCIPLINE CENTRIC ELECTIVE COURSE-I (DCEC-I)	5	3

COURSE OBJECTIVES

- Learn what a group is and how individuals interact in a group
- Know why interviews are held and what they are looking for
- Have a good understanding of what your own priorities are in a job
- Appreciate the importance of etiquette for a good living.
- Examine how work attitudes relate to job performance.

PRE REQUISITE

Students should be able to understand and use simple English in daily communication. They should have basic knowledge of reading, writing, listening, and speaking in English, which helps them participate effectively in the Skill Enhancement Program.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focuses on Sustainable Developmental Goals	SDG 4,8,17

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Relate and apply the text, and respond to basic comprehension questions for better critical thinking to face the challenges of the world.	K1, K2, K3,
CO2	Examine English grammar skills to enhance grammatical components in written and verbal communication to achieve their goal.	K4
CO3	Evaluate ideas in series of logically connected sentences by describing an event such as objects, people, places, processes for conducting activities.	K5
CO4	Construct to comprehend the given passage and able to answer the linked questions for professionalism, higher learning and research.	K6
CO5	Create interest to write creatively to enhance professionalism for holistic thinking for higher learning and better prospects.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	1	3	3	3	3	3	3	3	2	3
CO2	2	3	3	3	3	3	3	3	2	3
CO3	3	3	3	3	3	2	3	2	2	2
CO4	2	2	3	3	3	3	2	3	3	3
CO5	2	3	3	3	3	3	3	3	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	Self – Introduction – IELTS Speaking Part I Topics & Questions Preparing a Resume, Creating a Video Resume Writing a Cover Letter Basic Resume/Letter Templates Key Concepts: Placement Training, Writing Biodata	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	Personality Development & Communication Presentation Skills & Public Speaking Stress and Conflict Management Key Concepts: Creative Thinking, Debates	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	Purpose of interviews Do's & Don'ts before and after an interview Time Management and Answering Strategies Key Concepts: Interview Techniques, Body Language	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	Group Discussion & Critical Skills Essentials of Group Discussion Leadership, Problem-Solving, and Negotiation Critical Thinking in Team Contexts Key Concepts: Group Dynamics, Team building, Leadership Development	15	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4 K5, K6
V	Workplace Etiquette Professional Values and Ethics Gender Equality & Emotional Intelligence Workplace Documentation Basics Key Concepts: Human Values, Workplace Ethics, Equality	15	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
VI	SELF-STUDY FOR ENRICHMENT (Not to be included for External Examination.) Digital Media Writing Mock Interview Travel Writing Attitude Development	-	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6

TEXT BOOKS

- Chauhan, Gajendra S., and Sangeeta Sharma. *Soft Skills: An Integrated Approach to Maximise Personality*. Wiley India, 2015.
- Ramesh, Gopaldaswamy, and Mahadevan Ramesh. *The ACE of Soft Skills: Attitude, Communication and Etiquette for Success*. Pearson Education, 2013.
- Raman, Meenakshi, and Shalini Upadhyay. *Soft Skills: Key to Success in Workplace and Life*. Cengage India, 2017 (1st ed.).
- Gupta, Alpana, and S. M. Gupta. *Effective Business Communication*. Viva Books, 2016.
- Agrawal, Bhumika; Lalita Bisen; and N. Thejo Kalyani. *Communication Skills*. Himalaya Publishing House. (Used for technical/engineering students, but broadly covers listening, speaking, writing skills.)

