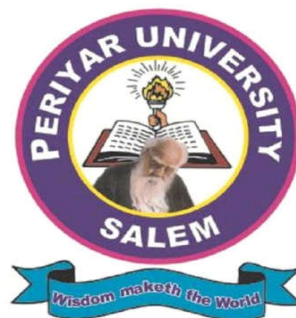


# **PERIYAR UNIVERSITY**

**SALEM 636011**

NAAC A++ Grade - State University - NIRF Rank 63 - ATAL Rank 10

## **DEPARTMENT OF ENGLISH**



# **M.A. ENGLISH**

Choice Based Credit System  
Outcome Based Education

## **REGULATIONS / SYLLABUS**

(Effective from the Academic Year 2022-2023 Onwards)

## **DEPARTMENT OF ENGLISH**

### **PERIYARUNIVERSITY**

#### **SALEM-11**

#### **M. A. English**

#### **Regulations and Syllabus**

#### **Vision, Mission and Values of the University**

##### **Vision**

- Periyar University aims towards excellence in education, research, promoting invention, innovation and preserving cultural identity for future generation.

##### **Mission**

- To offer need based, society driven, industrially relevant academic programmes with a view to make future ready citizens
- To provide a vibrant learning environment, fostering innovation and creativity inspired by cutting edge research
- To aspire as a national leader in developing educated contributors, career ready learners and global citizens
- To make a significant, consistent and sustainable contribution towards social, cultural and economic life
- To adopt Hassle free, distributed, committed and transparent governance.

##### **Values**

- Motivation of students to be responsible citizens making them aware of their societal role
- Inculcate scientific temper, honesty, integrity, transparency, empathy and ethical values amidst students
- Impart a desire for lifelong learning to foster patriotic sensibility, accountability and holistic well being
- Creating conducive and acceptable environment for innovation and critical thinking
- Imbibe value based education leading to inclusive growth.

#### **Vision of Department of English**

To offer opportunities to explore literature and language across cultures, to motivate students to be responsible citizens and to make every student humane.

#### **Programme Objectives**

- To identify, speak and write about different literary genres, forms, periods and movements
- To understand, appreciate, analyse and use different theoretical frameworks
- To acquire the ability to transfer literary critical skills to read other cultural texts
- To undertake critical readings of literary texts
- To plan and write a research paper

## **Programme Outcomes**

The graduates would be able to aesthetically appreciate English literature and language  
The graduates would cultivate intellectual curiosity, creativity and the desire for lifelong learning  
The graduates would effectively be able to use English in day-to-day life  
The ability of the graduates would be enhanced to think and write critically and clearly  
The graduates would be able to recognise the scope of English literature and language in terms of career opportunities, communication, media and soft skills.

## **Programme Specific Outcomes**

Enhancing knowledge of different literatures in English  
Understanding of values and culture embedded in literary texts  
Cultivating critical ability to explore literary texts from varied points of view  
Displaying expertise to pursue research in English  
Acquisition of life skills for employment avenues.

## **REGULATIONS**

### **Conditions for Admission**

Any candidate who has passed B.A. English or any other Bachelor's degree examination of this University or any other University recognised by the syndicate as equivalent thereto shall be permitted to appear and qualify for M.A. English (2 years programme). Preference will be given to students of B.A.English. Students from other Bachelor's degree must possess a minimum of 60% in Part II English and must have done two papers in English under the non semester system or four papers in English under the semester system.

### **Eligibility for the Award of Degree**

A candidate shall be eligible for the award of the degree only if he/she undergoes the prescribed programme of study in the University Department-Periyar University, Salem -11 for a period of not less than two academic years, passed the examination of all the four semesters prescribed, earning minimum 50% of marks and fulfilled such conditions as have been prescribed thereafter.

### **Duration of the Programme**

The programme of the degree of Master of Arts in English shall consist of two academic years, consisting of four semesters. The course of study shall be based on Choice Based Credit System

(CBCS) pattern with internal assessment. For this purpose each academic year shall be divided into two semesters. First and Third Semester - July to November and Second and Fourth Semester - December to April.

## Examination

There shall be four examinations. First semester examination at the middle and the second semester examination at the end of the first academic year, the third semester examination at the middle and the fourth semester examination at the end of the second academic year.

## Scheme of Examination

The scheme of examinations for different semesters shall be as follows:

### Theory Paper

External : 75 marks

Internal : 25 marks

**Total : 100 marks**

Time : 3 hours

### Internal Mark Calculation

The following components form the basis for calculating Internal marks:

Best two tests out of three : 10 marks

Assignment : 05 marks

Seminar : 05 marks

Attendance : 05 marks

**Total : 25 marks**

### Project Evaluation

Project : 50 Marks – Guide 25 Marks / External Examiner – 25 Marks

Viva Voce : 50 Marks – Guide 25 Marks / External Examiner – 25 Marks

**Total : 100 Marks**

### Scheme of Evaluation

Evaluation will be done on a continuous basis and will be evaluated four times during the course work. The first evaluation will be in the 7<sup>th</sup> week, the second in the 11<sup>th</sup> week, third in the 16<sup>th</sup> week and the end – semester examination in the 19<sup>th</sup> week. Evaluation is by objective type questions, analytical/critical short answers, essays or a combination of these, but the end semester examination is a University theory examination with the prescribed question paper pattern.

### Question Paper Pattern (Theory)

Section	Approaches	Mark Pattern	K Level	CO Coverage
A	One word (Answer all the questions)	20x1 = 20 (Multiple Choice Questions)	K1 K2	Knowledge Understanding
B	100 to 200 words (Answer any three out of five questions)	3x5=15 (Analytical Type Questions)	K4 K5 K3	Analytical Evaluation Capability Application
C	500 to 1000 words (Answer all the questions)	5x8=40 (Essay Type Questions)	K3 K6	Application Synthesis Level

### Courses

A Master degree programme consists of a number of courses. The term course is used to indicate a logical part of subject matter of the programme. The details of credit are as follows:

Core Courses	-	70 Credits
Elective Courses	-	16 Credits
Supportive Course	-	4 Credits
Swayam	-	2 Credits
Human Rights	-	2 Credits
Total	-	94 Credits

### Details of Courses

Core	:	13 + 1 Project	=	14
Elective	:			4
Supportive Course	:			1
Swayam	:			1
Human Rights	:			1
Total	:			21

**M.A. English Structure 2022-2023 Onwards**

Paper Code	Subject	Paper Title	Hrs	Credit	Marks		
					CIA	EA	Total
<b>I SEMESTER</b>							
22ENGC01	Core I	British Literature I	5	5	25	75	100
22ENGC02	Core II	British Literature II	5	5	25	75	100
22ENGC03	Core III	British Literature III	5	5	25	75	100
22ENGC04	Core IV	American Literature	5	5	25	75	100
22ENGE01	Elective I	Creative Writing	4	4	25	75	100
<b>II SEMESTER</b>							
22ENGC05	Core V	Shakespeare	5	5	25	75	100
22ENGC06	Core VI	Mass Media	5	5	25	75	100
22ENGC07	Core VII	English Language and Linguistics	5	5	25	75	100
22ENGE02	Elective II	Folklore and Literature	4	4	25	75	100
	Swayam	Students' Choice/Self Learning	-	2	25	75	100
22PHR01	Compulsory Course	Fundamentals of Human Rights	-	2	25	75	100
22ENGI01		Internship	-	-	Commended/Highly Commended		
<b>III SEMESTER</b>							
22ENGC08	Core VIII	Literary Theory	5	5	25	75	100
22ENGC09	Core IX	Intensive Study of an Author: Rabindranath Tagore	5	5	25	75	100
22ENGC10	Core X	Women's Writing	5	5	25	75	100
22ENGC11	Core XI	Research Methodology	5	5	25	75	100
22ENGE03	Elective III	Film Studies	4	4	25	75	100
	Supportive Course	To select from other department(s)	4	4	25	75	100
<b>IV SEMESTER</b>							
22ENGC12	Core XII	Indian Writing in English	5	5	25	75	100
22ENGC13	Core XIII	Translation Studies	5	5	25	75	100
22ENGC14	Core XIV	Project	10	5	25	75	100
22ENGE04	Elective IV	Cultural Studies	4	4	50	50	100
		<b>Total</b>	95	94	600	1700	2100

### **Add On Courses**

1. Semester II 22ENGA01 Soft Skills
2. Semester III 22ENGA02 Trait Approach to Literature

### **Supportive Course for Other Departments**

1. Semester II 22ENGS01 English for Enrichment

### **Requirement for Proceeding to Subsequent Semester**

1. Candidates shall register their names for the first semester examinations after the admission in the Postgraduate programme.
2. Candidates shall be permitted to proceed from the first semester up to final semester irrespective of their failure in any of the Semester Examinations subject to the condition that the candidates should register for all arrear subjects of earlier semesters along with current (subsequent) semester subjects.
3. Candidates shall be eligible to go to subsequent semester, only if they possess sufficient attendance as prescribed by the syndicate of the Periyar University from time to time.

### **Passing Minimum**

A candidate shall be declared to have passed in each paper wherever prescribed if he/she obtains NOT LESS THAN 50% OF MARKS prescribed for the examination. He/She shall be declared to have passed the whole examination, if he/she passes in all the papers wherever prescribed as per scheme of examinations earning 103credits.

Candidates who do not obtain the required minimum marks for a pass in a paper(s) shall be required to pass in the same at a subsequent appearance.

### **Classification of Successful Candidate**

Candidates who secured not less than 60% of aggregate marks in the whole examination shall be declared to have passed the examination in the **FIRST CLASS**.

All other successful candidates shall be declared to have passed in **SECOND CLASS**.

Candidates who obtained 75% of the marks in aggregate shall be deemed to have passed the examination in **FIRST CLASS WITH DISTINCTION**, provided they pass all the examination prescribed for the course in the first appearance.



## Grading System

Evaluation of performance of students is based on ten-point scale grading system as given below.

<b>Ten Point Scale</b>			
<b>Grade of Marks</b>	<b>Grade points</b>	<b>Letter Grade</b>	<b>Description</b>
90-100	9.0-10.0	O	Outstanding
80-89	8.0-8.9	D+	Excellent
75-79	7.5-7.9	D	Distinction
70-74	7.0-7.4	A+	Very Good
60-69	6.0-6.9	A	Good
50-59	5.0-5.9	B	Average
00-49	0.0	U	Re-appear
ABSENT	0.0	AAA	ABSENT

## Ranking

Candidate who passed all the examination prescribed for the programme in the **FIRST ATTEMPT ONLY** is eligible for Classification / Ranking / Distinction.

**CORE I**  
**BRITISH LITERATURE I**  
*(From the Age of Chaucer to the Age of Milton)*

**Course Objectives:**

- To expose students to early English Literature and transition from middle English to the Elizabethan ethos.
- To expose students to classical English poetry.
- To introduce students to representative texts by major writers of the period.

**Course Outcomes:**

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

CO1 - understand the different genres of the period - K1 and K2

CO2 - differentiate the development of poetry from Middle English to the Elizabethan age - K4

CO3 - explore the socio-cultural and historical developments during the Elizabethan era - K5

CO4 - learn the linguistic changes that took place during this period - K1 and K2

CO5 - develop literary and critical thinking - K5

**Unit I Poetry I**

Geoffrey Chaucer : The Prologue to the Canterbury Tales

Edmund Spenser : The Prologue to the Faerie Queene

From The Amoretti Sonnet No: 75

John Donne : From Holy Sonnets 1

**Unit II Poetry II**

John Milton : Paradise Lost Book IV

James Shirley : Dirge

Abraham Cowley : The Wish

Andrew Marvel : To His Coy Mistress

### Unit III Prose

Francis Bacon : Of Beauty  
Of Nobility  
Of Truth

### Unit IV Drama

Christopher Marlowe : The Jew of Malta  
Ben Jonson : The Alchemist

### Unit V Criticism

Sir Philip Sidney : An Apology for Poetry

### Book Prescribed:

1. Green, David. Ed. *The Winged Word*. Macmillan India Limited, 2009.

### References:

1. Birch, Dinah (Ed.). *The Oxford Companion to English Literature*. 7<sup>th</sup> ed., Oxford University Press, 2009.
2. Blamires, Harry. *A Short History of English Literature*. Latest ed., English Language Book Society and Methuen, 1979.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers, 1999.
4. Legouis, and Cazamian. *A History of English Literature*. Latest ed., Macmillan, 1985.
5. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. Enlarged ed., A.I.T.B.S. Publishers, 2007.
6. Rickett, Arthur Compton. *A History of English Literature*. Universal Book Stall, 1990.

### Web Sources:

1. <http://www.josbd.com/the-salient-features-of-the-age-of-chaucer-or-the-late-14th-century/>
2. <http://www.online-literature.com/henry-augustin-beers/from-chaucer-to-tennyson/4/>

3. <https://www.litcharts.com/our-story-from-sparknotes-to-litcharts>
4. [https://www.researchgate.net/publication/320596355\\_FRANCIS\\_BACON\\_DEPICTS\\_UTI\\_LITARIA\\_NISM\\_IN\\_HIS\\_ESSAYS](https://www.researchgate.net/publication/320596355_FRANCIS_BACON_DEPICTS_UTI_LITARIA_NISM_IN_HIS_ESSAYS)
5. [https://www.academia.edu/38723128/The\\_Elizabethan\\_Idea\\_of\\_the\\_Jew\\_in\\_Marlowes\\_The\\_e\\_Jew\\_of\\_Malta\\_and\\_Shakespeares\\_The\\_Merchant\\_of\\_Venice\\_](https://www.academia.edu/38723128/The_Elizabethan_Idea_of_the_Jew_in_Marlowes_The_e_Jew_of_Malta_and_Shakespeares_The_Merchant_of_Venice_)
6. <http://theisticserendipity.blogspot.com/2011/11/critical-appreciation-of-prothalamion.html>
7. <https://crossref-it.info/textguide/metaphysical-poets-selected-poems/4/215>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	M	S
CO2	S	S	S	M	M
CO3	S	S	M	M	M
CO4	S	M	S	M	S
CO5	S	M	M	S	S

S-Strong M-Medium

**CORE II**  
**BRITISH LITERATURE II**  
*(From the Age of Dryden to the Romantic Age)*

**Course Objectives:**

- To familiarize the students with the major socio-political and literary trends in literature
- To cultivate among students a sense of understanding in order to make them better human beings by exposing them to literature.
- To introduce students to representative texts by major writers of the period.

**Course Outcomes:**

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

- CO1 - gain knowledge on different genres and their characteristic features in the works of Restoration and Romantic Ages - K1
- CO2 - trace the key political, cultural and artistic transformations while paying close attention to continuities with medieval tradition - K2
- CO3 - familiarise the students with the major trends, ideas, genres, poetic forms and prose of these periods - K3
- CO4 - understand the English Romantic imagination, its stress on nature, poetic inspiration, freedom, individualism, spontaneity and the role language plays in it - K5
- CO5 - attain in-depth knowledge of a movement that not only captured the imagination of people with their ideas of liberty and freedom but also fuelled the avant-movements well into the twentieth century - K4 and K5

**Unit I Poetry**

John Dryden	:	A Song for St. Cecilia's Day
William Wordsworth	:	Resolution and Independence
Samuel Taylor Coleridge	:	Dejection: An Ode
Percy Bysshe Shelley	:	The Mask of Anarchy
John Keats	:	To Sleep
Mary Montagu	:	Saturday, the Small-Pox
Alexander Pope	:	Ode on Solitude

Anna Barbauld	:	The Mouse's Petition
Lord Byron	:	She Walks in Beauty
William Blake	:	The Human Abstract

### Unit II Prose

Charles Lamb	:	From Essays of Elia
		1. Valentine's Day
		2. Grace Before Meat
Joseph Addison and Richard Steele	:	From Coverley Papers
		1. The Spectator's Account of Himself
		2. Sir Roger and the Gypsies

### Unit III Drama

William Congreve	:	The Way of the World
Oliver Goldsmith	:	She Stoops to Conquer

### Unit IV Fiction

Emily Bronte	:	Wuthering Heights
Daniel Defoe	:	Robinson Crusoe
Walter Scott	:	Kenilworth

### Unit V Criticism

Percy Bysshe Shelley	:	A Defence of Poetry
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### Books Prescribed:

1. Nayar, Pramod K., editor. *Critical Editions: English Poetry, 1660 -1780: An Anthology*. Orient Black Swan, 2011.
2. Green, David, editor. *The Winged Word*. Macmillan India Limited, 2009.

**References:**

1. Compton-Rickett, Arthur. *A History of English Literature*. Vol. 85. TC and EC Jack, 1912.
2. Daiches, David. *A Critical History of English Literature*. Secker and Warburg, 1972.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers, 1999.
4. Legouis, and Cazamian. *A History of English Literature*. Latest ed., Macmillan, 1985.
5. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. Enlarged ed., A.I.T.B.S. Publishers, 2007.
6. Rickett, Arthur Compton. *A History of English Literature*. Universal Book Stall, 1990.

**Web Sources:**

1. <https://poemanalysis.com/movement/augustan-age/>
2. <https://crossref-it.info/articles/398/augustan-literature-an-introduction>
3. <https://poets.org/text/brief-guide-augustans>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	M	S	S	S	S
CO3	S	S	S	S	M
CO4	S	S	S	S	S
CO5	S	S	S	S	M

S-Strong M-Medium

**CORE III**  
**BRITISH LITERATURE III**  
*(From the Victorian Age to the Modern Age)*

**Course Objectives:**

- To enable the students to evaluate critically the English mindset in the context of rapid social transformations in the nineteenth century.
- To make students familiar with the various styles and thoughts expressed by the writers of the age.
- To introduce students to the different kinds of literary texts in terms of the literary movements.

**Course Outcomes:**

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

CO1 - understand the socio-cultural, political and intellectual contexts that nourished Romantic and Victorian Literature - K1

CO2 - cultivate the understanding of politics behind governance and religion - K2

CO3 - demonstrate the applications of theories and criticism - K1

CO4 - contextualise the transition in modernism - K4

CO5 - evaluate the implications of the critical responses of the period - K5

**Unit I Poetry**

Alfred Lord Tennyson	:	Tithonus
Robert Browning	:	A Grammarian's Funeral
Dante Gabriel Rossetti	:	The Blessed Damozel
G.M. Hopkins	:	Pied Beauty
D. H. Lawrence	:	The Mosquito
Cecil Day Lewis	:	The Poet
William Empson	:	Missing Dates
W. H. Auden	:	The Unknown Citizen
Dylan Thomas	:	Poem in October
Philip Larkin	:	Wants



## Unit II Prose

- G.K. Chesterton : Essays from *On Running after One's Hat and Other Whimsies*  
i. On Running after One's Hat  
ii. Chess
- Robert Wilson Lynd : The Pleasure of Ignorance

## Unit III Drama

- Oscar Wilde : The Importance of Being Earnest
- Samuel Beckett : Waiting for Godot

## Unit IV Fiction

- Charles Dickens : Nicholas Nickleby
- Virginia Woolf : Mrs. Dalloway
- Doris Lessing : The Golden Notebook

## Unit V Criticism

- Wilson Knight : Macbeth and the Metaphysic of Evil
- T.S. Eliot : Tradition and the Individual Talent

## Books Prescribed:

1. Carter, Ronald, and John McRae. *The Routledge History of Literature in English*. 2<sup>nd</sup> ed., Routledge, 2001.
2. Daiches, David. *A Critical History of English Literature*. Vol. 4, 2<sup>nd</sup> ed., Allied, 2005.
3. Green, David, editor. *The Winged Word*. Macmillan India Limited, 2009.
4. Nayar, Pramod K., editor. *Critical Editions: English Poetry, 1660 -1780: An Anthology*. Orient Black Swan, 2011.

