



## (Abstract)

M A Programme in English Language & Literature Programme under Credit Based Semester System in affiliated colleges – Revised Scheme, Syllabus and Pattern of Question Papers -Implemented with effect from 2016 admission- Orders issued.

**ACADEMIC C SECTION**

UO.No.Acad/C3/ 13141/2014

Civil Station P.O, Dated,15 -07-2016.

- Read :
1. U.O.No.Acad/C1/ 11460/2013, dated, 12-03-2014, 05.12.2015 & 22.02.2016.
  2. U.C of even No dated 20.10.2014
  3. Meeting of the Board of Studies in English(PG) held on 06-05-2016.
  4. Meeting of the Board of Studies in English(PG) held on 17-06-2016.
  5. Letter dated 27.06.2016 from the Chairman, Board of Studies in English(PG)

**ORDER**

1. The Regulations for P.G Programmes under Credit Based Semester System were implemented in the University with effect from 2014 admission vide paper read (1) above dated 12.03.2014 & Certain modifications were effected to the same dated 05.12.2015 & 22.02.2016 respectively.

2. As per paper read (2) above, the Scheme , Syllabus & Pattern of question papers for M A Programme in English Language and Literature under Credit Based Semester System in affiliated Colleges were implemented in the University w.e.f. 2014 admission.

3. The meeting of the Board of Studies in English(PG) held on 06-05-2016 , as per paper read (3) above, decided to revise the syllabus for M A Programme in English Language and Literature w.e.f. 2016 admission & as per paper read (4) above the Board of Studies finalized and recommended the scheme, syllabus and Pattern of question papers for M A Programme in English Language and Literature for implementation with effect from 2016 admission.

4. As per the paper read (5) above, the Chairman, Board of Studies in English (PG) has forwarded the finalized copy of the Scheme , Syllabus & Pattern of question Papers for M A Programme in English Language and Literature for implementation with effect from 2016 admission.

5. The Vice-Chancellor, after considering the matter in detail, and in exercise of the powers of the Academic Council, as per Section 11 (1) of Kannur University Act, 1996 and all other enabling provisions read together with, has accorded sanction to implement the revised Scheme , Syllabus & Pattern of question Papers for M A Programme in English Language and Literature as recommended by the Board of Studies, under Credit Based Semester System in affiliated colleges with effect from 2016 admission.

6.Orders are therefore issued, implementing the revised Scheme , Syllabus & Pattern of Question Papers for M A Programme in English Language and Literature under Credit Based Semester System in affiliated Colleges with effect from 2016 admission, subject to report to the Academic Council.

7.The implemented Scheme, Syllabus & Pattern of Question Papers are appended here with.

Sd/-

JOINT REGISTRAR (ACADEMIC)

For Registrar

To:

The Principals of Affiliated Colleges Offering MA English Language and Literature Programme.

Copy to:

- 1.The Examination Branch
2. The Chairman, Board of Studies in English (PG)
3. PS to VC/PA to PVC/PA to Registrar/PA to CE.
4. JR/AR-I (Academic).
- 5.The Computer Programmer (with a request to upload the Website)
6. SF/DF/FC



Forwarded /By Order

SECTION OFFICER

A handwritten signature in black ink, appearing to be "D. J. J.", written over the printed name "SECTION OFFICER".

- For more details log on to [www.kannuruniversity.ac.in](http://www.kannuruniversity.ac.in)

**APPENDIX TO U.O.NO.ACAD/C3/13141/2014 DATED 15.07.2016**



# **KANNUR UNIVERSITY**

## **M. A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

### **CREDIT BASED SEMESTER SYSTEM IN AFFILIATED COLLEGES**

#### **REVISED SCHEME & SYLLABUS**

**2016 ADMISSION ONWARDS**

**M. A. PROGRAMME IN ENGLISH LANGUAGE AND  
LITERATURE (CCSS)**

**REVISED SYLLABUS – 2016 ADMISSION ONWARDS**

(To be followed in the affiliated colleges under Kannur University)

**SEMESTER 1—Four Core Courses and one Elective (select one among three)**

| Semester     | Course Code | Title   | Internal   | External   | Total      | Credit    | Hours     |
|--------------|-------------|---|------------|------------|------------|-----------|-----------|
| <b>I</b>     | ENG 1C01    | British Literature: Chaucer to Seventeenth Century  | 20         | 80         | 100        | 4         | 5         |
|              | ENG 1C02    | British Literature: Eighteenth Century  | 20         | 80         | 100        | 4         | 5         |
|              | ENG 1C03    | Literary Criticism  | 20         | 80         | 100        | 4         | 5         |
|              | ENG 1C04    | History and Structure of English Language   | 20         | 80         | 100        | 4         | 5         |
|              | ENG 1E01    | <b>Elective</b> (Choose one among three)<br>Malayalam Literature in Translation<br>Media Studies<br>English Language Teaching | 20         | 80         | 100        | 4         | 5         |
|              | ENG 1E02    |   |            |            |            |           |           |
|              | ENG 1E03    |   |            |            |            |           |           |
| <b>TOTAL</b> |             |   | <b>100</b> | <b>400</b> | <b>500</b> | <b>20</b> | <b>25</b> |

**SEMESTER 2—Three Core Courses and one Elective (select one among three)**

| Semester  | Course Code  | Title  | Internal | External  | Total      | Credit     | Hours     |
|-----------|--------------|--|----------|-----------|------------|------------|-----------|
| <b>II</b> | ENG 2C05     | Literature of the Romantic Period  | 20       | 80        | 100        | 4          | 7         |
|           | ENG 2C06     | Literature of the Victorian Period   | 20       | 80        | 100        | 4          | 7         |
|           | ENG 2C07     | Modern Literary Theory   | 20       | 80        | 100        | 4          | 6         |
|           | ENG 2E04     | <b>Elective</b> (Choose one among three)<br>Translation Studies<br>World Drama<br>Dalit Writings | 20       | 80        | 100        | 4          | 5         |
|           | ENG 2E05     |  |          |           |            |            |           |
|           | ENG 2E06     |  |          |           |            |            |           |
|           | <b>TOTAL</b> |  |          | <b>80</b> | <b>320</b> | <b>400</b> | <b>16</b> |

**SEMESTER 3—Four Core Courses and one Elective (select one among three)**

| Semester   | Course Code                      | Title  | Internal   | External   | Total      | Credit    | Hours     |
|------------|----------------------------------|--|------------|------------|------------|-----------|-----------|
| <b>III</b> | ENG 3C 08                        | Twentieth Century British Literature   | 20         | 80         | 100        | 4         | 6         |
|            | ENG 3C09                         | Linguistics  | 20         | 80         | 100        | 4         | 4         |
|            | ENG 3C10                         | Indian Writing in English  | 20         | 80         | 100        | 4         | 5         |
|            | ENG 3C11                         | American Literature  | 20         | 80         | 100        | 4         | 6         |
|            | ENG 3E07<br>ENG 3E08<br>ENG 3E09 | <b>Elective</b> (Choose one among three)<br>Introduction to Cultural Studies<br>European Fiction<br>Introduction to Comparative Literature | 20         | 80         | 100        | 4         | 4         |
|            | <b>TOTAL</b>                     |  | <b>100</b> | <b>400</b> | <b>500</b> | <b>20</b> | <b>25</b> |

**SEMESTER 4—Six Core Courses including Project Work and Viva-voce**

| Semester  | Course Code | Title                 | Internal | External   | Total      | Credit     | Hours     |
|-----------|-------------|-----------------------|----------|------------|------------|------------|-----------|
| <b>IV</b> | ENG 4C 12   | Postcolonial Writings | 20       | 80         | 100        | 4          | 6         |
|           | ENG 4C 13   | Women's Writing       | 20       | 80         | 100        | 4          | 6         |
|           | ENG 4C 14   | Film Studies          | 20       | 80         | 100        | 4          | 6         |
|           | ENG 4C 15   | Comprehension         | 20       | 80         | 100        | 4          | 4         |
|           | ENG PR 16   | Project               | 20       | 80         | 100        | 4          | 3         |
|           | ENG 4C 17   | Viva-Voce             | 00       | 100        | 100        | 4          | 0         |
|           |             | <b>TOTAL</b>          |          | <b>100</b> | <b>500</b> | <b>600</b> | <b>24</b> |

**Details of Marks, Credit and Hours**

|                     |  |
|---------------------|--|
| Internal Assessment | 380 (Maximum 20 marks for a course. Test Paper: 5 Marks; Assignment: 5 Marks; Seminar/Viva: 5 Marks Attendance: 5 Marks)<br>Comprehension Course Internal (20 marks oral test) |
| External Evaluation | 1620   |
| Total Marks         | 2000   |
| Total Credits       | 80   |
| Total Hours         | 25 per week  |

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# M. A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE (CCSS)

## REVISED SYLLABUS – 2016 ADMISSION ONWARDS

(To be followed in the affiliated colleges under Kannur University)

### SEMESTER 1—Four Core Courses and one Elective (select one among three)

| Semester     | Course Code | Title   | Internal                  | External   | Total      | Credit    | Hours     |
|--------------|-------------|---|---------------------------|------------|------------|-----------|-----------|
| <b>I</b>     | ENG 1C01    | British Literature: Chaucer to Seventeenth Century                              | 20                        | 80         | 100        | 4         | 5         |
|              | ENG 1C02    | British Literature: Eighteenth Century  | 20                        | 80         | 100        | 4         | 5         |
|              | ENG 1C03    | Literary Criticism  | 20                        | 80         | 100        | 4         | 5         |
|              | ENG 1C04    | History and Structure of English Language                                       | 20                        | 80         | 100        | 4         | 5         |
|              | ENG 1E01    | <b>Elective</b> (Choose one among three)<br>Malayalam Literature in Translation | 20                        | 80         | 100        | 4         | 5         |
|              | ENG 1E02    |   | Media Studies             |            |            |           |           |
|              | ENG 1E03    |   | English Language Teaching |            |            |           |           |
| <b>TOTAL</b> |             |   | <b>100</b>                | <b>400</b> | <b>500</b> | <b>20</b> | <b>25</b> |

