

**MAHATMA GANDHI UNIVERSITY**  
**RESTRUCTURED SYLLABUS FOR**  
**M A (ENGLISH) PROGRAMME IN AFFILIATED COLLEGES**  
**CREDIT SEMESTER SYSTEM**  
**(REVISED SYLLABUS W. E. F. 2012 ADMISSIONS)**

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Mahatma Gandhi University had introduced Choice Based Credit Semester System for the undergraduate programmes in 2009. The post graduate programmes of the university are being redesigned and revised in tune with the modifications effected at the UG level. This will be reflected in the scheme course content and mode of examination and grading system. The scheme and syllabus of M. A. English too are being revised accordingly. What follows is a comprehensive account of the changes being introduced. The revisions were effected based on the recommendations made at the workshops conducted for the purpose besides several sittings of the Board of Studies in English (PG).

### **General:**

1. M A (English) is a two-year post-graduate programme of four semesters.
2. There are five courses in each semester, one dissertation during the entire programme, and a comprehensive viva voce at the end of the fourth semester.
3. All the courses taught in the first three semesters in addition to one course in semester four constitute the core courses, while the remaining four courses in semester four will be elective courses. While the core courses are compulsory for all the students, the electives can vary from college to college.
4. Grading
5. Evaluation of core elective components and the dissertation will be done in two parts, that is, through continuous internal assessment and end semester external examination.
6. All courses have been divided into five modules based on certain thematic commonalities. One text/section in each module is in the seminar mode.
7. Seminar texts/topics have been incorporated into the syllabus as an integral part of it. They are meant not merely for purposes of internal assessment, but are envisaged as a major pedagogical component of the curriculum for the PG programme. In a one-hour seminar the student is expected to introduce the text/topic and provide as much detail as possible within the time limit. The teacher in charge of the particular module has to act as the facilitator for the seminar presenter. After the seminar the teacher may provide the student with further information or tips for further studies on the topic. There will not be any gradation among the texts at the end-semester examination. Questions can be asked from any part or text prescribed under each module including seminar texts. The first module of every course is intended to provide background historical, critical, or theoretical information regarding the course. This module does not have seminar topics. The other four modules will have one seminar topic/text each. There will be twenty seminar fields in each semester. Depending on the number of students in each class, the teacher may give more seminar topics or ask some students (preferably those who volunteer) to do an extra seminar in a semester.

### Components of Internal Evaluation

<u>Component</u>	<u>Weightage</u>	
1)	Assignment	1
2)	Seminar	2
3)	Attendance	1
4)	Two Test Papers	2

Letter Grade	Performance	Grade Point (G)	Grade Range
A	Excellent	4	3.50-4
B	Very Good	3	2.50-3.49
C	Good	2	1.50-2.49
D	Average	1	0.50-1.49
E	Poor	0	0.0-.49

#### Grades for Attendance

Percentage of attendance	Grade
➤ 90%	A
Between 85 and 90	B
Between 80 and 85	C
Between 75 and 80	D
< 75	E

#### Assignment

Component	Weight
Punctuality	1
Review	1
Content	2
Conclusion	1
Reference	1

#### Seminar

Component	Weight
Area/topic selected	1
Review Reference	1
Content	2
Presentation	2
Conclusion	1

#### Project Evaluation

##### Internal

Components	Weights
Punctuality	1
Experimentation/data collection	1
Compilation	1
Content	1

##### External

Components	Weight
Area /topic selected	1
Objectives	2
Review	1
Materials & Methods	2
Analysis	2
Presentation	2
Conclusion/application	2

The overall grade for a programme for certification shall be based on CGPA with a 7 point scale as given below:

CGPA	Grade
3.80 to 4.00	A Plus
3.50 to 3.79	A Only
3.00 to 3.49	B Plus
2.50 to 2.99	B Only
2.00 to 2.49	C Plus
1.5 to 1.99	C Only
1.00 to 1.49	D

A separate minimum of C Grade for Internal Assessment and External are required for a pass for a course. For a pass in a programme a separate minimum Grade C for all the courses and a minimum CGPA score of 1.50 or an overall grade of C and above are required.

There will be no supplementary examinations.

#### PATTERN OF QUESTIONS

Questions shall be set to assess the knowledge acquired, standard application of knowledge, application of knowledge in situations, critical evaluation of knowledge and the ability to synthesise knowledge. The question setter shall ensure that questions testing all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay/problem solving type and long essay type questions.

Weight : Different types of questions shall be given different weights to quantify their range as follows:

Sl No.	Type of questions	Weight	Number of questions to be answered
1	Short answer type questions	1	5 out of 8
2	Short essay/problem solving type	2	5 out of 8
3	Long essay type	5	3 out of 6

Programme without practicals—Total Credits—80

Semester	Course	Teaching Hours	Credit	Total Credits
I	PC 1	5	4	20
	PC 2	5	4	
	PC 3	5	4	
	PC 4	5	4	
	PC 5	5	4	
II	PC 6	5	4	20
	PC 7	5	4	
	PC 8	5	4	
	PC 9	5	4	
	PC 10	5	4	
III	PC 11	5	4	20
	PC 12	5	4	
	PC 13	5	4	
	PC 14	5	4	
	PC 15	5	4	
IV	PC 16	5	3	20
	PE 1	5	3	
	PE 2	5	3	
	PE 3	5	3	
	PE 4	5	3	
	Project	-	3	
	Viva	-	2	

A. Consolidation of  
Grades for Internal Evaluation:

If B,C,B and A are the grades scored by student for attendance, assignment, seminar and test respectively for a particular course, then her/his CE grade for that course shall be consolidated as follows:

Component	Weight (W)	Grade Awarded	Grade point (G)	Weighted Grade Points (WxG)
Attendance	1	B	3	3
Assignment	1	C	2	2
Seminar	2	B	3	3
Test Paper	2	A	4	8
Total	6			16

Grade : Total Weighted Grade points/Total Weights= 16/6=2.66=Grade B

B. of Grades for External (One Answer Paper Theory)

Consolidation

Type of qn.	Qn. Nos	Grade awarded	Grade Points	Weightage	Weighted Grade Points
Short Answer	1	B	3	1	3
	2	-	-	-	0
	3	A	4	1	4
	4	D	1	1	1
	5	-	-	-	0
	6	A	4	1	4
	7	B	3	1	3
	8	-	-	-	0
Short Essay	9	B	3	2	6
	10	C	2	2	4
	11	-	-	-	0
	12	-	-	-	0
	13	B	3	2	6
	14	A	4	2	8
	15	C	2	2	4
	16	-	-	-	0
	17	C	2	5	10
	18	-	-	-	0
	19	-	-	-	0
	20	B	3	5	15
	21	D	1	5	5
	22	-	-	-	-
			Total	30	73
Calculation: Overall grade of an answer paper= sum of weighted grade points/sum of the weightage=73/30= 2.43=Grade C					

C. Consolidation of the Grade of a Course: the grade for a course is consolidated by combining the ESE and CE grades taking care of their weights.

For a particular course, if the grades scored by a student is C and B respectively for the External Continuous Evaluation, as shown in the above examples, than, the grade for the course shall be consolidated as follows:

Exam	Weight	Grade Awarded	Grade Points (G)	Weighted Grade Point
External	3	C	3	9

Internal	1	B	3	3
Total	4			12
Grade of a Course (GPA)	Total Grade Points/Total weights= $12/4=3.00$ =Grade B			

#### D. Consolidation of SGPA

SPGA is obtained by dividing the sum of credit points (P) obtained in a semester by the sum of credits(C) taken in that semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester shall be calculated using the formula given. Suppose, the student has taken three courses each of 4 credits and two courses each of 2 credits in a particular semester. After consolidating the Grade for each course as demonstrated above, SGPA has to be consolidated as shown below:

Course Code	Title of the Course	Credits (C)	Grade Awarded	Grade Points (G)	Credit Points (P=CxG)
01	....	4	A	4	16
02	....	4	C	2	8
03	....	4	B	3	12
04	....	2	C	2	4
05	....	2	B	3	6
Total					46
SGPA	Total Grade points/Total credits= $16=2.87$ =Grade B				

#### E. Consolidation of CGPA

If the candidate is awarded two A Grades, one B Grade and one C Grade for the four semesters and has 80 credits, the CGPA is calculated as follows:

Semester	Credits Taken	Grade	Grade Point	Credit Point
I	20	A	4	80
II	20	A	4	80
III	20	B	3	60
IV	20	C	2	40
Total	80			260
CGPA	Total Credit Points/Total credits= $260/80=3.25$ (which is between 3 and 3.49 in the seven point scale). The Overall Grade awarded is B Plus			

8. The Core and elective courses are:

<b>Semester 1</b>	
<b>Core Courses</b>	
PC 1	Chaucer and the Roots of English
PC 2	Writings of the Renaissance
PC 3	Revolution and the Enlightenment
PC 4	Literary Criticism and Academic Writing
PC 5	Indian English Literature
<b>Semester 2</b>	
<b>Core Courses</b>	
PC 6	Literature of the Nineteenth Century
PC 7	Modernism in Context
PC 8	Dimensions of the Postmodern
PC 9	Language and Linguistics
PC 10	Theories of Knowledge
<b>Semester 3</b>	
<b>Core Courses</b>	
PC 11	American Literature
PC 12	Cultural Studies
PC 13	Gender Studies
PC 14	Modes of Fiction
PC 15	Texts and Performance
<b>Semester 4</b>	
<b>Core Course</b>	
PC 16	Literature and the Empire
<b>Electives (Four electives to be selected)</b>	
PE 01	Modern European Drama
PE 02	Shakespeare across Cultures
PE 03	Studying Translations: Aspects and Contexts
PE 04	Canadian Literature
PE 05	Understanding Cinema: Film Theory
PE 06	Dalit Studies
PE 07	The Public Sphere and Its Contemporary Context
PE 08	The Indian Poetic Tradition
PE 09	European Fiction
PE 10	English Language Teaching (ELT)

### **Dissertation (Semester 4)**

The length of the dissertation to be submitted at the end of Semester 4 shall be between 10,000 words and 15,000 words. It should be the outcome of a systematic study written in a lucid language. The Bibliography of the dissertation should reflect the current status of scholarship in the area. The dissertation could be on a topic related to either the core or elective courses. The dissertation should conform to the seventh edition of *MLA Handbook*.

### **Treatment of the Syllabus**

1. In the end-semester examination, questions will be asked from all texts **including** those prescribed for seminar.
2. Familiarity with titles in the Background reading section will enable the student to gain a wider and richer perspective on the broad area. It will also enable the student to explore frontier areas within the course. Though no question will be asked from these texts in the end-semester examinations, they can be used to make internal assessment.
3. It is the responsibility of the faculty to make the student familiar with the latest background/critical material in the area. The teacher can as well prepare a list of background reading materials even where a list has been attached. Different series like New Accents, Critical idioms, Critical Heritage, Modern Masters, Past Masters can be introduced to the student. Major international journals with focus on their specialisation should also be introduced to them. Resources like the internet can be used for obtaining information in these areas.
4. While care has been taken to ensure that no major area/author in the British tradition has been left out, an attempt has been made to introduce frontier areas of study and methodologies like gender and the postcolonial as core courses. This should broaden the perspective and range of the student.
5. Question paper pattern for the end semester examination is given at the end of this syllabus.

