



MANONMANIAM SUNDARANAR UNIVERSITY,
TIRUNELVELI-12
SYLLABUS



PG - COURSES – AFFILIATED COLLEGES

Course Structure for M.A. English
(Choice Based Credit System)

(with effect from the academic year 2024-2025 onwards)

Semester-IV				
Part	Subject Status	Subject Title	Subject Code	Credit
III	CORE	WRITINGS OF THE MARGINALIZED	VEHC41	5
III	CORE	A GLIMPSE OF NOBEL LAUREATES	VEHC42	5
III	CORE	PROJECT WITH VIVA VOCE	VEHP41	7
III	ELECTIVE	THEATRE ART (OR) FILM STUDIES	VEHE41/ VEHE42	3
III	SEC III	ENGLISH FOR COMPETITIVE EXAMS	VEHSE41	2
		SPECIAL SCHOOL/ORPHANAGE/OLD AGE HOME, ADOPTED VILLAGES ETC. VISIT)	VEHEA41	1



Total Marks: 100 Internal Exam: 25 marks + External Exam: 75 marks

A. Scheme for internal Assessment:

Maximum marks for written test: **20 marks**

3 internal tests, each of **I hour** duration shall be conducted every semester.

To the average of the **best two** written examinations must be added the marks scored in. The **assignment** for 5 marks.

The break up for internal assessment shall be:

Written test- 20 marks; Assignment -5 marks Total - 25 marks

B. Scheme of External Examination

3 hrs. examination at the end of the semester

A – Part : 1 mark question two - from each unit

B – Part : 5 marks question one - from each unit

C – Part : 8 marks question one - from each unit

➤ **Conversion of Marks into Grade Points and Letter Grades**

S.No	Marks	Letter Grade	Grade point (GP)	Performance
1	90-100	O	10	Outstanding
2	80-89	A+	9	Excellent
3	70-79	A	8	Very Good
4	60-69	B+	7	Good
5	50-59	B	6	Above Average
6	40-49	C	5	Pass
7	0-39	RA	-	Reappear
8	0	AA	-	Absent

➤ **Cumulative Grade Point Average (CGPA)**

$$\text{CGPA} = \frac{\Sigma (\text{GP} \times \text{C})}{\Sigma \text{C}}$$

- **GP** = Grade point, **C** = Credit
- CGPA is calculated only for Part-III courses
- CGPA for a semester is awarded on cumulative basis

➤ **Classification**

- First Class with Distinction : CGPA $\geq 7.5^*$
- First Class : CGPA ≥ 6.0
- Second Class : CGPA ≥ 5.0 and < 6.0
- Third Class : CGPA < 5.0



WRITINGS OF THE MARGINALIZED

Learning Objectives

- To introduce the learners to the realities and ideological underpinnings of the subaltern culture in India
- To provide knowledge about the marginalized people's uprising in the literary, social and cultural spheres.
- To understand the limitations of Subaltern studies.
- To enable learners to identify and appreciate the aesthetic positions of these texts
- To facilitate the learners to identify the issues around the world

UNIT I

Key Terms: Subalternity, Marginality, Dalit, Queerness , Disability, Minorities, Race and Indigenous people, Refugees, Migration and immigrants

UNIT II – Poetry

Maya Angelou- The Caged Bird
Oodreroo Noonuccal – We are Going
Rita Joe – I Lost My Talk
Paula Gunn Allen – Taking a Visitor to See the Ruins
L.J. Mark – It's a New Day
Louise Erdrich – Captivity

UNIT III

“Castes in India” and “Annihilation of Caste, Genesis and Mechanism of Caste” by Ambedkar
Can the Subaltern Speak – Gayathri Spivak

UNIT IV – Drama

C.T. Indra (Translation) – Nandan
Jack Davis – No Sugar

UNIT V

Jeanette Winterson – Oranges are not Only Fruit
Imayan- Pethavan
Edgar Alan Poe – Hop Frog (From Edgar Alan Poe: Poems and Tales)
Baby Kamble - The Prisons We Broke

Text Books (Latest Editions)

1. The Post Colonial Studies Reader Ed. By Bill Ashcroft and Gareth Griffith
2. Lennard. J. Davis – Introduction: Disability, Normality and Power: The



Disability Studies Reader- Routledge

References Books (Latest editions, and the style as given below must be strictly adhered to)