### ENG 1C01

#### BRITISH LITERATURE: CHAUCER TO SEVENTEENTH CENTURY

##### Module 1

##### Background

English Renaissance and Religious Reformation

Geographical Explorations

Puritan Interregnum and Restoration Literature

Romantic comedy, Comedy of Manners, Comedy of Humours

##### Module 2-Poetry

##### Detailed

|                     |   |   |
|---------------------|---|---|
| Sir Philip Sydney   | : | Sonnet No.1 from <i>Astrophel and Stella</i>                          |
| William Shakespeare | : | Sonnet 60, Like the waves make towards the pebbled shore              |
|                     |   | Sonnet 55 ‘Not marble nor the gilded monuments’                       |
| Edmund Spenser      | : | Prothalamion  |
| John Donne          | : | A Valediction Forbidding Mourning, Death Be Not Proud (Holy Sonnet X) |
| Andrew Marvell      | : | To His Coy Mistress   |

##### Non-Detailed

|                   |   |   |
|-------------------|---|---|
| Geoffrey Chaucer  | : | <i>The General Prologue to The Canterbury Tales</i> (lines 1-100) in Middle English |
| Robert Herrick    | : | To the Virgins to Make Much of Time   |
| George Herbert    | : | The Collar  |
| Katherine Philips | : | A Married State   |

John Bunyan : Upon Over-Much Niceness

John Milton : Paradise Lost Book IX

John Dryden : Mac Flecknoe

### Module 3

#### Prose

Francis Bacon : Of Superstition

Margaret Cavendish : The Description of a New World, Called The Blazing World

John Locke : The Epistle to the Reader from *An Essay Concerning Human Understanding* (Para 1, 2 & 3)

Aphra Behn : *Ornooko; or, The Royal Slave* (Norton Anthology Vol. C, pp. 2313 to 2329)

Samuel Pepys : The Great fire from *The Diary* (September 2, 1666)

### Module 4

#### Drama

William Shakespeare : *Hamlet (Detailed)*

Christopher Marlowe : *Doctor Faustus*

William Congreve : *The Way of the World*

### Suggested Reading

*The Norton Anthology of English Literature* (Topics: The Middle Ages, 16<sup>th</sup> Century, Early 17<sup>th</sup> Century)

A. W. Ward, A. R. Waller (Eds.) *The Cambridge History of English Literature*

Arthur F Kinney *The Cambridge Companion to English Literature, 1500-1600*

John Lennard *The Poetry Handbook*

Margaret Drabble *The Oxford Companion to English literature*

A. R. Braunmuller *The Cambridge Companion to English Renaissance Drama*

John E. Stevens *Medieval Romance: Themes and Approaches*

Deborah Payne Fisk *The Cambridge Companion to English Restoration Theatre*

G. Wilson Knight *The Wheel of Fire: Interpretations of Shakespearean Tragedy*

Thomas N. Corns *The Cambridge Companion to English Poetry, Donne to Marvell*

George Parfitt *English Poetry of the Seventeenth Century, 1590-1700*

Kalyani Vallath *A Contemporary Encyclopedia of British Literature, Vol I*

Web Resources:

<http://www.bartleby.com/cambridge> (The Cambridge History of English and American Literature—An Encyclopedia in Eighteen Volumes)

Literature.org (The Online Literature Library)

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

II Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2. (4 X 5 = 20 marks)

III Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems),  
Module 3 and Module 4 (4 X 5 = 20 marks)

## ENG 1C02 BRITISH LITERATURE: EIGHTEENTH CENTURY

### Module 1

#### Bakground

The Age of Enlightenment

Urbanisation and Industrialisation of England

Periodical Literature

The Rise of the Novel

### Module 2

#### Poetry (Detailed)

|                 |   |                                |
|-----------------|---|--------------------------------|
| Anne Finch      | : | A Nocturnal Reverie            |
| Alexander Pope  | : | The Rape of the Lock (Canto 2) |
| William Collins | : | Ode to Evening                 |
| William Blake   | : | The Tyger; The Lamb            |

#### (Non-Detailed)

|                  |   |  |
|------------------|---|--|
| Robert Burns     | : | To a Mouse                             |
| Oliver Goldsmith | : | The Deserted Village (lines 1 to 96)   |
| Thomas Gray      | : | Elegy Written in a Country Church-yard |

### Module 3

#### Prose and Novel

|                |   |  |
|----------------|---|--|
| Jonathan Swift | : | Gulliver's Travels                         |
| Henry Fielding | : | Tom Jones                                  |
| Daniel Defoe   | : | Robinson Crusoe                            |
| Richard Steele | : | The Spectator's Club (The Spectator No. 2) |
| Charles Lamb   | : | Dream Children; Old China                  |

### Module 4

#### Drama

|                  |   |   |
|------------------|---|---|
| Oliver Goldsmith | : | She Stoops to Conquer ( <b>Detailed</b> ) |
| Richard Sheridan | : | The Rivals                                |

### Suggested Reading

Paul Poplawski *English Literature in Context*.

*The Norton Anthology of English Literature*. (Topics: Restoration and the Eighteenth Century)

Eds. A. W. Ward, A. R. Waller *The Cambridge History of English Literature*

Richard W. Bevis *English Drama Restoration and Eighteenth Century, 1660-1789*

John Richetti *The Cambridge Companion to the Eighteenth-Century Novel*

Clive T. Probyn *English Fiction of the Eighteenth Century, 1700-1789*

Adrian Poole *The Cambridge Companion to English Novelists*

Ian Watt *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*

Margaret Drabble *The Oxford Companion to English Literature*

John Sitter *The Cambridge Companion to Eighteenth-Century Poetry*

Web Resources:



<http://www.bartleby.com/cambridge> (The Cambridge History of English and American Literature—An Encyclopedia in Eighteen Volumes)  
Literature.org (The Online Literature Library)

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

**II** Four out of six annotation questions (80 words) from the poems and drama prescribed for detailed study in Module 2 and Module 4 respectively. (4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4. (4 X 5 = 20 marks)

## ENG 1C03 LITERARY CRITICISM

### Module 1

Introduction to:

1. Classical Criticism and Neoclassical Criticism
2. Philosophical roots of Romanticism
3. British Romanticism
4. Objective Criticism

### Module 2

|               |   |  |
|---------------|---|--|
| Suresh Joshi  | : | On Interpretation (From Indian Literary Criticism-GN Devy) |
| Aristotle     | : | <i>Poetics</i>   |
| Longinus      | : | <i>On the Sublime</i>                                      |
| Philip Sidney | : | <i>Apology for Poetry</i> *                                |
| John Dryden   | : | Essay of Dramatic Poesy*                                   |
| Dr Johnson    | : | Preface to Shakespeare*                                    |

### Module 3

|                    |   |                                  |
|--------------------|---|----------------------------------|
| William Wordsworth | : | Preface to Lyrical Ballads*      |
| S.T. Coleridge     | : | Biographia Literaria (ch14 &17)* |

### Module 4

|               |   |  |
|---------------|---|--|
| Mathew Arnold | : | The study of Poetry*                       |
| Walter Pater  | : | From Studies to the History of Renaissance |

(in *Norton Anthology of Theory & Criticism*)

\*(in D.J.Enright & Ernst De Chickera, *English Critical Texts*)

### Suggested Reading

M.H. Abrams *The Mirror and the Lamp* (Ch.1)

Harry Blamiers *A History of Literary Criticism*  
M.S. Nagarajan *English Literary Criticism and Theory*  
William K. Wimsatt & Cleanth Brooks *Literary Criticism: A Short History*

**Question paper pattern**

**Duration: 3 Hrs**

**Maximum Marks: 80**

**I Essay (40 marks)**

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

**II Eight out of ten paragraph questions (100 words) from all modules**

(8 X 5 = 40 marks)

**ENG 1C04**  
**HISTORY AND STRUCTURE OF ENGLISH LANGUAGE**

**Module 1**

**Introduction**

The indo-European family of languages – The Teutonic/Germanic family – place of English in the family – Origin and important landmarks in the history of English language.

**Module 2**

**The Old English Period**

The birth of Old English –Dialects – Characteristic features – Vocabulary and grammar– Literature.

**Module 3**

**The Middle English Period**

The Norman Conquest – General characteristics – Grammar and vocabulary – Dialects – Foreign influences and borrowings (Celtic, Latin, Greek, French, Scandinavian) – Evolution of Standard English – Middle English Literature.

**Module 4**

**The Modern English Period**

The making of modern English – Influence of Renaissance, Printing, and Bible Translations – Grammar and vocabulary changes – Individual contributions of Shakespeare—Milton.

**Module 5**

**Contemporary English Language**

English as a Global language – Varieties (RP, US, Chinese, and Indian) – Pidgin, Creole – Computer, internet and the spread of English language – English as global lingua franca.