<b>MA English</b>
<b>Semester 1</b>
<b>Core Course 1: PC 1—Chaucer and the Roots of English</b>
<p><b>Objectives:</b> The course seeks to provide the student with knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the social cultural and intellectual background of the late Medieval period in English Literature and to sensitize him/her to the major literary works of the period.</p>
<p><b>Course description:</b> The socio-cultural situations during the centuries preceding Chaucer should provide a solid footing for the study of Chaucer and the English literature that came after him. The evolution of English from Old English to Middle English must gain focus here. The development of English into the language used by Chaucer and his contemporaries—both the literary men and the general public—from Indo-European has to be discussed with special emphasis on the Germanic sub-family to which English belongs. How Celtic Britain changed into Anglo-Saxon and later Norman England and how the English triumphed over the French by the time of Chaucer form the backdrop to this course. In other words, the history of England has to be seen as a history of power struggles. The Celts who were suppressed by the Anglo Saxons, resurface in the Arthurian legends, Scottish and Irish literatures and in the Irish literary renewal centuries later. Danish and Norman invasions also find linguistic and literary repercussions in English history.</p>
<p><b>Module I</b></p>
<p><b>Required Reading :</b></p> <ul style="list-style-type: none"> <li>• English as a member of the Indo-European family of languages, the Germanic sub-family</li> <li>• The Celts, the Roman Conquest, Danish Invasion, linguistic and literary Implications</li> </ul>
<p><b>Module 2</b></p>
<p><b>Required Reading :</b></p> <ul style="list-style-type: none"> <li>• Sound laws such as Grimm’s Law, Verner’s Law, Gradation and Umlaut.</li> <li>• Major features of Old English with regard to Grammar, Spelling, Phonology, vocabulary, dialectal variations.</li> </ul>
<p><b>Seminar:</b></p> <ul style="list-style-type: none"> <li>• Influences on Old English such as Celtic Latin and Danish.</li> </ul>
<p><b>Module 3</b></p>
<p><b>Required Reading :</b></p> <ul style="list-style-type: none"> <li>• A brief outline of Old English literature.</li> <li>• Introduction to <i>Beowulf</i> and major Old English authors like Caedmon, Cynewulf, Bede, and King Alfred.</li> <li>• Middle English authors other than Chaucer, Gower, Langland, Lydgate, Hoccleve</li> </ul>
<p><b>Seminar:</b></p> <ul style="list-style-type: none"> <li>• <i>Beowulf</i> (no need to read the original).</li> </ul>

<b>Module 4</b>
<b>Required Reading :</b>
<ul style="list-style-type: none"> <li>• Historical context of the Middle Ages.</li> <li>• Features of Middle English: grammar, vocabulary, dialects.</li> <li>• Attempts at translating the Bible.</li> <li>• Importance of the chivalric romances.</li> <li>• Early influence of European renaissance on English.</li> </ul>
<b>Seminar:</b>
<ul style="list-style-type: none"> <li>• Wycliffe and the Lollards. Native English overcoming the clutches of Latin through Bible translations.</li> </ul>
<b>Module 5</b>
<b>Required Reading :</b>
Geoffrey Chaucer: Sections from Prologue to <i>Canterbury Tales</i> 1. Introduction 2. The Knight
From <i>The Canterbury Tales</i> : The Nun's Priest's Tale.
<b>Seminar:</b>
Geoffrey Chaucer : Troilus and Criseyde (no need to read the original)
<b>Background Reading:</b>
John Peck and Martin Coyle: <i>A Brief History of English Literature</i>
Pierro and Jill Mann, eds. : <i>The Cambridge Chaucer Companion</i>
Helen Cooper: <i>The Oxford Guides to Chaucer: The Canterbury Tales</i>
J A Burrow: <i>Medieval Writers and their Work-- Middle English Literature and its Background</i>
David Daiches: <i>A Critical History of English Literature Vol. I</i>
Malcolm Godden and Michael Lapidge: <i>The Cambridge Companion to Old English Literature</i>
David Crystal: <i>The Cambridge Encyclopaedia of the English Language</i>
C L Wren: <i>The English Language</i>
Charles Barber, Joan C. Beal and Philip A. Shaw: <i>The English Language: A Historical Introduction</i>
Albert C Baugh and Thomas Cable: <i>A History of the English Language</i>

<b>MA English</b>
<b>Semester 1</b>
<b>Core Course 2: PC 2—Writings of the Renaissance</b>
<p><b>Objectives:</b> The course is designed primarily as an introduction to the English Renaissance and the texts that shaped it/were shaped by it. At the same time, it is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism which had a special interest in Renaissance texts.</p>
<p><b>Course description:</b> The Course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc., concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective. To say that renaissance meant the flowering of an entire range of literary artistic and intellectual activity would be to state the obvious. For that reason the true spirit of renaissance is expected to be imparted to the pupil.</p>
<b>Module I</b>
<b>Required Reading :</b>
Jonathan Dollimore: “Shakespeare, Cultural Materialism and the New Historicism” (Chapter 1 of <i>Political Shakespeare</i> edited by Dollimore and Sinfield)
Stephen Greenblatt: Introduction to <i>Renaissance Self Fashioning</i>
John Dover Wilson: “The Theatre” (Chapter VII of <i>Life in Shakespeare’s England</i> )
<b>Module 2</b>
<b>Required Reading :</b>
Shakespeare: <i>Hamlet</i>
<b>Seminar:</b>
Shakespeare: <i>Julius Caesar</i>
<b>Module 3</b>
<b>Required Reading :</b>
Shakespeare: <i>Hamlet</i>
<b>Seminar:</b>
Shakespeare: <i>A Midsummer Night’s Dream</i>
<b>Module 4</b>
<b>Required Reading :</b>
Christopher Marlowe: <i>Doctor Faustus</i>
Ben Jonson: <i>Volpone</i>
<b>Seminar:</b>
John Webster: <i>The Duchess of Malfi</i>
<b>Module 5</b>
<b>Required Reading :</b>

William Shakespeare: Sonnets 18, 30, 116, 129
Francis Bacon: Of Truth; Of Parents and Children
Edmund Spenser: Prothalamion
John Donne: Good Morrow; A Valediction Forbidding Mourning
Andrew Marvell: Horatian Ode Upon Cromwell's Return from Ireland; To His Coy Mistress
<b>Seminar:</b>
Thomas More: <i>Utopia</i>
<b>Background Reading:</b>
A C Bradley: <i>Shakespearean Tragedy</i>
John Dover Wilson: <i>What Happens in Hamlet</i>
Caroline Spurgeon: <i>Shakespearean Imagery</i>
Thomas Kyd: <i>Spanish Tragedy</i>
John Drakakis Ed.: <i>Alternative Shakespeares</i>
Germaine Greer: <i>Shakespeare</i>
Terry Eagleton: <i>Shakespeare and His Age</i>
E M W Tillyard: <i>Elizabethan World Picture</i>
Wilson Knight: <i>The Wheel of Fire</i>
Ania Loomba: <i>Race Gender and Renaissance Drama</i>
Catherine Belsey: <i>The Subject of Tragedy</i>

<b>MA English</b>	
<b>Semester 1</b>	
<b>Core Course 3: PC 3—Revolution and the Enlightenment</b>	
<b>Objectives:</b>	
To familiarize the student with the English literature of the Seventeenth Century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period	
<b>Course Description:</b>	
The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the king and the parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment.	
<b>Module 1</b>	
<b>Required Reading:</b>	
Pramod Nayar: Introduction <i>English Poetry 1660-1780</i> Ed. Pramod Nayar	
Paul Goring: "Historical Cultural and Intellectual Context" <i>Eighteenth Century Literature and Culture</i>	
Ian Watt: <i>Rise of the Novel</i> Chapters 1	
<b>Module 2</b>	
<b>Required Reading:</b>	
John Milton	: <i>Paradise Lost Book IV</i>
Aphra Behn	: <i>To the Fair Clarinda</i>
Alexander Pope	: <i>Epistle to Dr. Arbuthnot</i>
William Collins	: <i>Ode to Evening</i>
<b>Seminar:</b>	
Mary Robinson	: <i>Female Fashions for 1799</i>
<b>Module 3</b>	
<b>Required Reading:</b>	
William Congreve	: <i>Way of the World</i>
John Dryden	: <i>All for Love</i>
Oliver Goldsmith	: <i>She Stoops to Conquer</i>
<b>Seminar:</b>	
William Wycherley	: <i>The Country Wife</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Daniel Defoe	: <i>Robinson Crusoe</i>

Richardson	: <i>Pamela</i>
Lawrence Sterne	: <i>Tristram Shandy</i>
Henry Fielding	: <i>Tom Jones</i>
<b>Seminar:</b>	
Horace Walpole	: <i>Castle of Otranto</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
John Bunyan	: <i>Pilgrim's Progress</i>
John Locke	: <i>An Essay Concerning Human Understanding</i>
Dr. Johnson	: Preface to Shakespeare
Mary Wollstonecraft	: <i>A Vindication of the Rights of Woman</i>
<b>Seminar:</b>	
Thomas Hobbes	: <i>Leviathan</i>
<b>Background Reading:</b>	
Basil Willey	: <i>Seventeenth Century Background</i>
Basil Willey	: <i>Eighteenth Century Background</i>
T W Adorno	: <i>Dialectic of Enlightenment</i>
James Schmidt	: <i>What is Enlightenment?</i>
Peter Gray	: <i>The Enlightenment: An Interpretation. The Science of Freedom</i>
Ernst Cassirer	: <i>Philosophy of Enlightenment</i>
Michel Foucault	: "What is Enlightenment?" ( <i>Foucault Reader</i> Ed. Paul Rabinow)
Ian Watt	: <i>The Rise of the Novel</i>

<b>MA English</b>	
<b>Semester 1</b>	
<b>Core Course 4: PC 4—Literary Criticism and Academic Writing</b>	
<b>Objectives:</b>	
To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide practical and theoretical familiarity with the range, approaches, and mechanics of academic writing	
<b>Course Description:</b>	
<p>The course should help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis will all be discussed in the different modules. Concepts being discussed include classical western criticism from Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18<sup>th</sup> century trends, the romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot’s critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories.</p> <p>One module has been set apart for the study of academic writing which is expected to enhance the ability of the student to attempt critical appreciation, literary criticism, reviews, and other modes of academic writing. A review article has been included to provide a sampling of the work being done and the debates that inform <i>Interpretation</i>. Students are expected to keep track of other forms of scholarship that inform the discipline. David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> (See Background Reading) contain essays that review and describe several approaches to scholarship. The selection from the MLA Handbook discusses the tasks and methodology of identifying a topic, developing it through research, working with sources, the mechanics of academic prose, and documentation style. The module introduces the student to the scholarly expectations of semester assignments and the final dissertation.</p>	
<b>Module 1</b>	
<b>Required Reading:</b>	
Aristotle:	<i>Poetics</i>
Longinus:	<i>On the Sublime</i>
Horace:	<i>Ars Poetica</i>
<b>Module 2</b>	
<b>Required Reading:</b>	
Philip Sidney	Apologie for Poetry
Dryden:	Essay on Dramatic Poesy (Extract – lines 197 - 1677)
Coleridge:	<i>Biographia Literaria</i> (Ch. 17)
Matthew Arnold:	<i>Study of Poetry</i>
<b>Seminar:</b>	
Wordsworth:	Preface to <i>Lyrical Ballads</i>
<b>Module 3</b>	
<b>Required Reading:</b>	
Eliot:	Tradition and the Individual Talent
Cleanth Brooks:	The Language of Paradox

Northrop Frye:	Archetypes of Literature
Erich Auerbach:	Odysseus' Scar
<b>Seminar:</b>	
R.S. Crane:	The Concept of Plot and the Plot of <i>Tom Jones</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Georg Lukacs :	The Ideology of Modernism
Wolfgang Iser:	The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i>
Roman Jakobson:	What is Poetry?
<b>Seminar:</b>	
Lionel Trilling:	Freud and Literature
<b>Module 5</b>	
<b>Academic Writing</b>	
<b>Required Reading:</b>	
Jerome McGann:	"Interpretation" (pp 160—170 of David G. Nichols)
Chapters 3,5, and 6 of <i>MLA Handbook for Writers of Research Papers</i> , Seventh Ed.	
<b>Seminar:</b>	
Catherine Belsey:	"Addressing the Subject" ( <i>Critical Practice</i> )
<b>Background Reading:</b>	
D. A. Russell and Winterbottom (eds.): <i>Classical Literary Criticism</i> . [OUP]	
Enright and Chickera (eds.): <i>English Critical Texts</i> . [OUP]	
David Lodge (ed.): <i>Twentieth Century Literary Criticism: A Reader</i> [Longman]	
V.S. Seturaman (ed.): <i>Contemporary Criticism: An Anthology</i> [Macmillan]	
K. Pomorska and R. Rudy (eds.): <i>Language and Literature</i> . [HUP]	
Harry Blamires: <i>A History of Literary Criticism</i>	
Wimsatt and Brooks: <i>Literary Criticism: A Short History</i>	
David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> , MLA, 2007.	