1. Reading Subaltern Studies: Critical History by David Ludden

Web sources

1. www.ambedkar.org
2. <https://culturalstudiesnow.blogspot.com/2011/11/gayatri-spivak-cansubaltern-speak.html>

A GLIMPSE OF NOBEL LAUREATES

Learning Objectives

- To introduce the learners to the Nobel Laureates of various genres of Literature
- To expose the students to the ideas and concepts of the Nobel Laureates
- To acquaint students with the issues dealt in the works of the Nobel Laureates
- To train students to critically analyze the texts of Nobel Laureates
- To enable the learners to recognize the contribution of the Nobel Laureates to the society

UNIT I - POETRY

Pablo Neruda -If You Forget Me, Ode to the Onion

Octavio Paz -The Street

The Power of the Dog - Rudyard Kipling

Oracle - Seamus Heaney

UNIT II - PROSE

George Bernard Shaw- Spoken English and Broken English

Chinua Achebe- A Novelist as a Teacher

UNIT III

The Caretaker - Harold Pinter

Justice – John Galsworthy

UNIT IV

Short Stories by Alice Munro

The Turkey Season Differently Runaway

The Bear Came Over the Mountain Boys and Girls

UNIT V

The Pearl - John Steinbeck

The Remains of the Day – Kazuo Ishiguro



Text Book (Latest Editions)

1. Nine Nobel Laureates in English Literature. Omega Publications, 2012.

References Books (Latest editions, and the style as given below must be strictly adhered to)

1. Nine Nobel Laureates in English Literature. Omega Publications, 2012.

Web Resources

1. https://en.wikipedia.org/wiki/List_of_Nobel_laureates_in_Literature
2. <https://www.britannica.com/biography/Pablo-Neruda>
3. <https://www.britannica.com/topic/Nobel-Prize>
4. <https://interestingliterature.com/2021/07/harold-pinter-the-caretaker-summary-analysis/amp/>
5. <https://www.britannica.com/biography/Alice-Munro>

PROJECT

Learning Objectives

- use the sources and the documents effectively. PO2
- Read and several articles to form an original opinion on a topic.
- Make connections between several articles and form thesis statements from their critical reading.
- plan and write a more advanced and argumentative paper.
- Identify Plagiarism and devise the ways to prevent it.

Scope: An **Individual and independent project** is introduced to augment the writing skills and raise the students' academic and research pursuit.

THEATRE ART

Learning Objectives

- To introduce the learners to the literary aspect of drama.
- To familiarize Theatre as an art form.
- To introduce the concepts of directing and stage management.
- To inculcate in the students the role of Theatre in society.
- To familiarize the students with the components of acting.

UNIT I - Drama as a performing art, Relation between drama and theatre The role of theatre The need for permanent theatres.

UNIT II - Greek theatre Shakespearean theatre, The Absurd theatre The Epic theatre, The Multipurpose theatre Designing for a particular theatre, The Eastern theatre - conventional and the non- conventional theatre, Folk theatre, urban theatre, third theatre, other theatres in vogue.



UNIT III - Fundamentals of Play directing: Concept, technique, physical balance, demonstration The director and the stage

UNIT IV - Components of acting: Gesture, voice, costume, make-up, mask and different styles in acting as an art form, violence in the theatre, need for censorship, managing time and space.

UNIT V - Reactions against the theatre of illusion Expressionism and dramatic symbolism Stage design in the modern world Lighting in the modern world Word versus spectacles

Text Books (Latest Editions)

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

References Books (Latest editions, and the style as given below must be strictly adhered to)

1. Balme, Christopher B. The Cambridge Introduction to Theatre Studies. Cambridge University Press, 2008.
2. Leach, Robert. Theatre Studies: The Basics. Routledge, 2013.

Web sources

1. https://paradisevalley.libguides.com/the111/theatre_history_websites
2. <https://www.britannica.com/place/England/Performing-arts>
3. https://www.worldhistory.org/Greek_Theatre/
4. https://archive.org/details/fundamentalsofpl0000dean_y3x3
5. <http://scriptclickcreate.weebly.com/acting.html>
6. <https://www.britannica.com/art/theater-building/Production-aspects-of-Expressionist-theatre>

FILM STUDIES

Learning Objectives

- To introduce the learners to the literary aspect of Film.
- To familiarize Film as an art form.
- To introduce the concepts of film and Techniques.
- To familiarize the students with the Techniques involving Film adaptation.
- To familiarize the students with the Art of Film.