**Suggested Reading**

Albert C. Baugh *A History of the English Language*  
C.L. Wren *The English Language*  
George Leslie Brooks *English Dialects*

Otto Jespersen *Growth and Structure of the English Language*  
 George Yule *The Study of Language, 5th Edition*  
 Randolph Quirk *The Use of English*  
 Logan P. Smith *The English Language*  
 David Crystal *Language Death*  
 Patricia Friedrich, Eduardo H. Diniz De Figueiredo: *The Sociolinguistics of Digital Englishes*  
 Jack C. Richards *New Varieties of English: Issues and Approaches*

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

**I** Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

**II** Eight out of ten paragraph questions (100 words) from all modules.

(8 X 5 = 40 marks)

## ENG 1E01

### MALAYALAM LITERATURE IN TRANSLATION

#### Module 1

##### Background

- |                   |   |   |
|-------------------|---|---|
| V. Aravindakshan  | : | “The Literary Tradition of Kerala” (from <i>Essays on the Cultural Formation of Kerala</i> Ed. P.J. Cherian, Kerala State Gazetteer, Vol. IV, Part II, 1999, pp. 65-98) |
| N.P. Mohamed      | : | “Short in Genre, Long in History” ( <i>Indian Literature</i> , Vol. 36, No. 3, May-June 1993, pp. 182-186)  |
| Sunny M. Kapikkad | : | “The Dalit Presence in Malayalam Literature” ( <i>The Oxford India Anthology of Malayalam Dalit Writing</i> by M Dasan et al)   |

#### Module 2

##### Poetry

##### Detailed

- |               |   |  |
|---------------|---|--|
| Kumaran Asan  | : | The Fallen Flower                            |
| Ullur         | : | Music of Lovens (Trans. C.A. Joseph)         |
| Vylopilli     | : | The Tear-Fields (Trans. V.C. Harris)         |
| O.N.V. Kurup  | : | Blue Fish (Trans. K.M.George)                |
| Vijayalakshmi | : | Bhagavatham (Trans. Satchidanadan, Haritham) |

##### Non-Detailed

- |                |   |  |
|----------------|---|--|
| S. Joseph      | : | Group Photo (Trans. Satchidanadan, in Dasan et al) |
| Sugatha Kumari | : | Colossus   |
| Veerankutty    | : | In the Sanatorium for Trees (Trans. K.M.           |

Thottam Pattu : Sherrif  
 Thottam on Pottan – Section I (Trans. K.M. Tharakan, in *The Sacred in Popular Hinduism* by A. A. Abraham, Pub. The Christian Literature Society, Madras, 1983, pp. 170-177)

### Module 3

#### Fiction

O. Chandu Menon : *Indulekha* (Trans. Anitha Devasia, OUP)  
 Thakazhi : *Chemmeen* (Trans. T.S. Pillai)  
 Basheer : *Me Grandad 'ad an Elephant* (Trans. R.E. Asher, Mathrubhoomi Books)  
 O.V. Vijayan : *The Legends of Khasak* (Author, Penguin)  
 N.S. Madhavan : “The Fourth World” (Trans. A.J. Thomas, *Indian Literature*, Vol. 36, No. 3, May-June 1993, pp. 111-122)  
 M.T. Vasudevan Nair : “Sherlock” (Trans. Gita Krishnankutty, Penguin)  
 Sarah Joseph : “Inside Every Woman Writer” (Trans. V.C. Harris, *Indian Literature*, Vol. 36, No. 3, May-June 1993, pp. 94-100)  
 Sithara S : “Fire” (Trans. R.K. Jayasree, Women Unlimited)

### Module 4

#### Drama

G. Sankara Pillai : *Bharathavakyam (Detailed)*  
 K.J. Baby : *Nadugadhika* (Trans. Shirly M. Joseph)

### Suggested Reading

K M Tharakan (Ed.) *Malayalam Poetry Today: An Anthology*.  
 K.M. George (Ed.) *A Survey of Malayalam Literature*  
 Rita Kothari *The Cultural Politics of English*  
 E.V. Ramakrishnan *Locating Indian Culture: Texts, Traditions, Translations*  
*Malayalam Literary Survey* (English journal on Malayalam Literature, published by Sahithya Akademi, Thrissur)

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

**II** Four out of six annotation questions (80 words) from the poems and drama prescribed for detailed study in Module 2 and Module 4 respectively. (4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems),  
Module 3 and Module 4. (4 X 5 = 20 marks)

## **ENG 1E02 MEDIA STUDIES**

### **Module I**

#### **Background**

Mass Media—main effects and functions.

Media Culture

Media in transition

Cyberculture

The Psychodynamics of social networking

### **Module 2**

From orality to print—print media—the technologising of the word—the rise of modern mass media—reconfiguring of narratives—the mediasation of culture—media effects—folk and traditional media—books—pamphlets—magazines--newspapers—advocacy journalism—broadcast journalism—citizen journalism—participatory journalism—data journalism—drone journalism—gonzo journalism—interactive journalism—investigative journalism--photojournalism—sensor journalism—tabloid journalism or yellow journalism (or sensationalism).

### **Module 3**

Hypertext—theatre and theatricality—the rise of popular sensationalism—culture industry—media and advocacy—infotainment—docutainment—internet culture—low culture—mediated communication—social values—media ecology—representation, technologies of representation and new media; media production—mainstream media and alternative media.

### **Module 4**

Digital media—Internet and mobile mass communication—Video games—Audio recording and reproduction—Blogs--RSS feeds—Podcasts—email—social media sites, websites and Internet-based radio and television—linking to or running TV ads online, or distributing QR codes in outdoor or print media—narrative form in mass broadcast media—electronic transmission of information—film, radio, recorded music, television. Outdoor media—AR advertising; billboards; blimps; flying billboards placards—kiosks—cross-media-software publishing—professional and ethical issues and criticism.

### **Suggested Reading**

Marshall McLuhan, *Understanding Media: The Extensions of Man*.

James Carey, "Mass Communication and Cultural Studies," in *Communication as Culture: Essays on Media and Society*

William J. Mitchell, "How to Do Things with Pictures," in *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*.

John Fiske and John Hartley, "Bardic Television," in *Reading Television*.

David Thorburn, "Television as an Aesthetic Medium," *Critical Studies in Mass Communication* 4 (1987), 167-173.

Walter J. Ong, "Some Psychodynamics of Orality," in *Orality and Literacy: the technologizing of the word*.

George Landow, "Reconfiguring Narrative," *Hypertext*  
 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (New York, 1969)  
 Leo Charney and Vanessa R. Schwartz (ed.) *Cinema and the Invention of Modern Life*  
 Tom Gunning, "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," in Linda Williams (ed.) *Viewing Positions: Ways of Seeing Film*  
 Pierre Bourdieu *On Television*  
 Uttara Manohar *Different Types of Mass Media*  
 Slavko Splichal, "In Pursuit of Socialized Press". In Berry, David & Theobald John. *Radical Mass Media Criticism: A Cultural Genealogy*.  
 John Nerone "Approaches to Media History". In Valdivia, Angharad N. *A Companion to Media Studies*.  
 Asa Briggs, & Peter Burke *Social History of the Media: From Gutenberg to the Balkaran, Stephen (October 1999). "Mass Media and Racism" The Yale Political Quarterly*.  
 John R Downing ( Ed.) *The SAGE Handbook of Media Studies*.  
 Nicholas John Cull, David Culbert and David Welch, eds. *Mass Persuasion: A Historical Encyclopedia, 1500 to the Present*  
 Pieter Fourie J *Media Studies: Media History, Media and Society*.

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

#### II Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

## ENG 1E03 ENGLISH LANGUAGE TEACHING

### Module 1: History, Theory, and Practices of ELT

History of English Language Teaching – Major approaches and methods in ELT –Teaching LSRW skills – English for specific purposes – Teaching English in multilingual societies – Research Trends in second language acquisition.

### Module 2: Recent Trends in ELT

Major trends in twentieth-century ELT practices–ICT and Communication–CT Tools–Internet, smart phones, smart classroom, web resources, online teaching, learning, and assessment, e-content development, e-publishing, education portals – Developing blogs and websites – Free online services (MOOC, Edx, Coursera).

### Module 3: ELT in India

Teaching of English in India – Objectives, methods and materials – Problems and solutions – status of English in India – Link language and official language –Language policies of the government.

## Module 4: The Politics of ELT

Braj B. Kachru  
Robert Phillipson

“English as an Asian Language”  
“The colonial linguistic inheritance” (Chapter 5  
of *Linguistic Imperialism*)  
“Resistance to English in historical Perspective”  
(Chapter 3 of *Resisting Linguistic Imperialism  
in English Teaching*)

A. Suresh Canagarajah

### Suggested Reading

|   |   |
|---|---|
| H. H. Stern                               | <i>Fundamental Concepts of Language Teaching</i>  |
| A. P. R. Howatt                           | <i>A History of English Language Teaching</i>   |
| Wilga Rivers                              | <i>Teaching Foreign Language Skills.</i>  |
| S. Krashen                                | <i>Principles and Practice in Second Language Learning</i>                                    |
| Richards and Rodgers                      | <i>Approaches and Methods in Language Teaching.</i>   |
| R. K. Agnihotri &<br>A. L. Khanna         | <i>English Language Teaching in India.</i>  |
| David P. Harris                           | <i>Teaching English as a Second Language</i>  |
| Y. P. Lee                                 | <i>New Directions in Language Testing</i>   |
| Harold V. Allen                           | <i>Teaching English as a Second Language</i>  |
| Geoffrey Leech &<br>Christopher           | <i>Computers in English Language Teaching and Research</i>                                    |
| N. S. Prabhu                              | <i>Second Language Pedagogy</i>   |
| Jack. C. Richards and<br>Theodore Rodgers | <i>Approaches and Methods in Language Teaching</i>  |
| Sashi Ghosh & Das                         | <i>Introduction to English Language Teaching Vol. 3 Methods at<br/>the College Level, OUP</i> |
| Robert Phillipson                         | <i>Linguistic Imperialism</i>   |
| Suresh A. Canagarajah                     | <i>Resisting Linguistic Imperialism in English Teaching</i>                                   |