<b>MA English</b>	
<b>Semester 1</b>	
<b>Core Course 5: PC 5— Indian English Literature</b>	
<b>Objectives:</b>	
The course is designed to familiarise the students with one of the most significant literatures produced in the English language from the non English speaking cultures. Questions of language, nation, and aesthetics figure prominently among the objectives of this course.	
<b>Course Description:</b>	
The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.	
<b>Module 1</b>	
<b>Required Reading:</b>	
A.K. Ramanujan	: Is there an Indian Way of thinking?
Gauri Viswanathan	: Introduction to <i>Masks of Conquest</i>
Meenakshi Mukherjee:	“Nation, Novel, Language” in <i>The Perishable Empire</i>
T.M. Yesudasan	: “Towards Prologue to Dalit Studies” in <i>No Alphabet in Sight</i>
<b>Module 2</b>	
<b>Required Reading:</b>	
Toru Dutt	: The Lotus
Sarojini Naidu	: Queen's Rival
Tagore	: The child, Gitanjali (section 35)
Sri Aurobindo	: Thought the Paraclete
Ezekiel	: A Time to Change
Gieve Patel	: On Killing a Tree
Jayanta Mahapatra	: A Monsoon Day Fable
Sujata Bhatt	: Muliebrity
<b>Seminar:</b>	
AK Mehrotra	: Continuities
<b>Module 3</b>	
<b>Required Reading:</b>	
Girish Karnad	: <i>Yayati</i>
Vijay Tendulkar	: <i>Ghasiram Kotval</i>
<b>Seminar:</b>	
Manjula Padmanabhan:	<i>Harvest</i>

<b>Module 4</b>	
<b>Required Reading:</b>	
R K Narayan:	<i>Man Eater of Malgudi</i>
Salman Rushdie:	<i>Midnight's Children</i>
Amitav Ghosh :	<i>Hungry Tide</i>
Susan Viswanathan :	<i>Something Barely Remembered</i>
<b>Seminar:</b>	
Arundhati Roy	<i>God of Small Things</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Bankim Chandra Chatterjee:	<i>Ananda Math</i>
Sara Joseph:	<i>Gift in Green</i>
Bama:	<i>Sangati</i>
U R Ananthamurthy:	<i>Samskara</i>
<b>Seminar:</b>	
Kamala Das:	<i>Honour</i>
<b>Background Reading:</b>	
Salman Rushdie	: <i>Imaginary Homelands</i>
Swati Joshi	: <i>Rethinking English</i>
Rajeswari Sunder Rajan	: <i>Lie of the Land</i>
Susie Tharu	: <i>Subject to Change</i>
Ashish Nandi	: <i>The Intimate Enemy</i>
G N Devy	: <i>After Amnesia</i>
Meenakshi Mukherjee	: <i>Perishable Empire</i>
Sujit Mukherjee	: <i>Translation as Discovery</i>
K R Sreenivasa Iyengar	: <i>Golden treasury of Indian Writing</i>
R. Parthasarathy, ed.	: <i>Ten Twentieth Century Indian Poets</i>
A K Mehrotra, ed.	: <i>An Illustrated History of Indian Literature in English</i>
Eunice D'Souza, ed.	: <i>Nine Indian Women Poets: an Anthology</i>

MA English
Semester 2
Core Course 6: PC 6 -- Literature of the Nineteenth Century
<p><b>Objectives:</b> To familiarize the students with two prominent eras in English literature, namely the latter half of the 18<sup>th</sup> century, first half of the 19<sup>th</sup> century and the latter half of the 19<sup>th</sup> century. The romantic sensibility that reigned supreme for more than half a century needs to be driven home to the students. Similarly the changed outlook of the writers in the wake of industrialism is also to be imparted well. Only English authors have been included in the paper.</p>
<p><b>Course description:</b> Begin with the precursors to Romanticism -- Gray, Blake. The Romantic movement-significance of 1798. The American revolution 1776 and the French revolution 1789. Age of upheavals in political, economic and social traditions. Imagination, nature, symbolism and myth, emotion, lyric and the self. Contrast with neo classicism, individualism. The everyday and the exotic - spread of the Romantic spirit, exoticism, etc. Victorian period (1837-1901). The continuance and decline of the romantic sensibility. The emergence of machines and industries. Ascent of materialism. Utilitarian philosophy. Loss of faith. Dominance of scientific temperament. Pre-Raphaelite poetry specimen. The tradition of realism in novel writing. All writers from England.</p>
<p><b>Module I</b></p>
<p><b>Required Reading :</b></p>
M H Abrams: "Chapter III: Romantic Analogues of Art and Mind." <i>The Mirror and the Lamp</i>
Raymond Williams: "The Romantic Artist." <i>Culture and Society, 1780-1950</i>
Isobel Armstrong: "Introduction: Rereading Victorian Poetry." <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London, 1993
<p><b>Module 2</b></p>
<p><b>Required Reading :</b></p>
William Blake: Auguries of Innocence
William Wordsworth: The Tintern Abbey Lines
S.T. Coleridge: Kubla Khan
P.B. Shelley: Ode to the West Wind
John Keats: Ode on a Grecian Urn
<p><b>Seminar:</b></p>
Lord Byron: The Prisoner of Chillon
<p><b>Module 3</b></p>
<p><b>Required Reading :</b></p>
Lord Tennyson: Ulysses
Robert Browning: Fra Lippo Lippi
Matthew Arnold: Dover Beach
D.G. Rossetti: The Blessed Damozel
<p><b>Seminar:</b></p>
Francis Thompson: The Hound of Heaven

<b>Module 4</b>	
<b>Required Reading :</b>	
Jane Austen:	<i>Pride and Prejudice</i>
Charles Dickens:	<i>A Tale of Two Cities</i>
Emily Bronte:	<i>Wuthering Heights</i>
Thomas Hardy:	<i>Tess of the d'Urbervilles</i>
<b>Seminar:</b>	
George Eliot:	<i>Adam Bede</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
Charles Lamb:	<i>Dream Children</i>
William Hazlitt:	<i>My First Acquaintance with Poets</i>
John Stuart Mill:	<i>The Subjection of Women (Chapter 1)</i>
Oscar Wilde:	<i>The Importance of Being Earnest</i>
<b>Seminar:</b>	
Carlyle:	<i>Hero as Poet</i>
<b>Background Reading:</b>	
M H Abrams:	<i>The Mirror and the Lamp</i>
Arnold Kettle:	<i>An Introduction to the English Novel</i>
Raymond Williams:	<i>Novel from Dickens to Lawrence</i>
C M Bowra:	<i>The Romantic Imagination</i>
Walter Allen:	<i>The English Novel</i>
George Lukacs:	<i>The Historical Novel</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 7: PC 7 – Modernism in Context</b>
<b>Objectives:</b> To familiarize the students with the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.
<b>Course description:</b> The course includes an introduction to the changed literary perspectives in the twentieth century, along with the social, economic and political background. Imperial expansion which had reached a boiling point, the onset of the World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism, followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the avant garde, the Pink Decade and so forth.
<b>Module I</b>
<b>Required Reading :</b>
Virginia Woolf: “Modern Fiction”(The Common Reader –First Series)
Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Chapter 1 of <i>Modernism: A Guide to European Literature 1890-1930</i> )
David Harvey: “Modernity and Modernism” [in David Harvey: <i>The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change</i> (Blackwell); also available in Tim Middleton (ed.): <i>Modernism – Critical Concepts in Literary and Cultural Studies</i> (Routledge)]
<b>Module 2</b>
<b>Required Reading :</b>
G.M.Hopkins: The Windhover
Wilfred Owen: Dulce et Decorum est
W.B.Yeats: Byzantium
W.H.Auden: Musee des Beaux Arts
<b>Seminar:</b>
Dylan Thomas: Fern Hill
<b>Module 3</b>
<b>Required Reading :</b>
T.S.Eliot: <i>The Waste Land</i>
<b>Seminar:</b>
Ezra Pound: <i>Hugh Selwyn Mauberley</i> (Sections I to V)
<b>Module 4</b>
<b>Required Reading :</b>
Bernard Shaw: <i>Saint Joan</i>
T.S. Eliot: <i>Murder in the Cathedral</i>

<b>Seminar:</b>	
J.M.Synge:	<i>Riders to the Sea</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
D.H.Lawrence:	<i>Sons and Lovers</i>
James Joyce:	<i>A Portrait of the Artist as Young Man</i>
Graham Greene:	<i>The Power and the Glory</i>
Virginia Woolf:	<i>To the Lighthouse</i>
<b>Seminar:</b>	
Joseph Conrad:	<i>Heart of Darkness</i>
<b>Background Reading:</b>	
James Frazer:	<i>The Golden Bough</i>
Frank Kermode:	<i>The Sense of an Ending: Studies in the Theory of Fiction</i>
Malcolm Bradbury and James McFarlane:	<i>Modernism 1890-1930</i>
D. H. Lawrence:	<i>Selected Literary Criticism</i>
G M Hopkins:	<i>The Wreck of the Deutschland</i>
George Orwell:	<i>1984</i>
Louis MacNiece:	<i>Snow</i>
Tim Middleton (ed.):	<i>Modernism – Critical Concepts in Literary and Cultural Studies Vols. 1-5 (Routledge)</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 8: PC 8 -- Dimensions of the Postmodern</b>
<b>Objectives:</b> To introduce the student to the developments in literature written in English since the 1960s. Representative works from experimental and metropolitan literature are included
<b>Course Description:</b> This course involves a discussion of the Postmodernism/post-modernism debate and the problematics of definition. It subjects to analysis poetry which was anti-skeptical and sensitive to the realities of religion and metaphysics. The selected texts create an awareness of the suspect nature of language, the manipulative power of art, the fragility of character, the relativity of value and perception and the collapse of the absolute. Irish voices, female perspectives and public engagement of poetry also come in for discussion. In the field of fiction too typical postmodern features and devices like self-reflexivity and multiculturalism need to be focused. Drama: theatre of the absurd, Psychodrama and experimental theatre will be some of the features calling for discussion.
<b>Module I</b>
<b>Required Reading :</b>
Linda Hutcheon: Historiographical Metafiction: The Pastime of Past Time (in <i>The Poetics of Postmodernism</i> )
Stuart Sim: Postmodernism and <i>Philosophy</i> (in <i>Routledge Companion to Postmodernism</i> . Ed. Stuart Sim)
Michael W. Messmer: "Making Sense of/with Postmodernism" [in Victor E. Taylor & Charles E. Winquist (eds.): <i>Postmodernism – Critical Concepts</i> Volume III (Routledge)]
<b>Module 2</b>
<b>Required Reading :</b>
Philip Larkin: Church Going
Ted Hughes: Jaguar
Sylvia Plath: Daddy
Elizabeth Jennings: The Child Born Dead
Charles Tomlinson: Prometheus
<b>Seminar:</b>
Geoffrey Hill: Genesis
<b>Module 3</b>
<b>Required Reading :</b>
Ian McEwan: <i>Atonement</i>
Angela Carter: <i>Nights at the Circus</i>
Julian Barnes: <i>Flaubert's Parrot</i>
<b>Seminar:</b>
Hanif Kureishi: <i>The Buddha of Suburbia</i>
<b>Module 4</b>