**References:**

1. Compton-Rickett, Arthur. *A Primer of English Literature*. T. Nelson, 1941.
2. Daiches, David. *A Critical History of English Literature*. Secker and Warburg, 1991.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers and Dist, 1999.
4. Legouis, Émile, et al. *A History of English Literature: In 2 Volumes*. Dent, 1926.
5. Saintsbury, George. *A Short History of English Literature*. Macmillan, 1898.

**Web Sources:**

1. <https://www.thefamouspeople.com/19th-century-british-writers.php>
2. <https://neoenglish.wordpress.com/2010/12/27/the-influence-of-science-on-victorian-literature/>
3. <https://www.bl.uk/romantics-and-victorians/themes/technology-and-science>
4. [https://www.wwnorton.com/college/english/nael/20century/topic\\_2\\_05/welcome.htm](https://www.wwnorton.com/college/english/nael/20century/topic_2_05/welcome.htm)

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	S	S
CO2	S	M	M	M	S
CO3	M	M	S	M	S
CO4	M	S	S	M	S
CO5	M	S	S	M	S

S-Strong M-Medium

**CORE IV  
AMERICAN LITERATURE**

**Course Objectives:**

- To explore the uniqueness of American literature at an advanced level.
- To analyse the American concept of freedom, liberty, life and the American point of view.

**Course Outcomes:**

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

CO1- acquire knowledge about the origin and development of American Literature through centuries - K1

CO2- understand the shift in literary notion from time to time and the distinctive creativity of the respective era - K2

CO3 - analyse the diverse concepts, themes and approaches within American Literature - K4

CO4 - grasp the ideologies and skills of significant writers through their works - K3

CO5 - enhance soft skills through American literature - K3

**Unit I Poetry**

Ralph Waldo Emerson	:	Brahma
Walt Whitman	:	Song of Myself – Poem 1
Emily Dickenson	:	“Hope” is the thing with feathers
Robert Frost	:	Directive
Edgar Allan Poe	:	Alone
Sylvia Plath	:	Mirror
Wallace Stevens	:	The Snowman
Maya Angelou	:	Still I Rise

**Unit II Prose**

Ralph Waldo Emerson	:	The American Scholar
Mark Twain	:	Advice to Youth

### Unit III Drama

Edward Albee	:	The Zoo Story
Arthur Miller	:	Death of a Salesman

### Unit IV Short Story

Washington Irving	:	Rip Van Winkle
Edgar Allan Poe	:	The Purloined Letter
Charlotte Perkins Gilman	:	The Yellow Wallpaper
O Henry	:	The Gift of the Magi
Langston Hughes	:	Thank You, Ma'am

### Unit V Fiction

Nathaniel Hawthorne	:	The House of the Seven Gables
Ernest Hemingway	:	The Old Man and the Sea
Eleanor Taylor Bland	:	Whispers in the Dark

### Books Prescribed:

1. Fisher, William J, et al., *American Literature of the Nineteenth Century: An Anthology*. Eurasia Publishing House, 1984.
2. Oliver, Egbert S. *American Literature, 1890-1965: An Anthology*. 1994.

### References:

1. Cowie, Alexander. *The Rise of the American Novel*. American Book Co, 1948.
2. Gates, Henry L, and Valerie Smith. *The Norton Anthology of African American Literature*. W.W. Norton & Co, 2015.
3. Levine, Robert S, GerShun Avilez, Michael A. Elliott, Sandra M. Gustafson, Amy Hungerford, and Lisa Siraganian. *The Norton Anthology of American Literature*. W.W. Norton & Co 2022.
4. Hart, James D. *The Oxford Companion to American Literature*. Oxford University Press,

1900.

5. VanSpanckeren, Kathryn. *Outline of American Literature*. US Dep. of State, Bureau of International Information Programs, 2007.

### Web Sources:

1. <http://people.unica.it/fiorenzoiuliano/files/2016/04/A-Brief-History-of-American-Literature-Wiley-Blackwell-2011.pdf>
2. <http://www.online-literature.com/periods/transcendentalism.php>
3. [http://www.longwood.edu/staff/lynchr1/English%20203/american\\_romanticism.htm](http://www.longwood.edu/staff/lynchr1/English%20203/american_romanticism.htm)
4. <https://www.encyclopedia.com/arts/culture-magazines/american-scholar>
5. <https://study.com/academy/lesson/the-american-scholar-by-ralph-waldo-emerson-summary-analysis.html>
6. <http://edwardalbeesociety.org/works/the-zoo-story/>
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9. <https://www.gutenberg.org/files/77/77-h/77-h.htm>
10. <https://www.gale.com/open-access/the-adventures-of-huckleberry-finn>

### Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	M	S
CO2	S	S	M	S	S
CO3	S	S	M	S	M
CO4	M	S	S	S	S
CO5	M	S	M	S	S

S-Strong M-Medium

## **ELECTIVE I CREATIVE WRITING**

### **Course Objectives:**

- To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer.
- To explain the difference in writing for various literary and social media.
- To enable learners to put into practice the various forms of creative writing that they have studied through the course.

### **Course Outcomes:**

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

- CO1 - distinguish between the literary genres - K1 and K2
- CO2 - write for various literary and social media - K3 and K4
- CO3 - critically appreciate various forms of Literature - K5
- CO4 - make innovative use of their creative and critical faculties - K6
- CO5 - seek employment in various creative fields - K5 and K6

### **Unit I Fundamentals of Creative Writing**

Introduction to Creative writing – Meaning, Significance and Characteristics of Creative Writing  
– Need and Research for Creative writing

### **Unit II Elements of Creative Writing**

Elements of Creative Writing – Plot, Setting, Character, Dialogue, Point of View – Literary Devices and Figurative Language

### **Unit III Traditional Forms of Creative Writing**

Poetry, Drama, Essay, Fiction, Biography, Autobiography, Travelogues  
Practicals: Students to present a short autobiographical note/Travel write up/Exhibit creative writing ability

### **Unit IV New Trends in Creative Writing**

Journalistic Writing – Graphic Novel – Flash Fiction

### **Unit V Practical Components**

Proof Reading and Editing – Practical – Creative Writing Exercises

### **Books Prescribed:**

1. Harper, Graeme. *Teaching Creative Writing*. Continuum, 2006.
2. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge University Press, 2007.

### **References:**

1. Abrams, M.H. *Glossary of Literary Terms*. Wadsworth Publishing Company, 2005.
2. Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. Cambridge University Press, 2002.
3. Bell, James Scott. *How to Write Dazzling Dialogue*. Compendium Press, 2014.
4. Berg, Carly. *Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. Then Re-Publish Them All Together as a Book*. Magic Lantern Press, 2015.
5. Clark, Roy Peter. *Writing Tools*. Brown and Company. 2008.
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8. King, Stephen. *On Writing: A Memoir of the Craft*. Hodder and Stoughton, 2000.
9. Mezo, Richard E. *Fire I' the Blood: A Handbook of Figurative Language*. Universal Publishers, 1999.
10. Strunk, William and E. B. White. *The Elements of Style*. Longman, 1999.

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2. <https://paragraffs.com/what-are-the-characteristics-of-creative-writing/>
3. <https://www.writingforward.com/better-writing/characteristics-of-good-writing>
4. <https://www.geeksforgeeks.org/difference-between-technical-writing-and-creative-writing/>
5. <https://www.dreamerswriting.com/elements-of-a-story/>
6. <https://examples.yourdictionary.com/basic-types-of-literary-devices.html>
7. <https://www.athabascau.ca/write-site/documents/elements-of-style.pdf>
8. <https://penandthepad.com/elements-style-creative-nonfiction-writing-5181.html>
9. <https://knowadays.com/blog/proofreading-creative-writing/>

10. <https://www.writingforward.com/creative-writing/types-of-creative-writing>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	S
CO2	S	M	S	M	M
CO3	S	M	S	M	M
CO4	S	M	S	M	S
CO5	M	S	M	S	M

S-Strong M-Medium



**CORE V**  
**SHAKESPEARE**

**Course Objectives:**

- To introduce the significance of Shakespeare and his works.
- To kindle the enthusiasm, interest and desire to study his plays further.
- To appreciate his contribution to English literature.

**Course Outcomes:**

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

CO1 - understand the greatness and uniqueness of Shakespearean characterisation, themes and techniques - K2

CO2 - analyse and differentiate personalities in literature and life - K4

CO3 - understand the effectiveness of language in Shakespeare's plays - K1

CO4 - acquire skills like decision-making and problem-solving - K4

CO5 - apply Shakespearean technique of handling people in the present context - K3

**Unit I**

Introduction to Shakespeare - Shakespeare's Stage, Theatre, Audience, Fools, Clowns, Villains and Women  
Sonnets – 28, 55, 66, 127, 131

**Unit II**

The Comedy of Errors

**Unit III**

Henry VIII

**Unit IV**

Othello

Catherine Belsey : Iago the Essayist

**Unit V**

The Tempest

Harold Bloom : "Introduction" from *The Tempest*

## References:

1. Belsey, Catherine. *Shakespeare in Theory and Practice*. Edinburgh University Press, 2011.
2. Bloom, Harold. "Harold Bloom's Shakespeare through the Ages." *Othello*. Viva Books, 2010.
3. Bloom, Harold. "Harold Bloom's Shakespeare through the Ages." *The Tempest*. Viva Books, 2010.
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7. Knight, George W. *The Wheel of Fire: Interpretations of Shakespearian Tragedy with Three New Essays*. Routledge, 1989.
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9. Tillyard, Eustace M. W. *Shakespeare's History Plays*. Penguin Books, 1991.
10. Thompson, Ann, and Neil Taylor. *Hamlet: A Critical Reader*. Bloomsbury, 2016.

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2. <https://www.sparknotes.com/shakespeare/othello/>
3. <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/tempest/>
4. <https://www.sparknotes.com/shakespeare/henryviii/summary/>
5. [https://wikivisually.com/wiki/Timeline\\_of\\_Shakespeare\\_criticism](https://wikivisually.com/wiki/Timeline_of_Shakespeare_criticism)
6. <https://www.bl.uk/works/shakespeares-sonnets>
7. <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/comedy-of-error>

## Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	M	S
CO2	S	S	S	M	S
CO3	M	S	M	S	S
CO4	S	S	M	M	M
CO5	M	S	M	S	S

S-Strong M-Medium

**CORE VI  
MASS MEDIA**

**Course Objectives:**

- To introduce the students to think critically and learn the nuances of media.
- To widen career options to postgraduate student in English, especially in the knowledge processing industry for writers, editors, structural designers etc.
- To train students to become reviewers, critics, editors thus opening up other career options.

**Course Outcomes:**

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

- CO1 - identify the links between mass media, social media, and socio-cultural transformation in the twenty first Century world - K1 and K2
- CO2 - compare the diverse uses and the cultural effects of the interactive media content production - K3 and K4
- CO3 - examine critically the role of social media tools in the construction of personal and group identities and identifications - K5
- CO4 - discuss about the social effects of the rising popularity and widespread use of smart phones and other digital communication devices in the last decade - K6
- CO5 - examine the interactions between material culture and the digital revolution as well as the impact of digitization on materiality of life - K5 and K6

**Unit I Communication**

What is communication, definition, nature and process of communication, types of communication – interpersonal, intrapersonal, group and mass communication, purpose of communication, communication and change, communication and society.

**Unit II Theories of Communication**

Communication models, channels of communication, feedback, role of audience, theories of mass communication.

**Unit III Understanding Mass Media**

Role of media in our life – media and mass media, functions of mass media, types of mass media, and theories of press media.

**Unit IV Mass Media and Society**

The meaning of Effects, effects of media on education, mass media and the Indian family, children and media, representations of women in mass media, media and consumerism, violence in media and society.

## Unit V Advertising

Role of advertising in marketing, evaluation of advertising, functions of advertising, types of advertisements, ethics in advertising, current issues in advertising, representations of women in advertisement, children in advertising.

### Book Prescribed:

Kumar, Keval J. *Mass Communication in India*. Jaico Publishing House, 1994.

### References:

1. Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. Pearson, 2008.
2. Fiske, John, and John Hartley. *Reading Television*. 2<sup>nd</sup> ed., Routledge. 2004.
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2. <https://www.native-english.ru/topics/mass-media-in-our-life>
3. <https://www.owlgen.com/question/discuss-different-types-of-reporting-in-journalism>
4. <https://rayaccess.com/the-importance-of-editing/>
5. <https://business-finance.blurtit.com/196985/what-is-the-role-of-advertising-in-marketing>

### Mapping with Programme Outcomes:

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	S	M	S
CO3	S	M	S	M	M
CO4	S	M	S	M	S
CO5	M	S	M	S	M

S-Strong M-Medium

**CORE VII**  
**ENGLISH LANGUAGE AND LINGUISTICS**

**Course Objectives:**

- To enable students to know and form ideas on growth and development of English its structural, grammatical and functional aspects
- To recognise, identify and use sounds and structures
- to identify and explain process of second language acquisition

**Course Outcomes:**

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

CO1 - understand the nuances and hybrid nature of the English Language and its origin - K1

CO2 -comprehend the socio-cultural influences on Language - K2 and K5

CO3 - gain an understanding about the varieties of English Language - K3

CO4 - use right accent and rhythm in speaking - K2 and K4

CO5 - understand the significance of Language used in literary discourses - K5

**Unit I**

What is Language? Characteristics of Language, Origin of Language, Indo-European family of Languages - Germanic family of Languages - Origin of English

**Unit II**

Early History of English Language - Old English Period – Scandinavian invasions, Middle English Period – The impact of Norman Conquest on the English Language, Modern English Period – Latin and Greek influence

**Unit III**

What is Linguistics? Scope and Nature of Linguistics – Branches of Linguistics – Regional Variation – Language and Social Variation.

## Unit IV

Phonology – Phonetics – Air stream Mechanism, Organs of Speech, Vowels and Consonants, Diphthongs, Phonemes.

Morphology – Definition, Scope, Concept of Word, Morpheme, Allomorphs, Word formation

## Unit V

Syntax - Prescriptive Grammar, Descriptive Grammar, IC Analysis, TG Grammar

Semantics - Synonymy, Antonym, Hyponymy, Polysemy, Ambiguity, Pragmatics

### Books Prescribed:

1. Crystal, David. *Linguistics*. Penguin Books, 1972.
2. Wood, Frederick T. *An Outline History of the English Language*. Trinity, 2017.

### References:

1. Balasubramanian T. *A Text book of English Phonetics for Indian students*. 3<sup>rd</sup> ed., Trinity, 2013.
2. George Yule. *The Study of Language, Second Edition*, Cambridge University Press, 1996.
3. Krishnaswamy, N., et al. *Modern Applied Linguistics*. Trinity, 2002.
4. Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 1981.
5. Wallwork, J.F. *Language and Linguistics: An Introduction to the Study of Language*. Heinemann Educational, 1969.

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4. <https://www.uni-due.de/ELE/VarietiesOfEnglish.pdf>
5. <file:///C:/Users/SUBI/Downloads/The%20Sounds%20of%20English.pdf>
6. David Crystal on Language, Linguistics and Literature  
<https://www.youtube.com/watch?v=A9Y8ZHfw50>

7.The Psychology of Language, by Prof. Naveen Kashyap, IIT Guwahati - SWAYAM Course

[https://onlinecourses.nptel.ac.in/noc21\\_hs65/preview](https://onlinecourses.nptel.ac.in/noc21_hs65/preview)

8.Applied Linguistics By Prof. Rajesh Kumar, IIT Madras- SWAYAM course

[https://onlinecourses.nptel.ac.in/noc19\\_hs45/preview](https://onlinecourses.nptel.ac.in/noc19_hs45/preview)

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	S	M	S
CO3	S	M	S	M	M
CO4	S	M	S	M	S
CO5	M	S	M	S	M

S- Strong M-Medium



## **ELECTIVE II FOLKLORE AND LITERATURE**

### **Course Objectives:**

- To give an idea of early cultural formations and their expressions.
- To look at different forms of folklore with specific reference to its culture in which they are determined.
- To inculcate the habit of reading and writing traditional art forms.

### **Course Outcomes:**

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

- CO1 - gather and identify different types of folklore and discuss them in the context of the cultures that inform them and are informed by them in turn - K1 and K2
- CO2 - will understand the nature and form of folklore and its significance in the cultural formations of people - K3 and K4
- CO3 - look at folklore as a living tradition with contemporary relevance - K5
- CO4 - acquire knowledge to analyse and study them in connection with the past and present cultural standards - K6
- CO5 - enable the students to distinguish different folktales - K5 and K6

### **Unit I Fundamentals of Folklore Studies I**

Definitions of folklore - a historical overview - What is a folk group? - How folk groups form - Tradition - Ritual - Performance - Aesthetics

### **Unit II Fundamentals of Folklore Studies II**

Alan Dundes - Who Are the Folk?

Vladimir Propp - The Functions of Dramatis Personae

### **Unit III Folktales from India I**

The Clay Mother-in-Law (Tamil)

Shall I Show You My Real Face? (Tamil)

A Friend in Need (Malayalam)

The Shepherd's Ghost (Telugu)

In the Kingdom of Fools (Kannada)

## Unit IV Folktales from India II

Why Audiences Laugh or Cry (Punjabi)

Other Lives (Kashmiri)

The Kite's Daughter (Assamese)

A Parrot Called Hiranman (Bengali)

Winning a Princess (Tulu)

## Unit V Folktales from outside India

Eight Genii (Chinese)

The Tea-Kettle (Japanese)

How We Got the Name 'Spider Tales' (West African)

Why White Ants Always Harm Man's Property (West African)

The Serpent-Wife (Ukrainian)

### Books Prescribed:

1. Bain, Nisbet. R., translator. *Cossack Fairy Tales and Folk Tales*. George G.Harrap, 1910.
2. Barker, W.H. and Cecilia Sinclair. *West African Folk-Stories*. Yesterday's Classics, 1920.
3. Bendix, Regina F., and Galit Hasan-Rokem, editors. *Companion to Folklore*, Blackwell, 2012.
4. Dundes, Alan. *The Journal of American Folklore*, vol. 78, no. 308, Apr.-Jun. 1965, pp. 136-142.
5. Fielde, M. Adele. *Chinese Fairy Tales: Forty Stories Told by Almond-Eyed Folk*. G.P. Putnam's Sons, 1912.
6. Handoo, Jawaharlal. *Folklore: An Introduction*. CIEFL, 1989.
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8. Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott, Martino Fine Books, 2015.
9. Ramanujan, A.K. *Selections from Folktales from India*. Penguin, 2009.
10. Sim, Martha C. and Martine Stephans. *Living Folklore: An Introduction to the Study of People and Their Tradition*, Utah State University Press, 2011.

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1. Bendix, Regina F., and Galit Hasan-Rokem, editors. *Companion to Folklore*, Blackwell, 2012.
2. Dorairaj, Joseph. *Myth and Literature*. FRRC, 2011.
3. Dorson, Richard M., editor. *Folklore and Folk Life: An Introduction*. The University of Chicago Press, 1972.
4. Dundes, A., editor. *The Study of Folklore*. Prentice-Hall, 1965.