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

#### II Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

**SEMESTER 2—Three Core Courses and one Elective (select one among three)**

| Semester  | Course Code    | Title                                    | Internal  | External   | Total      | Credit    | Hours     |
|-----------|----------------|--|-----------|------------|------------|-----------|-----------|
| <b>II</b> | ENG 2C05       | Literature of the Romantic Period        | 20        | 80         | 100        | 4         | 7         |
|           | ENG 2C06       | Literature of the Victorian Period       | 20        | 80         | 100        | 4         | 7         |
|           | ENG 2C07       | Modern Literary Theory                   | 20        | 80         | 100        | 4         | 6         |
|           |                | <b>Elective</b> (Choose one among three) |           |            |            |           |           |
|           | ENG 2E04       | Translation Studies                      | 20        | 80         | 100        | 4         | 5         |
|           | ENG 2E05       | World Drama                              |           |            |            |           |           |
| ENG 2E06  | Dalit Writings |  |           |            |            |           |           |
|           | <b>TOTAL</b>   |  | <b>80</b> | <b>320</b> | <b>400</b> | <b>16</b> | <b>25</b> |

**ENG 2C05**

**LITERATURE OF THE ROMANTIC PERIOD**

**Module 1**

**Background**

The French Revolution and its impact on English literature

Class, Power and Politics

Nationhood and Empire

The abolition of slavery—Slave narratives

**Module 2**

**Poetry**

**(Detailed)**

William Wordsworth : Intimations of Immortality

ST Coleridge : Frost at Midnight

Lord Byron : She Walks in Beauty

PB Shelley : Mutability

John Keats : Ode to a Nightingale

**(Non-Detailed)**

William Wordsworth : A Poet's Epitaph

Thomas Gray : Elegy Written in a Country Church-yard

Robert Southey : After Blenheim

ST Coleridge : The Rime of the Ancient Mariner

Walter Scott : County Guy

**Module 3**

**Prose**

Olaudah Equiano : The Interesting Narrative (from Chapter 4 and 5; pp. 102-105, The Norton Anthology. (Vol. D)

Mary Wollstonecraft : From A Vindication of the Rights of



Thomas De Quincey : Woman (Introduction: Norton Anthology;  
(Vol. A)  
On the Knocking at the Gate in Macbeth

#### **Module 4**

##### **Novel**

Jane Austen : *Mansfield Park*

Mary Shelley : *Frankenstein*

Walter Scott : *Ivanhoe*

##### **Suggested Reading:**

*Norton Anthology of English Literature*. The Romantic Period (Volume D)

Paul Poplawski *English Literature in Context*

Thomas Keymer *The Cambridge Companion to English Literature, 1740–1830*

C.M. Bowra *The Romantic Imagination*

Nicholas Roe *Romanticism: An Oxford Guide*

Stuart Curran *The Cambridge Companion to British Romanticism*

Fred Botting *Gothic*

James Chandler *The Cambridge Companion to British Romantic Poetry*

James Chandler *The Cambridge History of English Romantic Literature*

Aidan Day *Romanticism*

Lucy Newlyn *The Cambridge Companion to Coleridge*

#### **Question paper pattern**

**Duration: 3 Hrs**

**Maximum Marks: 80**

##### **I Essay (40 marks)**

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

**II** Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2. (4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4. (4 X 5 = 20 marks)

### **ENG 2C06**

## **LITERATURE OF THE VICTORIAN PERIOD**

#### **Module 1**

##### **Background**

Reform and Society

The Consumption of Literature and the Literary Marketplace

Science, Nature and Crises of Faith

Victorian Morality and the Decay of Values

## Module 2

### Poetry (Detailed)

|                            |   |  |
|----------------------------|---|--|
| Elizabeth Barrett Browning | : | Sonnet 22                                |
| Alfred Tennyson            | : | Ulysses                                  |
| Matthew Arnold             | : | Dover Beach                              |
| GM Hopkins                 | : | As Kingfishers Catch Fire<br>Pied Beauty |

### (Non-Detailed)

|                    |   |   |
|--------------------|---|---|
| Robert Browning    | : | Andrea del Sarto                        |
| Christina Rossetti | : | When I am dead, my dearest              |
| DG Rossetti        | : | The Blessed Damozel                     |
| Thomas Hardy       | : | The Darkling Thrush                     |
| Robert Bridges     | : | So Sweet Love Seemed That<br>April Morn |

## Module 3

### Prose and Fiction

|                    |   |   |
|--------------------|---|---|
| Charles Darwin     | : | <i>The Origin of Species</i><br>(From Chapter 15. Recapitulation<br>and Conclusion) |
| Arthur Conan Doyle | : | The Speckled Band   |
| Geroge Eliot       | : | <i>The Mill on the Floss</i>  |
| Charlotte Bronte   | : | <i>Jane Eyre</i>  |
| Charles Dickens    | : | <i>A Tale of Two Cities</i>   |
| Thomas Hardy       | : | <i>The Mayor of Casterbridge</i>  |

## Module 4

### Drama (Detailed)

|             |   |  |
|-------------|---|--|
| Oscar Wilde | : | <i>The Importance of Being Earnest</i> |
|-------------|---|--|

### Suggested Reading

*Norton Anthology of English Literature Vol. E*

Robin Gilmour *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890*

Robin Gilmour *The Novel in the Victorian Age: A Modern Introduction*

Joanne Shattock. *The Cambridge Companion to English Literature, 1830–1914*

William E. Buckler *The Victorian Imagination: Essays in Aesthetic Exploration*

Deirdre David. *The Cambridge Companion to the Victorian Novel*

Jerome H Buckley *The Victorian Temper: A Study in Literary Culture*

Francis O’Gorman *The Cambridge Companion to Victorian Culture*

Joseph Bristow *The Cambridge Companion to Victorian Poetry*

### Web Resources

[www.victorianweb.org](http://www.victorianweb.org)

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

- II** Four out of six annotation questions (80 words) from the poems and drama prescribed for detailed study in Module 2 and Module 4 respectively. (4 X 5 = 20 marks)
- III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4. (4 X 5 = 20 marks)

## ENG 2C07 MODERN LITERARY THEORY

### Module 1

|                |   |                                  |
|----------------|---|----------------------------------|
| T.S. Eliot     | : | Tradition and Individual Talent  |
| Cleanth Brooks | : | The Language of Paradox          |
| Northrop Frye  | : | Archetypal Criticism             |
| Sigmund Freud  | : | Creative Writers and Daydreaming |

### Module 2

|                 |   |   |
|-----------------|---|---|
| Louis Althusser | : | Ideology and Ideological State Apparatus (Norton Anthology)   |
| Susan Gubar     | : | From The Madwoman in the Attic: The Woman Writer and the Nineteenth century Literary Imagination (Norton Anthology) |

### Module 3

|                 |   |  |
|-----------------|---|--|
| Jacques Derrida | : | Structure, sign and Play in the Discourse of Human Sciences                              |
| Michel Foucault | : | From Discipline and Punish: The Birth of Prison (Norton Anthology of Theory & Criticism) |

### Module 4

|                        |   |   |
|------------------------|---|---|
| Stephen Greenblatt     | : | Resonance and Wonder                          |
| Ernst Renan            | : | What is a Nation?                             |
| Jean- Francois Lyotard | : | Defining the Postmodern (In Norton Anthology) |

### Suggested Reading:

Terry Eagleton *Literary Theory: An Introduction*  
 Terry Eagleton *Ideology: An Introduction*  
 Patricia Waugh *Literary theory and Criticism*  
 David Lodge (ed.). *Twentieth Century Literary Criticism reader*  
 David Lodge (ed.). *Modern Criticism and Theory*  
 Raman Selden et al *A Reader's Guide to Contemporary Literary Theory*  
 V. S.Sethuraman(ed.) *Contemporary 'Criticism; An Anthology*  
 Jerome Neu *The Cambridge Companion to Freud*  
 Gill Plain & Susan Sellers (eds.) *A History of Feminist Literary Criticism*  
 Ellen Rooney *The Cambridge Companion to Feminist Literary Theory*  
 William J. Handy & Max Westbrook (eds.) *Twentieth Century Criticism*  
 Fred Rush *The Cambridge Companion to Critical Theory*  
 M.A.R. Habib *Modern Literary Criticism and Theory: A History*  
 Peter Collier & Helga Geyer-Ryan *Literary Theory Today*  
 Gary Gutting *The Cambridge Companion to Foucault*  
 Madan Sarup *An Introductory Guide to Post Structuralism and Post Modernism*

Dennin Walder *Literature in the Modern World*

Michael Groden & Martin Kreiswith (eds.) *The Johns Hopkins Guide to Literary Theory and Criticism*

Michael Kelly (Ed.) *Encyclopedia of Aesthetics Vols. 1, 2,3 and 4*

### **Question paper pattern**

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### **I Essay (40 marks)**

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

#### **II Eight out of ten paragraph questions (100 words) from all modules**

(8 X 5 = 40 marks)

## **ENG 2E04 TRANSLATION STUDIES**

### **Module 1**

The growth and development of the discipline

Relevance of Translation Studies

Approaches to translation through the ages

The politics of translation

### **Module 2**

Types of translation—The processes involved in translation—Transference, transliteration and transcreation—Problems involved in translation—Language varieties in translation—

Machine translation

### **Module 3**

Susan Bassnett

: Culture and Translation

Roman Jakobson

: On Linguistic Aspects of Translation

Sujit Mukherjee

: A Link Literature for India

Annie Brisset

: The Search for a Native Language:  
Translation and Cultural Identity

Ayyappa Panikkar

: “Contemporary Textual Politics: Translating a  
Sacred Text”

### **Module 4**

Practical exercise in Translating prose passages from SL to English language. (Internal Assessment should be based on this. Two Thousand words in TL)

### **Suggested Reading**

Piotr Kuhiwczak and Karinn Littau *A Companion to Translation Studies*

Lawrence Venuti (ed.) *The Translation Studies Reader*, (pp. 342-357)

Sujit Mukherjee *Translation as Discovery*

Susan Bassnett, *Translation Studies*

JC Catford *A Linguistic Theory of Translation*

BK Das *The Horizon of Translation Studies*

Routledge *Encyclopaedia of Translation Studies*.