BOOKS FOR REFERENCE

- Co, Lina Mukhopadhyay &. *Poly skills: A course in communication skills and life skills*. Chennai: Foundation, 2012. print.
- Seema Gupta. *Corrected Manners and Etiquette*, www.vspublishers.com

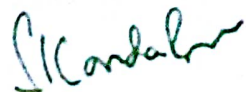
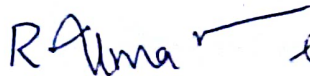
WEB REFERENCES

- www.udemy.com <https://www.coursera.com/>
www.edx.org www.udacity.com

PEDAGOGY - Quiz, Assignment, Seminar

COURSE DESIGNER - Dr.V.Sudhandra Devi

Signature



Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Metilda Buvaneshwari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D
Associate Professor & Head
PG Department of English
Cauvery College for Women (Autonomous)
Tiruchirappalli - 620 018

DEAN OF ARTS
CAUVERY COLLEGE FOR WOMEN
(AUTONOMOUS)
ANNAMALAI NAGAR
TIRUCHIRAPPALLI - 620 018
TAMILNADU

Dr. S. KANDASAMY
M.A., M.Phil., Ph.D., PGDY, PGDIP, PPR.
Head and Associate Professor
Department of English
Urmu Channaswari College
Tiruchirappalli - 620 019

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1GE1A	THEATRE ART	GENERIC ELECTIVE COURSE -I (GEC-I)	4	2

COURSE OBJECTIVES

- Introduce the philosophical, aesthetic, and literary foundations of drama and performance.
- Familiarize learners with theatre as a composite and collaborative art form.
- Develop understanding of directing, stagecraft, and production management.
- Evaluate theatre as a sociocultural and political tool influencing collective consciousness.
- Enhance learners' proficiency in acting techniques, vocal and physical expression, and performance aesthetics.

PRE REQUISITE

Learners are expected to have Creativity, Basic Performance Skills, and Aesthetic Understanding of theatre and dramatic forms.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship / Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 5,16,17

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Interpret and identify diverse theatrical disciplines, genres, and historical trajectories.	K1, K2, K3
CO2	Analyse the multiplicity of theatre practices and justify its social, cultural, and political functions	K4
CO3	Evaluate interrelationships among script, director, actor, audience, and stagecraft in performance.	K5
CO4	Design and adapt aspects of stagecraft and directing for physical and digital performance environments.	K6
CO5	Create performance pieces using contemporary acting techniques, digital tools, and intercultural aesthetics.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	2	3	2	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	3	3	2	2	3	3	3	2	3	3
CO4	3	3	3	3	3	3	3	3	2	3
CO5	3	3	3	2	2	3	3	3	2	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	Foundations of Theatre & Performance: - Drama as Performing Art – Relationship between Drama & Theatre – Theatre as Cultural Expressions – Role of Theatre in Digital Age – The Need and Decline of Permanent Theatres – OTT & Theatre	12	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
II	Theatre Traditions Across Cultures: - Greek, Shakespearean, Absurd, Epic – Eastern Theatre (Classical, Non-conventional) – Folk, Urban, and Third Theatre – Intercultural Theatre – Devised Theatre – Immersive & Participatory Theatre	12	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
III	Play Directing & Production Management: - Concepts and Techniques of Directing – Physical Balance – Actor–Director Dynamics – Stage Blocking – Script Interpretation – Production Logistics – Budgeting – Theatre Marketing – Audience Engagement Strategy	12	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
IV	Aesthetics and Techniques of Acting: - Gesture, Voice, Costume, Mask, Makeup – Method of Acting – Stanislavski to Meisner – Acting for Camera vs. Stage – AI & Acting (Motion Capture) – Violence & Censorship – Time and Space Management	12	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
V	Stagecraft, Technology & Spectacle: - Stage Design – Lighting Design – Sound and Multimedia – Digital Projection – Virtual Reality Theatre – Hybrid/Remote Theatre – Word vs. Spectacle – Eco-Theatre & Sustainability in Stagecraft	12	CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6
VI	Self-Study for Enrichment: (Not to be included for End Semester Examination) Text for Analysis: Eugene O’Neill – The Hairy Ape OR A Contemporary Digital Theatre Performance Review		CO1, CO2, CO3, CO4, CO5	K1, K2, K3, K4, K5, K6

TEXT BOOKS

Sangeetha, K and A. Selvalakshmi. *An Introduction to Theatre Art*. New Century Book House (P) Ltd., 2015.