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2. <https://www.jstor.org/journal/jfolkrese>
3. <https://iupress.org/journals/jfr/>
4. <https://www.tandfonline.com/toc/rfol20/current>
5. <https://muse.jhu.edu/journal/223>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	S
CO2	S	M	S	M	M
CO3	S	M	S	M	M
CO4	S	M	S	M	S
CO5	M	S	M	S	M

S-Strong M-Medium

**22ENGI01**  
**INTERNSHIP**

<b>Details</b>	<b>Internship Programme</b>
Duration and Semester	15 days – first year end during summer vacation
Semester in which mark entered	3 <sup>rd</sup> Semester Mark Sheet
Evaluation	Based on the submission of certificate issued by the company/institution to the student and the internship report submitted by the candidate to the department. Department committee should conduct a viva-voce examination and evaluate the students
Result of Viva Voce: Recommendation	Commended (or) Highly Commended No Credit/No Marks will be awarded in the mark sheet

**CORE VIII  
LITERARY THEORY**

**Course Objectives:**

- To introduce students to forms of literary study.
- To train students to analyse literary writings based on critical theories.
- To sensitise students to incorporate the theories learned in future works of research.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1- develop new perspectives and critical outlook for performing literary research - K1

CO2- gain knowledge about new literary and critical approaches - K1

CO3 - analyse the concepts by close reading and apply them in research writing - K4

CO4 - understand the elements of empirical research - K2 and K6

CO5 - demonstrate the critical sensibilities using the theatrical lens - K3

**Unit I**

John Keats : From *The Letters*

Maud Bodkin : Archetypes in *The Ancient Mariner*

**Unit II**

Virginia Woolf : Modern Fiction

I.A.Richards : The Two Uses of Language

**Unit III**

M.H.Abrams : Orientation of Critical Theories

George Orwell : Politics and the English Language

**Unit IV**

Helen Gardiner : The Sceptre and the Torch

Roland Barthes : The Death of the Author

**Unit V**

Geoffrey Hartman : The Interpreter's Freud

Juliet Mitchell : Femenity, Narrative and Psychoanalysis

**Books Prescribed:**

1. Lodge, David, editor. *Twentieth Century Literary Criticism: A Reader*. 1<sup>st</sup> ed., Longman, 1989.
2. ---, editor. *Modern Criticism and Theory: A Reader*. 2<sup>nd</sup> ed., Pearson Education Limited, 2005.
3. ---, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3<sup>rd</sup> ed., Routledge, 2017.
4. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism and Ecocriticism*. Pearson, 2022.
5. ---. *Literary Theory Today*. Asia Book Club, 2017.
6. Ramaswamy, S. and V.S. Seturaman. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol.1, Macmillan, 1986.
7. ---. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 2, Macmillan, 1986.

**References:**

1. Abrams, M.H. *The Mirror and the Lamp*. Oxford University Press, 1953.
2. Ashcroft, Griffith, and Tiffin, editors. *Post-Colonial Studies Reader*. Routledge, 1995.
3. Barry, Peter. *Beginning Theory*. Manchester University Press, 1995.
4. Daiches, David. *Critical Approaches to Literature*. Revised Edition, Orient Longman, 1984.
5. Dorsch, T.S., translator. *Classical Literary Criticism*. Penguin Books, 1965. (two volumes)
6. Seturaman, V.S., editor. *Contemporary Criticism*. Macmillan, 1989.
7. Wimsatt and Brooks, editors. *Literary Criticism - A Short History*. Prentice-Hall, 1957.

**Web Sources:**

1. <http://kamarajcollege.ac.in/Department/English/III%20Year/002%20Core%20-%2012%20Literary%20Critics%20and%20Approaches%20-%20V%20Sem%20BA%20English.pdf>
2. <https://www.litcharts.com/lit/poetics/summary>
3. <https://study.com/learn/lesson/poetics-aristotle-summary-analysis.html>

4. <https://maulanaazadcollegekolkata.ac.in/pdf/open-resources/The-Metaphysical-Poets-Essay.pdf>
5. <http://albertsliterature.blogspot.com/2012/02/northrop-frye-archetypes-of-literature.html>
6. <https://www.jstor.org/stable/27537676>
7. [https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp\\_content/S000013EN/P001455/M019977/ET/1519810335Paper11,Module11,EText.pdf](https://epgp.inflibnet.ac.in/epgpdata/uploads/epgp_content/S000013EN/P001455/M019977/ET/1519810335Paper11,Module11,EText.pdf)

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	S	S	M
CO2	S	S	M	S	S
CO3	S	S	S	S	M
CO4	S	S	S	S	S
CO5	S	S	S	S	M

S-Strong M-Medium

**CORE IX**  
**INTENSIVE STUDY OF AN AUTHOR: RABINDRANATH TAGORE**

**Course Objectives:**

- To introduce students to appreciate the contribution of Indian writers worldwide.
- To expose students to Rabindranath Tagore's philosophy, creative and artistic style, his mysticism, freedom of education.

**Course Outcomes:**

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

CO1 - introduce the mastery of the particular writer - K1

CO2 - induct the biographical sketch and uniqueness of the writer - K2

CO3 - evaluate multi genres of literature critically - K3

CO4 - aesthetically appreciate the works of the writer - K4

CO5 - comprehend the ideology and philosophical perception of that author - K5

**Unit I**

Gitanjali (I-XXX)

**Unit II Prose**

The Problem of Self - Sadhana - Chapter IV

A Comedy in England

**Unit III Drama**

Malini

Karna and Kunti

**Unit IV Short Story**

The Renunciation

The Cabuliwallah

**Unit V Fiction**

The Home and the World

The Wreck



**Book Prescribed:**

Tagore, Rabindranath. *Sādhanā: The Realisation of Life*. Macmillan, 1915.

**References:**

1. Anand, Mulk Raj. *Homage to Tagore*. Sangam Publishers, 1946.
2. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers, 1984.
3. Gupta, S.C. Sen. *The Great Sentinel*. A. Mukherjee, 1988.
4. Iyengar, K. R. Srinivasa. *Rabindranath Tagore: A Critical Introduction*. Sterling Publications, 1987.
5. Kakar, Sudhir. *Young Tagore: The Makings of a Genius*. Penguin Books, 2013.
6. Thompson, Edward John. *Rabindranath Tagore: Poet and Dramatist*. Oxford University Press, 1991.

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1. <http://tagoreweb.in/Render/ShowContent.aspx?ct=Essays&bi>
2. <http://www.kksir.blogspot.com/2015/09/the-contribution-of-tagore-towards.html>
3. [https://www.jstor.org/stable/3517896?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/3517896?seq=1#metadata_info_tab_contents)

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	M	S	S
CO2	S	S	M	S	S
CO3	S	S	S	S	S
CO4	S	M	M	S	S
CO5	M	S	M	M	M

S-Strong M-Medium

**CORE X**  
**WOMEN'S WRITING**

**Course Objectives:**

- To engage in gaining an overview of the vision of women writers of the world across various genres.
- To examine the autonomy of women writers and their accomplishments.
- To encourage students to have a brief knowledge about various literary works written by women writers.

**Course Outcomes:**

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

CO1 - imbibe knowledge about the basics of various literary works written by renowned women writers - K1 and K2

CO2 - examine the various literary techniques such as themes and narrative style - K3

CO3 - validate currency of women's crises in the prescribed women's literatures - K3

CO4 - acknowledge the amalgamation of gender and various socio-cultural representations in the literary works prescribed - K4

CO5 - encourage theoretical and academic augmentation about the various crises encrypted in women's writing in English - K5

**Unit I Poetry**

Elizabeth Barrett Browning : My Heart and I

Mary Oliver : Hummingbirds

Margaret Atwood : Siren Song

Meena Alexander : The Journey

**Unit II Prose**

Virginia Woolf : How Should One Read a Book?

Maya Angelou : To Tell the Truth

In Self-Defense

Keep the Faith

**Unit III Drama**

Susan Glaspell : Trifles

Uma Parameswaran : Meera: A Dance Drama

#### Unit IV Fiction

Kate Chopin	: The Awakening
Rajam Krishnan	: Lamps in the Whirlpool
Isabel Allende	: Portrait in Sepia

#### Unit V Criticism

Simone de Beauvoir	: Myth and Reality
Susie Tharu	: Introduction – Women Writing in India: 600 BC to the Early Twentieth Century
Zora Neale Hurston	: How It Feels to be Colored Me

#### Book Prescribed:

1. Allende, Isabel. *Portrait in Sepia*. Harper Perennial, 2008.
2. Angelou, Maya. *Letter to My Daughter*. Virago, 2012.
3. Annapoorni S. and V. Bharathi Harishankar, *Shifting Perceptions: An Anthology of Women's Writing*. mainSpring Publishers, 2016.
4. Lodge, David, and Nigel Wood. *Modern Criticism and Theory: A Reader*. 3rd ed., Longman, 2008.
5. Narayanan, Uma, and Prema Seetharam, translators. *Lamps in the Whirlpool*. By Rajam Krishnan, Macmillan, 2003.
6. Tharu, Susie and K. Lalita eds. *Women Writing in India: 600 BC to the Early Twentieth Century*. Vol. 1. Feminist Press, City University of New York, 1991.
7. Woolf, Virginia. *Essays on the Self*. New York Review Books, 2017.

#### References:

1. Briggs, Julia. *Reading Virginia Woolf*. Edinburgh University Press, 2006.
2. Saxena, Anju. *Role of Women in English Literature*. Sonali Publications, 2011.

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2. <https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/womens-literature>.
3. <https://www.ijedr.org/papers/IJEDR1904009.pdf>.

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	M	S	S
CO2	S	S	M	S	S
CO3	S	S	S	S	S
CO4	S	M	M	S	S
CO5	M	S	M	M	M

S-Strong M-Medium

**CORE XI  
RESEARCH METHODOLOGY**

**Course Objectives:**

- To familiarise the student with the nature, dimensions and methods of research.
- To empower the student with the knowledge and skills needed to undertake a research project, to present a conference paper and to publish a scholarly article.

**Course Outcomes:**

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

CO1 - arrive at a thesis statement without ambiguity - K1 and K2

CO2 - apply research mechanics without committing errors - K3

CO3 - exercise academic integrity in a systematic manner and avoid plagiarism - K3 and K4

CO4 - imbibe the significance of primary and secondary sources - K5

CO5 - learn the art of making references and widen the ability to research - K6

**Unit I**

What is Research – Definition and Explanation of the Terms: Research, Hypothesis, Thesis Statement – Conducting Research – Compiling Working Bibliography – Plagiarism

**Unit II**

Review of Literature – Approaches to Research – Elements of Qualitative Studies – Elements of Quantitative Studies

**Unit III**

Mechanics of Prose: Spelling, Punctuation, Capitalization of Terms, Names of Persons, Titles of Works, Numbers, Principles of Inclusive Language – Abbreviations

**Unit IV**

Formatting Research Project

**Unit V**

Documenting Sources: An Overview – The List of Works Cited, Core Elements,

Ordering the List of Works Cited – Citing Sources in the Text, Quoting and Paraphrasing

Sources, Citations in Forms other than Print, Notes, Harvard and APA System

### Books Prescribed:

1. Anderson, Jonathan, and Millicent Poole. *Assignment and Thesis Writing*. 4<sup>th</sup> ed., Wiley India, 2001.
2. *MLA Handbook*. 9<sup>th</sup> ed., Modern Language Association of America, 2021.

### References:

1. Dorairaj, Joseph. *FAQs on Research in literature and Language*. Emerald Publishers, 2019.
2. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup>ed., Affiliated East-West Press, 2009.
3. Hoffmann, Ann. *Research for Writers*. A and C Black Limited, 2004.
4. Manse, Martin H. *Guide to Style: An Essential Guide to the Basics of Writing Style*. Viva Books, 2010.
5. *MLA Handbook*. 8<sup>th</sup> ed., Modern Language Association of America, 2016.
6. Mounsey, Chris. *Essays and Dissertations*. Oxford University Press, 2010.
7. Rose, Jean. *The Mature Student's Guide to Writing*. Palgrave, 2001.
8. Seth, Kalpana. *Research Methodology in English*. Murari Lal and Sons, 2010.
9. Swales, John M. *Research Genres: Explorations and Applications*. Cambridge University Press, 2005.

### Web Sources:

1. <https://www.google.co.in/amp/s/www.questionpro.com/blog/execute-online-research/>
2. <https://www.slideshare.net/mobile/manukumarkm/source-of-data-in-research>
3. <https://onlinelibrary.wiley.com/doi/full/10.1002/9781118901731.iecrm0174>

### Mapping with Programme Outcomes:

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	S	S	S
CO2	M	M	S	S	S
CO3	M	M	M	S	S
CO4	S	S	M	S	S
CO5	M	M	S	S	M

S-Strong M-Medium

### **ELECTIVE III FILM STUDIES**

#### **Course Objectives:**

- To familiarise the learners with the growth and development of films.
- To equip the learners to interpret the genres and theories of films.
- To enable them to analyse and review select classic films.

#### **Course Outcomes:**

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

CO1- acquire knowledge about the concept, nature and development of films - K1

CO2- understand the shift in nature of films from time to time and the distinctive creativity of the respective era - K2

CO3- analyse the significant critical concepts and theories - K4

CO4- learn the ideologies and skills of significant film makers and critics through their works - K3

CO5- recognise, criticise and review select classic films - K3

#### **Unit I**

Introduction to film studies: What is film? Film, Cinema and Movie, The Hybrid Nature of Film, the Language of Cinema, Authorship, A Brief History- Beginning and Growth of Cinema.

#### **Unit II**

Film Genres: Documentary (factual films), Narrative, Avant Garde Films, Feature Films, Short Films, Thriller, Fantasy, Animation, Digital films.

#### **Unit III**

Literature and Film: Literary language and film language, Adaptation and Notions of Fidelity, Narrative Structure and Strategies in Film and Fiction.

## Unit IV

Film Theory: Realism, Formalism, Auteur Theory, Ideology in Film, Apparatus theory, Structuralism, Psychoanalytical film theory.

## Unit V

Review of Select Classic Films: Bicycle Thieves: Italian Neo Realism, Breathless: French New Wave, Ganashatru: Indian New Wave, Kodiyettam: Malayalam New Wave.

### Book Prescribed:

Babu N.M. Reeja Thankachan, and Binil Kumar M.R. *Introducing Film Studies*.  
mainSpring, 2016.

### References:

1. Giannetti, Loui. *Understanding Movies*. Pearson, 2013.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. Routledge, 1996.
3. Mast, Gerald, and Bruce F. Kawin. *A Short History of the Movies*. Pearson, 2012.
4. Nichols, Bill. *Movies and Methods: An Anthology*. University of California Press, 1976.
5. Vasudevan, Ravi. *Making Meaning in Indian Cinema*. Oxford University Press, 2009.

### Web Sources

1. <http://www.differencebetween.net/miscellaneous/difference-between-film-and-movie/>
2. <https://plato.stanford.edu/entries/film/>
3. <https://www.premiumbeat.com/blog/guide-to-basic-film-genres/>
4. <https://www.filmsite.org/genres.html>
5. [https://www.researchgate.net/publication/347452233\\_Film\\_and\\_Literature](https://www.researchgate.net/publication/347452233_Film_and_Literature)
6. <https://www.youthkiawaaz.com/2018/05/cinema-and-literature/>
7. [http://epitomejournals.com/VolumeArticles/FullTextPDF/175\\_Research\\_Paper.pdf](http://epitomejournals.com/VolumeArticles/FullTextPDF/175_Research_Paper.pdf)
8. <http://www.rogerdarlington.me.uk/clfilms.html>
9. <https://videolibrarian.com/reviews/classic-film>



## Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	M
CO2	S	S	S	M	S
CO3	M	S	M	S	S
CO4	S	S	S	M	S
CO5	M	S	S	S	M

S-Strong M-Medium

**CORE XII**  
**INDIAN WRITING IN ENGLISH**

**Course Objectives:**

- To enable students to understand the historical and socio-cultural context for the emergence of English as a medium for communication and literary expression in India.
- To help students to develop a general understanding of Indian aesthetics.
- To provide students a perspective on the diverse aspects of Indian Writing in English.

**Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1- gain knowledge on Indian literary and cultural sensibilities, and different genres and their characteristic features - K1

CO2 - realise IWE from multiple perspectives based on historical and social locations - K2

CO3 - evaluate critically the contributions of major Indian English poets, dramatists, prose writers and novelists - K3

CO4 - understand the paradigm shift from the colonial impact to postcolonial Indian Society - K5

CO5 - familiarise with native and regional narrative styles of Indian context - K4 and K6

**Unit I Poetry**

Sri Aurobindo	: The Tiger and the Deer
Nizzim Ezekiel	: Poet, Lover, Bird Watcher
Kamala Das	: The Looking - Glass
A.K. Ramanujan	: Small Scale Reflections on a Great House
Arun Kolatkar	: The Butterfly
R. Parthasarathy	: from Trial
Toru Dutt	: Lakshman
Sarojini Naidu	: Bird Sanctuary
Jayanta Mahapatra	: A Kind of Happiness
Vikram Seth	: Guest

## Unit II Prose

Rabindranath Tagore	: Nationalism in India
Arvind Krishna Mehrotra	: The Emperor Has No Clothes
Salman Rushdie	: Imaginary Homelands

## Unit III Drama

Manjula Padmanaban	: Harvest
Mahesh Dattani	: Final Solutions

## Unit IV Fiction

R.K. Narayan	: Swamy and Friends
Amitav Ghosh	: Gun Island
Chitra Banerjee Divakaruni	: The Palace of Illusion

## Unit V Criticism

Dandin	: Sarga-bandha: Epic Poetry
Anandavardhana	: Structure of Poetic Meaning

## Books Prescribed:

1. Devy, Ganesh Narayandas. *Indian Literary Criticism*. Orient Blackswan, 2002.
2. Gokak, Vinayak Krishna, editor. *The Golden Treasury of Indo - Anglian Poetry*. Sahitya Akademi, 2001.
3. Iyengar, K R Srinivasa. *Indian Writing in English*. Sterling, 1985.
4. Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black, 2008.
5. ---, editor. *Twelve Modern Indian Poets*. Oxford, 2006.
6. Parthasarathy, R., editor. *Ten Twentieth Century Indian Poets*. Oxford University Press, 1976.
7. Subbian, C., editor. *Indo-English Prose: A Selection*. Emerald Publications, 2011.

**References:**

1. Iyengar, K R Srinivasa, and Prema Nandakumar. *Introduction to the Study of English Literature*. Sterling Publications, 1966.
2. Lal, P. *The Concept of an Indian Literature: Six Essays*. Writers Workshop, 1968.

**Web Sources:**

1. [english-literature/the-introduction-to-indian-writing-in-english-english-literature-essay.php](#)
2. <https://englishsummary.com/indian-poetry-inenglish/>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	S	S
CO2	S	S	M	S	S
CO3	S	M	S	S	M
CO4	S	M	S	S	S
CO5	S	S	S	S	M

S-Strong M-Medium

**CORE XIII**  
**TRANSLATION STUDIES**

**Course Objectives**

- To inculcate in students the broad linguistic and cultural knowledge of source language and target language.
- To enable them to interpret, understand and translate with accuracy and precision.
- To appreciate the great works of writers in other languages through translation.