<b>Required Reading :</b>	
Samuel Beckett:	<i>Waiting for Godot</i>
John Osborne:	<i>Look Back in Anger</i>
<b>Seminar:</b>	
John Arden:	<i>Sergeant Musgrave's Dance</i>
<b>Module 5</b>	
<b>Required Reading :</b>	
Bond:	<i>Lear</i>
Stoppard:	<i>Jumpers</i>
<b>Seminar:</b>	
Arnold Wesker:	<i>Chicken Soup with Barley</i>
<b>Background Reading:</b>	
Jean-Francois Lyotard :	<i>The Postmodern Condition: A Report on Knowledge</i>
Susan Sontag:	<i>Against Interpretation</i>
Ihab Hassan:	<i>The Dismemberment of Orpheus: Towards a Postmodern Literature</i>
Brian McHale:	<i>Postmodernist Fiction</i>
Linda Hutcheon:	<i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Fredric Jameson:	<i>Postmodernism or the Cultural logic of Late Capitalism</i>
Steven Connor:	<i>Postmodernist Culture: An Introduction to the Theories of the Contemporary</i>

<b>MA English</b>
<b>Semester 2</b>
<b>Core Course 9: PC 9— Language and Linguistics</b>
<b>Objectives:</b> To inculcate in the students awareness about the basic concepts of linguistics, the scientific study of language.
<b>Course Description:</b> The course, divided into five modules covers the important areas in linguistics and updates the pupil on the most recent advances in the theory of language study. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.
<b>Module 1</b>
<b>Phonetics and Phonology:</b> General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency Plurals & past tense in English as examples for phonologically conditioned alternation, Rules and rule ordering in phonology (some examples) Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm
<b>Module 2</b>
<b>Morphology:</b> The notion of a morpheme, allomorphy, zero morph, portmanteau morph Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation, Stem allomorphy, word level and morpheme level constraints Morphophonological phenomena Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, gemination, etc.) sub compounds and co compounds (tatpurusha/dwandwa) word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc.
<b>Seminar:</b> The notion of a lexicon, nature of a lexical entry
<b>Module 3</b>
<b>Syntax</b> Traditional grammar – fallacies – Saussure , system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic , signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance, Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis – PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components – transformational and generative —GB Theory: X bar theory, case filter, theta criterion, projection principle, EPP, binding theory, move alpha.
<b>Seminar:</b> “Aspects” model – transformations: passivisation–do support – affix hopping–WH movement

<b>Module 4</b>
<b>Semantics</b>
Lexical semantics: antonymy –synonymy – hyponymy – homonymy (homophony and homography ) – polysemy – ambiguity Semantic relations Componential analysis, prototypes, Implication, entailment, and presupposition Semantic theories: sense and reference, connotation and denotation, extension and intension, Truth Conditional semantics: propositions, truth values, determining the semantic value of a proposition, compositional procedure, terms and predicates, predicate logic, possible worlds semantics.
<b>Seminar:</b>
Language, metaphor, figures of speech
<b>Module 5</b>
<b>Branches of Linguistics</b>
1. Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps 2. Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – bilingualism- multilingualism- diglossia - (Language and gender & Language and politics - overview) Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation Computational linguistics.
<b>Seminar:</b>
Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.
<b>Background Reading:</b>
S K Verma and N Krishnaswamy: <i>Modern Linguistics</i>
Henry Widdowson: <i>Explorations in Linguistics</i>
L Bloomfield: <i>Language</i>
J D Fodor: <i>Semantics: Theories of Meaning in Generative Linguistics</i>
J Lyons: <i>Introduction to Theoretical linguistics</i>
E. Sapir: <i>Language</i>
D I Slobin: <i>Psycholinguistics</i>
Lilian Haegeman: <i>Government and Binding</i>
M. Chierchia and McDonnell Sally: <i>Language and Meaning</i>
V. Fromkin et al: <i>Linguistics</i>
Geoffrey Leach: <i>Semantics</i>
Noam Chomsky: <i>Cartesian Linguistics</i>
Steve Pinker: <i>Language Instinct</i>

<b>MA English</b>	
<b>Semester 2</b>	
<b>Core Course 10: PC 10— Theories of Knowledge</b>	
<b>Objectives:</b>	
This course aims at introducing literary theory and its latest developments to students.	
<b>Course Description:</b>	
Module 1 examines the major conceptual frameworks of literary theory from structuralism to spectral theory. This unit is intended to familiarize students with the major developments in theory from 1960s to the present. Module 2 begins with an excerpt from Ferdinand de Saussure's <i>Course in General Linguistics</i> and introduces students to the major linguistic principles which revolutionized 20 <sup>th</sup> century philosophical and literary thinking. This section also includes Roland Barthes' essay "The Death of the Author" which marks a transition from structuralism to poststructuralism. Homi K Bhabha's essay "The commitment to Theory" is a defense of theory and is included for seminar. Module 3 begins with Derrida's essay and it is important in two ways: one, for its epistemological break with structuralism and two, for its inauguration of the poststructuralist thought in philosophy and criticism. This section also introduces J. Hillis Miller and M.H. Abrams engaged in what may be described as a dialogue and debate on deconstruction. Module 4 introduces the Foucauldian notions of archaeology and genealogy through his essay "Nietzsche, History and Genealogy." The notions of truth, power, biopolitics, biopower etc suggested by Foucault's essay are further developed in Giorgio Agamban's book <i>Homo Sacer</i> (represented by the Introduction to the volume). Agamban's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book <i>The Uncanny</i> further suggests the contemporary post-theoretical engagements. Module 5 continues the postmodern turn with a selection from Lyotard's seminal work. Edward Said's "Traveling Theory" discusses the nature theory takes, once it is "worlded". The selection from Terry Eagleton makes a critical audit of theory laying bare the underlying political directions.	
<b>Module 1</b>	
<b>Required Reading:</b>	
An overview of Structuralism– Poststructuralism – Political/ethical turn – New Historicism –Cultural Materialism – Post-theory – Spatial theory	
<b>Module 2</b>	
<b>Required Reading:</b>	
Ferdinand de Saussure:	Nature of the Linguistic Sign [in David Lodge]
Roland Barthes:	The Death of the Author [in David Lodge]
<b>Seminar:</b>	
Homi K. Bhabha:	The Commitment to Theory
<b>Module 3</b>	
<b>Required Reading:</b>	
Jacques Derrida:	Structure, Sign and Play in the Discourse of the Human Sciences
J.Hillis Miller:	Critic as Host [ in David Lodge]
<b>Seminar:</b>	
M.H. Abrams:	The Deconstructive Angel [in David Lodge]
<b>Module 4</b>	
<b>Required Reading:</b>	

Michel Foucault:	Nietzsche, History and Genealogy
Giorgio Agamben:	“Introduction” to <i>Homo Sacer</i>
<b>Seminar:</b>	
Nicholas Royle:	The Uncanny: an Introduction PP 1-38
<b>Module 5</b>	
<b>Required Reading:</b>	
Jean-Francois Lyotard:	from <i>Postmodern Condition</i> in Martin Mcquillan ed. <i>Narrative Reader</i> 157-161
Edward Said:	“Traveling Theory” in <i>The Edward Said Reader</i> , Vintage, 2000 (195-217)
<b>Seminar:</b>	
Terry Eagleton:	“The Politics of Amnesia” in <i>After Theory</i> . Basic Books, 2003.(1-22)
<b>Background Reading:</b>	
David Lodge ed.:	<i>Modern Criticism and Theory: A Reader</i>
Terry Eagleton:	<i>Literary Theory: An Introduction</i>
Hans Bertens:	<i>Literary Theory</i> [The Basics series]
Catherine Belsey:	<i>Critical Practice</i>
Peter Barry:	<i>Beginning Theory</i>
Graham Allen:	<i>Roland Barthes</i>
Sara Mills:	<i>Michel Foucault</i>
Christopher Norris:	<i>Deconstruction: Theory and Practice</i>
Gerald Graff:	<i>Professing Literature</i>
Terence Hawkes:	<i>Structuralism and Semiotics</i>
Kiernan Ryan:	<i>New Historicism and Cultural Materialism: A Reader</i>
Raymond Williams:	<i>Marxism and Literature</i>
Terry Eagleton:	<i>After Theory</i>
Michael Payne & John Schad (eds):	<i>Life.after Theory</i>

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 11: PC 11 – American Literature</b>	
<b>Objectives:</b>	
The objectives of the course include an introduction to the most important branch of English literature of the non British tradition. It seeks to provide an overview of the processes and texts that led to the evolution of American literature as an independent branch or school of literature.	
<b>Course Description:</b>	
The course covers the entire period from the time of early settlers, through the westward movement to the contemporary period. American literature is integrally connected with the experiences of a people struggling to establish themselves as a nation. Questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition have marked American literature from time to time. The emergence of black literature and other ethnic traditions is another major hallmark of American writing. All these will form the basic analytical component of this course. American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Dark Romanticism, Frontier Experiences, the Civil War, Modernism, Feminism, Regional patterns—Southern Writers—New England Writers—Western Writers—Mid-Western Writers, Ethnicity—Jewish, Native, Mountain Literature, Great Depression and the Great Dust-bowl disaster would be some of the thematic concerns of the course.	
<b>Module I</b>	
<b>Required Reading :</b>	
Robert E Spiller:	“Architects of Culture: Edwards, Franklin, Jefferson” (Chapter 1 of <i>The Cycle of American Literature</i> )
Russell J. Reising:	“The Unused Past: Theorists of American Literature and the Problem of Exclusivity” (Chapter 1 of <i>The Unusable Past: Theory and Study of American Literature</i> )
John Paul Pritchard:	The Early Nineteenth Century Cultural Scene Chapter 1 of <i>Criticism in America</i> (3-13)
<b>Module 2</b>	
<b>Required Reading :</b>	
Edgar Allen Poe:	“Raven”
Walt Whitman:	“There Was a Child Went Forth”
Emily Dickinson:	“I felt a funeral in my brain”; “Tell all the truth but tell it slant”
Robert Frost:	“Birches”
Wallace Stevens:	“The Emperor of Ice-Cream”
Imamu Amiri Baraka:	“Ka ‘Ba”
Marge Tindal:	“Cherokee Rose”
Yahuda Amichai:	“Try to Remember Some Details”
David Berman:	“Self Portrait at 28”
<b>Seminar:</b>	
Edgar Allen Poe:	“Philosophy of Composition”
<b>Module 3</b>	
<b>Required Reading:</b>	
Arthur Miller:	<i>Death of a Salesman</i>