**Question paper pattern**

**Duration: 3 Hrs**

**Maximum Marks: 80**

**I** Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)  
(b) One essay of 350 words out of two from Module 2 (10 marks)  
(c) Two essays of 350 words out of four from Module 3 (2 X 10 marks= 20 Marks)

**II** Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

**ENG2E05  
WORLD DRAMA**

**Module 1**

**Background**

History of Theatre (Classical Greek, Roman and Sanskrit)  
Drama in Western and Eastern Cultures  
The Elizabethan Theatre  
Modern Theatre  
Dramatic Form and Styles

**Module 2**

Sophocles *Oedipus the King*  
Kalidasa *Abhijnana Sakuntalam*  
William Shakespeare *King Lear (Detailed)*

**Module 3**

Anton Chekhov *Uncle Vanya*  
Henrik Ibsen *A Doll's House*  
J.M. Synge *The Playboy of the Western World*  
Bertolt Brecht *The Three Penny Opera (Detailed)*

**Module 4**

Eugene Ionesco *The Killer*  
Harold Pinter *The Birthday Party*  
Vijay Tendulkar *Silence! The Court is in Session*  
Ama Ata Aidoo *The Dilemma of a Ghost (Detailed)*

**Suggested Reading**

Martin Banham *The Cambridge Guide to World Theatre*  
Phyllis Hartnoll *The Oxford Companion to Theatre*  
Eric Bentley *The Classic Theatre*  
Oscar G. Brockett *The Theatre: An Introduction*  
Ton Hoenselaars *The Cambridge Companion to Shakespeare and Contemporary Dramatists*  
David Wiles *The Cambridge Companion to Theatre History*

## Question paper pattern

Duration: 3 Hrs

Maximum Marks: 80

### I Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)  
(b) One essay of 350 words out of two from Module 2 (10 marks)  
(c) One essay of 350 words out of two from Module 3 (10 marks)  
(d) One essay of 350 words out of two from Module 4 (10 marks)

II Three out of six annotation questions (80 words) from the plays prescribed for detailed study in Module 2, 3 & 4. (3 X 5 = 15 marks)

III Five out of seven paragraph questions (100 words) from all modules (5 X 5 = 25 marks)

## ENG 2E06 DALIT WRITINGS

### Module 1

#### Background

Origins of Dalit literature:

Buddha (6th c.) Chokhamela (14 AD) Mahatma Phule (1828-1890)

Prof. S. M. Mate (1886-1957) Dr. Bheemrao Ramji Ambedkar (1891-1956)

Emergence of Dalit Literary Movement

Dalit aesthetics

Dalits and the Indian narrative-identity politics-social history-political assertion

Dalit poetry

Malayalam Dalit writing.

### Module 2

#### Poetry

##### (Detailed)

Siddhalingaiah

Manohar Biswas

Pralhad Chendwankar

Hira Bansode

Namdeo Dhasal

Devadevan

##### (Non-Detailed)

Rajkumar N.D

Damodar More

Challappalli Swarupa Rani

Pravin Gadhavi

Bapurao Jagtap

Jyoti Lanjewar

The Dalits are Coming

A Hut in a Segregated Compound

Empty Advice

Slave

Man You should Explode

Infection

A Wish

Poetry Reading

Forbidden History

Brainwash

This Country is Broken

Caves

### Module 3

#### Fiction/Autobiography

|                          |   |
|--------------------------|---|
| Bama                     | <i>Karukku-</i>   |
| Narayanan                | <i>Kocharethi-</i>  |
| Om Prakash Valmiki       | <i>Joothan-</i>   |
| Baburao Ramchandra Bagul | “Mother” (From <i>Indian short stories, 1900–2000</i> , by E.V. Ramakrishnan, Sahitya Akademi, 2005. Page 217.) |
| Harish Mangalam          | “The Midwife”   |
| C.Ayyappan               | “Madness”-  |

### Module 4

#### Prose

|               |  |
|---------------|--|
| Kancha Ilaiah | Contemporary Hinduism (From <i>Why I am Not a Hindu</i> - Chapter IV)                                    |
| S.K. Limbale  | Dalit Literature and Aesthetics (From <i>Towards an Aesthetic of Dalit Literature</i> Chapter VII).      |
| B.R. Ambedkar | <i>Annihilation of Caste</i> Sections I-VI.<br>“Dalit Literature: Past, Present and Future” Arjun Dangle |

#### Suggested Reading

- Kancha Ilaiah *Why I am not a Hindu*  
James Massey *Roots: A Concise History of Dalits.*  
D R Nagaraj *The Flaming Feet and Other Essays: The Dalit Movement in India*  
Gail Omvedt *Dalit Visions: The Anti-Caste Movement and the Construction of an Indian Identity*  
Arjun Dangle (Ed.) *Poisoned Bread.*  
B.R. Ambedkar *Annihilation of Caste*  
B.R. Ambedkar *Buddha, or Karl Marx.*  
Sharmila Rege *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies.*  
Gail Omvedt *Buddhism in India: Challenging Brahmanism and Caste*  
Susie J. Tharu *No Alphabet in Sight: New Dalit Writing from South India*

#### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

**II** Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2. (4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Modules 2 (non-detailed poems), 3 & 4. (4 X 5 = 20 marks)

**SEMESTER 3—Four Core Courses and one Elective (select one among three)**

| Semester | Course Code                      | Title  | Internal   | External   | Total      | Credit    | Hours     |
|----------|----------------------------------|--|------------|------------|------------|-----------|-----------|
| III      | ENG 3C 08                        | Twentieth Century British Literature   | 20         | 80         | 100        | 4         | 6         |
|          | ENG 3C09                         | Linguistics  | 20         | 80         | 100        | 4         | 4         |
|          | ENG 3C10                         | Indian Writing in English  | 20         | 80         | 100        | 4         | 5         |
|          | ENG 3C11                         | American Literature  | 20         | 80         | 100        | 4         | 6         |
|          | ENG 3E07<br>ENG 3E08<br>ENG 3E09 | <b>Elective</b> (Choose one among three)<br>Introduction to Cultural Studies<br>European Fiction<br>Introduction to Comparative Literature | 20         | 80         | 100        | 4         | 4         |
|          | <b>TOTAL</b>                     |  | <b>100</b> | <b>400</b> | <b>500</b> | <b>20</b> | <b>25</b> |

**ENG 3C08  
TWENTIETH CENTURY BRITISH LITERATURE**

**Module 1**

**Background:**

The Modernist Revolution (Anglo-American Modernism and the Celtic Modernism)  
The Great War (I WW) and Literature  
The Irish Nationalism and Literature  
Modernist Poetry in English  
A Survey of post-1950s British Literature

**Module 2**

**Poetry:**

**Detailed**

|              |   |
|--------------|---|
| W.B. Yeats   | The Second Coming, Easter 1916  |
| TS Eliot     | The Waste Land (Annotation questions only from section1:<br>Burial of the Dead) |
| Wilfred Owen | Strange Meeting   |
| Tom Gunn     | On the Move   |
| Ted Hughes   | Pike  |

**Non-Detailed**

|               |                                       |
|---------------|---------------------------------------|
| W.H.Auden     | The Shield of Achilles                |
| D.H. Lawrence | Snake                                 |
| Dylan Thomas  | Do not go Gentle into that Good Night |
| Philip Larkin | Ambulance                             |
| R.S. Thomas   | Death of a Peasant                    |
| Seamus Heaney | The Tollund Man                       |

**Module 3**

**Drama:**

**Detailed**

|                |                   |
|----------------|-------------------|
| Samuel Beckett | Waiting for Godot |
|----------------|-------------------|



## Non-Detailed

Harold Pinter                      The Dumb Waiter  
Bernard Shaw                     Arms and the Man

## Module 4

### Fiction

James Joyce                      A Portrait of the Artist as a Young Man  
Virginia Woolf                    Mrs. Dalloway  
E.M. Foster                        A Passage to India  
John Fowles                        The French Lieutenant's Woman

### Suggested reading:

*The Norton Anthology of English Literature: 20<sup>th</sup> Century*  
Peter Nicholls *Modernisms: A Literary Guide*  
Alex Davis *The Cambridge Companion to Modernist Poetry*  
Peter Childs *Modernism*  
Santanu Das *The Cambridge Companion to the Poetry of the First World War*  
Martin Esslin *The Theatre of the Absurd*  
Robert L. Caserio *The Cambridge Companion to the Twentieth-Century English Novel*  
Christopher Gillie *Movements in English Literature, 1900-1940*  
Neil Corcoran *The Cambridge Companion to Twentieth-Century English Poetry*  
David Lodge *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*  
Dennis Walder (ed.) *Literature in the Modern World: Critical Essays and Documents*  
Marjorie Howes *The Cambridge Companion to W. B. Yeats*

## Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

### I Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

**II** Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2 and the detailed drama in Module 4.

(4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4. (4 X 5 = 20 marks)

## ENG 3C09 LINGUISTICS

### Module 1

#### Background

What is linguistics?

The Branches of linguistics: General, Descriptive, Historical, Theoretical and Applied  
Introduction to Developmental linguistics, Sociolinguistics, Psycholinguistics and Neuro-

linguistics

Important Schools and Theorists: Prague, Copenhagen, London

American Structuralism—Saussure, Firth, Halliday, Sapir, Bloomfield and Chomsky

## **Module 2**

### **Phonology**

Basic concepts: Phone, Phoneme, Allophone

Speech Mechanisms; Classification of speech sounds: Vowels and Consonants

Supra segmental features: Stress, Pitch, Intonation

## **Module 3**

### **Morphology**

Morphological Processes Word classes: Form class and Function class

Morpho-phonemics: Addition, Elision, Assimilation

Fundamental word formation processes: Root-creation, Derivation, Compounding, Borrowing

## **Module 4**

### **Syntax**

Formal and functional labels

The structures of Phrases and Clauses

Structural grammar: IC Analysis, PS Grammar Transformational Generative Grammar (TG)

Competence and Performance. Deep Structure and Surface Structure, Ambiguity, Limitations.