BOOKS FOR REFERENCE

Balme, Christopher B. *The Cambridge Introduction to Theatre Studies*. Cambridge University Press, 2008.

Leach, Robert. *Théâtre Studies: The Basics*. Routledge, 2013.

WEB REFERENCES

MIT OpenCourseWare. *Digital Theatre Studies*. Massachusetts Institute of Technology, <https://ocw.mit.edu>

Theatre History Websites – Paradise Valley Library Guide

https://paradisevalley.libguides.com/the111/theatre_history_websites

Encyclopaedia Britannica – Performing Arts in England

<https://www.britannica.com/place/England/Performing-arts>

World History Encyclopedia – Greek Theatre

https://www.worldhistory.org/Greek_Theatre/

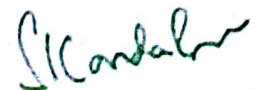
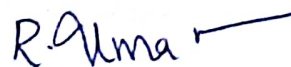
Internet Archive – *Fundamentals of Playmaking*

<https://archive.org/details/fundamentalsofpl0000dean>

PEDAGOGY - Lecture & Demonstration, Digital Theatre Screening, Script and Dramaturgy, Workshops, Production Project, Flipped Classroom, Seminar, Quiz, Assignment, Enactment, Group project.

COURSE DESIGNER - Dr.P.Urmila

Signature



Name & Designation

Course Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Meethilda Buyarceswari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D.
Associate Professor & Head
PG Department of English
Cauvery College for Women (Autonomous)
Tiruchirappalli - 620 018

DEAN OF ARTS
ANNAMALAI NAGAR
(AUTONOMOUS)
TIRUCHIRAPPALLI - 620 018
TAMILNADU

Dr. S. KANDASAMY
Ph.D., PGDY, PGDPR,
Head and Associate Professor
Department of English
Urmu Dharmalakshmi College
Tiruchirappalli - 620 019

Semester I	Internal Marks: 30	External Marks:70		
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1GE1B	RHETORIC & STYLISTICS	GENERIC ELECTIVE COURSE -I (GEC-I)	4	2

COURSE OBJECTIVES

- To develop conversance of the learners in English Rhetoric and Stylistics.
- To apply the acquired rhetoric skills, linguistics knowledge and Style in analysis of the language.
- Enables the learners to study and to be familiar with future trends in Language.
- Enhance knowledge in the art of speaking and writing effectively.
- Explore the linguistic style of expression with clarity of communicative skills.

PRE REQUISITE

- Primary understanding in the art of writing and an interest for listening to discourses combined with an intermediate knowledge about the Contemporary topic in Stylistics in English Language.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 4,11,17

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Relate and apply the concepts of Stylistics and Rhetoric in Language and Literature relevant in today's world.	K1, K2, K3
CO2	Examine the elements of Rhetoric and Stylistics and identify the problems of writing to contribute the best for genres by facing the challenges.	K4
CO3	Determine and assess the acquired skills with various levels and theories for professional growth.	K5
CO4	Construct novel ideas in the contemporary topics in research projects to enrich critical thinking.	K6
CO5	Creatively design Language and Literature with the emerging trends for higher learning.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	2	3	3
CO3	2	3	3	3	3	2	3	3	3	3
CO4	2	3	3	3	3	2	3	2	3	3
CO5	3	3	3	3	3	3	3	3	3	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	<p>THE SCIENCE OF RHETORIC Definition of Rhetoric – Three Elements of Rhetoric: Presentative, Representative and Elaborative-Rhetorical Situation: Grammar, Logic, Aesthetics, and Ethics – Five Canons of Rhetoric Writing.</p> <p>Key Concepts: Logic, Aesthetics, Inventive, Arrangement, Style, Memory, Delivery.</p>	12	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
II	<p>DISCOURSE Topic Sentence, Paragraph Unity: Coherence and flow, Methods of Developing Paragraphs, Discourse. Four Kinds of Discourse: Exposition, Argumentation, Description, Narration.</p> <p>Key Concepts: Comparison, Concession, Emphasis, Parallelism</p>	12	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
III	<p>STYLISTICS The Linguistic Levels of Foregrounding in Stylistics, Stylistics Speech Acts and (im)politeness Theory, Power on Face- Management, Stylistics Point of View and Modality, Speech and Thought Presentation in Stylistics.</p> <p>Key Concepts: Formalist Stylistics, Metaphor and Metonymy, Rhetoric and Poetics, Schema, Script, and Frame Theory</p>	12	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
IV	<p>CONTEMPORARY TOPICS IN STYLISTICS Pedagogical Stylistics, Feminist Stylistics, Critical Stylistics.</p> <p>Key Concepts: Feminist Stylistics, Point of View and Modality, Speech and Thought Presentation, Text World Theory.</p>	12	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
V	<p>EMERGING TRENDS IN STYLISTICS Creative Writing and Stylistics, Stylistics and Film, Stylistics and Hypertext Fiction. Practical Work: Creative Writing.</p> <p>Key Concepts: Cognitive Poetics, Drama and Performance, Rhetoric and Poetics, Narratology, Stylistics and Film.</p>	12	CO1, CO2, CO3, CO4 CO5	K1, K2, K3, K4, K5, K6
VI	<p>Self-Study for Enrichment:</p>		CO1,	K1, K2, K3,