Edward Albee:	<i>Who's Afraid of Virginia Woolf?</i>
<b>Seminar:</b>	
Tennessee Williams:	<i>A Streetcar Named Desire</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Hermann Melville:	"Bartleby the Scrivener" (short story)
Nathaniel Hawthorne:	"Young Goodman Brown" (short story)
William Faulkner:	"Bear" (short story)
Mark Twain:	<i>Adventures of Huckleberry Finn</i>
Ernest Hemingway:	<i>The Old Man and the Sea</i>
John Steinbeck:	<i>Grapes of Wrath</i>
<b>Seminar:</b>	
Toni Morrison:	<i>Sula</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
R. W. Emerson:	"American Scholar"
WEB DuBois:	"Human Rights for all Minorities"
<b>Seminar:</b>	
H.D. Thoreau:	<i>Walden</i> (Chapters 3, 4)
<b>Background Reading:</b>	
Robert E. Spiller:	<i>The Cycle of American Literature</i>
F.O. Matthiessen:	<i>The American Renaissance</i>
Marcus Cunliffe:	<i>The Literature of the United States</i>
Ihab Hassan:	<i>Radical Innocence</i>
Paul C. Conkins:	<i>Puritans and Pragmatists</i>
C.W. Bigsby:	<i>Modern American Drama 1945-2000</i>
Leslie A. Fiedler:	<i>Love and Death in the American Novel</i>

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 12: PC 12 – Cultural Studies</b>	
<b>Objectives:</b>	To introduce students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on overt interdisciplinary approaches to exploring how cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.
<b>Course Description:</b>	<p>The field of Cultural Studies has been described as a —simmering stew of ideas, voices and lives of people all over the world. “It is —a tendency across disciplines rather than a discipline itself.” By transgressing disciplinary boundaries, Cultural Studies suggests a “remapping of the humanities.” The content, focus and approach determine the methodology of the field.</p> <p>The first module charts out the terrain of Cultural studies through two seminal articles from the founding figures Raymond Williams and Stuart Hall; and a discussion of the nature of culture, and high and low culture by Simon During. The second module focuses on issues of what constitutes culture, as it is discussed in the academia. The focus is on how different versions and formulations as to what culture is get accommodated in Cultural Studies. The third module frames the ways in which the tools that Cultural Studies provides are specifically deployed to analyse specific ‘artefacts’ that circulate in society. The fourth module offers samples that reveal how Cultural Studies has been adapted into the broad Indian context. The final module attempts a localisation of the insights gained in the preceding modules. It situates Cultural Studies in the context of Kerala, to show how such analyses can broaden our insight into our immediate life-world.</p>
<b>Module 1</b>	
<b>Required Reading:</b>	
Raymond Williams:	“Culture is Ordinary” ( <i>Resources of Hope: Culture, Democracy, Socialism</i> , London, Verso, 1989)
Stuart Hall:	“Cultural Studies: Two Paradigms” ( <i>Media, Culture and Society</i> vol.2, pp.57–72)
Simon During:	“Value” (in Simon During: <i>Cultural Studies: A Critical Introduction</i> . Routledge. 2005. (Part 7 of the volume including 7.1 Culture High and Low; 7.2 The Nature of Culture)
<b>Module 2</b>	
<b>Required Reading:</b>	
Theodor W Adorno:	“Culture Industry Reconsidered.” (pp 98-107 in <i>The Culture Industry: Selected Essays on Mass Culture</i> , J M Bernstein (ed), Routledge, 2001)
John Storey:	“What is Popular Culture?” (pp 1-16 in <i>Cultural Theory and Popular Culture</i> )
<b>Seminar:</b>	
Richard Hoggart:	“Superstition.” (pp 151-155 in <i>Everyday Language &amp; Everyday Life</i> , Transaction Publishers, 2003)
<b>Module 3</b>	
<b>Required Reading:</b>	
Roland Barthes:	“Toys” (From <i>Mythologies</i> , selected and translated by Annette Kavers, London, Jonathan Cape, 1972)
Jean Baudrillard:	“The Gulf War Will Not Take Place” (pp 23-28 in <i>The Gulf War Did Not Take Place</i> , Indiana University Press, 1995) Also in Jean Baudrillard: <i>Selected Writings</i> (Ed. Mark Poster) Stanford

<b>Seminar:</b>	
Donald Brenneis:	“Gossip” (pp 150-153 in <i>Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook</i> , Richard Bauman (ed), OUP, 1992)
<b>Module 4</b>	
<b>Required Reading:</b>	
Bhaskar Mukhopadhyay:	“Cultural Studies and Politics in India Today,” <i>Theory Culture Society</i> , 2006 (SAGE, London, Thousand Oaks and New Delhi), Vol. 23(7-8): 279-292
Ashis Nandy:	“Introduction: Indian Popular Cinema as a Slum’s Eye View of Politics” (pp 1-18 in <i>The Secret Politics of Our Desires: Innocence Culpability and Indian Popular Cinema</i> , Ashis Nandy (ed) Delhi: OUP, 1998)
<b>Seminar:</b>	
Gayatri Chakravorty Spivak:	“The New Subaltern: A Silent Interview” in Chaturvedi, Vinayak, ed. <i>Mapping Subaltern Studies and the Postcolonial</i> (London: Verso, 2000)
<b>Module 5</b>	
<b>Required Reading:</b>	
Udayakumar:	“Autobiography as a Way of Writing History: Personal Narratives from Kerala and the Inhabitation of Modernity” (in <i>History in the Vernacular</i> , eds. Partha Chatterjee and Raziuddin Aquil, Delhi: Permanent Black, 2008.)
V.C. Harris:	“Engendering Popular Cinema in Malayalam” (in <i>Women in Malayalam Cinema: Naturalising Gender Hierarchies</i> , ed. Meena T. Pillai, Orient BlackSwan, 2010)
<b>Seminar:</b>	
R Nandakumar:	“The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth-century Kerala” ( <i>South Indian Studies</i> , No.1, Jan-June, 1996)
<b>Background Reading:</b>	
Adorno, T.W.:	<i>The Culture Industry: Selected Essays on Mass Culture</i> (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
Baldwin, E.:	<i>Introducing Cultural Studies</i> . New York: Pearson/Prentice Hall (2004)
Barthes, R.:	<i>Mythologies</i> . London: Paladin(1973)
Belsey, C.:	<i>Culture and the Real: Theorizing Cultural Criticism</i> London; New York: Routledge (2005)
Benjamin, W.:	<i>Illuminations</i> . New York: Schocken Books (1968)
Bennett T., L. Grossberg, and M. Morris	<i>New Keywords: A Revised Vocabulary of Culture and Society</i> . Malden, MA: Blackwell (2005)
Bennett, T.:	<i>Outside Literature</i> . London: Routledge (1990)
Bourdieu, P.:	<i>The Field of Cultural Production</i> . Cambridge: Polity Press (1993)
During, S. (ed.):	<i>The Cultural Studies Reader</i> . London: Routledge (1993)
During, S.:	<i>Cultural Studies: A Critical Introduction</i> . London; New York: Routledge (2005)
Easthope, A.:	<i>Literary into Cultural Studies</i> . London: Routledge (1991)
Easthope, A. & McGowan, K. (eds.):	<i>A Critical and Cultural Theory Reader</i> . Milton Keynes Open University Press(1992)
Fiske, J.:	<i>Understanding Popular Culture</i> . Boston, MA: Unwin Hyman(1989)

Grossberg, Cary Nelson & Paula Treichler(ed):	<i>Cultural Studies</i> . Routledge (1992)
Miller, Toby (ed) (2001)	<i>A Companion to Cultural Studies</i> . Blackwell
<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 13: PC 13 – Gender Studies</b>	
<b>Objectives:</b>	
<p>The objectives of this course include making the student familiar with the emergence and growth of the notion of gender as a concept central to the reading of literature. It introduces a wide variety of theoretical, critical and creative works that define and redefine the concept as it is understood in contemporary society. At the completion of the course, students should be able to understand gender as a complex concept that is influenced and (re) shaped by history, the current moment, culture, and society; and engage with gender as a concept that is not fixed but fluid.</p> <p>Students should also be able to cite and use important theories and methodologies to analyze texts.</p>	
<b>Course Description:</b>	
<p>This course introduces students to modes of literary criticism and interpretation that focus on the representations of women and men, constructions of femininity and masculinity, and sexual politics. Feminist theorists identified the distinction between sex and gender and defined gender as a social rather than a biological construct. Gender theory came initially as part of feminist theory but now includes the investigation of all gender and sexual categories and identities. A primary concern in gender studies is the manner in which gender and sexuality are discussed. Gender theory is postmodern in that it challenges the paradigms and intellectual premises of inherited norms. It also takes an activist stance through interventions and alternative epistemological positions meant to change the social order. Gender studies and queer theory explore issues of sexuality, power, and marginalized populations in literature and culture. Much of the work in gender studies and queer theory, while influenced by feminist criticism, emerges from post-structural interest in fragmented, de-centered identities, deconstruction of meaning and psychoanalysis.</p>	
<b>Module I</b>	
<b>Required Reading:</b>	
Kate Millet:	<i>Sexual Politics</i> (Chapter II)
Sandra Gilbert and Susan Gubar:	“The Parables of the Cave”(Part 3 of Chapter 1 “Towards a Feminist Poetics” in <i>Mad Woman in the Attic</i>
Judith Butler:	Gender: The Circular Ruins of Contemporary Debate” <i>Gender Trouble</i> (Chapter III)
<b>Module 2</b>	
<b>Required Reading:</b>	
William Shakespeare:	Sonnet 20
Muriel Rukeyser:	“The Poem as Mask: Orpheus”
Maya Angelou:	“Phenomenal Woman”
Adrienne Rich:	“Twenty-one Love Poems” (Poems I and II)
Kamala Das:	“Dance of the Eunuchs”
Margaret Atwood:	“Sekhmet, The Lion-headed Goddess of War”
Carol Ann Duffy:	“Ann Hathaway”, “Litany”

Duane Marchand:	“Tears from the Earth”
<b>Seminar:</b>	
Ann Snitow:	“Gender Diary”
<b>Module 3</b>	
<b>Required Reading:</b>	
Charlotte Bronte:	<i>Jane Eyre</i>
Michael Cunningham:	<i>The Hours</i>
Jeanette Winterson:	<i>Oranges Are Not the Only Fruit</i>
<b>Seminar:</b>	
Alice Munro:	<i>Lives of Girls and Women</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Charlotte Keatley:	<i>My Mother Said I Never Should</i>
David Henry Hwang:	<i>M Butterfly</i>
Manjula Padmanabhan:	<i>Lights Out</i>
<b>Seminar:</b>	
Azar Nafisi:	<i>Reading Lolita in Tehran</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Maya Angelou:	<i>I Know Why the Caged Bird Sings</i>
Meena Alexander:	<i>Faultlines</i>
Simone de Beauvoir:	<i>Memoirs of a Dutiful Daughter</i>
<b>Seminar:</b>	
Virginia Woolf:	<i>A Room of One’s Own</i>
<b>Background Reading:</b>	
Toril Moi:	<i>Sexual /Textual Politics</i>
Simone de Beauvoir:	<i>The Second Sex</i>
Kate Millet:	<i>Sexual Politics</i>
Elaine Showalter:	<i>A Literature of Their Own</i>
Isobel Armstrong:	<i>New Feminist Discourses</i>
Judith Butler:	“Imitation and Gender Subordination” in Diana Fuss (ed.) <i>Inside Out: Lesbian Theories</i>
Helene Cixous:	“The Laugh of the Medusa” in Elaine Marks and Isabelle de Courvitron (eds.) <i>New French Feminism</i>
Susie Tharu & K. Lalitha (eds):	<i>Women Writing in India (2 Vols)</i>
Monique Wittig:	<i>The Straight Mind and Other Essays</i>