## **Module 5**

### **Semantics**

The Concept of Meaning: Lexical and Grammatical; Denotative and Connotative; Situational and Contextual; Theme and Rhyme

Theories of Meaning: Hyponymy, Metonymy, Synonymy, Antonym, Entailment, Prototype

Discourse: Proposition, Presupposition, Entailment, Implication

### **Suggested reading:**

John Lyons *Linguistics*

John Lyons *Language and Linguistics: An Introduction*

Georg Yuli *The Study of Language*

H A Gleason, Jr *Linguistics and English Grammar*

*An Introduction to Descriptive Linguistics*

*Workbook in Descriptive Linguistics*

Michael Ashby *Introducing Phonetic Science*

Roman Jakobson & Morris Halle *Fundamentals of Language*

David Odden *Introducing Phonology*

M. A. K. Halliday, Angus McIntosh & *The Linguistic Sciences and Language Teaching*

Peter Stevens

Edward Sapir *Language: An Introduction to the Study of Speech*

Ron Cowan *The Teacher's Grammar of English*

Eugene A. Nida *A Synopsis of English Syntax*

Harold B. Allen *Readings in Applied English Linguistics*

George Oliver Curme *Syntax*

Noam Chomsky *Syntactic Structures*

James R. Hurford *Semantics: A Course Book 2/E*

## Question paper pattern

Duration: 3 Hrs

Maximum Marks: 80

### I Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)  
(b) One essay of 350 words out of two from Module 2 (10 marks)  
(c) One essay of 350 words out of two from Module 3 (10 marks)  
(d) One essay of 350 words out of two from Module 4 or Module 5 (10 marks)

### II Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

## ENG 3C10 INDIAN WRITING IN ENGLISH

### Module I

#### Background

Growth of English in India  
Poetry since Independence  
Writing by the Indian Diaspora  
Novel in the 1980s and 1990s

### Module 2

#### Poetry

##### Detailed

|                 |                     |
|-----------------|---------------------|
| Aurobindo       | The Stone Goddess   |
| Toru Dutt       | Our Casuarina Tree  |
| Nissim Ezekiel  | Background Casually |
| Tagore          | They Call You Mad   |
| Eunice de Souza | Songs of Innocence  |

##### Non-Detailed

|                |                       |
|----------------|-----------------------|
| Dom Moraes     | Wrong Address, Asleep |
| A.K.Ramanujan  | Anxiety, The Guru     |
| Vikram Seth    | Flash                 |
| Imtiaz Dharkar | Gaddi aa Gayi         |

### Module 3

#### Prose and Fiction

|                   |  |
|-------------------|--|
| Partha Chatterjee | “Whose Imagined Community?” (From<br><i>The Nation and its Fragments: Colonial and<br/>Postcolonial Histories</i> . Princeton: Princeton UP,<br>1993.) |
| Aravind Adiga     | <i>White Tiger</i>   |
| Rohinton Mistry   | <i>Such a Long Journey</i>   |
| Amitav Ghosh      | <i>The Shadow Lines</i>  |

## Module 4

### Drama

#### Detailed

Mahesh Dattani

*The Girl Who Touched the Stars*

#### (Non-Detailed)

Girish Karnad

*Tale Danda*

### Suggested Reading

S.Z.H. Abidi *Studies in Indo-Anglian Poetry*

Shyam Asnani M *Critical Response to Indian English Fiction*

A.K. Mehrotra *A Concise History of Indian Literature in English*

Krishna S. Bhatta *Indian English Drama: A Critical Study*

O.P Bhatnagar, (Ed.) *Studies in Indian Poetry in English*

S.R. Desai and G.N. Devy *Critical Thought: An Anthology of 20<sup>th</sup> Century Indian English Essays*

Eunice De Souza and Silgardo Melanie (Ed.) *These My Words: The Penguin Book of Indian Poetry.*

Bruce King, *Modern Indian Poetry in English*

P Lal (Ed.) *Modern Indian Poetry in English: An Anthology and A Credo.*

E.N. Lall, *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*

Ashley Myles E. (Ed.) *An Anthology of Indo-Anglian Poetry*

M.K. Naik (Ed.) *Perspectives on Indian Poetry in English*

Saleem Peeradina (Ed.) *Contemporary Indian Poetry in English: An Assessment and Selection*

Madhusudan Prasad (Ed.) *Indian English Novelists: An Anthology of Critical Essays*

P.P. Raveendran *Texts, Histories, Geographies: Reading Indian Literature*

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

**II** Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2 and the detailed drama in Module 4.

(4 X 5 = 20 marks)

**III** Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4.

(4 X 5 = 20 marks)

# ENG 3C11

## AMERICAN LITERATURE

### Module 1

#### Background

Early Puritan Settlement to 1900: The Multiple Contexts of American Literature.  
Harlem Renaissance  
Realistic Tragedy and 20<sup>th</sup> Century American Drama  
American Literature since 1945

### Module 2

#### Poetry

##### Detailed

|                |  |
|----------------|--|
| Emerson        | Brahma                                   |
| Robert Frost   | Christmas Trees                          |
| TS Eliot       | “Little Gidding,” from the Four Quartets |
| Sylvia Plath   | Daddy                                    |
| Allen Ginsberg | Howl (I section only)                    |

##### Non-Detailed:

|                 |                                     |
|-----------------|-------------------------------------|
| Walt Whitman    | Passage to India                    |
| Emily Dickinson | I Measure Every Grief I Meet        |
| EE Cummings     | What if a much of a which of a wind |
| Ezra Pound      | And the days are not full enough    |
| John Ashberry   | The one thing that can save America |
| Adrienne Rich   | Cartographies of Silence            |

### Module 3

#### Drama

##### Detailed

|               |                                      |
|---------------|--------------------------------------|
| Eugene O’Neil | <i>Long Day’s Journey into Night</i> |
|---------------|--------------------------------------|

##### Non-detailed:

|                    |                                 |
|--------------------|---------------------------------|
| Tennessee Williams | <i>A Streetcar Named Desire</i> |
| Lorraine Hansberry | <i>A Raisin in the Sun</i>      |

### Module 4

#### Prose

|                     |                                    |
|---------------------|------------------------------------|
| Henry David Thoreau | On the Duty of Civil Disobedience  |
| Ralph Waldo Emerson | The Over-Soul                      |
| Ernest Hemingway    | Death in the Afternoon (Chapter 1) |

#### Fiction

|                 |                         |
|-----------------|-------------------------|
| Mark Twain      | <i>Huckleberry Finn</i> |
| Herman Melville | <i>Moby Dick</i>        |
| Tony Morrison   | <i>The Bluest Eye</i>   |
| Don DeLillo     | <i>White Noise</i>      |

#### Suggested Reading:

|  |  |
|--|--|
| <i>Norton Anthology of American Literature</i> |  |
| Walter Kalaidjian                              | <i>The Cambridge Companion to American Modernism</i>           |
| Joshua L. Miller                               | <i>The Cambridge Companion to the American Modernist Novel</i> |

|                    |   |
|--------------------|---|
| Alan Shucard et al | <i>Modern American Poetry 1865-1950</i>                       |
| Timothy Parrish    | <i>The Cambridge Companion to American Novelists</i>          |
| Mark Richardson    | <i>The Cambridge Companion to American Poets</i>              |
| Ed. A. Robert Lee  | <i>Nineteenth-Century American Poetry</i>                     |
| Jennifer Ashton    | <i>The Cambridge Companion to American Poetry since 1945</i>  |
| John N. Duvall     | <i>The Cambridge Companion to American Fiction after 1945</i> |

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

I Essay (40 marks)

- |  |            |
|--|------------|
| (a) One essay of 350 words out of two from Module 1                | (10 marks) |
| (b) One essay of 350 words out of two from Module 2                | (10 marks) |
| (c) One essay of 350 words out of two from Module 3                | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 (Fiction only) | (10 marks) |

II Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2 and the detailed drama in Module 3. (4 X 5 = 20 marks)

III Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3 and Module 4 (Prose selections only). (4 X 5 = 20 marks)

## ENG 3E07

### INTRODUCTION TO CULTURAL STUDIES

#### Module 1

##### Background

Difference between Culture and Civilization  
 The concept of Culture/Theorising Culture  
 What is Cultural Studies?  
 Globalisation: Power, Inequality and Culture  
 Popular Culture  
 Key Methodologies in Cultural Studies

#### Module 2

|                  |   |
|------------------|---|
| Chris Barker     | An Introduction to Cultural Studies. In <i>Cultural Studies: Theory and Practice</i> (pp. 3-31) |
| Stuart Hall      | Cultural Studies: Two Paradigms<br>Cultural Studies and its Theoretical Legacies                |
| Raymond Williams | Advertising: The Magic System   |

#### Module 3

|                                    |  |
|------------------------------------|--|
| Theodore Adorno and Max Horkheimer | The Culture Industry: Enlightenment as Mass Deception. |
| Michel Foucault                    | Space, Power, Knowledge                                |
| Richard Dyer                       | Entertainment as Utopia                                |

#### Module 4

|             |  |
|-------------|--|
| Ashis Nandy | “Tradition, Transgression and Norms” (pp. 1-8)<br>From <i>The Tao of Cricket</i> |
|-------------|--|

Sarah Berry "Fashion."(pp. 454-470) *A Companion to Cultural Studies* (Ed.) Toby Miller

James Staples Civilizing Taste: From Caste to Class in South Indian Foodways. *Food Consumption in Global Perspectives* (Eds.) Jakob Klein and Anne Muscott

George Kurman "What Does Girls' Cheerleading Communicate?" from *Journal of Popular Culture*, Fall 1986

### Suggested Reading

Chris Barker *Cultural Studies: Theory and Practice*

Theodore Adorno *The Culture Industry*

Raymond Williams *Culture and Society, 1780-1950*

Mikael Bakhtin *The Dialogic Imagination*  
*Rabelais and His World*

Jean Baudrillard *Simulacra and Simulations. In Jean Baudrillard: Selected Writings*