<p>(Not to be included for End Semester Examination) Art of Discourse. Discourse Analysis; Elements of Grammar and Transformation of Sentences. Metaphor and Stylistics. Stylistics and Translation. Stylistics, Emotion and Neuroscience. Abraham Lincoln: Gettysburg Address Martin Luther King: I Have a Dream</p>		CO2, CO3, CO4 CO5	K4, K5, K6
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TEXT BOOKS

- Weston, Anthony. A Rule book for Arguments. Hackett publication, 2009.
- Cleanth Brooks and Robert Penn Warren. Modern Rhetoric. Harcourt Brace Jovanovich, 1979.
- Paul Simpson. Stylistics: A Resource Book for Students. Routledge, 2nd edition, 2014.
- Edited by Michael Burke. The Routledge Handbook of Stylistics. Routledge, 2014.

BOOKS FOR REFERENCE




- Robin Wooffitt. Conversation Analysis and Discourse Analysis: A Comparative and Critical Introduction, First Edition. SAGE, Publications Ltd, 2005.
- Widdowson H.G., Discourse Analysis. Oxford University Press, 2012.

WEB REFERENCES

- <https://rulb.org/en/archive/3-19-2019-september/ritorika-lingvistika-i-stilistika-obzor>
- <https://www.degruyter.com/document/doi/10.1515/9781614511335-014/html>
- <https://www.thoughtco.com/stylistics-language-studies-1692000>
- <https://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefo%20re978%200190%20201098-e-%201008>

PEDAGOGY - Seminar, Quiz, Assignment

COURSE DESIGNER - Dr.S.Jayashree Agarwal

Signature			
Name & Designation	Dr. R. Uma Maheswari HOD	Dr. G. Mettilda Buyaneswari Dean of Arts	Dr. S. Kandasamy University Nominee
	Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D Associate Professor & Head PG Department of English Cauvery College for Women (Autonomous) Tiruchirappalli - 620 018	DEAN OF ARTS CAUVERY COLLEGE FOR WOMEN (AUTONOMOUS) ANNAMALAI NAGAR TIRUCHIRAPPALLI - 620 018 TAMILNADU	DR. S. KANDASAMY M.A., M.Phil., Ph.D., PGDY, PGDUPR., Head and Associate Professor Department of English Ururu Dhanalakshi College Tiruchirappalli - 620 019

Semester I	Internal Marks: 30		External Marks:70	
COURSE CODE	COURSE TITLE	CATEGORY	HRS/ WEEK	CREDITS
26PEN1NME1	THE GREAT INDIAN EPIC LITERATURE – A PHILOSOPHICAL APPROACH	NON-MAJOR ELECTIVE COURSE -I (NMEC-I)	3	2

COURSE OBJECTIVES

- To gain a high-level empirical understanding of the basic themes, plots and characters of the two great Indian epics.
- To cultivate a profound theoretical comprehension of Indian epic literature and its cultural significance within the broader literary landscape.
- To attain an advanced level of comprehension regarding the creative process of epics by engaging in the production of epic narratives across diverse genres and media platforms.