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 14: PC 14 – Modes of Fiction</b>	
<b>Objectives:</b>	
The main objective of this course is to familiarise the student with the various modes of narrative fiction attempted across centuries, continents and languages. It is expected that the pupil will be introduced to the various schools, influences and narrative devices that shaped narrative fiction in its present form.	
<b>Course Description:</b>	
The course includes a reading of some of the major theoretical interpretations of the narrative, alongside a thorough reading of some of the most significant and path breaking works of creative literature. Narrative fiction had its origins in the folk story telling tradition, even as in the present form the novel in all its varied aspects to this day remains the most popular and widely read literary form, thanks perhaps to the use of the medium of prose, the medium of everyday conversation. This apparently simplistic explanation need not deter us from taking note of the more complex and ideological issues relating to form and the political import of the extraordinary flexibility the novel shows at the thematic level. In other words the course should teach the student why Lennard Davis described novel as a compulsory addiction.	
The course offers a sampling of short fiction; the folk story-telling tradition; and Asian, African, Latin American, European, British, and American fiction. One module comprises exclusively of fiction authored by women writers	
<b>Module I</b>	
<b>Required Reading:</b>	
Terry Eagleton:	“What is a Novel?” (from <i>The English Novel: An Introduction</i> )
John Barth:	“Literature of Exhaustion”
Milan Kundera:	“The Depreciated Legacy of Cervantes” (Part 1 of <i>The Art of the Novel</i> )
<b>Module 2</b>	
<b>Required Reading:</b>	
Short Fiction:	
Muriel Spark:	The House of the Famous Poet
Cynthia Ozick:	Shawl
From Arabian Nights:	The Goldsmith and the Cashmere Singing-Girl
Washington Irving:	Rip Van Winkle
Franz Kafka:	The Country Doctor
Jorge Luis Borges:	The Garden of Forking Paths
Stephen Crane:	The Open Boat
<b>Seminar:</b>	
Salman Rushdie:	<i>East, West</i> (Short Story Collection)
<b>Module 3</b>	
<b>Required Reading:</b>	
Fyodor Dostoyevsky:	<i>The Possessed (The Devils/ Demons)</i>
William Faulkner:	<i>The Sound and the Fury</i>
Ralph Ellison:	<i>The Invisible Man</i>
<b>Seminar:</b>	

Kazuo Ishiguro:	<i>Remains of the Day</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Miguel Cervantes:	<i>Don Quixote</i>
Milan Kundera:	<i>The Unbearable Lightness of Being</i>
Italo Calvino:	<i>If on a Winter's Night a Traveller</i>
<b>Seminar:</b>	
Orhan Pamuk:	<i>Snow</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Chimamanda Ngozi Adichie:	<i>Purple Hibiscus</i>
Isabel Allende:	<i>Daughter of Fortune</i>
Zora Neale Hurston:	<i>Their Eyes Were Watching God</i>
<b>Seminar:</b>	
Jamaica Kincaid:	<i>The Autobiography of My Mother</i>
<b>Background Reading:</b>	
Georg Lukacs:	<i>Theory of the Novel</i>
Lucien Goldmann:	<i>Towards Sociology of the Novel</i>
David Lodge:	<i>The Art of Fiction</i>
Wayne C. Booth:	<i>The Rhetoric of Fiction</i>
Patricia Waugh:	<i>Metafiction</i>
Jeremy Hawthorn:	<i>Studying the Novel</i>
Shlomith Rimmon-Kenan:	<i>Narrative Fiction: Contemporary Poetics</i>
Joyce Carol Oates:	<i>Telling Stories – An Anthology for Writers</i>
Linda Hutcheon:	<i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Mikhail Bakhtin:	<i>The Dialogic Imagination</i>
Susan Lohafer & Ellyn Clarey (eds):	<i>Short Story Theory at a Crossroads</i>
Isabel Allende:	<i>Portrait in Sepia</i>

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 15: PC 15 – Texts and Performance</b>	
<b>Objectives:</b>	The objectives of the course include facilitating an understanding of the basic structural and thematic patterns that govern the poetic process, especially in its relation to the performative or the theatrical.
<b>Course Description:</b>	The interface between the verbal and the visual is the area under discussion here. Drama, Theatre, Performance and performativity need to undergo close scrutiny here. One cannot disregard the cinematic medium in a study of performance. Marginalized theatres, dealing with issues like gender, ethnicity, etc. need to be introduced. The development of theatre from classical times, Anti-Aristotelian notions like Alienation Effect, the Indian notion of Rasa etc. are to be discussed in connection with the texts. Though seemingly different, Expressionism and similar modes of theatrical performance should be made part of classroom discussion.
<b>Module I</b>	
<b>Required Reading :</b>	
S. S. Barlingay:	“Various Senses of the Word Rasa” ( <i>A Modern Introduction to Indian Aesthetic Theory</i> Ch. 4, 84-102)
Karen Hollinger:	“The Hollywood Star-- Actress and Studies of Acting” ( <i>The Actress: Hollywood Acting and the Female Star</i> Ch 1, PP. 3-27)
Lizbeth Goodman:	“Contemporary Feminist Theatres” ( <i>Contemporary Feminist Theatre: To Each Her Own</i> Ch1, PP. 14-37)
<b>Module 2</b>	
<b>Required Reading:</b>	
Aristophanes:	<i>Lysistrata</i>
Kalidasa:	<i>Abhijnana Shakuntalam</i>
<b>Seminar:</b>	
Bertolt Brecht:	<i>Mother Courage and her Children</i>
<b>Module 3</b>	
<b>Required Reading:</b>	
Eugene O’Neill:	<i>Emperor Jones</i>
Howard Brenton:	<i>Hitler Dances</i>
<b>Seminar:</b>	
Anthony Neilson:	<i>Realism (Methuen Drama Book of 21<sup>st</sup> Century Plays)</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Women’s Theatre Group (WTG) & Elaine Feinstein: <i>Lear’s Daughters (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present</i> (eds) Daniel Fischlin, Mark Fortier)	
Mahasweta Devi/Usha Ganguli:	<i>Rudali: From Fiction to Performance</i> (Seagull)
<b>Seminar:</b>	
Rustom Bharucha:	“Pebet: A Performance Text” ( <i>The Theatre of Kanhailal: Pebet and Memoirs of Africa</i> 41-62)
<b>Module 5</b>	
<b>Required Reading:</b>	
Robert Scholes et. al. (ed):	“The Elements of Film” <i>Elements of Literature</i>

Andrew Dix:	“Films and Ideology” (Ch 8 of <i>Beginning Film Studies</i> 226-68)
Films :	
Orson Welles:	<i>Citizen Kane</i>
Roberto Benigni:	<i>Life is Beautiful</i>
<b>Seminar:</b>	
Shaji N. Karun:	<i>Vaanaprastham</i>
<b>Background Reading:</b>	
Keir Elam:	<i>Semiotics of Theatre and Drama</i>
Alex Siers Ed.:	<i>The Metheun Drama Book of Twenty-First Century Plays</i>
Shohini Chowdhuri:	<i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed</i>
Eric Lane Ed.:	<i>Telling Tales: New One Act Plays</i>
Kenneth Pickering:	<i>Studying Modern Drama</i>
Christian Metz:	<i>Film Language</i>
Henry Bial (ed):	<i>The Performance Studies Reader</i>
Julie Sanders:	<i>Adaptation and Appropriation</i>
Marvin Carlson:	<i>Performance: A Critical Introduction</i>
Johan Huizinga:	<i>Homo Ludens</i>

<b>MA English</b>
<b>Semester 4</b>
<b>Core Course 16: PC 16 – Literature and the Empire</b>
<p><b>Objectives:</b> To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and performance texts.</p>
<p><b>Course Description:</b> The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience. While a major segment of the course addresses the consequences of European expansion and the creation and exploitation of the “other” worlds, the course also addresses “internal colonisations” of diverse kinds, including the double colonization of women of colour. Some of the studies require the students to revisit texts they have encountered in previous semesters (<i>The Tempest, Heart of Darkness, A Passage to India</i>) The students are expected to acquire familiarity with -- and the ability to define and use -- the terminology specific to colonial and postcolonial discourses. The introductory and reference volumes in the reading list will be helpful in this respect (<i>Key Concepts in Postcolonial Studies, Beginning Postcolonialism</i>). An extract from Gayatri Spivak’s “Can the Subaltern Speak?” has been included, in spite of the density of the essay. The text is of seminal significance to the field. It has been elucidated by different scholars. Spivak clarifies her arguments in several of her interviews (<i>The Spivak Reader</i> carries an excellent interview ). Reference to the full version of the essay would be profitable.</p>
<p><b>Module I</b></p>
<p><b>Required Reading :</b></p>
<p>Bill Ashcroft, Gareth Griffiths &amp; Helen Tiffin: “Cutting the Ground: Critical Models of Post-Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i>. Routledge, 1989. (Chapter 1 PP.15-37)</p>
<p>Frantz Fanon: “Spontaneity: Its Strength and Weakness” in <i>The Wretched of the Earth</i>. Trans. Constance Parrington. Penguin, 1963. (Chapter 2 PP. 85-118)</p>
<p>Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (Extract from Chapter 3 History of A Critique of Postcolonial Reason) in <i>The Norton Anthology of Theory and Criticism</i>. W.W.Norton, 2001 (PP. 2197-2208)</p>
<p><b>Module 2</b></p>
<p><b>Required Reading :</b></p>
<p>Homi K. Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i>. Routledge, 1994. (PP.85-92)</p>
<p>Alice Walker: “In Search of Our Mothers’ Gardens” in <i>In Search of Our Mothers’ Gardens: Womanist Prose</i>. Phoenix, 2005. (PP. 231-243)</p>
<p><b>Seminar:</b></p>
<p>Salman Rushdie: “Imaginary Homelands” in <i>Imaginary Homelands</i>. Vintage, 2010.(PP.9-21)</p>
<p><b>Module 3</b></p>
<p><b>Required Reading:</b></p>
<p>Wole Soyinka: <i>The Lion and the Jewel</i></p>
<p>Girish Karnad: <i>The Dreams of Tippu Sultan</i></p>
<p>Derek Walcott: <i>Dream on Monkey Mountain</i></p>
<p><b>Seminar:</b></p>
<p>Pablo Neruda: “The United Fruit Co.” A poem from <i>Canto General</i> (1950) – free download available</p>

<b>Module 4</b>
<b>Required Reading:</b>
J.M. Coetzee: <i>Waiting for the Barbarians</i>
Sally Morgan: <i>My Place</i>
Ngugi wa Thiong’ O: <i>A Grain of Wheat</i>
<b>Seminar:</b>
Mahasweta Devi: “Douloti the Bountiful” in <i>Imaginary Maps</i> . Thema (Calcutta), 2001
<b>Module 5</b>
<b>Required Reading:</b>
Chinua Achebe: “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ” in <i>Hopes and Impediments</i> . Random Hous, 1988. (PP.1-20) – Free download of the essay available
George Lamming: “A Monster, a Child, a Slave” in <i>Pleasures of Exile</i> . Univ. of Michigan Press, 1960. (PP. 95-117)
Teresa Hubel: “From ‘Liberal Imperialism as A Passage to India’” in <i>Post-Colonial Theory and English Literature: A Reader</i> . (Ed.) Peter Childs.Edinburgh Univ. Press, 1999. (PP: 351-362)
<b>Seminar:</b>
Edward W. Said: “Narrative and Social Space” in <i>Culture and Imperialism</i> . Alfred A. Knopf, 1993. (Chapter 2 Section 1 PP. 62-80)
<b>Background Reading:</b>
<b>Introduction and Reference:</b>
Bill Ashcroft, Gareth Griffiths, Helen Tiffin: <i>Key Concepts in Post-Colonial Studies</i> , Routledge
John McLeod: <i>Beginning Postcolonialism</i> . Manchester Univ. Press
Ania Loomba. <i>Colonialism/Postcolonialism</i> . Routledge
Leela Gandhi. <i>Postcolonial Theory: An Introduction</i> . Edinburgh Univ. Press
Elleke Boehmer. <i>Colonial and Postcolonial Literature</i> . OUP
<b>Other works:</b>
Gregory Castle (ed.), <i>Postcolonial Discourses: An Anthology</i> . Blackwell
Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.), <i>The Post-Colonial Studies Reader</i> , Routledge
Padmini Mongia (ed.), <i>Contemporary Postcolonial Theory: A Reader</i> . Arnold
Francis Barker, Peter Hulme & Margaret Iversen (eds.), <i>Colonial Discourse/Postcolonial Theory</i> . Manchester Univ. Press
Homi K. Bhabha (ed.), <i>Nation and Narration</i> . Routledge
Donna Landry & Gerald MacLean (ed.), <i>The Spivak Reader</i> . Routledge
Edward Said. <i>Orientalism</i> . Penguin
Aijaz Ahmed. <i>In Theory: Classes, Nations, Literatures</i> . Verso
Robert Young. <i>Colonial Desire: Hybridity in Theory, Culture and Race</i> . Routledge