**Course Outcomes:**

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

CO1 - relish the art of translation - K5

CO2 - acquire job opportunities in the realm of translation - K6

CO3 - appreciate the literatures from the classical to the contemporary time - K5

CO4 - familiarise with various types of translation and exercise it at ease - K1, K2 and K3

CO5 - understand the nuances of other target languages using translation as a ladder - K4

**Unit I**

Introduction – Language and Culture – Types of Translation – Decoding and Recoding – Problems of Equivalence – Untranslatability – History of Translation Theory – Structures of Literary Translation

**Unit II**

Homer : The Odyssey – Book IX -The Story told to Alcinoos - The Cyclops – Lines 1-566

**Unit III**

Mayuram Vedanayakam Pillai: The Life and Times of Pratapa Mudaliar

Bankim Chandra Chatterji : Anandamath

**Unit IV**

Prema Nanda Kumar : Translations of Bharathiyar Songs

1. Salutation to Bharat
2. Aspirations
3. Kannamma My Child

#### 4. A Spark of Fire

G.U. Pope : Thirukkural

1. The Excellence of Rain
2. The Possession of Decorum
3. Veracity
4. Purity in Action
5. Unreal Friendship

### Unit V

Practical Translation – A brief passage or short poem to be given for translation (English to Tamil, Tamil to English) and the problems in translation identified

#### Books Prescribed:

1. Bassnett, Susan. *Translation Studies*. 3<sup>rd</sup> ed., Routledge, 2003
2. Chatterji, Bankim Chandra. *Anandamath*. Translated by Basanta Koomar Roy. Orient Paperback, 2006.
3. Nandakumar, Prema. *Poems of Subramania Bharati*. Sahitya Akademi, 2004.
4. Palmer, George Herbert, translator. *The Odyssey of Homer*. The Riverside Press, 1892.
5. Pillai, Mayuram Vedanayakam. *The Life and Times of Pratapa Mudaliar*. Translated by Meenakshi Tyagarajan, Katha, 2005.
6. Pope, G.U. *Thirukkural*. Sri Shenbaga Pathipagam, 2009.

#### References:

1. Bassnett, Susan, and, Harish Trivedi, editors. *Post-Colonial Translation Theory and Practice*. Routledge, 2000.
2. Gentzler, Edwin. *Contemporary Translation Theories*. Revised 2<sup>nd</sup> ed., Viva Books, 2010.
3. Grossman, Edith. *Why Translation Matters*. Orient Black Swan, 2011.
4. Hermans, Theo. *Translation in Systems: Descriptive and Systemic Approaches Explained*. Routledge, 2020.
5. Kuhiwczak, Piotr, and Littau, Karr, editors. *A Companion to Translation Studies*. Orient Black Swan, 2011.
6. Landers, Clifford E. *Literary Translation: A Practical Guide*. Viva Books, 2011.

7. Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Contest*. University of California Press, 1992.
8. Malmkjaer, Kirsten, and Kevin Windle, editors. *The Oxford Handbook of Translation Studies*. Oxford University Press, 2011.
9. Nandakumar, Prema. *Makers of Indian Literature Series*. Sahitya Akademi, 1989.

**Web Sources:**

1. <https://libguides.aston.ac.uk/c.php?g=99970&p=647235>
2. <https://guides.nyu.edu/c.php?g=276899&p=1848465>
3. <https://www.tandfonline.com/doi/abs/10.1080/09076760903255304>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	S	S	S
CO2	M	M	S	S	S
CO3	S	S	S	S	S
CO4	S	S	S	S	S
CO5	S	S	S	S	S

S-Strong M-Medium

### CORE XIV PROJECT

#### Course Objectives:

- To introduce students to the art of research.
- To enable them to apply literary theories to research.
- To enhance the ability to shape coherent thought pattern and present it in the form of a project.

#### Course Outcomes:

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

CO1 - arrive at thesis statement without ambiguity - K1 and K2

CO2 - apply research mechanics without committing errors - K3

CO3 - exercise academic integrity in a systematic manner and avoid plagiarism - K3 and K4

CO4 - imbibe the significance of primary and secondary sources - K5

CO5 - learn the art of making references and widen the ability to research - K6

#### Instructions for Project:

1. *MLA Handbook*. Modern Language Association of America, 9<sup>th</sup> ed., 2021.
2. Project must consist of maximum 40 pages

#### Evaluation:

Project	:	50 Marks – Guide 25 Marks / External Examiner – 25 Marks
Viva Voce	:	50 Marks – Guide 25 Marks / External Examiner – 25 Marks
Total	:	100 Marks

#### Note:

Department of English, Periyar University accepts permissible plagiarism limit upto 30%. If the percentage of plagiarism is above 30% the student has to modify and resubmit the project.

#### Mapping with Programme Outcomes:

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	S	S	S
CO2	M	M	S	S	S
CO3	M	M	M	S	S
CO4	S	S	M	S	S
CO5	M	M	S	S	M

S-Strong M-Medium



## **ELECTIVE IV CULTURAL STUDIES**

### **Course Objectives:**

- To introduce students to significant debates and theorists within Cultural Studies.
- To enable students to engage with these debates from their own immediate vantage point.
- To familiarise students to core methodologies of narrativising the past and the present through a Cultural Studies approach.

### **Course Outcomes:**

On Successful completion of the course, the students will be able to

CO1 - use Cultural Studies approaches to reflect upon our own immediate contexts through assignments and class exercises - K1

CO2 - display adequate understanding of and familiarity with the core debates within the discipline through written submissions and class presentations - K5

CO3 - develop habits of independent learning through research projects and critical analysis - K6

CO4 - understand the world, their country, their society, as well as themselves and have awareness of ethical problems, social rights, values and responsibility to the self and to others - K2

CO5 - analyse and evaluate contemporary critical debates in the study of culture - K3 and K4

### **Unit I**

Amir Khusrau : Multilingual Literary Culture

Edward W. Said : Crisis (*in orientalism*)

### **Unit II**

Edmund Wilson : Marxism and Literature

Theodore Adorno : Culture Industry: Enlightenment as Mass Deception

### **Unit III**

Louis Althusser : Cultural Marxism and Cultural Studies

Raymond William : Realism and the Contemporary Novel

### **Unit IV**

Leslie A. Fiedler : The Middle against Both Ends

Michelle Foucault : What is an Author?

## Unit V

A.K. Ramanujan : On Ancient Tamil Poetics  
Stuart Hall : Cultural Identity and Diaspora

### Books Prescribed:

1. Devy, Ganesh Narayandas. *Indian Literary Criticism*. Orient Blackswan, 2002.
2. Fiske, John. *Understanding Popular Culture*. 2<sup>nd</sup> ed., Routledge, 2010.
3. Lodge, David, editor. *Twentieth Century Literary Criticis: A Reader*. 1<sup>st</sup> ed., Longman, 1989.
4. ---, editor. *Modern Criticism and Theory: A Reader*. 2<sup>nd</sup> ed., Pearson Education Limited, 2005.
5. ---, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3<sup>rd</sup> ed., Routledge, 2017.
6. Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism and Ecocriticism*. Pearson, 2022.
7. ---. *Literary Theory Today*. Asia Book Club, 2017.
8. Ramaswamy, S. and V.S. Seturaman. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 1, Macmillan, 1986.
9. ---. *English Critical Tradition: An Anthology of English Literary Criticism*. Vol. 2, Macmillan, 1986.

### References:

1. Barthes, Roland. *Mythologies*, The Noonday Press, 1957.
2. Morley, David, editor. *Essay from Essential Essays: Volume 1*. By Stuart Hall, Duke University Press, 2019.
3. Nayar, Pramod K. *Contemporary Literary and Cultural Theory*. Pearson India Educational Services, 2022.
4. Nemade, and Patankar, editors. *Indian Literary Criticism: Theory and Interpretation*. By G.N.Devi, Orient Blackswan, 2009.
5. Sangari, and Vaid, editors. *Recasting Women: Essay in Colonial History*. Zubaan Publication, 1989.
6. Storey, John, editor. *Cultural Theory and Popular Culture: A Reader*. 2<sup>nd</sup> ed., Prentice-Hall, 1998.

**Web Sources:**

1. <https://www.mastersincommunications.com/research/critical-cultural-studies/>
2. <https://www.tandfonline.com/doi/pdf/10.2752/175470810X12863771378833>
3. [https://books.google.co.in/books?hl=en&lr=&id=r4P0tkRXJ8IC&oi=fnd&pg=PA1&dq=Recasting+Women:+An+Introduction++Kukum+Sangari+and+Sudesh+Vaid&ots=DWDTtoapDhr&sig=qXyTxmJe1WL4aHM3BYPln73DudE&redir\\_esc=y#v=onepage&q=Recasting%20Women%A%20An%20Introduction%20%2F%20Kukum%20Sangari%20and%20Sudesh%20Vaid&f=false](https://books.google.co.in/books?hl=en&lr=&id=r4P0tkRXJ8IC&oi=fnd&pg=PA1&dq=Recasting+Women:+An+Introduction++Kukum+Sangari+and+Sudesh+Vaid&ots=DWDTtoapDhr&sig=qXyTxmJe1WL4aHM3BYPln73DudE&redir_esc=y#v=onepage&q=Recasting%20Women%A%20An%20Introduction%20%2F%20Kukum%20Sangari%20and%20Sudesh%20Vaid&f=false)
4. <https://eprajournals.com/IJMR/article/630/abstract>
5. [https://www.academia.edu/29734744/Fredrick\\_Jameson\\_Aijaz\\_Ahmed\\_and\\_Third\\_World\\_Literature\\_Part\\_1](https://www.academia.edu/29734744/Fredrick_Jameson_Aijaz_Ahmed_and_Third_World_Literature_Part_1)

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	S	S	S
CO2	S	S	S	S	S
CO3	S	S	S	S	M
CO4	S	S	S	S	M
CO5	S	S	S	S	S

S-Strong M-Medium

**SUPPORTIVE COURSE  
ENGLISH FOR ENRICHMENT**

**Course Objectives:**

- To make learners acquire writing skills in both formal and informal contexts.
- To equip them with employability skills needed for academic as well as workplace contexts.
- To familiarise students with different English themes and styles.

**Course Outcomes:**

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

CO1 - Compute the aesthetic and literary sense of English literature - K2

CO2 - Promote the extensive and intensive reading through short stories and plays - K1

CO3 - Enhance the knowledge of grammar and its components - K3

CO4 - Energies the LSRW Skills - K3and K4

CO5 - Motivate to comprehend the different genres of literature - K5

**UNIT I Grammar**

Parts of Speech – Articles – Voices – Direct/Indirect Speech – Tenses – Transformation of Sentences – Tag – Degrees of Comparison – Sentence Pattern – Simple, Complex and Compound Sentences

**UNIT II Written Skills**

Formal and Informal Letters – Business Letters – Emails – Biodata – Resume – Curriculum Vitae – Précis Writing – Note making – Hints Development

**UNIT III Employability Skills**

Soft Skills – An Introduction – Basic Communication Skills – Interview Skills – Presentation Skills – Group Discussion – Self Skills – Leadership Qualities – Team Work – Time Management

**UNIT IV Technical Skills**

Editing – Poster Making – Autobiographical Writing – Coherence and Cohesion in Writing – Creative Writing

**UNIT V Practical Components**

Writing about one's leisure time activities, Home town etc., Creating Flyers, Brochures, Writing Newspaper Articles and Preparing Abstracts

**References:**

1. Abraham, T.C. *Effective Letter Writing*. Commonwealth Publishers, 2009.  
Hariharan, et al. *Soft Skills*.MJP Publishers, 2010.
2. Anderson, Paul. V. *Technical Communication: A Reader - Centered Approach*. Cengage Learning, 2010.
3. George, Sebastian. *Business English*. Commonwealth Publishers, 2009.
4. Krishnasamy, N. *Modern English - A Book of Grammar, Usage and Composition*. Foundation Books, 2006.
5. Pillai, Radhakrishna G. *Spoken English for You*. Emerald Publishers, 2014.
6. ---. *Written English for You*. Emerald Publishers, 2014.
7. Raman, Meenakshi, et al. *Technical Communication: Principles and Practice*. Oxford University Press, 2004.
8. Riordan, Daniel. *G.Technical Communication*. Cengage Learning, 2009.
9. Viswamohan, Aysha. *English for Technical Communication*. Tata McGraw Hill Publisher, 2008.

**Web Sources:**

1. <https://www.spokenenglishpractice.com/>
2. <https://www.britishcouncil.in/educating-world-through-massive-open-online-courses>

**Mapping with Programme Outcomes:**

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	M	M	S
CO2	M	S	S	S	S
CO3	M	S	S	S	M
CO4	M	M	M	M	M
CO5	S	S	M	M	S

S-Strong M-Medium

**ADD ON COURSE  
SOFT SKILLS**

**Course Objectives:**

- To create awareness and enrich knowledge on soft skills.
- To develop the skills to achieve academic, social and career goals.

**Course Outcomes:**

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

CO1- know soft skills and its multidimensional role - K1

CO2 - understand inevitability of soft skills in various endeavors of life - K2

CO3 - analyse one's own self and others using soft skills - K3

CO4 - equip communication and interpersonal skills - K4

CO5 - utilise soft skills for personal and professional development - K5

**Unit I**

Introduction: Definition, Advantages of Soft Skills, How to Gain Soft Skills.

**Unit II**

Life Skills: Attitude, Emotional Intelligence, Resilience, Decision-making.

**Unit III**

Communication Skills: Listening, Speaking, Reading, Writing, Presentation Skills.

**Unit IV**

Employability Skills: Interview Skills, Group Discussion, Leadership Skills.

**Unit V**

Social Skills: Empathy, Interpersonal Skills, Adaptability, Team Work.

**Books Prescribed:**

1. Hariharan, S., et al. *Soft Skills*, MJP Publishers, 2010.
2. Singh, S.R. *Soft Skills*. A P H Publishing Corporation, 2011.

### Reference Books:

1. Bhatnagar, Nitin, and Mamta Bhatnagar, editors. *Effective Communication and Soft Skills*. Pearson, 2012.
2. Mitra, K. Barun. *Personality Development and Soft Skills*. Oxford University Press, 2012.
3. Ramesh, Mahadevan, and Gopalaswamy Ramesh. *The ACE of Soft Skills: Attitude, Communication and Etiquette for Success*, Pearson, 2010.
4. Rand, Ayn. *Atlas Shrugged*. Penguin Modern Classics, 2007.
5. Tulgan, Bruce. *Bridging the Soft Skills Gap: How to Teach the Missing Basics to Today's Young Talent*. Wiley Publishers, 2015.

### Mapping with Programme Outcomes

COS	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	M	S
CO2	S	M	S	M	S
CO3	M	M	M	S	S
CO4	S	S	S	S	M
CO5	M	S	S	S	M

S-Strong M-Medium

**ADD ON COURSE  
TRAIT APPROACH TO LITERATURE**

**Course Objectives:**

- To understand the basics of personality traits and its implication in life
- To explore various life situations through literature and real life
- To know the application of Big Five Personality Traits on literary characters

**Course Outcomes:**

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

CO1- equip knowledge of personality factors and facets - K1

CO2 - understand the role of Big Five Traits in regulating behaviour - K2

CO3 - analyse individual differences and abilities - K3

CO4 - make wise decisions in personal and professional endeavours - K4

CO5 - develop values, qualities and ethics, and to uplift humanity - K5

**Unit I**

Introduction to Big Five Traits - Significance of trait studies - Introduction to Agreeableness – Facets of Agreeableness (Trust, Cooperation, Altruism, Sympathy, Modesty, Moralism) in Florence Nightingale / Mother Teresa.

**Unit II**

Extraversion – Facets of Extraversion (Friendliness, Gregariousness, Assertiveness, Activity level, Excitement-seeking, Cheerfulness) in *The Adventures of Tom Sawyer/ Harry Potter*.

**Unit III**

Conscientiousness – Facets of Conscientiousness (Self-efficacy, Orderliness, Dutifulness, Achievement-striving, Self-discipline, Cautiousness) in Fidel Castro/Abdul Kalam/Dangal Movie.

**Unit IV**

Neuroticism – Facets of Neuroticism (Anxiety, Anger, Depression, Self-consciousness, Immoderation and Vulnerability) in *Hamlet/Othello/Macbeth*.



## Unit V

Openness to Experience – Facets of Openness (Imagination, Artistic interests, Emotionality, Adventurousness, Intellect and Liberalism) in *Alice in Wonderland/Arabian Nights/Life of Pi/Robinson Crusoe*.

### Books Prescribed:

1. McCrae, Robert R., and Paul T. Costa. *Personality in Adulthood: A Five Factor Theory Perspective*. 2nd ed., The Guilford Press, 2006.
2. Wiggins, Jerry S., editor. *The Five-Factor Model of Personality: Theoretical perspectives*. The Guilford Press, 1996.

### References:

1. Grant, Sharon. *Neuroticism: The Personality Risk Factor for Stress and Impaired Health and Well-being*. Nova Science Publisher, 2011.
2. Jordan, Melisa E., editor. *Personality Traits: Theory, Testing and Influences*. Nova Science Publisher, 2011.
3. Matthews, Gerald, et al. *Personality Traits*. 3rd ed., Cambridge University Press, 2009.

### Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	M	M	S	S
CO2	S	M	M	M	M
CO3	S	S	M	S	S
CO4	S	S	S	S	S
CO5	M	S	S	S	M

S-Strong M-Medium

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**I Semester Core I British Literature I**  
*(From the Age of Chaucer to the Age of Milton)*

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice

**M.A. ENGLISH LITERATURE**  
**I Semester Core I British Literature I**  
*(From the Age of Chaucer to the Age of Milton)*  
**Model Question Paper**

**Time: 3 Hrs**

**Paper Code: 22ENGC01**

**Marks : 75**

**Section A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. The Tabard inn was situated in -----.  
a. Southwark    b. Northwark    c. Canterbury    d. Westminster  
CO1 K1
2. -----, the Muse of History, was the first of the nine Muses.  
a. Thalia    b. Clio    c. Erato    d. Urania  
CO1 K1
3. 'Our ----- shall live, and later life renew'.  
a. joy    b. hate    c. love    d. smile  
CO1 K1
4. 'Thy ----- may wing me to prevent his art'  
a. joy    b. hate    c. love    d. grace  
CO1 K1
5. ----- refers to Heaven's matchless king.  
a. Milton    b. Satan    c. God    d. Adam  
CO1 K1
6. '----- lays his icy hands on kings'  
a. death    b. Life    c. Evil    d. Joy  
CO1 K1
7. *The Wish* is about a small ----- in the countryside.  
a. hut    b. house    c. land    d. building  
CO1 K1
8. *To His Coy Mistress* ends with a note of -----.  
a. exaltation    b. happiness    c. joy    d. sadness  
CO1 K1
9. '----- is like a rich stone'  
a. beauty    b. truth    c. virtue    d. vice  
CO1 K1
10. 'For utility is their bond, and not -----.'  
a. nobility    b. birth    c. death    d. respect  
CO1 K1
11. 'What is truth, said jesting -----.'  
a. Caesar    b. Pilate    c. Jesus    d. Antony  
CO1 K1
12. 'He shall not find faith upon the Earth.' He stands for -----.  
a. God    b. Satan    c. Jesus    d. Bacon  
CO1 K1
13. Before dying, Abigail confesses to -----.  
a. Calymath    b. the abbess    c. Ithamore    d. the friar  
CO1 K1
14. Barabas invites Calymath to -----.  
a. feast    b. war    c. games    d. dinner  
CO1 K1
15. Alchemy is the practice of turning base metal into -----.  
a. Silver    b. Gold    c. Lead    d. Iron  
CO1 K1
16. What is Mammon's first name?  
a. Perrinat    b. Epicurus    c. Epicure    d. Pertinax  
CO1 K1
17. -----, Empedocles and Parmenides sang their natural philosophy in verses.  
a. Thales    b. pythagones    c. Phocylides    d. Solon  
CO1 K1
18. The word poet originated from the term -----.  
CO1 K1

- a. Poem   b. Poiein   c. Poetry   d. Phrase
19. The three unities are wanting in ----- according to Sir Philip Sidney. CO1 K1  
 a. Hamlet   b. Othello   c. Iliad   d. Gorboduc
20. Poetry is full of -----, CO1 K1  
 a. delight   b. desire   c. Sadness   d. Strength

### Section B

- II. Answer any THREE of the following: (3 X 5 = 15)**
21. How Chaucer's *The Prologue to the Canterbury Tales* relevant to the current era? CO2 K4
22. Bacon's advice is for all ages – How does it impact now? Substantiate. CO3 K5
23. *The Jew of Malta* and *The Alchemist* teach morals for life. Explain CO5 K5
24. Poetry mellows life. Discuss with examples. CO2 K4
25. Prof. Shannon Miller remarks, "Milton remains incredibly relevant to us today." Do you agree? Why? CO5 K5

### Section C

**III. Answer the following: (5 X 8 = 40)**

26. a. Why would one consider *The Prologue to the Canterbury Tales* as a microcosm of the medieval world? CO1 K2  
 (or)  
 b. Why Edmund Spenser is called as 'Poet's poet'. CO1 K2
27. a. Is Satan the true hero of *Paradise Lost* Book IV? Justify. CO3 K5  
 (or)  
 b. Do you agree that James Shirley imparts valuable lessons through *Dirge*? CO3 K5
28. a. Which is real beauty according to Francis Bacon? CO2 K4  
 (or)  
 b. Briefly enumerate the chief characteristics of *Of Truth*. CO2 K4
29. a. *The Alchemist* by Ben Jonson is a mirror reflecting the current age. Do you agree? CO5 K5  
 (or)  
 b. Is Abigail a tragic heroine or a disloyal daughter or a victim to the prejudice of her peers? What role does she play in *The Jew of Malta*? CO5 K5
30. a. How did Sir Philip Sidney defend poetry against the four charges levied by Stephen Gosson? CO4 K2  
 (or)  
 b. Critically examine the views of Sidney on Tragic-Comedy. CO4 K2

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**I Semester Core II British Literature II**  
*(From the Age of Dryden to the Romantic Age)*

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice

**M.A. ENGLISH LITERATURE**  
**I Semester Core II British Literature II**  
**(From the Age of Dryden to the Romantic Age)**  
**Model Question Paper**

**Time : 3 Hrs**

**Marks : 75**

**Paper Code: 22ENGC02**

**Section A**

**I. Choose the correct answer**

**(20x1 =20)**

1. The original title of *Dejection: An Ode* is \_\_\_\_\_.  
a. A Letter to Asra b. A Letter to Sara Fricker c. A Letter to Sara Hutchinson  
d. A Letter to Wordsworth CO1 K1
2. Which poem did P.B Shelley write when he heard about Peterloo Massacre?  
a. The Mask of Anarchy b. Hellas c. The Cencie d. None of the above CO1 K1
3. In the poem *Ode On Solitude* the poet draws a beautiful picture of \_\_\_\_\_.  
a. a village b. a poor man c. a happy man d. a town CO1 K1
4. In Blake's *The Human Abstract*, the fragmented world of Experience is symbolised  
in the image of the \_\_\_\_\_.  
a. Caterpillar b. Fly c. Raven d. Fruit of Deceit CO1 K1
5. Charles Lamb wrote his essays under the pen-name \_\_\_\_\_.  
a. Elia b. Ilia c. Ellia d. Alia CO1 K1
6. Which author does Lamb quote in his essay *Grace Before Meat*?  
a. Geoffrey Chaucer b. Francis Bacon c. William Shakespeare d. John Milton CO1 K1
7. The Spectator Club meets on \_\_\_\_\_ and \_\_\_\_\_.  
a. Mondays and Tuesdays b. Tuesdays and Fridays c. Tuesdays and Thursdays  
d. Fridays and Saturdays CO1 K1
8. In the essay, *Sir Roger and the Gipsies*, Addison gives a \_\_\_\_\_ account of  
gypsies and their attitude.  
a. positive b. negative c. neutral d. rich CO1 K1
9. *The Way of the World* was written during \_\_\_\_\_.  
a. the restoration b. the rehabilitation c. the reconstruction d. the reformation CO1 K1
10. The prologue of the play *The Way of the World* was spoken by \_\_\_\_\_.  
a. Mr. Betterton b. Ms. Millamant c. The actor playing Mirabell d. Mr. Pumble-Nose CO1 K1
11. Who does Hardcastle hope Kate will marry at the beginning of the play  
*She Stoops to Conquer*?  
a. Tony Lumpkin b. Hastings c. Sir Charles d. Marlow CO1 K1
12. Who is a close friend of George Hastings?  
a. Charles Marlow b. Tony Lumpkin c. Mr. Hardcastle d. Sir. Marlow CO1 K1
13. In which country is *Wuthering Heights* set?  
a. The United States b. England c. Canada d. France. CO1 K1
14. *Tom Jones* serves as the representation of Fielding's philosophy of \_\_\_\_\_.  
a. Reciprocity b. Virtue c. Individualism d. Non-interference CO1 K1
15. In *Robinson Crusoe*, Xury is \_\_\_\_\_.  
a. the African Port where Crusoe is enslaved b. the Brazilian town where Crusoe settles  
c. the name of Friday's Father d. the name of a slave boy CO1 K1
16. Crusoe's survival on the island best illustrates which statement?  
a. Money is the key to happiness b. Losing track of time makes it pass faster  
c. A simple life is best d. None of the above CO1 K1

17. P.B. Shelley's *A Defense of Poetry* is a rejoinder to \_\_\_\_\_. CO1 K1  
 a. Love Peacock's *The Four Ages of Poetry* b. Byron's *English Bards and Scotch Reviewers*  
 c. Sidney's *Apologies for poetry* d. *Poetry and Anarchy*
18. Who referred to poets as "the unacknowledged legislators of the world"? CO1 K1  
 a. Lord Byron b. William Blake c. William Hazlitt d. P.B. Shelley
19. In *A Defense of Poetry*, P.B. Shelley says that a poet is an unseen musician like a \_\_\_\_\_. CO1 K1  
 a. Nightingale b. Sparrow c. Cuckoo d. Swallow
20. In *A Defense of Poetry*, P.B. Shelley argues that humans have an impulse to \_\_\_\_\_. CO1 K1  
 a. write stories b. resist understanding poetry  
 c. reproduce rhythm and order d. strive to express love

### Section B

#### II. Answer any three of the following (3x5=15)

21. According to Pope, what make one's life happy – money or contentment or both? CO5 K5
22. Critically analyse Addison's assessment of himself in the essay *The Spectator*. CO4 K4
23. What is the importance of social class in the play *The Way of the world*? CO4 K4
24. What role does social class and class ambiguity play in *Wuthering Heights*? CO2 K2
25. Discuss the main idea of *A Defence of Poetry* by P.B Shelley. CO2 K2

### Section C

#### III. Answer the following (5x8=40)

26. a. How does Coleridge describe his grief in *Dejection: An Ode*? CO5 K5  
 (or)  
 b. How does Byron describe the perfect beauty and goodness of an idealized woman? CO5 K5
27. a. Sketch the character of Sir Roger in *Sir Roger and the Gypsies*. CO5 K5  
 (or)  
 b. Discuss the concept of love expressed by Lamb in his essay *Valentine's Day*. CO5 K5
28. a. How does issue of gender affect the plot of the play *The Way of the world*? CO3 K4  
 (or)  
 b. How is Kate an example of moderation? Explain how is her personality stands as the way of life? CO3 K4
29. a. Analyse the relationship between Lockwood and Heathcliff. CO4 K5  
 (or)  
 b. How does Henry Fielding portray the relationship between city and country in *Tom Jones*? CO4 K5
30. a. Why does the narrator feel the need a stand for poetry in *A Defence of poetry*? CO3 K4  
 (or)  
 b. What is the connection between poetry and nationhood in the essay *A Defence of poetry*? CO3 K4

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**I Semester Core III British Literature III  
(From the Victorian Age to the Modern Age)**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice



**M.A. ENGLISH LITERATURE**  
**I Semester Core III British Literature III**  
**(From the Victorian Age to the Modern Age)**  
**Model Question Paper**

**Time: Three hours**

**Maximum: 75 marks**

**Paper Code: 22ENGC03**

**Section -A**

**I. Choose the correct answer:**

**(20X1=20)**

1. Alfred Lord Tennyson's *Tithonus* is a poem of ----  
a. Romance      b. historical romance      c. dramatic monologue      d. classicism  
CO1 KI
2. ---- is a curtal sonnet by G.M.Hopkins  
a. Pied Beauty      b. Locksley Hill of 1842      c. Enoch Arden      d. The Princess  
CO1 KI
3. The poem *The Mosquito* is written by ----  
a. Tennyson      b. D.H.Lawrence      c. Cecil Day Lewis      d. W.H.Auden  
CO1 KI
4. The waste remains, the waste remains and ----  
a. wins      b.kills      c. remains waste      d. sad  
CO1 KI
5. According to G.K.Chesterton, the red light is like ----  
a. new sun      b. new moon      c. railway station      d. train  
CO1 KI
6. Who have been mysteriously silent on the subject of cheese?  
a. Poets      b.Critics      c. Novelists      d. Translators  
CO1 K2
7. Who says ignorance is not altogether miserable?  
a. Robert Lynd      b. G.K.Chesterton      c. Tennyson      d. Ruskin  
CO1 KI
8. The man of ---- have no reason as yet to weep over their lost ignorance.  
a. Arts      b. Science      c.Knowledge      d. innocence  
CO1 K2
9. ---- is in love with Gwendolen Fair fax  
a. Jack Worthing      b.Algy      c. Bunbury      d. Cecily  
CO1 KI
10. *The Importance of Being Ernest* begins at ----  
a. America      b.London      c.Africa      d. Brighton  
CO1 K2
11. *Waiting for Godot* is a ---- in two acts  
a. romantic comedy      b. historical play      c.tragic comedy      d. mystery  
CO1 K2
12. Who tells about the coloured maps of the Holy Land?  
a. Estragon      b. Vladimir      c. Pozzo      d. Lucky  
CO1 K2
13. *Nicholas Nickleby* is the ---- novel of Charles Dickens  
a. first      b. Second      c. third      d. last  
CO1 KI
14. Mrs. Dalloway is about the fictional upper class woman in ----  
a. Post First World War      b.Second World War      c.After Independence      d. All the above  
CO1 KI
15. *The Goldern Notebook* is a novel has an extended analysis of ----  
a. liberalism      b. Communism      c. Racism      d. Marxism  
CO1 KI
16. At the end, Anna resumes her -----  
a. wish      b. writing career      c.music career      d. teaching profession  
CO1 K2
17. What is the predominant vision in Macbeth?  
a. good      b. evil      c. honesty      d. pride  
CO1 KI
18. "How far is't called to Forres?" said by ----  
a. Banquo      b. Macduff      c. Macbeth      d. Malcom  
CO1 KI
19. *Tradition and the Individual Talent* was first established in ----  
CO1 K2

- a. The Egoist      b. The August      c. December      d. September  
 20. *Tradition and the Individual Talent* is written by ----      CO1 K 2  
 a. T.S. Eliot      b. Wilson Knight      c. Robert Wilson      d. G.K. Chesterton

### Section B

- II. Answer any three of the following**      **(3x5=15)**  
 21. What are the characteristics of Victorian poets?      CO2 K2  
 22. Why ignorance is pleasure?      CO4 K4  
 23. What is called to be an absurd?      CO3 K4  
 24. Where did Charles Dickens write *Nicholas Nickleby*?      CO4 K5  
 25. What is tradition and individual talent according to Eliot?      CO4 K3

### Section C

- III. Answer the following**      **(5x8=40)**  
 26. a. How do Victorian poets influence the modernism?      CO2 K5  
       (Or)  
       b. Discuss the lyricism enforced by major Victorian poets?      CO2 K5  
 27. a. What did G.K. Chesterton symbolize in his *On Running after One's Hat*?      CO5 K5  
       (Or)  
       b. How did Lynd justify that ignorance is pleasurable?      CO5 K4  
 28. a. How is *The Importance of Being Earnest* ironic?      CO3 K5  
       (Or)  
       b. Explain the existentialism in *Waiting for Godot*      CO3 K5  
 29. a. Give an account on the fortunes and misfortunes in Nickelby family?      CO4 K5  
       (Or)  
       b. What does Doris Lessing shared in her *The Golden Notebook*      CO4 K5  
 30. a. How does Wilson Knight shown Macbeth as evil? Explain      CO5 K5  
       (Or)  
       b. What is the relationship between tradition and individual talent?      CO5 K5

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**I Semester Core IV American Literature**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**I Semester Core IV American Literature**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC04**

**Section A**

**I. Choose the correct answer**

**(20x1=20)**

1. Which among the following inspired Emerson to write the poem *Brahma*? CO1 K1  
a. Bible b. Greek Mythology c. Quran d. Katha Upanishad
2. In the poem, *Alone*, the speaker describes his childhood as the dawn of \_\_\_\_\_. CO1 K1  
a. awesome teen age years b. a wonderful adult life c. a stormy life d. nothing
3. The poet uses the words ‘gale’ and ‘storm’ as metaphors in the poem  
“*Hope*” is the thing with feathers. The words represent \_\_\_\_\_. CO1 K1  
a. Times of bad weather b. Hard or painful times c. Pleasant times d. Times of success and growth
4. What must the listener have, according to the poem *Snowman*? CO1 K1  
a. A Body of Snow b. A Heart of Ice c. A Mind of Winter d. A Desire for the Cold
5. “The American Scholar” was addressed by Emerson in the year \_\_\_\_\_. CO1 K1  
a.1837 b. 1839 c.1842 d. 1845
6. The scholar in the right state according to Emerson is a \_\_\_\_\_. CO1 K1  
a. victim of society b. the Parrot of other’s thinking c. Man Thinking d. Mute Thinker
7. Mark Twain’s “Advice to Youth” is a satirical essay that contains \_\_\_\_\_. CO1 K1  
a. sarcasm b. hyperboles c. metaphors d. similes
8. According to Twain, Is it okay to lie? CO1 K1  
a. definitely not b. obviously ok c. only to spare someone’s feelings d. Yes, only if you have perfected the art of lying though
9. *The Zoo Story* is \_\_\_\_\_. CO1 K1  
a. an absurd play b. a romantic play c. comedy of humour d. comedy of manner
10. In *The Zoo Story* , what kind of birds does Peter keep as pets? CO1 K1  
a. Parakeets b. Cockatiels c. Falcons d. Canaries
11. How long has Willy worked for his sales firm in *Death of a Salesman*? CO1 K1  
a. 32 years b. between 34 and 36 years c. 40 years d. 25 years
12. What is the name of the restaurant where Happy and Biff take Willy? CO1 K1  
a. Sam’s Hoagie Shack b. Divine Seafood c. The Carnage Deli d. Frank’s chop House
13. What is the name of the dog in *Rip Van Winkle*? CO1 K1  
a. Wolf b. Dolly c. Tiger d. Twinkle
14. In *The Purloined Letter*, who is the perfect of the Paris Police? CO1 K1  
a. Monsieur G- b. Monsieur F- c. Monsieur D- d. Monsieur H-
15. In *The Yellow Wallpaper*, what condition is the narrator thought to suffer from? CO1 K1  
a. seasonal affective disorder b. Neurasthenia c. Cancer d. Hypertension
16. In *Thank You, Ma’am*, Roger tried to snatch Mrs.Jones’ purse so that he could \_\_\_\_\_. CO1 K1  
a. buy some food b. buy a pair of suede shoes c. buy a football d. buy all the above
17. What animal symbolises New England greed, according to *The House of Seven Gables*? CO1 K1  
a. the chickens b. a Cat c. a monkey d. a goat
18. How does Hemingway describe Santiago’s eyes? CO1 K1

- a. They are full of pain b. They are blank with defeat c. they are the color of the sea  
d. they betray the weariness of his soul
19. Who is Santiago's hero? CO1 K1  
a. Harry Truman b. Dick Sisler c. Joe DiMaggio d. Fidel Castro
20. Eleanor Taylor Bland's *Whispers in the Dark* is the \_\_\_\_\_ mystery featuring Marti MacAlister as a homicide detective. CO1 K1  
a. 7th b. 8th c. 9th d. 10th

### Section B

#### II. Answer any three of the following (3x5=15)

21. Evaluate Walt Whitman as a mystic poet in the context of *Song of Myself*. CO5 K5
22. What are the three influences on the American Scholar? CO4 K4
23. Describe the relationship between Billy and Willy in *Death of a Salesman*. CO4 K4
24. What is the significance of the title *The Purloined Letter*? CO2 K2
25. What are the special features of Eleanor Taylor Bland's mystery novels? CO2 K2

### Section C

#### III. Answer the following (5x8=40)

26. a. Why does Frost choose to write about everyday life in a rural environment?  
What is the effect of this choice on his poetry? CO5 K5  
(or)
- b. Discuss the speaker's hopes for the future in the poem *Still I Rise*. CO5 K5
27. a. What are the core ideas Emerson discusses in *The American Scholar*? CO5 K5  
(or)
- b. What are the advices given by Mark Twain to youth in his essay? CO5 K5
28. a. How does *Death of a Salesman* critique today's capitalist society and the American dream? CO3 K4  
(or)
- b. How does the play *The Zoo Story* expose the social imperfections in contemporary society? CO3 K4
29. a. What are the conflicts dealt in *The Gift of the Magi*? Discuss in detail CO4 K5  
(or)
- b. Critically analyse the story *Rip Van Winkle*. CO4 K5
30. a. Discuss the role of hypnotism and mesmerism in *The House of the Seven Gables*. CO5 K5  
(or)
- b. How does Hemingway imply that Santiago is a Christ-like figure in *The Old Man and the Sea*? CO5 K5

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**I Semester Elective I Creative Writing**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**I Semester Elective I Creative Writing**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGE01**