Roland Barthes *The Fashion System*

Michael Higgins *The Cambridge Companion to Modern British Culture*

Christopher Bigsby *The Cambridge Companion to Modern American Culture*

T. Bennet et al *New Keywords: A Revised Vocabulary of Culture and Society*

Homi K. Bhabha *The Location of Culture*

Judith Butler *Gender Trouble: Feminism and the Subversion of Identity*

Lawrence Grossberg *Bringing It All Back Home: Essays on Cultural Studies*

David Morley *Television, Audiences and Cultural Studies*

### Journals

[\*International Journal of Cultural Studies\*](#)

*Cultural Studies*

*Journal of Popular Culture*

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

#### II Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

## ENG 3E08 EUROPEAN FICTION

### Module 1

#### Background

Political Affiliation amongst nineteenth and twentieth century European novelists  
The response to Industrialisation, War and Class Relations amongst European novelists  
Overview of Twentieth Century Intellectual and Artistic Movements

### Module 2

|                     |                             |
|---------------------|-----------------------------|
| Miguel De Cervantes | <i>Don Quixote</i>          |
| Flaubert            | <i>Madam Bovary</i>         |
| Fyodor Dostoevsky   | <i>Crime and Punishment</i> |

### Module 3

|               |   |
|---------------|---|
| Italo Calvino | <i>If on a Winter's Night a Traveller</i> |
| Franz Kafka   | <i>The Trial</i>                          |
| Marcel Proust | <i>Remembrance of Things Past</i>         |

### Module 4

|               |  |
|---------------|--|
| Milan Kundera | <i>The Unbearable Lightness of Being</i> |
| Albert Camus  | <i>The Outsider</i>                      |
| Gunter Grass  | <i>The Tin Drum</i>                      |

### Suggested Reading

Norman F. Cantor *Twentieth-Century Culture Modernism to Deconstruction*  
Malcolm Bradbury and James McFarlane (Eds.) *Modernism: A Guide to European Literature 1890-1930*  
H. Reiss *The Writer's Task from Nietzsche to Brecht*  
E. M. Forster *Aspects of the Novel*  
A. F. Boyd *Aspects of the Russian Novel*  
Michael Bell *The Cambridge Companion to European Novelists*  
A. Burgess *The Novel Now: A Guide to Contemporary Fiction*  
E. Starkie *Flaubert: The Making of the Master*  
E. Starkie *Flaubert: The Master*  
Thorlby *Kafka: A Study*  
M. Turnell *The Novel in France*  
G. Lukacs *Studies in European Realism*

### Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 3 | (10 marks) |
| (d) One essay of 350 words out of two from Module 4 | (10 marks) |

#### II Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)



## 3E09

# INTRODUCTION TO COMPARATIVE LITERATURE

### Module 1

#### Background

Definition and Scope of Comparative Literature

Development of the Discipline

Methodology

Comparative Indian Literature

### Module 2

#### Theory

1. French School:

(a) Literary Schools and Genres

(b) Ideological Echoes (including Theological, Philosophical, Ethical, Political, Scientific and Aesthetic Ideas)

(c) Image Echoes

(d) Verbal Echoes

(e) Human Models and Heroes

2. American School

(a) The Parallelism Theory

(b) The Intertextuality Theory (Literature and other fields of Cognition)

### Module 3

The Concept of Influence

(Literary and Non-Literary; Direct and Indirect; Positive and Passive)

The Concept of Reception

The Concept of Imitation and Borrowing

### Module 4

#### Essays

Hutcheson Macaulay Posnett *The Science of Comparative Literature\**

Mary Louise Pratt *Comparative Literature and Global Study: A Redefinition of the Discipline.\**

René Wellek *The Crisis of Comparative Literature (in Concepts of Criticism)*

Matt Waggoner *A Review of Gayatri Chakravorty Spivak, *Death of a Discipline**

#### Suggested Reading

Susan Bassnett *Comparative Literature: A Critical Introduction*

Charles Bernheimer *Comparative Literature in the Age of Multiculturalism*

Amiya Dev *The Idea of Comparative Literature in India,*

Amiya Dev and Sisir Kumar Das (eds.) *Comparative Literature: Theory and Practice*

Claudio Guillen *The Challenge of Comparative Literature.*

Prawar SS *Comparative Literature Studies*

Stalknett NP et al. *Comparative Literature*

Spivak, Gayatri Chakravorty *Death of a Discipline*

Wellek, Rene and Austin Warren *Theory of Literature*

Ulrich Weisstein *Comparative Literature and Literary Theory.*

\*Charles Bernheimer (ed.), *Comparative Literature in the Age of Multiculturalism*, Baltimore, the Johns Hopkins Univ. Press, 1995, PP. 58 - 65

\**The Contemporary Review* (79), 1901, pp. 855-72.

**Question paper pattern****Duration: 3 Hrs****Maximum Marks: 80****I Essay (40 marks)**

- (a) One essay of 350 words out of two from Module 1 (10 marks)  
 (b) One essay of 350 words out of two from Module 2 (10 marks)  
 (c) One essay of 350 words out of two from Module 3 (10 marks)  
 (d) One essay of 350 words out of two from Module 4 (10 marks)

**II Eight out of ten paragraph questions (100 words) from all modules****(8 X 5 = 40 marks)****SEMESTER 4—Six Core Courses including Project Work and Viva-voce**

| Semester | Course Code  | Title                 | Internal | External   | Total      | Credit     | Hours     |
|----------|--------------|-----------------------|----------|------------|------------|------------|-----------|
| IV       | ENG 4C 12    | Postcolonial Writings | 20       | 80         | 100        | 4          | 6         |
|          | ENG 4C 13    | Women's Writing       | 20       | 80         | 100        | 4          | 6         |
|          | ENG 4C 14    | Film Studies          | 20       | 80         | 100        | 4          | 6         |
|          | ENG 4C 15    | Comprehension         | 20       | 80         | 100        | 4          | 4         |
|          | ENG PR 16    | Project               | 20       | 80         | 100        | 4          | 3         |
|          | ENG 4C 17    | Viva-Voce             | 00       | 100        | 100        | 4          | 0         |
|          | <b>TOTAL</b> |                       |          | <b>100</b> | <b>500</b> | <b>600</b> | <b>24</b> |

**ENG 4C12****POSTCOLONIAL WRITINGS****Module I****General Topics**

Major Themes and Concerns in Postcolonial Writing: Diaspora, Assimilation, Appropriation, Hybridity, Alterity.

"Orientalism" or Exoticizing, Subaltern, Race relations.

The Problems and Consequences of Decolonization, Aboriginal Writing.

**Module 2****Poetry****Detailed**

|                   |                    |
|-------------------|--------------------|
| Al Purdy          | Married Man's Song |
| Oodgeroo Noonucal | All One Race       |
| Derek Walcott     | The Sea is History |
| David Diop        | Africa             |
| Leopold Senghor   | Black Woman        |

**Non-detailed**

|                   |                         |
|-------------------|-------------------------|
| John Shaw Neilson | Surely God was a Lover. |
|-------------------|-------------------------|

|                    |  |
|--------------------|--|
| Gabriel Okara      | Piano and Drums, Were I to Choose.                 |
| Yasmine Goonaratne | On An Asian Poet Fallen among American Translators |
| Faiz Ahmad Faiz    | Nowhere, No Trace Can I Discover.                  |

### Module 3

#### Prose /Literary Criticism

|                       |   |
|-----------------------|---|
| Edward Said           | Introduction to <i>Orientalism</i> . Sections I and II  |
| Henry Louis Gates Jr. | “Writing ‘Race’ and the Difference it Makes.” (From <i>Feminist Literary Theory: A Reader</i> .Ed. Mary Eagleton.)                |
| Homi Bhabha           | “Of Mimicry and Man: The Ambivalence of Colonial Discourse.”(From <i>The Location of Culture</i> .London: Routledge, 2006).       |
| Oyeronki Oyewumi      | “ Colonising Bodies and Minds: Gender and Colonialism” (Only the sections “Gender and Colonialism” and “The State of Patriarchy”) |
| Ngugi Wa Thiongo      | “The Language of African Literature” Sections III, IV andV.   |
| Frantz Fanon          | “Reciprocal Bases of National Culture and the Fight for Freedom” (From the Essay “On National Culture” by Fanon)                  |

### Module 4

#### Fiction

|                   |                               |
|-------------------|-------------------------------|
| V. S.Naipaul      | <i>A House for Mr. Biswas</i> |
| Chimamanda Adichi | <i>Half of a Yellow Sun</i>   |
| Jean Rhys         | <i>Wide Sargasso Sea</i>      |
| Salman Rushdie    | <i>Midnight’s Children</i>    |

### Module 5

#### Drama

##### Detailed

|              |                                      |
|--------------|--------------------------------------|
| Wole Soyinka | <i>Death and the King’s Horseman</i> |
|--------------|--------------------------------------|

##### Non-Detailed

|                  |                   |
|------------------|-------------------|
| Marguerite Duras | <i>India Song</i> |
| Aime Cesaire     | <i>A Tempest</i>  |

### Suggested Reading

Frantz Fanon *The Wretched of the Earth*.  
 \_\_\_\_\_ *Black Skin, White Masks*.  
 Edward Said *Orientalism*.  
 \_\_\_\_\_ *Culture and Imperialism*.  
 Gayatri Spivak *In Other Worlds: Essays in Cultural Politics*.  
 Ramachandra Guha. (Ed.) *Subaltern Studies*.  
 Neil Lazarus *The Cambridge Companion to Postcolonial Literary Studies*  
 Ashis Nandy *The Intimate Enemy*.  
 Partha Chatterjee *Nationalist Thought and the Colonial World*.  
 Aime Cesaire *Discourse on Colonialism*.  
 Ato Quayson *The Cambridge Companion to the Postcolonial Novel*  
 R.Young *White Mythologies: Writing, History and the West*.  
 F. Abiola Irele *The Cambridge Companion to the African Novel*  
 Kunapipi *Journal of Postcolonial Writing and Culture*