<b>MA English</b>	
<b>Semester 4</b>	
<b>Elective : PE 01 – Modern European Drama</b>	
<b>Objectives:</b>	
To familiarize the student with modern European Drama in terms of topics, perspectives, and dramatic literature.	
<b>Course Description:</b>	
<p>This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. Beginning with the decline of romanticism and the rise of realism, the paper discusses how realism which, was a reaction against the illusionistic romantic stage, was critiqued by the later practitioners as illusionistic in itself. The paper contains representative plays of the Realistic and Naturalistic traditions including problem plays. It also familiarizes the student with the relationship between realism and social revolution as well as realism and anti-illusionism. The rise of modernism in theatre, and the rise of the director and stage designer are addressed. The selection contains representative works of epic theatre, absurd theatre, theatre of cruelty and poor theatre. The paper also traces the rise of theories like Marxism, Psychoanalysis as well as developments in Sociology and the Physical Sciences, and how they shaped the modernist sensibility. The student is also encouraged to revisit the ideological foundations of modernism. The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self-consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.</p>	
<b>Module I</b>	
<b>Required Reading :</b>	
John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.	
Martin Esslin: "Modernist Drama Wedekind to Brecht" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.	
Baz Kershaw: "The Politics of Performance in a Postmodern Age" in <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996. (133-152)	
<b>Module 2</b>	
<b>Required Reading :</b>	
Heinrik Ibsen	: <i>A Doll's House</i>
August Strindberg	: <i>Miss Julie</i>
<b>Seminar:</b>	
Karel Capek	: <i>RUR</i>
<b>Module 3</b>	
<b>Required Reading:</b>	
Luigi Pirandello:	: <i>Six Characters in Search of an Author</i>
Bertolt Brecht	: <i>The Life of Galileo</i>
<b>Seminar:</b>	
Federico Garcia Lorca	: <i>Blood Wedding</i>
<b>Module 4</b>	

<b>Required Reading:</b>		
Albert Camus	:	<i>Caligula</i>
Jean Anouilh	:	<i>Becket</i>
<b>Seminar:</b>		
Jean Genet	:	<i>The Maids</i>
<b>Module 5</b>		
<b>Required Reading:</b>		
Eugene Ionesco	:	<i>Rhinoceros</i>
Dario Fo	:	<i>Accidental Death of an Anarchist</i>
<b>Seminar:</b>		
Max Frisch	:	<i>The Fire Raisers</i>
<b>Background Reading:</b>		
Martin Esslin	:	<i>The Theatre of the Absurd</i>
Pirandello	:	<i>Preface to Six Characters in Search of an Author</i>
Bertolt Brecht	:	<i>A Short Organum for the Theatre</i>
Keir Elam	:	<i>Semiotics of Theatre and Drama</i>
John Willet	:	<i>Brecht on Theatre: The Development of an Aesthetic</i>
Eric Bentley	:	<i>The Playwright as Thinker: A Study of Modern Drama in Modern Times</i>
Richard Gilman	:	<i>The Making of Modern Drama</i>
Robert W Corrigan	:	<i>The New Theatre of Europe</i>

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 02 – Shakespeare across Cultures</b>
<b>Objectives:</b> The course is designed as one that situates the timeless genius of Shakespeare across cultures, literatures and authors. Indeed, Shakespeare has inspired more authors than any other writer. This is reflected in the number of rereading of his plays down the centuries in various genres including theatre and film. This course addresses the impact of Shakespeare at the theoretical and textual levels.
<b>Course Description:</b> The course outlines the transfigurations of Shakespeare’s plays as they were received in diverse cultures and the resonances and responses they evoked. It explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The course focuses on the theoretical and creative reworking of Shakespearean plays, especially <i>The Tempest</i> , <i>Hamlet</i> , <i>King Lear</i> and <i>Othello</i> . These plays have been adapted/ re-written from the postcolonial, feminist, postmodern and queer perspectives in diverse media from theatre to the celluloid, from manga to pop art. Thus, it brings in theoretical analyses and creative interrogations of the conspicuous absences, racial prejudices, and ethnic intolerances in Shakespearean drama revealing the power structures, and delineates the modes in which diverse cultures reacted to the Eurocentric representations and imperial overtones in Shakespearean drama
<b>Module I</b>
<b>Required Reading :</b>
Harold Bloom. ‘Shakespeare’s Universalism’ from <i>Shakespeare: The Invention of the Human</i>
Alan Sinfield. ‘Royal Shakespeare: Theatre and the Making of Ideology’ from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield
Christine Mangala Frost. “30 Rupees for Shakespeare: a Consideration of Imperial Theatre in India.” <i>Modern Drama</i> , Volume 35, Number 1, Spring 1992, pp. 90-100 (available in <i>Project Muse</i> )
<b>Module 2</b>
<b>Required Reading : The Tempest</b>
Stephen Orgel. “Prospero’s Wife.” <i>Representations</i> 8 (1984): 1-13 (available in JStor)
Paul Brown. “This thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism” from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield
<b>Seminar:</b>
James Tweedie. “Caliban's Books: The Hybrid Text in Peter Greenaway's Prospero's Books.” <i>Cinema Journal</i> , 40, Number 1, Fall 2000, pp. 104-126. (available in <i>Project Muse</i> )
<b>Module 3</b>
<b>Required Reading: Re-Creations</b>
Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>
Welcome Msomi: <i>uMabatha</i> (in <i>Adaptations of Shakespeare: A Critical Anthology of Plays</i> . Routledge,2000)
<b>Seminar:</b>
Ann-Marie MacDonald: <i>Goodnight Desdemona (Good Morning Juliet)</i>

<b>Module 4: Othello</b>
<b>Required Reading:</b>
Bernard Jackson: <i>Iago</i>
Toni Morrison: <i>Desdemona</i>
<i>Omkara</i> (Vishal Bhardwaj) -- Film
<b>Seminar:</b>
Ayanna Thompson. "Unmooring the Moor: Researching and Teaching on YouTube." <i>Shakespeare Quarterly</i> , Volume 61, Number 3, Fall 2010, pp. 337-356 (available in <i>Project Muse</i> )
<b>Module 5</b>
<b>Required Reading: Screening Shakespeare</b>
<i>Shakespeare in Love</i> (John Madden)
<i>Ran</i> (Akira Kurosawa)
<i>Hamlet</i> (Michael Almereyda)
<b>Seminar:</b>
<i>The Last Lear</i> (Rituparno Ghosh)
<b>Background Reading:</b>
Mark Thornton Burnett and Ramona Wray, eds. <i>Screening Shakespeare in the Twenty-First Century</i>
Russell Jackson ed. <i>The Cambridge Companion to Shakespeare on Film</i>
Ania Loomba , and Martin Orkin, eds. <i>Postcolonial Shakespeares</i>
Kenneth Rothwell <i>A History of Shakespeare on Screen</i>
Jonathan Dollimore and Alan Sinfield, eds. <i>Political Shakespeare: Essays in Cultural Materialism</i>
Bartels, Emily C. "Making more of the Moor: Aaron, Othello, and Renaissance Refashionings of Race. <i>Shakespeare Quarterly</i> . 41.4 (1990): 433-54.
Nixon, Rob "Caribbean and African Appropriations of <i>The Tempest</i> " <i>Critical Inquiry</i> 13(1987)557-78
Katherine E. Kelly,ed. <i>The Cambridge Companion to Tom Stoppard</i>
Anthony Jenkins. <i>The Theatre of Tom Stoppard</i>
Jenny S. Spencer. <i>Dramatic Strategies in the Plays of Edward Bond</i>
Samuel Crowl "The Bow Is Bent and Drawn: Kurosawa's <i>Ran</i> and the Shakespearean Arrow of Desire," <i>Literature/ Film Quarterly</i> 22. 2. (1994): 109-16
Igor Djordjevic. "Goodnight Desdemona ( <i>Good Morning Juliet</i> ): From Shakespearean Tragedy to Postmodern Satyr Play" <i>Comparative Drama</i> 37. 1 ( 2003): 89-115
Kathy Howlett, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's <i>Ran</i> ." <i>Literature/ Film Quarterly</i> 24. 4. (1996): 360-66.
R. B. Parker. The Use of Mise-en-Scène in Three Films of <i>King Lear</i> ." <i>Shakespeare Quarterly</i> 42. 1 (1991): 75-90
Christopher Hoile. " <i>King Lear</i> and Kurosawa's <i>Ran</i> : Splitting, Doubling, Distancing" <i>Pacific Coast Philology</i> 22. 1-2 (1987): 29-34

<b>MA English</b>
<b>Semester 4</b>
<b>Elective: PE 03 – Studying Translations: Aspects and Contexts</b>
<b>Objectives:</b> To familiarize the student to the contextual diversity of Translations, and to introduce the theoretical/political positions related to the field
<b>Course Description:</b> This paper conceives the terrain of Translation Studies both as a global phenomenon and as a culturally loaded region/subject-specific activity. Even while using extant readings that discuss the global issues at stake in this emergent field, the main thrust of the paper will be a postcoloniality that will locate its concerns broadly in the Indian sub-continent and then move on to capture the nuances of the lived reality of a reader from Kerala. The first module surveys the overarching issues that constitute the very notion of Translation Studies. The second module zeroes down on the issue of postcoloniality as it is felt in the discussions on translation, with a specific focus on the Indian realities. The third module offers translation samples from the fictional terrain. In a similar vein the fourth module offers translation samples from the poetic terrain. Both these modules have to be discussed keeping in mind the way in which prose and poetry veer into different orbits in the act of translation. The fifth module moves on to writings for the stage.
<b>Module I - A Global View of Translation Studies</b>
<b>Required Reading :</b> (All selections from <i>The Translation Studies Reader</i> )
Walter Benjamin, 'The Task of the Translator.' (15 - 25)
Gayatri Chakravorty Spivak, 'The Politics of Translation.' (397- 416)
Antoinne Berman, 'Translation and the Trials of the Foreign.' (284 – 297)
<b>Module 2</b>
<b>Required Reading :</b>
Sujit Mukherjee, 'Translation as Discovery' (139-150 in <i>Translation as Discovery</i> )
A K Ramanujan, 'Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.' (131 – 160 in <i>The Collected Essays of A K Ramanujan</i> )
Susan Bassnet and Harish Trivedi, 'Introduction: Of Colonies, Cannibals and Vernaculars.' (1 – 18 in <i>Postcolonial Translation: Theory and Practice</i> )
<b>Seminar:</b>
G N Devy, "Translation and Literary History: An Indian View (pp 182 – 88 in <i>Postcolonial Translation: Theory and Practice</i> )
<b>Module 3 – The Fictional Terrain</b>
<b>Required Reading:</b>
Gabriel Garcia Marquez, <i>Chronicle of a Death Foretold</i>
Bibhutibhushan Bandyopadhyaya, <i>Pather Panchali</i>
O. V. Vijayan, <i>The Legends of Khasak</i>
Juao Guimaraes Rosa, "The Third Bank of the River" <i>Latin American Short Stories</i> )
Sundara Ramaswamy, "Shelter" Tr. Bernard Bate and A K Ramanujan (In <i>Penguin New Writing in India</i> . Ed. Aditya Behl and David Nicholls)
<b>Seminar:</b>
C. Ayyappan, "Spectral Speech" Tr. V. C. Harris (in <i>Indian Literature</i> )