**Section – A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. Writing a poem, a story or a piece of creative non-fiction is to catalyze the creation of a ----- dimensional fabric that is the result when space and time become one. CO1K1  
a) Four b) Multi c) Tri d) Two
2. “There’s plenty of opportunity for self-doubt.” ----- says these words regarding writing fiction. CO1K1  
a) Stephen Hawking b) Shakespeare c) Stephen King d) Surrey
3. Creative writing improves a student’s ----- skills. CO1K1  
a) Logical b) Speaking c) Reading d) Listening
4. The purpose of creative writing research is, strongly, to ----- and discover knowledge about creative writing. CO1K1  
a) Investigate b) Identify c) Recognize d) Point Out
5. The important element/elements of creative writing is ----- CO1K1  
a) Plot b) Setting c) Character d) All of the above
6. To which point of view does the pronoun “us” belong to. CO1K1  
a) 1<sup>st</sup> b) 2<sup>nd</sup> c) 3<sup>rd</sup> d) none
7. Every ----- needs a beginning, a middle, a climax, and a resolution. CO1K1  
a) Character b) Plot c) Tone d) Setting
8. ‘Lightning danced across the sky.’ Identify the figure of speech. CO1K1  
a) Personification b) Metaphor c) Similie d) Alliteration
9. A ----- is a truthful account of an individual’s experiences traveling, usually told in the past tense and in the first person. CO1K1  
a) Biography b) Auto biography c) Fiction d) Travelogue
10. ----- fiction has characters based on real people and often bases its plots on real-life events. CO1K1  
a) Historical b) Literary c) Mystery d) Science
11. A long poem that tells a story is called a ----- CO1K1  
a) Lyric b) Haiku c) Ode d) Ballad
12. When an essay deals with the details of the incident or content vividly is called ----- Essay CO1K1  
a) Descriptive b) Argumentative c) Expository d) Narrative
13. ----- journalism deals with objectively working towards uncovering the hidden truth or facts on a given matter, person, topic of interest or an event. CO1K1  
a) Political b) Investigative c) Business d) Crime
14. A celebrity journalist also interviews ----- CO1K1  
a) Criminals b) Tycoons c) Politicians d) Celebrities
15. Graphic novel is a ----- CO1K1  
a) Genre b) Novel c) Style d) Format
16. Flash fiction is a genre of fiction, defined as a very ----- CO1K1  
a) Long Story b) Detailed Story c) Short Story d) None of the above
17. Editing is all about making sure the ----- and ideas in a piece of work that are conveyed in the best possible way. CO1K1

- a) Meaning b) Coherence c) Style d) Thought
18. ----- means carefully checking for errors in a text before it is published or shared. CO1K1  
a) Trimming b) Editing c) Proof Reading d) Skimming
19. Identify the correct order of the Inverted Pyramid Technique. CO1K1  
a) Lead, Body, and Tail b) Tail, Body, and Lead c) Body, Lead, and Tail d) Body, Tail, and Lead
20. ----- is the process of improving the overall quality of writing to make an essay. CO1K1  
a) Trimming b) Editing c) Proof Reading d) Skimming

### Section - B

- II. Answer any THREE of the following:** (3 X 5 = 15)
21. What are the barriers of creative writing? CO1K2
22. Importance of literary devices in creative writing- Elucidate. CO2K3
23. What is Travelogue? Write a travelogue on your recent trip. CO2K4
24. Explain the purpose of journalism. CO3K5
25. Illustrate the skills needed for editing. CO4K6

### Section – C

- III. Answer the following:** (5 X 8 = 40)
26. a. Write in detail the 4 purposes of creative writing. CO1K2  
(Or)  
b. Explain the need for research in creative writing. CO1K2
27. a. What are the major elements of creative writing? CO2K4  
(Or)  
b. How are the elements of creative writing overlap each other? CO2K4
28. a. Explain the different types of essays? CO3K5  
(Or)  
b. Differentiate biography and autobiography? CO3K5
29. a. Describe the different types or forms of journalism? CO4 K6  
(Or)  
b. How is graphic novel different from flash fiction? CO4K6
30. a. Explain the process of editing a newspaper. CO4K6  
(Or)  
b. Illustrate the inverted news pyramid along with the help of a diagram. CO4K6



**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**I Semester Core V Shakespeare**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.



17. How long have Prospero and Miranda been on their island? CO1 K1  
 a. Ten years b. Fifteen years c. Twelve years d. One day
18. From which country is Alonso's ship returning when it is caught in the tempest? CO1 K1  
 a. Naples b. England c. Tunis d. Bermudas
19. Which mythical figures appear in the wedding masque Prospero stages for Miranda and Ferdinand? CO1 K1  
 a. Cupid, Venus and Mars b. Ceres, Iris and Juno c. Jupiter and Saturn d. Isis and Osiris
20. What do we see Miranda and Ferdinand doing in the final scene of the play *The Tempest*? CO1 K1  
 a. Playing cards b. Carrying wood c. Playing chess d. Playing tag

### Section B

- II. Answer any three of the following (3x5=15)**
21. Discuss the role of fools in Shakespeare's Plays. CO5 K5
22. Analyse the portrayal of authority in the master-slave relationship with reference to the character of Duke of Ephesus. CO4 K4
23. Why is Cardinal accused of abusing the tax system in *Henry VIII*? CO4 K4
24. Discuss the real Motives of Iago in *Othello*. CO2 K2
25. Discuss the role and significance of Caliban in *The Tempest*. CO2 K2

### Section C

- III. Answer the following (5x8=40)**
26. a. What was the condition of theatre and audience during the time of Shakespeare? CO5 K5  
 (or)  
 b. How does the poet's love for the young man differ from his love for the Dark Lady? CO5 K5
27. a. Compare and contrast the characters of the Antipholus brothers. CO5 K5  
 (or)  
 b. Discuss the perspectives on marriage offered in *The Comedy of Errors*. CO5 K5
28. a. Sketch the character of Cardinal in the play *Henry VIII*. CO3 K4  
 (or)  
 b. How is the king *Henry VIII* characterized in the beginning of the play? Why is it significant? CO3 K4
29. a. What was the real reason that led Othello to kill his wife? CO4 K5  
 (or)  
 b. How did Iago defeat Othello despite Othello's deep love to his wife? CO4 K5
30. a. How does Prospero's magic differ from the witch and Sycorax? CO3 K4  
 (or)  
 b. How does Shakespeare present the idea of forgiveness at the end of the play *The Tempest*? CO3 K4

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**II Semester Core VI Mass Media**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**II Semester Core VI Mass Media**  
**Model Question Paper**

**Time : 3 Hrs**

**Marks : 75**

**Paper Code: 22ENGCO6**

**Section A**

**I Choose the correct answer:**

**(20 X 1 = 20)**

1. Mass Media can be \_\_\_\_\_ kinds of communication. CO1K1  
a) Written b) Spoken or Broadcast c) Both A and B  
d) None of the Above
2. Mass media means technology that is intended to reach a \_\_\_\_\_. CO1K1  
a) High class audience b) Low Class Audience c) Young People  
b) Mass Audience
3. The process of mass communication is not \_\_\_\_\_. CO1K1  
a) Asymmetrical b) Personal c) Anonymous d) Effected on a Large Scale
4. Which of the following is *not* a function of the media? CO1K1  
a) Socialization b) Encouraging People to Rally Round the Flag  
c) Reporting the News d) Providing a Forum for Political Debate
5. Which sector is considered as the root of mass media? CO1K1  
a) Printing press b) Porters c) Digital Media d) E-Commerce
6. \_\_\_\_\_ occurs between two or more people. CO1K1  
a) Intrapersonal Communication b) Interpersonal Communication  
c) Mass Media Communication d) Channel Communication
7. Magic bullet theory suggests that communication is like a gun-filing bullets of information at a \_\_\_\_\_ audience CO1K1  
a) Massive b) Masticated c) Passive d) Passed
8. Mass communication theories are explanations and predictions of \_\_\_\_\_ phenomena CO1K1  
a) Political b) Economical c) Environment d) Social  
Media theory refers to the complex of social-political-philosophical principle
9. which organize ideas about the relationship between. CO1K1  
a) Media and Politics b) Politics and Politician c) Media and Society  
d) All the Above
10. Cultivation theory examines the long-term effects of \_\_\_\_\_. CO1K1  
a) Television b) Radio c) Telegrams d) Newspaper
11. What are the basic functions and roles of mass communication? CO1K1  
a) To Inform b) To Educate c) To Entertain d) All the Above
12. The nature of mass communication can be divided into \_\_\_\_\_ types. CO1K1  
a) Two b) Three c) Four d) Six
13. Who said ‘a mass medium is essentially a working group organized around some device for circulating some message at about the same time to a large number of people’? CO1K1  
a) Wilbur Schramm b) Mr. Brown c) Louis Allen d) Joseph A. Devit
14. The media which disseminates creative information through cultural and performance arts is \_\_\_\_\_ CO1K1  
a) Folk Media b) Face Book c) Blog d) Internet
15. “SITE” means CO1K1

- a) Satellite Instructional Television Experiment b) Satellite Institute & Television Experiment c) Satellite Innovation Television Experiment d) None of the Above
16. The consequences of communication is \_\_\_\_\_. CO1K1  
 a) Message b) Content c) Source d) Effect
17. What is advertising? CO1K1  
 a) Publicity b) Sales promotion c) Paid Information d) All the above
18. The \_\_\_\_\_ is the foundation of any advertising or marketing campaign. CO1K1  
 a) Research b) Target Segmentation c) Creative Brief d) Media Planning.
19. \_\_\_\_\_ is an elaborate booklet, usually bound with a special cover. CO1K1  
 a) Leaflet b) Brochure c) Pamphlet d) Hoarding
20. Placement of advertisements inside or outside transportation vehicles is known as \_\_\_\_\_. CO1K1  
 a) Aerial Advertising b) Outdoor Advertising c) Transit Advertising  
 d) Classifieds

### Section B

**II. Answer any THREE of the following: (3 X 5 = 15)**

21. Define Mass Media. How will you classify media into their four types? CO3K3
22. Explain the theories of the press. CO3K3
23. What are the basic functions and roles of mass media? CO2K2
24. Explain the role of women in mass media CO3K3
25. How does advertisement influence children? CO5K6

### Section C

**III. Answer the following: (5 X 8 = 40)**

26. a) Write about the characteristics and functions of communication? CO2K2  
 (Or)
- b) Elaborate on the functions of Mass Media. CO2K2
27. a) Explain the various theories of mass media. CO3K3  
 (Or)
- b) Elucidate the role of audience. CO3K3
28. a) Analyse the development of Radio as a mass medium CO5K6  
 (Or)
- b) Explain the theories of press media. CO5K6
29. a) Discuss your observations on gender stereotypes in media representation. CO2K2  
 (Or)
- b) Representations of women print media- Elaborate. CO2K2
30. a) What is advertising? Explain the types of it. CO5K6  
 (Or)
- b) What are the ethics to be followed while making an advertisement? CO5K6

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**Semester II Core VII English Language and Linguistics**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**Semester II Core VII English Language and Linguistics**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC07**

**Section - A**

**I. Choose the correct answer (20X1=20)**

1. "Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts." Defines ----- CO1K1  
a) Henry Sweet b) Max Muller c) Noam Chomsky d) Bloom Field
2. In ----- theory, primitive words could have been imitations of the natural sounds which early men and women heard around them. CO1K1  
a) Ding-Dong b) Pooh-Pooh c) Bow-Wow d) None of the above
3. The importance of yo-he-ho theory is that it places the development of human language in some ----- context. CO1K1  
a) Social b) Political c) Verbal d) Economical
4. Name of the Anglo Saxon epic ----- CO1K1  
a) The Wanderer b) Dream of the Rood c) Beowulf d) Brut
5. Peasant Revolt took place in the year----- CO1K1  
a) 1381 b) 1300 c) 1350 d) 1400
6. The earliest surviving English poem is ----- CO1K1  
a) King horn b) Piers plowman c) Brut d) Beowulf
7. The Middle Age begin in England with ----- CO1K1  
a) Hundred years war b) Peasant revolt c) Black death d) The Norman conquest
8. Who led The Norman Conquest? CO1K1  
a) James I b) William the Duke of Normandy c) Julius Caesar d) William Wycliffe
9. Language is never static. It goes on changing. The property of language is called ----- CO1K1  
a) Dynamic b) Recursiveness c) Displacement d) Transference
10. The type of study of the changes in language over a span of time is called ----- CO1K1  
a) Synchronic b) Diachronic c) Semiotic d) Onomatopoeic
11. ----- is the study of how the mentally represented grammar of language is employed in the production and comprehension of speech. CO1K1  
a) Socio-linguistics b) Psycho-linguistics c) Neuron-linguistics d) Physio-linguistics
12. ----- refers to the linguistic norm specific to a geographical area, social class or status affecting mutual intelligibility. CO1K1  
a) Dialect b) Idiolect c) Register d) Slang
13. ----- is the discipline, where the methodological perspectives of both linguistics and sociology converges. CO1K1  
a) Linguistics of sociology b) Socio-linguistics c) Sociology of linguistics d) None of the above
14. The study of elementary speech sounds is called ----- CO1K1  
a) Phonology b) Morphology c) Syntax d) Semantics
15. The analysis of speech sounds into the smallest meaningful groups is called ----- CO1K1  
a) Phonology b) Morphology c) Syntax d) Semantics
16. ----- are gliding sounds during the articulation of which, the speech organs glide from one



- vowel position to another CO1K1  
 a) Diphthongs b) Triphthongs c) Semi-vowels d) Minimal pairs
17. ----- are the different concrete phonetic variation of the same phoneme CO1K1  
 a) Allophones b) Triphthongs c) Semi-vowels d) Minimal pairs
18. The study of meaning is called ----- CO1K1  
 a) Phonology b) Morphology c) Syntax d) Semantics
19. ----- is the scientific study of a language. CO1K1  
 a) Philology b) Phonology c) Phonetics d) Linguistics
20. The two great linguists who have contributed much to frame the device of Immediate Constituent Analysis are ----- CO1K1  
 a) Leonard Bloomfield and Noam Chomsky  
 b) Leonard Bloomfield and Max Muller  
 c) Max Muller and Herman Gundert  
 d) Edward Sapir and Ferdinand de Saussure

### Section - B

- II. Answer any THREE of the following.** (3 X 5 = 15)
21. Explain the functions of the language. CO2K2
22. Write about the impact of Norman Conquest on the English Language. CO3K3
23. Discuss the scope and nature of linguistics. CO4K2
24. Explain the three kinds of plosives. CO2K5
25. What do you know about pragmatics? CO4K4

### Section - C

- III. Answer the following.** (5 X 8 = 40)
26. a. Explain the different theories about the origin of language CO2K5  
 (Or)
- b. Write a detailed note on Germanic family. CO2K5
27. a. Illustrate the significance of Old English and Middle English Period. CO3K3  
 (Or)
- b. Explain the influence of Latin and Greek on the English Language. CO3K3
28. a. Elaborate the branches of linguistics. CO4K4  
 (Or)
- b. What are the contributions of linguistics to language? CO4K4
29. a. How the organs of the body help in the speech process? CO4K4  
 (Or)
- b. Differentiate derivational morpheme and inflectional morpheme. CO4K4
30. a. Give a detailed note on semantics, synonymy, antonym, and hyponymy. CO5K5  
 (Or)
- b. Write an essay on IC – Analysis CO5K5

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**Semester II Elective Folklore and Literature**  
**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**Semester II Elective Folklore and Literature**  
**Model Question Paper**

**Time: 3 Hrs**  
**Paper Code: 22ENGE02**

**Marks: 75**

**Section -A**

**I. Choose the correct answer**

**(20X1=20)**

1. Folk means ----  
 a. stories                      b. romance                      c. regional people                      d. poetry  
 CO1 KI
2. lore means -----  
 a. Stories                      b. history                      c. epics                      d. mythologies  
 CO1 KI
3. Folklore is divided into ----- categories  
 a. Two                      b. Three                      c. Four                      d. Five  
 CO1 KI
4. Who is the father of folklore?  
 a. Vladimir                      b. Alan Dundes                      c. A.K.Ramanujan                      d. Ram Mohan Roy  
 CO1 KI
5. *Who are the Folk* ? is picked from the collection titled ----  
 a. Essays in Folkloristic b. Folklore and literature c. About Folk                      d. None of the above  
 CO1 KI
6. *The method of folklore* is written by -----  
 a. Andrew Lang                      b. Alan Dundes                      c. Propp                      d. A.K.Ramanujan  
 CO1 K2
7. The dramatis personae means ----  
 a. persons of the play                      b. theatre                      c. materials                      d. three units  
 CO1 K1
8. Propp's characters are ----.  
 a. Round characters                      b. Spheres of action                      c. flat characters                      d. circle in action  
 CO1 K 2
9. ---- is close with the mother –in –law  
 a. The Son's wife                      b. The Father                      c. The Husband                      d. The son  
 CO1 KI
10. *The Shepherd's Ghost* is a -----folktale  
 a. Tamil                      b. Telugu                      c. English                      d. Chinese  
 CO1 KI
11. *A Friend in Need* is written as a folktale by -----  
 a. A.K.Ramanujan                      b. Sri Aurobindo                      c. Tagore                      d. Nissim Ezekiel  
 CO1 KI
12. *In the Kingdom of Fools* is written in ---- language  
 a. Telugu                      b. Malayam                      c. Kannada                      d. Tamil  
 CO1 KI
13. Fill the title of the folktale: *Other* ----  
 a. End                      b. Lives                      c. Life                      d. Wish  
 CO1 KI
14. Which is called as HIRAMAN?  
 a. Parrot                      b. Bear                      c. Cat                      d. Dog  
 CO1 KI
15. *Winning a Princess* is a ---- folktale  
 a. Punjabi                      b. Tamil                      c. Tulu                      d. Bengali  
 CO1 KI
16. *The Kite's Daughter* is written in----- language  
 a. Tamil                      b. Assamese                      c. Bengali                      d. Kannada  
 CO1 K2
17. How many genii are there?  
 a. Seven                      b. Eight                      c. Nine                      d. Ten  
 CO1 KI
18. *The Tea- Kettle* is a folktale of ----  
 a. Chinese                      b. Japanese                      c. Oriya                      d. Tamil  
 CO1 KI

- |   |              |               |
|---|--------------|---------------|
| 19. <i>The Spider Tales</i> is a folktale of ---- |              | CO1 K2        |
| a. Chinese    b. West African                     | c. Indian    | d. Japanese   |
| 20. Who attacked the labourer?                    |              | CO1 K 2       |
| a. The Lion   b. The Serpent                      | c. The Tiger | d. The Rabbit |

### Section –B

#### II. Answer any THREE of the following.

**(3 X 5 = 15)**

- |   |        |
|---|--------|
| 21. What is folk literature?                | CO2 K2 |
| 22. What are the functions of folk?         | CO4 K4 |
| 23. What are the folk elements?             | CO3 K4 |
| 24. Who is the kite's daughter?             | CO4 K5 |
| 25. What does <i>Spider Tale</i> symbolise? | CO4 K3 |

### Section C

#### III. Answer the following.

**(5 X 8 = 40)**

- |   |        |
|---|--------|
| 26. a. Write a brief note on the different definitions of folklore?       | CO2 K5 |
| (Or)  |        |
| b. Discuss how the different groups of folk perform?                      | CO2 K5 |
| 27. a. Explain Alan Dundes' interpretation on folk artists                | CO5 K5 |
| (Or)  |        |
| b. What does Vladimir Propp say on the functions of folk?                 | CO5 K5 |
| 28. a. Critically analysis the folk element in <i>The Shepherd' Ghost</i> | CO3 K5 |
| (Or)  |        |
| b. What is the folklore <i>In The Kingdom of Fools</i> ?                  | CO3 K5 |
| 29. a. Explain the story of any one of the folktales from India           | CO4 K5 |
| (Or)  |        |
| b. Does the folktale revive the tradition and culture?                    | CO4 K5 |
| 30. a. Explain the context of <i>Eight Genii</i> as a folktale            | CO5 K5 |
| (Or)  |        |
| b. How does Indian folktale differ from other European folktale           | CO5 K5 |

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**III Semester Core VIII Literary Theory**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**III Semester Core VIII Literary Theory**  
**Model Question Paper**