UNIT I – Introduction - Representation and Reality, Mise-en-Scene: Within The Image, The Shot, Space and Time on Film, Composition.

UNIT II - Camera Movement and Cinematography

UNIT III – Editing and Sound



UNIT IV – Narrative: From Scene to Scene, From Screenplay to Film, Special Effects.

UNIT V – Performance, From Page to Screen: Micheal Ondaatje's The English Patient as Fiction and Film

Text Books (Latest Editions)

1. FILM STUDIES An Introduction by Ed Sikov
<https://www.pdfdrive.com/film-studies-an-introduction-e194221742.html>
2. Film and Fiction Word into Image by Somdatta Mandal
https://drive.google.com/file/d/14R8SIFsIirES7nnSPnRusuuiH3WMTrSR/view?usp=drive_link

References Books (Latest editions, and the style as given below must be strictly adhered to)

1. How to Read a Film by James Monaco
2. Film Art an Introduction by David Bordwell & Kristin Thompson

PROFESSIONAL COMPETENCY - English for Competitive Exams

Learning Objectives

- Comprehending the nuances and question pattern to get through NET, SET and Gate Exams.
- Evaluating the knowledge of literature.
- Repeated practice to attend MCQs
- Profound understanding about the various movements in English Literature
- Tracing the growth of English literature and literary forms

UNIT I

Teaching and Research Aptitude

UNIT II

History of English Literature

The Elizabethan Age / Chaucer to Shakespeare; The Jacobean Age; The Restoration Period; The Augustan Age; The Romantic Age; The Victorian Age; The Twentieth Century (Modernism & Postmodernism) / Contemporary Period

UNIT III

American and Non-British Literatures

Historical Perspective and Background; Colonization, Colonizers and the Colonized; Commonwealth Literature; Subaltern Literature; Third World Literature. American Writers: Walt Whitman, Ralph Waldo Emerson, H.D.Thoreau, Emily Dickinson, Edgar Allan Poe



UNIT IV**Literary Theory and Criticism**

Plato, Aristotle, Horace, Longinus, Philip Sidney, John Dryden, Alexander Pope, Samuel Johnson, Thomas Carlyle, John Stuart Mill, Karl Marx, Friedrich Nietzsche, Mathew Arnold, T.S.Eliot, Northrop Frye, F.R.Leavis, I.A.Richards, Jacques Lacan, Carl Gustav Jung, Simone de Beauvoir

UNIT V**Literary Forms**

Rhetoric and Prosody, Figures of Speech: Alliteration, Antithesis, Apostrophe, Assonance, Metaphor, Simile, Paradox, Pun, Synecdoche, Metonymy, Hyperbole and Oxymoron, Rhyme and Metre, Rhythmic Patterns and Literary Terms

Text Books (Latest Editions)

1. Harpreet Kaur. Oxford NTA –UGC Paper I FOR NET/SET/JRF: Teaching and Research Aptitude. Oxford, 2020
2. Ronald Carter and John McRae. The Routledge History of English Literature: Britain and Ireland. Routledge

References Books (Latest editions, and the style as given below must be strictly adhered to)

1. SrinivasaIyengar, Kodaganallur Ramaswami. Indian Writing in English. Sterling Publ., 2019
2. Maryemma Graham and Jerry Washington Ward. The Cambridge History of African American Literature. Cambridge University Press, 2015.
3. Henry Beers A. Brief History of English and American Literature. OUTLOOK VERLAG, 2020.
4. Peter Barey. An Introduction to Literary and Cultural Theory by Peter Barry.
5. M.H. Abrams – A Glossary of Literary Terms.

Web Resources

1. <https://ugcnetpaper1.com/books-recommended-nta-ugc-net-english/>
2. <https://byjusexamprep.com/ugc-net-english-books-i>
3. <https://journalism.uoregon.edu/directory/faculty-and-staff/all/jwasko>
4. https://m.economicstimes.com/opinion/interviews/there-is-a-lot-of-power-intamil-cinema-because-of-its-closeness-to-everyday-life-anand-pandian-authorreel-world/amp_articleshow/51169927.cms
5. <https://guides.library.yale.edu/c.php?g=295800&p=1975065>