PRE REQUISITE

- Basic knowledge of Indian Epics and its rich values, cultures and traditions.

S. No.	Course Features	Relevance Status
1.	Course emphasizes on Employability/Entrepreneurship/Skill Development	Employability, Entrepreneurship, Skill Development
2.	Course integrates cross cutting issues relevant to Professional Ethics/Gender sensitization/ Environment and Sustainability/ Human Values	Environment and Sustainability
3.	Course relevant to Local/Regional/National/ Global need	Global need
4.	Course focus on Sustainable Developmental Goals	SDG 5,10,16

COURSE OUTCOME AND COGNITIVE LEVEL MAPPING

On the successful completion of this course, the students will be able to

CO NUMBER	CO STATEMENT	COGNITIVE LEVEL
CO1	Interpret the contemporary relevance of Indian Epics with the present sociological perspectives in reality.	K1, K2,
CO2	Develop a profound understanding of renowned Epics, fostering both national and regional consciousness of inherent values to facilitate personal growth and self-improvement.	K3
CO3	Analyze the acquired knowledge to diverse real-life scenarios, fostering a professional outlook and enhancing problem-solving abilities in professional contexts.	K4
CO4	Assess the preliminary understanding of the Indian Epics with various genres of literature in thinking creatively with an insight to research.	K5
CO5	Formulate and correlate the ideals to one's own life and thinking better in real life situations to gain career prospects.	K6

MAPPING OF CO WITH PO AND PSO

	PSO1	PSO2	PSO3	PSO4	PSO5	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	2	3	3	3	2	2
CO2	2	3	3	3	2	3	3	3	2	2
CO3	3	2	3	3	3	3	3	3	3	3
CO4	2	3	2	3	2	3	3	3	3	2
CO5	3	2	3	3	3	3	3	3	2	3

“1” – Slight (Low) Correlation

“2” – Moderate (Medium) Correlation

“3” – Substantial (High) Correlation

“-” Indicates there is No Correlation.

SYLLABUS

UNIT	CONTENT	HOURS	COS	COGNITIVE LEVEL
I	<p>Definition of the term Epic - Features of Epic - Introduction to Indian Epics, Characteristics of Classical Indian Epics.</p> <p>Historical significance of Ramayana: The First Epic in the World –Epic qualities of Ramayana - Storyline of Ramayana –Study of leading characters in Ramayana - Moral essence in Ramayana - Influence of Ramayana on Indian values and culture.</p> <p>Historical significance of Mahabharata: the largest Epic in the world – Epic qualities of Mahabharata - Storyline of Mahabharata –Study of leading characters in Mahabharata – Kurukshetra War and its Significance – Importance of Dharma in society - Message of the Mahabharata - Impact of Mahabharata on Indian Culture and Society. Similarities between the Ramayana and the Mahabharata</p> <p>Key Concepts: Epic Genre and Philosophical Approach</p>	9	CO1, CO2, CO3, CO4, CO5	K1, K2 K3, K4, K5, K6
II	<p>Episodes of Bala Canto of the Ramayana: The Conception - Sage Viswamitra – Trisanku – Marriage of Rama and Sita – Parasurama’s Discomfiture</p> <p>Key Concepts: divine purpose, righteousness, duty, ideal virtues.</p>	9	CO1, CO2, CO3, CO4, CO5	K1, K2 K3, K4, K5, K6
III	<p>Episodes of Kiskindha Canto of the Ramayana: Meeting Hanuman - Alliance with Sugriva - Slaying of Vali - Sugriva becomes king -The Search begins.</p> <p>Key Concepts: the ideal of friendship, resolving injustice within a kingdom, and the pivotal role of devotion.</p>	9	CO1, CO2, CO3, CO4, CO5	K1, K2 K3, K4, K5. K6
IV	<p>Bhishma Canto of the Mahabharata: Episode of Bhishma's Vow -Episode of Amba and Bhishma</p> <p>Key Concepts: Celibacy, Determination, Disappointment and Revenge</p>	9	CO1, CO2, CO3, CO4, CO5	K1, K2 K3, K4, K5, K6
V	<p>Karna Canto of the Mahabharata: Episodes of Bhima and Karna.</p> <p>Key Concepts: Identity Crisis, Abandoned Child Syndrome</p>	9	CO1, CO2, CO3, CO4, CO5	K1, K2 K3, K4, K5, K6
	Self-Study for Enrichment		CO1,	K1, K2 K3,