**Time : 3 Hrs**  
**Paper Code: 22ENGC08**

**Marks: 75**

**Section – A**

- I. Choose the correct answer:** **(20 X 1 = 20)**
1. In the letter to Richard Woodhouse, Keats compares the poet with ----- CO1K1  
a) Coleridge b) Wordsworth c) Shelley d) Chameleon
  2. Keats says “the----- is the most unpoetical thing in existence, because he has no identity”  
a) Philosopher b) Poet c) Historian d) Artist CO1K1
  3. The word archetype means ----- CO1K1  
a) Motif in literature b) Use in literature c) Technique in literature d) Style in literature
  4. The first archetypal theme is considered to be ----- CO1K1  
a) Pattern b) Quest c) Object d) Approach
  5. Virginia Woolf is belonged to the ----- group. CO1K1  
a) Abbey Theatre b) Black Arts Movement c) Bloomsbury d) Enlightenment
  6. “Modern Fiction” was published in ----- CO1K1  
a) The Times Literary Supplement b) The Common Reader  
b) Ulysses d) The Portrait of the Artist as a Young Man
  7. Who wrote the text “Principles of Literary Criticism”? CO1K1  
a) Mathew Arnold b) T. S. Eliot c) I. A. Richards d) Northrop Frye
  8. According to I. A. Richards, “language can be used in ----- ways”. CO1K1  
a) 2 b) 3 c) 4 d) 5
  9. M. H. Abrams says that any critical theory consists of ----- elements with the help of which they comprehend art. CO1K1  
a) 4 b) 5 c) 6 d) 7
  10. Mimetic theory first appeared in ----- work. CO1K1  
a) Republic b) Crito c) Meno d) Symposium
  11. When was “Politics and the English Language” written? CO1K1  
a) 1996 b) 1946 c) 1984 d) 1950
  12. What term does George Orwell use to describe language? CO1K1  
a) A river b) A tool c) A natural growth d) An instrument
  13. The book “The Sceptre and the Torch” is derived from ----- allegory about criticism. CO1K1  
a) S. T. Coleridge b) Mathew Arnold c) T. S. Eliot d) Dr. Samuel Johnson
  14. “The Sceptre and the Torch” is taken from ----- CO1K1  
a) Is This Your Son, My Lord? b) Pray You Sir, Whose Daughter?  
b) Facts and Fictions of Life d) The Business of Criticism
  15. In his essay “The Death of the Author”, Roland Barthes argues that CO1K1  
a) Biographical information about the author must be considered when evaluating literature  
b) A text and its author text are unrelated

- c) It is possible to distill meaning from a work based on the author's politics  
d) Literature is inextricably connected to its creator
16. "The Death of the Author" marks the birth of the ----- CO1K1  
a) Critic b) Writing c) Reader d) None of the above
17. "A Slumber did my Spirit Seal", is a poem by ----- and Hartman uses this poem for demonstration? CO1K1  
a) Wordsworth b) S. T. Coleridge c) W. B. Yeats d) T. S. Eliot
18. Polysemy means ----- CO1K1  
a) One word many meanings b) No meaning c) One word one meaning d) none of the above
19. Juliet Mitchell states that Psychoanalysis is a ----- CO1K1  
a) Talking cure b) Writing cure c) Reading cure d) Listening cure
20. The essay "Feminity, Narrative and Psychoanalysis" starts with autobiographies written by women in the ----- century. CO1K1  
a) 16<sup>th</sup> century b) 17<sup>th</sup> century c) 18<sup>th</sup> century d) 19<sup>th</sup> century

### Section – B

#### II. Answer any three questions. (3X5=15)

21. What is the central idea of the letter 'a thing of beauty'? CO2K1  
22. Give a brief note on "Modern Fiction" CO3K4  
23. What is "pretentious diction", and why is it a problem? CO4K2  
24. Illustrate the main ideas in The Death of the Author. CO5K3  
25. Explain Free association. CO4K2

### Section – C

#### III. Answer the following questions. (5X8=40)

26. a) Write about the variety of ways that Keats' letters allow his readers to experience the world of nature. CO2K1  
(OR)  
b) What are the primordial images or archetypes that Maud Bodkin explores in the study of The Ancient Mariner? CO2K1
27. a) How does Virginia Woolf portray the role of the female writer or artist in the society through her writings? CO3K4  
(OR)  
b) Explain I. A. Richards' views on The Two Uses of Language. CO3K4
28. a) Give a detail analysis of M. H. Abrams's Orientation of the Critical Theories. CO4K2  
(OR)  
b) Why does George Orwell believe that it is important to think in terms of concrete images? CO4K2
29. a) Explain the views of Helen Gardiner on "The Sceptre and the Torch" CO5K3  
(OR)

b) Discuss how Roland Barthes defines the role of the reader in constructing meaning of a literary text. CO5K3

30. a) How does Geoffrey Hartman deconstruct Freud's analysis of dream? CO4K6

(OR)

b) How does Juliet Mitchell describe the importance of woman in Femininity, Narrative and Psychoanalysis? CO4K6



**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**Semester III Core IX Intensive Study of an Author: Rabindranath Tagore**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**Semester III Core IX Intensive Study of an Author: Rabindranath Tagore**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC08**

**Section – A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. What is the subject of the poem *Gitanjali*?  
a. Devotion to God    b. Devotion to Nature    c. Devotion to Hardwork    d. All of the above  
CO1 K1
2. *Gitanjali* is a collection of ---- poems.  
a. 157    b. 150    c. 167    d. 160  
CO1 K1
3. Frail Vessel suggests ----  
a. destitute life of a man    b. heart    c. soul    d. soundless music  
CO1 K2
4. *Gitanjali* is otherwise known as ----  
a. Song Offerings    b. Pearl of String    c. Song to Soul    d. devotion  
CO1 K2
5. Which is small in appearance but great in reality?  
a. Self    b. Mind    c. feelings    d. emotions  
CO1 K1
6. ----- is same as Nirvana, the extinction of lamp.  
a. birth    b. life    c. love    d. death  
CO1 K2
7. After dinner, Tagore joined the ladies in the ----  
a. drawing room    b. park    c. garden    d. temple  
CO1 K2
8. Tagore had ---- with him.  
a. Spencer's *Social Statics*    b. Spencer's *The Data of Ethics*  
c. Spencer's *The Study of Sociology*    d. Spencer's *Facts and Comments*  
CO1 K1
9. Who asks help from Supriya?  
a. Kemankar    b. Malini    c. The King    d. Protesters  
CO1 K1
10. Who says "Love for all life"?  
a. Malini    b. Supriya    c. Kemankar    d. Doctor  
CO1 K1
11. *Karna and Kunti* talked about the battle of----  
a. Trojan war    b. Civil war    c. Kurukshetra    d. World war  
CO1 K2
12. Who said "I am without dynasty or forefathers, a meagre king"  
a. Kunti    b. Karna    c. God    d. Krishna  
CO1 K2
13. Bipradas have cherished a desire to go on a pilgrimage to----  
a. Kaasi    b. Rameshwaram    c. Benares    d. Varanasi  
CO1 K2
14. Kusum is the daughter of ----  
a. Sudra    b. Brahmins    c. Buddha    d. Saint  
CO1 K1
15. *The Cabuliwallah* is about ----  
a) fruit seller    b. bangle seller    c. priest    d. Tagore  
CO1 K2
16. In *The Cabuliwallah*, a peddler is friend with ----  
a. Ramu    b. Mini    c. Grace    d. Judas  
CO1 K2
17. *The Home and the World* is originally written in-----.  
a. English    b. Bengali    c. Hindi    d. Greek  
CO1 K2
18. *The Home and the World* is written in ----  
a. 1920    b. 1916    c. 1945    d. 1947  
CO1 K2
19. ----- is a flat character, whose only job, is to act the part of the heroine's brother.  
a. Jogendra    b. Anand Babu    c. Ramesh    d. Umesh  
CO1 K2

20. ----- is a conscientious young lawyer in *The Wreck*. CO1 K2  
 a. Ramesh            b. Umesh            c. Anand Babu            d. Jogender

**Section – B**

**II. Answer any three questions. (3X5=15)**

21. How was Tagore's childhood? CO2 K2  
 22. What is Self? CO4 K4  
 23. What the changes Tagore does in *Karna and Kunti*? CO3 K4  
 24. What *The Renunciation* is about? CO4 K5  
 25. What does *The Wreck* symbolize? CO4 K3

**Section – C**

**III. Answer the following questions. (5X8=40)**

26. a. How Tagore is considered the greatest influence in modern Indian literature? CO2 K5  
 (Or)  
 b. Discuss the idea of mystical quality reinforced in *Gitanjali*? CO2 K5
27. a. How does Tagore transcend philosophical and spiritual thoughts in *Sadhana*? CO5 K5  
 (Or)  
 b. Narrate Tagore's comic sense in *A Comedy in England* CO5 K5
28. a. What do you think about the friendship of Kemankar and Supriya? CO3 K5  
 (Or)  
 b. Explain the dramatic techniques in *Karna and Kunti* CO3 K5
29. a. What does *The Renunciation* say about love and Marriage? CO4 K5  
 (Or)  
 b. Write your views on Tagore as a short story writer CO4 K5
30. a. How does Tagore portray India culture, ceremonies and festivals in *The Wreck*? CO5 K5  
 (Or)  
 b. How Nature is personified to human emotions in the novel *The Wreck*? Explain. CO5 K5

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**III Semester Core X Women's Writing**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice

**M.A. ENGLISH LITERATURE**  
**III Semester Core X Women's Writing**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC10**

**Section A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. The word ----- is repeated several times in *My Heart and I*. CO1 K1  
a. tired b. loved c. death d. birth
2. "Hummingbirds" is about ----- . CO1 K1  
a. water b. nature c. life d. death
3. Siren is a half-woman, half- ----- creature. CO1 K1  
a. child b. sheep c. bird d. man
4. "I was blind folked and had only the mercy of the -----." CO1 K1  
a. lake b. river c. pond d. sea
5. Virginia Woolf mentions about the offspring pages of some great novelist like ----- . CO1 K1  
a. Charles Dickens b. Daniel Defoe c. Samuel Richardson d. Sir Walter Scott
6. Maya Angelou says that one should have the nerve to answer ----- . CO1 K1  
a. Sincerely b. faithfully c. truthfully d. honestly
7. "She meant to put me in my place, somewhere ----- her". CO1 K1  
a. above b. below c. beside d. beneath
8. 'And all I have to do is continue trying to be a -----.' CO1 K1  
a. Christian b. Buddhist c. Muslim d. Jew
9. *Trifles* is a ----- . CO1 K1  
a. poem b. one-act play c. novel d. short story
10. *Trifles* is based on an incident took place in ----- . CO1 K1  
a. Ithaca b. India c. Iowa d. Italy
11. *Meerai* is a script set out to celebrate ----- art traditions. CO1 K1  
a. American b. British c. Canadian d. Indian
12. *Meera: A Dance Drama* was produced in ----- . CO1 K1  
a. 1971 b. 1972 c. 1973 d. 1974
13. *The Awakening* open in Grand Isle situated in ----- . CO1 K1  
a. Detriotb. New Orleans c. New York d. Texas
14. Girija returns home after a gap of ----- days. CO1 K1  
a. five b. six c. seven d. four
15. Girija's son is ----- . CO1 K1  
a. Bharat b. Raman c. Lakshman d. Krishnan
16. Aurora del Valle decides to travel to ----- . CO1 K1  
a. China b. America c. Chile d. Argentina
17. To pose ----- is to pose the absolute Other CO1 K1  
a. man b. woman c. transman d. transwoman
18. *Radhika Santwanam* was published in ----- CO1 K1  
a. 1900 b. 1901 c. 1910 d. 1911
19. *The Madwoman in the Attic* was published in CO1 K1  
a. 1679 b. 1779 c. 1879 d. 1979
20. Zora Neale Hurston lived upto her ----- year in Florida. CO1 K1  
a. thirteenth b. twelfth c. eleventh d. tenth

## Section B

### II. Answer any THREE of the following:

(3 X 5 = 15)

21. How do the women poets differ from their male counterparts in presenting women issues? CO2 K2
22. Reading widens a woman's purview. Justify. CO3 K3
23. Do you agree whether a woman is the backbone of a family? CO1 K2
24. Women need to create their own space and identity. Substantiate. CO3 K3
25. Focus on the measures to remove discrimination against women. CO4 K4

## Section C

### III. Answer the following:

(5 X 8 = 40)

26. a. What does the "Siren Song" symbolise? CO2 K3  
(Or)  
b. How the women poets through the prescribed poems reconcile with a violent and unjust world and strive to make life meaningful along with its challenges? CO2 K3
27. a. What is the central message of Virginia Woolf's *How Should One Read a Book*? CO4 K4  
(Or)  
b. Through her short essays Maya Angelou helps women to lead a life with compassion and fortitude. Elucidate. CO4 K4
28. a. What is the difference between the feminine concept of justice and the male concept of justice in *Trifles*? CO4 K5  
(Or)  
b. *Meera* affirms the power of faith and the spiritual space afforded by art. Substantiate. CO4 K5
29. a. How *Lamps in the Whirlpool* raises its voice against gender discrimination? CO5 K5  
(Or)  
b. *Portrait in Sepia* is a study in nostalgia. Do you agree? CO5 K5
30. a. Why is Simon de Beauvoir important today? CO3 K3  
(Or)  
b. Focus on the conflict in *How It Feels to be Colored Me*. CO3 K3

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**III Semester Core XI Research Methodology**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice

**M. A. English Literature**  
**III Semester Core XI Research Methodology**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC11**

**Section A**

**I. Choose the correct answer:**

**(20 X 1=20)**

1. There are ----- types of research.  
a. two b. three c. four d. five  
CO1 K1
2. By undertaking research, one wishes to -----  
a. to explore an idea b. probe an issue c. solve a problem d. all the above  
CO1 K1
3. Keeping record of sources that may be used for writing a research paper is called as -----  
a. plagiarism b. working bibliography c. bibliography d. documentation  
CO1 K1
4. A single sentence that formulates both the topic and point of view is -----  
a. linear statement b. parallel statement c. thesis statement d. none of the above  
CO1 K1
5. Review of literature involves -----  
a. future research studies b. obsolete research studies c. historical research studies d. previous research studies  
CO1 K1
6. Primary sources include -----  
a. original works b. summaries c. reviews d. abstracts  
CO1 K1
7. ----- research is typified by experimental studies in science based disciplines.  
a. qualitative b. historical c. quantitative d. analytical  
CO1 K1
8. Qualitative research is characterised by ethnographic and ----- studies.  
a. scientific b. historical c. geographical d. biological  
CO1 K1
9. Plagiarism constitutes ----- theft.  
a. physical b. intellectual c. hypocritical d. political  
CO1 K1
10. A title such as Dr., Saint, or Sir is generally omitted in the works cited list.  
a. disagree b. false c. not sure d. true  
CO1 K1
11. Primary texts are -----  
a. italicised b. underlined c. bold d. lower case  
CO1 K1
12. PDF is -----  
a. pages document format b. publisher document format c. portable document format d. portable dissertation file  
CO1 K1
13. The entire research paper must be in ----- space.  
a. one b. double c. triple d. four  
CO1 K1
14. Sr. is the abbreviation for -----  
a. Senior b. Senate Report c. Series d. Serene  
CO1 K1
15. There are ----- core elements.  
a. five b. seven c. eight d. nine  
CO1 K1
16. The title of the container is normally italicized and is followed by -----  
a. full stop b. semicolon c. comma d. colon  
CO1 K1
17. Books are commonly issued in versions called -----  
a. editions b. publications c. performances d. presentations  
CO1 K1
18. URL stands for -----  
a. Uniform Resource Locator b. United Resource Locator c. Uniform Revised Locator d. United Revised Locator  
CO1 K1
19. In-text citation usually includes the ----- name  
a. publisher's b. author's c. printer's d. researcher's  
CO1 K1



20. If a stanza break occurs in the quotation, mark it with ----- forward slashes. CO1 K1  
a. four b. three c. two d. five

### Section B

**II. Answer any THREE of the following: (3 X 5 = 15)**

21. What is the significance of Research Methodology? CO1 K2  
22. Plagiarism check has become mandatory. Why? CO3 K3  
23. How documentation shapes the research paper? CO2 K3  
24. Language and style are two important components for writing a research paper. Justify. CO5 K6  
25. Write about ellipsis and its role in research writing. CO4 K4

### Section C

**III. Answer the following: (5 X 8 = 40)**

26. a. What are the various steps involved in conducting research? CO2 K3  
(or)  
b. How will you compile a working bibliography? CO2 K3  
27. a. What is the importance of review of literature in thesis writing? CO3 K4  
(or)  
b. Write a note on the elements of qualitative research. CO3 K4  
28. a. How does abbreviation enrich research writing? CO4 K5  
(or)  
b. What are the different ways in which titles of works are represented? CO4 K5  
29. a. Why formatting is important? CO2 K3  
(or)  
b. Enumerate the various components that help in formatting a research project. CO2 K3  
30. a. What are the core elements that play a major role in documenting sources? CO5 K6  
(or)  
b. Write an essay on in-text citation with illustrations. CO5 K6

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**III Semester Elective III Film Studies**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**III Semester Elective III Film Studies**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks : 75**

**Paper Code: 22ENGE03**

**Section A**

- I. Choose the correct answer** **(20x1=20)**
1. *How to Read a Film* is a celebrated book written by \_\_\_\_\_. CO1 K1  
a. James Monaco b. Martin Scorsese c. Andre Bazin d. Lev Kuleshov
  2. Mise-en-scene means \_\_\_\_\_. CO1 K1  
a. setting into the scene b. putting into the scene c. touching into the scene d. making into the scene
  3. Who recorded live action continuously for the first time in history? CO1 K1  
a. Louis Jacques-Mande Danguerre b. Eadweard Muybridge c. Leland Stanford d. Elienne Jules Marey
  4. George Melies founded the Star Film Company in \_\_\_\_\_ at \_\_\_\_\_. CO1 K1  
a. 1895, Paris b. 1896, Montreuil c. 1896, New York d. 1896, England
  5. Robert Flaherty's \_\_\_\_\_ is acclaimed as the very first documentary. CO1 K1  
a. Moana(1920) b. Nanook of the North(1922) c. Spare Time(1939) d. Shaoh(1985)
  6. Avante-garde is a \_\_\_\_\_ term, which means 'advance guard' or 'vanguard.' CO1 K1  
a. French b. Russian c. scientific d. traditional
  7. Who is regarded as 'the master of suspense'? CO1 K1  
a. D.W.Griffith b. Alfred Hitchcock c. Louis Garnier d. Michael Powell
  8. CGI stands for \_\_\_\_\_. CO1 K1  
a. Computer Graphics Imagery b. Computer Generated Imagery  
c. Computer Graphics Image d. Computer Generated Image
  9. Hitchcock's *The Wrong Man* (1957) is an adaptation of \_\_\_\_\_. CO1 K1  
a. newspaper stories b. comic book characters c. plays d. non-fiction
  10. \_\_\_\_\_ saw film as "a direct attack on the old methods of literary art." CO1 K1  
a. Harold Bloom b. Robert Stam c. Leo Tolstoy d. Walt Whitman
  11. \_\_\_\_\_ and \_\_\_\_\_ offer comparison between a film and its literary precursor. CO1 K1  
a. Criticisms and Articles b. Articles and Reviews c. Reviews and Interviews d. Newspapers and Journals
  12. The narrative elements of film language or the sequence of shots is called \_\_\_\_\_. CO1 K1  
a. rolls b. reels c. cinematography d. syntagms
  13. Which among the following is considered to be the first realistic film? CO1 K1  
a. *A Trip to the Moon*      b. *Workers Leaving the Lumiere Factory*  
c. *Les Misrables*      d. *Broken Blossoms*
  14. \_\_\_\_\_ film theory was the catalyst behind the box-office superhit style of movies that are produced today. CO1 K1  
a. Realist b. Non-realist c. Formalist d. Non-formalist
  15. The notion of 'camera-stylo' or 'camera-pen' was put forth by \_\_\_\_\_. CO1 K1  
a. Andre Bazin b. Alexander Astruc c. Francois Truffaut d. Andrew Sarris
  16. Which of the following agency is not studied under Psychoanalytic film theory? CO1 K1  
a. The film maker b. The characters of a film