## Question paper pattern

**Duration: 3 Hrs**

**Maximum Marks: 80**

I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 3 | (10 marks) |
| (c) One essay of 350 words out of two from Module 4 | (10 marks) |
| (d) One essay of 350 words out of two from Module 5 | (10 marks) |

II Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 2 and the drama for detailed study in Module 5. (4 X 5 = 20 marks)

III Four out of six paragraph questions (100 words) from Module 2 (non-detailed poems), Module 3, Module 4 and Module 5. (4 X 5 = 20 marks)

## ENG 4C13 WOMEN'S WRITING

### Module I

#### Background

Theoretical Approaches to Women's Writing

Women's Tradition, Women's Canon

Women's Literary Lineage, Race, Class and Sexuality

Expansion of the Literary Canon—Styles and Strategies of Writing

Women's Writing in India—Gender and Genre

Post-Colonialism and Feminism

### Module 2

#### Fiction/Non Fiction

Margaret Atwood

*The Handmaid's Tale.*

Maya Angelou

*I Know Why the Caged Bird Sings*

Lalithambika Antharjanam

*Agnisakshi*

### Module 3

#### Poetry

##### Detailed

Akkamaha Devi

You have Come

Janabai

Cast off all Shame

Kamala Das

An Introduction

Judith Wright

The Killer

Anne Sexton

After Auschwitz

##### Non-detailed

Judith Wright

The Company of Lovers

Denise Levertov

Talking to Grief

Anne Sexton

Briar Rose (Sleeping Beauty.)

Sappho

On What is Best, One Girl

## Module 4

### Theory

|                  |  |
|------------------|--|
| Elaine Showalter | <i>From A Literature of Their Own :British Novelists from Bronte to Lessing.</i>         |
| Juliet Mitchell  | Femininity, Narrative and Psychoanalysis.  |
| Ann Barr Snitow  | Mass Market Romance”   |
| Bell hooks       | Postmodern Blackness: ‘Yearning, Race, Gender and Cultural Politics, Reading as a Woman. |
| Jonathan Culler  | Gender Trouble: Feminism and the Subversion of Identity.”                                |
| Judith Butler    |  |

(All essays/sections are from *Feminist Literary Theory: A Reader*. Ed. Mary Eagleton)

## Module 5

### Drama

#### Detailed

Caryl Churchill *Top Girls*

#### Non-Detailed

Maria Irene Fornes *Fefu and Her Friends*

Elizabeth Robins *Votes for Women!*

### Suggested Reading

|                   |  |
|-------------------|--|
| Ed Sue Roe        | <i>Women Reading Women’s Writing</i>                                 |
| Catherine Belsey  | <i>Critical Practice</i>   |
| Nancy Armstrong   | <i>Desire and Domestic Fiction: A Political History of the Novel</i> |
| Juliet Mitchell   | <i>Women: The Longest Revolution</i>                                 |
| Ellen Moers       | <i>Literary Women</i>  |
| Maren Tova Linett | <i>The Cambridge Companion to Modernist Women Writers</i>            |
| Janet Todd        | <i>Feminist Literary History: A Defence</i>                          |
| Ellen Rooney      | <i>The Cambridge Companion to Feminist Literary Theory</i>           |
| Toril Moi         | <i>Textual/Sexual Politics: Feminist Literary Theory</i>             |
| Ed. Toril Moi     | <i>French Feminist Thought: A Reader</i>                             |
| Alice Walker      | <i>In Search of Our Mothers’ Gardens</i>                             |
|                   | <i>Signs: Journal of Women in Culture and Society.</i>               |

### Question paper pattern

#### Duration: 3 Hrs

**Maximum Marks: 80**

#### I Essay (40 marks)

- |   |            |
|---|------------|
| (a) One essay of 350 words out of two from Module 1 | (10 marks) |
| (b) One essay of 350 words out of two from Module 2 | (10 marks) |
| (c) One essay of 350 words out of two from Module 4 | (10 marks) |
| (d) One essay of 350 words out of two from Module 5 | (10 marks) |

II Four out of six annotation questions (80 words) from the poems prescribed for detailed study in Module 3 and the detailed drama in Module 5 (4 X 5 = 20 marks)

III Four out of six paragraph questions (100 words) from Modules 2 (non-detailed poems), 3, 4 and 5. (4 X 5 = 20 marks)

# ENG 4C14 FILM STUDIES

## Module 1

### Background

Literature and Film

Film Criticism: Different Approaches

Italian Neo-Realism and the French New Wave

Asian Cinema (Japanese, Korean, Iranian and Indian)

Contemporary Malayalam Cinema

## Module 2

**Film Terms:** Auteur Theory, Camera Angle, Cinema Verite, Cutting (cross, final, jump), Editing (continuity, dissolve, fade, invisible), Time (experienced, running, diegetic, simultaneous, subjective), Filmic Time and Space, Focus (deep-focus, deep-field,) Shots (close-up, establishing, medium, long, master, pan, tracking, insert), Mise-en-scene, Montage, Scene, Script, Special Effects.

**Film Genres:** Animation, Biopic, Crime Thriller, Documentary, Fantasy, Horror, Gangster, Historical, Road Movies, Science Fiction, War, Sports, Western, Indian Cinema (Masala movies, Parallel, South Indian Films)

## Module 3

### Film Theory

Andre Bazin

The Evolution of the Language of Cinema

Laura Mulvey

Visual Pleasure and Narrative Cinema

Christian Metz

Some Points in the Semiotics of Cinema

Mary Ann Doane

Film and the Masquerade: Theorizing the Female Spectator

Michael Allen

The Impact of Digital Technologies on Film Aesthetics

## Module 4

### Films to be screened and analysed

(One Essay Question on one of these films)

- |                      |                              |
|----------------------|------------------------------|
| 1. Sergei Eisenstein | Battleship Potemkin          |
| 2. Alfred Hitchcock  | Psycho                       |
| 3. Yasujiro Ozu      | Floating Weeds               |
| 4. Stanley Kubrick   | 2001: A Space Odyssey        |
| 5. David Lean        | The Bridge on the River Kwai |
| 6. Satyajit Ray      | Pather Panchali              |

### Suggested Reading

Andrew Dix *Beginning Film Studies*

Susan Hayward *Key Concepts in Cinema Studies*

Jarek Kupsc *The History of Cinema: For Beginners*

Tim Bywater and Thomas Sobchack (Eds.) *Introduction to Film Criticism*

Leo Braudy & Marshall Cohen (Eds.) *Film Theory and Criticism: Introductory Readings*

Dudley Andrew *Concepts in Film Theory*

Dudley Andrew *The Major Film Theories: An Introduction*

Robert Stam and Toby Miller (Eds.) *Film and Theory: An Anthology*

Jay Leyda (Ed. and Translated) *Sergei Eisenstein: Film Form (Essays in Film Theory)*  
Ed. Manju Jain *Narratives of Indian Cinema*  
Mainspring Publishers *Introducing Film Studies*

**Question paper pattern**

**Duration: 3 Hrs**

**Maximum Marks: 80**

**I** Essay (40 marks)

- (a) One essay of 350 words out of two from Module 1 (10 marks)
- (b) One essay of 350 words out of two from Module 2 (10 marks)  
(From Film Genres only)
- (c) One essay of 350 words out of two from Module 3 (10 marks)
- (d) One essay of 350 words out of two from Module 4 (10 marks)

**II** Eight out of ten paragraph questions (100 words) from all modules

(8 X 5 = 40 marks)

**ENG 4C15  
COMPREHENSION**

The Comprehension course comprises only the texts prescribed for the core courses in the PG programme. The question paper will consist of 40 (forty) multiple choice objective type questions and 40 (forty) fill in the blanks questions requiring one word or phrase each as answers.

The questions will test the overall understanding of the topics and the texts prescribed. This course is intended to equip the students to face the UGC-NET and similar examinations. The course will carry 20 internal marks based only on oral test of similar questions.

**ENG PR 16  
PROJECT**

The students are expected to prepare, under the guidance of a supervising teacher, a dissertation based on an intensive study on any author or a topic of their choice. Dissertation exclusively on texts prescribed for study as part of the M.A. course is to be avoided.

Guidelines:

- No. of Copies : One typed and hard-bound copy to be submitted to the university
- Length : 12000-14000 words (50-60 pages back to back)
- Font : Times New Roman/Calibri, 12 point. Headings 14 points.
- Line Spacing : Double space between lines, No additional space between paragraphs
- Alignment : Left aligned; Headings centralized.

|                           |   |   |
|---------------------------|---|---|
| Margins                   | : | 1.6” on left, 1.1 on all other sides.   |
| Citation and Bibliography | : | As per MLA Style sheet (8 <sup>th</sup> edn.)                                     |
| Deadline for Submission   | : | Within 14 days after the date of the last external examination of fourth semester |
| Internal assessment       | : | By the supervising teacher (Max marks: 20)  |
| External valuation        | : | At the valuation camp (Max. Marks: 80).   |

In the Comprehensive Viva in Semester 4, questions are to be asked from the project too.

|   |   |  |
|---|---|--|
| Criteria for Evaluation<br>(both internal and external) | : | Clarity of thought and expression, Logicality of arguments, Relevance and novelty of the topic, grip over the theoretical/analytical tools, conformity to methodology. |
|---|---|--|

## **ENG 4C 17 VIVA VOCE**

The viva-voce will be based on all courses including the electives and the project. Questions testing extensive and intensive understanding of the topics and the texts prescribed will be asked. The viva voce board will consist of two external examiners appointed by the university. The viva of one candidate will have the duration of minimum 20 minutes. The course does not carry any internal marks.

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