VI	(Not to be included for End Semester Examination.) Amruta Patil - <i>Sauptik: Blood and Flowers</i> Amish Tripathi- <i>Raavan: Enemy of Aryavarta</i>	-	CO2, CO3, CO4, CO5	K4, K5, K6
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TEXT BOOKS

Krishnananda, Swami, *India's Ancient Culture*, 1989.

Vaidya, C.V. *Epic India*. Chintaman Vinayak Vaidya, Bombay. 1907 Rajagopalachari.

C, *Ramayana*, Bharatiya Vidya Bhavan, 2017.

Rajagopalachari. C, *Mahabharata*, Bharatiya Vidya Bhavan, 2010.

BOOKS FOR REFERENCE

Singh, Varsha. "Epics as cultural commodities: Comics books of the Ramayana and the Mahabharata," *The Journal of Commonwealth Literature*. 2019.

Narayan, R.K. *The Ramayana: A Shortened Modern Prose Version of the Indian Epic*. The Viking Press, 1972.

Narayan, R.K. *The Mahabharata: A Shortened Modern Prose Version of the Indian Epic*. The Viking Press, 2001.

Kosambi, D.D. *Myth and Reality: Studies in the Formation of Indian Culture*. SAGE Publications, 2016.

Amritaswaroopananda Puri, Swami. *Awaken Children* (Volume VII and VIII). M.A.center, 2014.

Amritaswaroopananda Puri, Swami. *From Amma's Heart*. M.A.Center, 2014.

Ramakrishnanda Puri, Swami. *Racing Along the Razor's Edge*. M.A.Center, 2019.

Patil, Amruta. *Adi Parva: Churning of the Ocean*. Harper Collins. 2012.

Patil, Amruta. *Sauptik: Blood and Flowers*. Harper Collins. 2016.

WEB REFERENCES

http://dt.pepperdine.edu/courses/greatbooks_v/gby-15/66697602-The-Ramayana-R-K-Narayan.pdf

<https://www.amazon.in/Ramayana-C-R-C-Rajagopalachari/dp/8172764820>

<https://www.amazon.in/Mahabharata-C-Rajagopalachari/dp/8172764766>

<https://doi.org/10.1177/0021989419881231>

<https://www.swami-krishnananda.org/india.ancient.culture.html>

<https://prepp.in/news/e-492-epics-of-ancient-india-ancient-indian-history-notes>

<https://devlibrary.in/indian-classical-literature-unit-2-selections-from-epic-sanskrit-literature/>

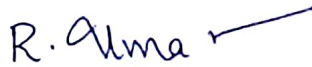
<https://www.asiahighlights.com/india/hindu-epics>

<https://www.caleidoscope.in/art-culture/the-indian-epics-in-popular-culture-2>

PEDAGOGY - Quiz, Assignment, Activity, PowerPoint Presentation

COURSE DESIGNER - Dr. S. Ramalakshmi

Signature



Name &
Designation

Course
Designer

Dr. R. Uma Maheswari
HOD

Dr. G. Mettilda
Buyaneswari
Dean of Arts

Dr. S. Kandasamy
University Nominee

Dr. R. UMA MAHESWARI, M.A., M.Phil., Ph.D.
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