- c. The film's audience d. The scriptwriter of a film
17. *Bicycle Thieves* is a novel by \_\_\_\_\_. CO1 K1  
 a. Lamberto Maggiorani b. Luigi Bartolini c. Vittorio De Sica d. Enzo Staiola
18. Which of the following movie won a best Director prize at the Berlin International Film Festival? CO1 K1  
 a. Breathless b. Bicycle Thieves c. Citizen Kane d. Mother
19. Henrik Ibsen is \_\_\_\_\_ playwright. CO1 K1  
 a. a French b. a Norwegian c. an Irish d. a British
20. Malayalam New Wave movie, *Kodiyettam* was released in \_\_\_\_\_, written and directed by Adoor Gopalakrishnan. CO1 K1  
 a. 1978 b. 1977 c. 1990 d. 1988

### Section B

- II. Answer any three of the following** (3x5=15)
21. State the difference between Film, Cinema and Movie. CO5 K5
22. What is Avant Garde film? CO4 K4
23. Trace the relationship between Film and Literature. CO4 K4
24. Explain Auteur theory. CO2 K2
25. How has Satyajit Ray changed the setting and characters of Ibsen's play *An Enemy of the People* for his film *Ganashatru*? CO2 K2

### Section C

- III. Answer the following** (5x8=40)
- 26.a. Write an essay on the beginning and growth of Cinema. CO5 K5  
 (or)
- b. What are the elements that determine the film language? Explain. CO5 K6
27. a. Explain the feature of Documentary films with examples. CO5 K5  
 (or)
- b. Describe Fantasy and Animation films with examples. CO5 K5
28. a. State the differences between literary language and film language. CO3 K4  
 (or)
- b. How does film adaptation differ from literary narratives? CO3 K4
29. a. What are the elements of realistic and formalistic approach in film making? CO4 K5  
 Who are the pioneers, critics and theorists?  
 (or)
- b. How do films incorporate Marxist, Structuralist and Psychoanalytic theories? CO4 K5
30. a. What are the characteristics of Italian Neo Realism? Explain it with reference to the classical film *Bicycle Thieves*. CO3 K4  
 (or)
- b. How does *Kodiyettam* capture the transformation of the protagonist and attain the status of Malayalam New Wave? CO3 K4

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**Semester IV Core XII Indian Writing in English**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M.A. ENGLISH LITERATURE**  
**Semester IV Core XII Indian Writing in English**

**Model Question Paper**

**Time : 3 Hrs**

**Marks : 75**

**Paper Code: 22ENGC12**

**Section A**

**I. Choose the correct answer**

**(20x1=20)**

1. *The Tiger and the Deer* is a poem of ----  
a. Metaphysical lyric    b. I romance    c. dramatic monologue    d. classicism  
CO1 KI
2. *The Looking Glass* searches for ----  
a. Self –identity    b. Hopefulness    c. Memory    d. happiness  
CO1 KI
3. The poem *The Butterfly* is written by ----  
a. Sri Aurobindo    b. Arun Koltkar    c. Cecil Day Lewis    d. W.H.Auden  
CO1 KI
4. In the end of *Bird Sanctuary*, Naidu prays to the ----  
a. Pigeon    b. Master of Bird    c. Peacock    d. Mynah  
CO1 KI
5. Tagore explains the existence of ---- system in *Nationalism in India*  
a. Caste    b. political    c. Social    d. Varna  
CO1 KI
6. Tagore argues ----problem prevails all among the nations  
a. Social    b. political    c. cultural    d. religious  
CO1 K2
7. Who said Indian Writer in English is not the ham's best friend?  
a. Arvind Krishna    b. G.K.Chesterton    c. Tennyson    d. Ruskin  
CO1 K1
8. Imaginary Homeland describe the plight of the writers in the ----.  
a. India    b. Diaspora    c. native land    d. creativity  
CO1 K 2
9. *Harvest* is a ---- play  
a. Futuristic    b. Allegorical    c. satiric    d. Comic  
CO1 KI
10. *Harvest* was published for ----  
a. Children    b. Women    c. Men    d. Transgenders  
CO1 K2
11. *Final Solutions* is a varied questions of ---- disharmony  
a. communal    b. social    c. marital    d. social  
CO1 K2
12. *Final Solutions* published in ----  
a. 2009    b. 2000    c. 1950    d. 1970  
CO1 K2
13. *Swami and Friends* is set in ----  
a. Modern India    b. Post Modern India    c. British India    d. Calcutta  
CO1 KI
14. Swami is a ----  
a. young man    b. old man    c. school boy    d. blind man  
CO1 KI
15. Deen in *Gun Island* is a ----  
a. reader    b. book seller    c. author    d. collector  
CO1 KI
16. The Palace of Illusions published in ----  
a. 2000    b. 2008    c. 2010    d. 2020  
CO1 K2
17. Dandin is the pioneer of the ---- Literary Theory  
a. English    b. Sanskrit    c. Indian    d. Tamil  
CO1 KI
18. *Sarga Bandha* is from ----  
a. Kavyadarsa    b. Mahabharata    c. Ramayana    d. Upanishad  
CO1 KI
19. ---- uses rhyming words to create emphasis  
a. Rhyme scheme    b. Meter    c. Simile    d. Metaphor  
CO1 K2

20. ---- can also be freeform in the structure of poetic meaning
- |          |         |          |            |
|----------|---------|----------|------------|
| a. Poems | b. Play | c. Essay | CO1 K2     |
|          |         |          | d. Theatre |

### Section B

#### II. Answer any three of the following

(3x5=15)

- |   |        |
|---|--------|
| 21. What is the central theme of Indian poets?                    | CO2 K2 |
| 22. Why Tagore is significant in Indian writing?                  | CO4 K4 |
| 23. What is the theme of <i>Harvest</i> ?                         | CO3 K4 |
| 24. Whose reminiscence is portrayed in <i>Swamy and Friends</i> ? | CO4 K5 |
| 25. What does <i>Dandin</i> say about epic poetry ?               | CO4 K3 |

### Section C

#### III. Answer the following

(5x8=40)

- |   |        |
|---|--------|
| 26. a. Compare and contrast the works of Kamala Das and Sarojini Naidu<br>(Or)<br>b. Discuss what do Indian poems signify?  | CO2 K5 |
| 27. a. Explain Tagore's thought on integrity and nationalism in his prose<br>(Or)<br>b. What does Arvind Krishna say in <i>The Emperor Has No Clothes</i> ?               | CO5 K5 |
| 28. a. Critically analysis the significance of the title <i>Harvest</i><br>(Or)<br>b. Discuss the communal tension in Mahesh Dattani's <i>Final Solution</i>              | CO3 K5 |
| 29. a. Explain the symbolism present in R.K. Narayan's <i>Swamy and Friends</i><br>(Or)<br>b. Bring out the evidences of cross cultural patterns in <i>The Gun Island</i> | CO4 K5 |
| 30. a. What are the main features of <i>Sarga – bandha</i> ? Discuss<br>(Or)<br>b. What is called to be poetic structure? Explain   | CO5 K5 |

**PERIYAR UNIVERSITY**

**M.A. ENGLISH LITERATURE**

**IV Semester Core XIII Translation Studies**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices

**Section – B**

**II Answer any THREE of the following**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature

**Section – C**

**III Answer the following**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice



**M. A. English Literature**  
**IV Semester Core XIII Translation Studies**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGC13**

**Section A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. Alexander Tytler's *Essay on the Principles of Translation* was published in ----- CO1 K1  
a. 1791 b. 1800 c. 1891 d. 1900
2. Theodore Savory defined translation as ----- CO1 K1  
a. science b. art c. both d. none of these
3. Roman Jakobson distinguishes ----- types of translation. CO1 K2  
a. two b. four c. three d. six
4. Eugene Nida distinguishes two types of ----- CO1 K1  
a. translation b. transliteration c. transference d. equivalence
5. Odysseus was the son of ----- CO1 K1  
a. Laertes b. Zeus c. Achilles d. Apollo
6. 'We started to the land of the -----, a rude and lawless folk'. CO1 K2  
a. Ciconesb. Cyclops c. Zyclops d. Zicones
7. 'My name is -----.' CO1 K1  
a. Yesman b. Woman c. Nomand. Godman
8. The Cyclops' name is ----- CO1 K1  
a. Polephemus b. Poliphemus c. Polyphimus d. Polyphemus
9. *Pratapa Mudaliar Charithiram* was published in ----- CO1 K1  
a. 1879 b. 1880 c. 1889 d. 1900
10. Pratapa Mudaliar's grandfather was ----- Mudhaliar CO1 K1  
a. Sabapathi b. Ekambara c. Chithambara d. Narayana
11. Bande Mataram means ----- CO1 K1  
a. Dear Mother b. Happy Mother c. Hail Mother d. Beloved Mother
12. Bankim Chandra Chatterji was born in ----- CO1 K1  
a. 1638 b. 1738 c. 1838 d. 1938
13. 'This is the land that gave us -----.' CO1 K1  
a. birth b. life c. joy d. blessing
14. Bharati prays for a ----- heart. CO1 K1  
a. strong b. brave c. weak d. iron
15. 'I changed upon a ----- of fire'. CO1 K1  
a. flame b. speck c. piece d. spark
16. 'When your face reddens, I am -----.' CO1 K1  
a. worried b. bothered c. happy d. tired
17. The world cannot exist without ----- CO1 K1  
a. rain b. storm c. river d. ocean
18. In 'Ozukkamudaimai' Thiruvalluvar writes about ----- CO1 K1  
a. obedience b. discipline c. sincerity d. rudeness
19. Fear and ----- are essential when dealing with false friend. CO1 K1  
a. hatred b. attention c. caution d. love
20. Truth is a powerful ----- CO1 K1  
a. torch b. star c. moon d. light

## Section B

### II. Answer any THREE of the following: (3 X 5 = 15)

21. Given an opportunity which text would you translate? Why? CO2 K5
22. How does translation enhance one's vocabulary? CO4 K3
23. Through translation the cultural and social values of different states/countries are understood. Substantiate. CO3 K4
24. Which is interesting? Reading an original text or translated version? Why? CO4 K2
25. Through translation the unique qualities of the various classical works are spread worldwide. Enumerate with an example. CO3 K5

## Section C

### III. Answer the following: (5 X 8 = 40)

26. a. What are the different types of translation? CO4 K4  
(Or)  
b. Write an essay on the various Bible translations that were carried out across centuries. CO4 K4
27. a. Narrate the adventures of Odysseus in the land of the Cyclops. CO3 K5  
(Or)  
b. How translation enhance the readers' understanding of great epics. Discuss with reference to *The Odyssey* - Book IX. CO3 K5
28. a. *The Life and Times of Pratapa Mudhaliar* is a subtle depiction of life in Tamil Nadu during the British rule with its social impact. Do you agree? CO5 K5  
(Or)  
b. *Anandamath* is Bankim Chandra Chatterji's clarion call for Indian freedom movement. Discuss. CO5 K5
29. a. Write an essay on the greatness of Tamil poet Bharathiyar as understood from the prescribed poems. CO5 K4  
(Or)  
b. Thiruvalluvar's couplets are treasures that are to be valued and followed. Justify with reference to the chapters prescribed for study. CO5 K4
30. a. Choose either **ONE** translation from Group A or **ONE** essay from Group B.

Students should **NOT** opt for **BOTH** Group A and B.

### Group A

- i. Translate the following English passage into Tamil and write about the problems faced while translating. CO5 K4

(Or)

ii. Translate the following Tamil passage into English and identify the problems faced during translation CO5 K4

**(OR)**

**Group B**

iii. What are the structures to be followed for literary translation? CO4 K3

(Or)

iv. What are the characteristics of Greek Epic with reference to *The Odyssey*? CO4 K3

**PERIYAR UNIVERSITY**  
**M.A. ENGLISH LITERATURE**  
**IV Semester Elective IV Cultural Studies**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Choose the correct answer:**

**(20 x 1 = 20)**

20 multiple choice questions with 4 choices.

**Section – B**

**II Answer any THREE of the following:**

**(3 x 5 = 15)**

**(Open pattern)**

Five questions to test the overall understanding of the paper concerned – to be analytical and creative in nature.

**Section – C**

**III Answer the following:**

**(5 x 8 = 40)**

**(Either or pattern)**

One question from each unit with internal choice.

**M. A. English Literature**  
**IV Semester Elective IV Cultural Studies**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks: 75**

**Paper Code: 22ENGE04**

**Section A**

**I. Choose the correct answer:**

**(20 X 1 = 20)**

1. Amir Khusrau is known for introducing ----  
a. ghazal style      b. dark sonnet      c. haiku      d. historical poems  
CO1 KI
2. *Khusrau* wrote in both ---- and ----  
a. Persian and Hindavi      b. Greek and Latin      c. English and Tamil      d. French and English  
CO1 KI
3. Orientalism dramatizes the disparity between texts and ----  
a. textuality      b. reality      c. society      d. imagination  
CO1 KI
4. According to Said, Orientalism is a created body of theory and ----  
a. Criticism      b. Practice      c. canonical      d. satires  
CO1 KI
5. Wilson's *Marxism and Literature* published in ----  
a. 1950      b. 1938      c. 1980      d. 1928  
CO1 KI
6. According to Wilson, Marx and his follower Angels were theorists of ----  
a. Marxist thought      b. political      c. Russian formalism      d. religious  
CO1 K2
7. The commodification of ---- is the commodification of human conciseness  
a. Culture      b. fashion      c. Text      d. knowledge  
CO1 K1
8. Culture Industry describes how ---- functions in the capitalist society.  
a. religious culture      b. Popular culture      c. native culture      d. modern culture  
CO1 K 2
9. Althusser combined ---- with structuralism in his essay  
a. Historicism      b. Dialogism      c. modernism      d. Marxism  
CO1 KI
10. Althusser attained the international renown in ----  
a. 1950      b. 1960      c. 1970      d. 1980  
CO1 K2
11. William Raymond , the Marxist critic later into ----  
a. cultural critic      b. social critic      c. political critic      d. economical critic  
CO1 K2
12. *Realism and the Contemporary Novel* is taken from ----  
a. The Long Revolution      b. The Democratic      c. The Industrial      d. The Cultural  
CO1 K2
13. Leslie A. Fiedler is an ----  
a. Indian literary critic      b. American Literary critic      c. English      d. Black Critic  
CO1 KI
14. Fieldler is known for his interest in ----  
a. mythography      b. mythology      c. sociology      d. psychology  
CO1 KI
15. *What is an Author?* discusses what a ---- requires  
a. reader      b. text      c. author      d. critic  
CO1 KI
16. In *What is an Author?* , ---- is the centre  
a. text      b. author      c. plot      d. characters  
CO1 K2
17. ---- poems are love poems  
a. Puram      b. Akam      c. Sangam      d. Tamil  
CO1 KI
18. Korravai is a goddess of ----  
a. War      b. Anger      c. Water      d. Air  
CO1 KI
19. ---- is associated with the rainy season  
a. Mullai      b. Palai      c. Kurunchi      d. Marutham  
CO1 K2

20. The five landscapes are the outlines of ---- poetics  
 a. Akam                                      b. Puram                                      c. Sangam                                      d. Theatrical

### Section B

**II. Answer any THREE of the following: (3 X 5 = 15)**

21. What does Amir Khusrau contribute on multilingualism? CO2 K2  
 22. What is the meaning of culture industry? CO4 K4  
 23. What does Althusser say about Cultural Marxism? CO3 K4  
 24. What is the difference between a writer and an author? CO4 K5  
 25. How does diaspora transform cultural identity ? CO4 K3

### Section C

**III. Answer the following: (5 X 8 = 40)**

26. a. Compare and contrast the works of Kamala Das and Sarojini Naidu CO2 K5  
 (Or)  
 b. Discuss Said's view on 'Representation' in *Crisis*? CO2 K5  
 27. a. Explain Marxist lens in literature CO5 K5  
 (Or)  
 b. Describe the main features of Culture Industry in detail CO5 K4  
 28. a. Analysis the relationship between Cultural Marxism and Cultural Studies CO3 K5  
 (Or)  
 b. Elaborates the ideas of Raymond William on *Realism and the Contemporary Novel* CO3 K5  
 29. a. How does the play express Both Ends against the Middle ? Explain CO4 K5  
 (Or)  
 b. Bring out the features of the theory *What is an Author?* In literature CO4 K5  
 30. a. Discuss the views of A.K.Ramanujan on Tamil Poetics CO5 K5  
 (Or)  
 b. Is identity a product? Justify its significance as described by Stuart Hall CO5 K5

**PERIYAR UNIVERSITY**  
**Department of English**  
**Semester III Supportive Course**  
**22ENGS01 English For Enrichment**  
**(Offered to other departments)**

**Question Paper Pattern**

**Time : 3 Hrs**

**Marks : 75**

**Section – A**

**I Answer the following:**

**(5 x 5 = 25)**

**(Either or pattern)**

One short note from each unit with internal choice.

**Section – B**

**II Answer the following:**

**(5 x 10 = 50)**

**(Either or pattern)**

One question from each unit with internal choice.

**Supportive Course**  
**III Semester English for Enrichment**  
**Model Question Paper**

**Time: 3 Hrs**

**Marks : 75**

**Paper Code: 22ENGS01**

**Section – A**

**I. Answer the following:**

**(5 x 5 = 25)**

1. a. What are the types of tenses? Give examples. CO3 K3  
(Or)  
b. Identify the sentence pattern: CO3 K3  
i. Jack kicks the ball.  
ii. Maria laughs loudly.  
iii. She looks pretty tonight.  
iv. The boys are playing football now.  
v. She became a teacher.
2. a. Write an email to your friend about educational tour. CO3 K3  
(Or)  
b. Differentiate various types of note making. CO3 K3
3. a. What are the characteristics of a good leader? CO4 K3  
(Or)  
b. Why are soft skills important for an interview? CO4 K3
4. a. Write about your favourite book. CO1 K2  
(Or)  
b. Prepare a poster on child safety. CO1 K2
5. a. How do you spend your leisure time as a student? CO2 K2  
(Or)  
b. Create a professional flyer design for your college magazine. CO2 K2

**Section – B**

**II. Answer the following:**

**(10 x 5 = 50)**

6. a. Explain parts of speech in detail. CO3 K3  
(Or)  
b. Bring out the rules for transforming simple, compound and complex sentences. CO3 K3  
Explain with examples.
7. a. Write a resume for the post of marketing manager in a pharmaceutical company CO4 K4  
(Or)  
b. Discuss the importance of precis writing. CO4 K4
8. a. Explain the ways to improve communication skills. CO4 K3  
(Or)  
b. Define group discussion. What are the steps to be followed in group discussion? CO4 K3
9. a. Discuss the concept of creative writing. CO5 K5  
(Or)  
b. Attempt an essay on coherence and cohesion in technical writing. CO5 K5
10. a. Write a story about your hometown. CO2 K1  
(Or)  
b. Write an article about Rights to Education. CO2 K1