<b>Module 4 _ The Poetic Terrain</b>
<b>Required Reading:</b>
Pablo Neruda, "I'm Explaining a Few Things" Tr. Nataniel Tarn, in <i>Neruda: Selected Poems</i>
Mahadevi Varma, "No Matter the Way be Unknown," Tr. Vinay Dharwadkar (In <i>Another India</i> Ed. Meenakshi Mukherjee and Nissim Ezekiel)
M. Gopalakrishna Adiga, "Do Something, Brother", Tr. A K Ramanujan (In <i>Another India</i> Ed. Meenakshi Mukherjee and Nissim Ezekiel)
Amrita Pritam "Street Dog". Tr. Arlene Zide and Amrita Pritam (In <i>Penguin New Writing in India</i> . Ed. Aditya Behl and David Nicholls)
Ayyappa Paniker, "Passage to America"
Kadammanitta Ramakrishnan "The Cat is My Grief Today" Tr. P. P. Raveendran ( <i>The Cat is My Grief Today and Other Poems</i> )
S. Joseph "A Letter to Malayalam Poetry" Tr. K Satchidanandan (in <i>No Alphabet in Sight</i> )
<b>Seminar:</b>
Sugathakumari "Rain at Night" (In <i>In Their Own Voice</i> Ed. Arlene K Zide)
<b>Module 5 – The Stage</b>
<b>Required Reading:</b>
Bertold Brecht: <i>Caucasian Chalk Circle</i>
Vijay Tendulkar, <i>Silence! The Court is in Session</i>
Mahasweta Devi, <i>Bayen</i>
<b>Seminar:</b>
KavalamNayrayana Panikkar, Karim Kutty, Tr. K S Narayana Pillai Calcutta, <i>Seagull</i>
<b>Background Reading:</b>
<i>Gleanings From Haritham</i> : School of Letters, M.G. University/DC Books: 2001
<i>Post-Colonial Translation: Theory and Practice</i> : Susan Bassnett and Harish Trivedi (eds): Routledge: 2000
<i>Translation Studies</i> : Susan Bassnett: Routledge: 2000
<i>Introducing Translation Studies</i> : Jeremy Munday: Routledge: 2003
<i>The Translation Studies Reader</i> : Lawrence Venuti (ed): Routledge: 2000
<i>No Alphabet in Sight: New Dalit Writings From South India</i> : Susie Tharu and K. Satyanarayana (eds): Penguin Books India: 2011
<i>The Collected Essays of A K Ramanujan</i> : Vinay Dharwadkar (ed): Oxford University Press: 2004
<i>Translation as Discovery</i> : Sujit Mukherjee: Orient Longman: 2006
<i>Why Translation Matters</i> : Edith Grossman: Orient Blackswan: 2011
<i>Onion Curry and the Nine Times Table – The Samyukta Anthology of Malayalam Stories</i> : G.S. Jayasree et al (eds): Women Unlimited:2006

<b>MA English</b>	
<b>Semester 4</b>	
<b>Elective: PE 04 – Canadian Literature</b>	
<b>Objectives:</b>	
The objectives of the course is to introduce Canadian literature to the student. It provides an entry point to this relatively young literature and opens up the diverse cultural experience it celebrates distinguishing it from its American neighbour.	
<b>Course Description:</b>	
The course introduces some of the major impulses that continues to shape Canadian Literature. To understand this, a sense of Canada's history is essential. What has marked Canadian literature largely is the idea of identity. This is complicated with the significant presence of migrants from all over the world. Canada is now a Multicultural nation. There has been a Canadian way in which the dominant British and American narratives have been addressed in this cultural mosaic. All these will form the basic analytical component of this course. First Nations People, Questions of identity, Survival, Modernism, Canadian Postmodernism, Canadian humour, Diasporic experience, Multiculturalism, Landscape, and History would be some of the thematic concerns of the course.	
<b>Module I</b>	
<b>Required Reading :</b>	
Cynthia Sugars & Laura Moss: "Introduction: Who/What/Where is Here?"(From Section I "Narratives of Encounter") (Pages 15 – 32) <i>Canadian Literature in English: Texts and Contexts</i> . Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.	
Cynthia Sugars & Laura Moss: "Introduction: A New Nationality" (From Section III "Post-Confederation Period") (Pages 251 – 274) ) <i>Canadian Literature in English: Texts and Contexts</i> . Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.	
Northrop Frye: "Conclusion to <i>A Literary History of Canada</i> " <i>The Bush Garden: Essays on the Canadian Imagination</i> Northrop Frye. Toronto: Anansi, 1971. 213 – 252.	
<b>Module 2</b>	
<b>Required Reading :</b>	
Pauline Johnson:	"Cattle Thief"
E.J. Pratt:	"Towards the Last spike" Lines 871 - 1104
Earle Birney:	"The Bear on the Delhi Road"
A.M. Klein:	"Autobiographical"
Al Purdy:	"The Cariboo Horses"
Eli Mandel:	"Ventriloquists"
Robert Kroetsch:	"Stone Hammer Poem"
Margaret Atwood:	"This is a Photograph of Me"
Claire Harris:	"Translation into Fiction"
Daniel David Moses:	"Inukshuk"
<b>Seminar:</b>	
Eli Mandel:	"The City in Canadian Poetry"
<b>Module 3</b>	
<b>Required Reading:</b>	
Tomson Highway:	<i>The Rez Sisters</i>
Sharon Pollock:	<i>Blood Relations</i>
<b>Seminar:</b>	
Michel Tremblay:	<i>Les Belles Soeurs</i>

<b>Module 4</b>	
<b>Required Reading:</b>	
Sinclair Ross:	“One’s a Heifer” (short story)
Alice Munro:	“Something I’ve been meaning to Tell You” (short story)
Rohinton Mistry:	“Swimming Lessons” (short story) From <i>Tales from Ferozeshah Bagh</i>
Margaret Laurence:	<i>The Diviners</i>
Joy Kogawa:	<i>Obasan</i>
Michael Ondaatje:	<i>Cat’s Table</i>
<b>Seminar:</b>	
Beatrice Culleton:	<i>In Search of April Raintree</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Margaret Atwood: “Survival”	<i>Survival: A Thematic Guide to Canadian Literature</i> . Toronto: Anansi, 1972. Pages 25 – 44.
Linda Hutcheon: Introduction”	<i>The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction</i> . Toronto: Oxford UP, 1988. Pages 1 – 25.
<b>Seminar:</b>	
Thomas King: “Godzilla versus Postcolonial”	<i>New Contexts of Canadian Criticism</i> . ed. Ajay Heble et al. Ontario: Broadview. 1996. Pages 1 – 20.
<b>Background Reading:</b>	
W.H. New:	<i>A History of Canadian Literature</i>
Carl F. Clinck et al Ed.:	<i>A Literary History of Canada</i>
W.H. New Ed.:	<i>Native Writers and Canadian Writing</i>
Vijay Agnew Ed:	<i>Diaspora, Memory, and Identity: A Search for Home</i>
Michelle Gadpaille:	<i>The Canadian Short Story</i>
Penny Petrone:	<i>Native Literature in Canada: from the Oral Tradition to the Present</i>
David Divine Ed:	<i>Multiple Lenses: Voices from the Diaspora located in Canada</i>

<b>MA English</b>
<b>Semester 4</b>
<b>Elective: PE 05 – Understanding Cinema: Film Theory</b>
<p><b>Objectives:</b> This paper seeks to familiarise the student with the broad contours of the way films have been the object of academic scrutiny. Here, both the aspects – the making and the reception – of the film process will be represented.</p>
<p><b>Course Description:</b> The first module is a ‘primer’ of how writings on cinema have evolved historically down the ages. The second module contextualises the formalist-realist bifurcation that informed the classical age of film/theory. The third module offers a close look at how one can discern ideological processes at work in the ‘cultural product’ that is cinema. The fourth module is an exclusive take on the encounter between film studies and feminism. The fifth module gives a purview of the diverse range of interactions that cinema has had with literature.</p> <p>Do note that the ‘texts’ assigned for seminar work in the various modules are to be discussed in the light of the theoretical readings specific to that very module. It is the task of the tutor to ensure that they are treated as an integral part of the course. All screenings are to be treated as a ‘prior requirement.’ The specific credit hours are not to be assigned for them.</p>
<p><b>Module I: Early Cinema and the Emergence of Film Studies</b></p>
<p><b>Required Reading :</b></p>
<p>Siegfried Kracauer, “Basic Concepts.” in Siegfried Kracauer, <i>Theory of Film: The Redemption of Physical Reality</i>. Princeton University Press, 1997</p>
<p>Christian Metz, “Identification, Mirror’, ‘The Passion for Perceiving.’” in Christian Metz, <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i>. Indiana University Press, 1977</p>
<p>Laura Mulvey, “Visual Pleasure and Narrative Cinema.” in Laura Mulvey, <i>Visual and Other Pleasures</i>. Palgrave Macmillan, 2009</p>
<p><b>Module 2: Classical Film Theories: Formalism to Realism</b></p>
<p><b>Required Reading :</b></p>
<p>1. (a) Sergei Eisenstein’s <i>Battleship Potemkin</i> (Film) (b) David Bordwell, ‘The Idea of Montage in Soviet Art and Film,’ <i>Cinema Journal</i>, Vol. 11, No. 2 (Spring, 1972), University of Texas Press, pp. 9-17</p>
<p>2. (a) Vittorio De Sica’s <i>Bicycle Thieves</i> (Film) (b) Andre Bazin “De Sica: Metteur en scène” in Andre Bazin, [Hugh Gray (trans)], <i>What Is Cinema?</i> University of California Press Ltd, 1967.</p>
<p>3. (a) Akira Kurosawa’s <i>Throne of Blood</i> (Film) (b) I. Shanmugha Das, “From Action to Meditation: An Eco-Buddhist Perspective on the Later Films of Akira Kurosawa.” in K. Gopinathan (ed) <i>Film and Philosophy</i>. Calicut University Press, 2003</p>
<p><b>Seminar:</b></p>
<p>Charlie Chaplin’s <i>The Great Dictator</i> (Film)</p>
<p><b>Module 3: Cinema and Ideology: Poetics as Politics</b></p>
<p><b>Required Reading:</b></p>
<p>1. (a) Jean-Luc Godard’s <i>Breathless</i> (Film) (b) Peter Wollen, “Godard and Counter-Cinema” in Bill Nichols (ed) <i>Movies and Methods: An Anthology</i>, University of California Press, 1985</p>

<p>2. (a) Yash Chopra's <i>Deewar</i>. (Film)  (b) Ranjani Mazumdar, "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema." in Ravi S Vasudevan (ed) <i>Making Meaning in Indian Cinema</i>. Oxford University Press, 2002</p>
<p>3. (a) Mani Ratnam's <i>Kannathil Muthamittal</i>. (Film)  (b) Priya Jaikumar, "A New Universalism: Terrorism and Film Language in Mani Ratnam's <i>Kannathil Muthamittal</i>." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>, Primus Books, 2009</p>
<p><b>Seminar:</b></p>
<p>John Abraham's <i>Amma Ariyan</i>. (Film)</p>
<p><b>Module 4: Women in/and Cinema</b></p>
<p><b>Required Reading:</b></p>
<p>1. (a) Jane Campion's, <i>The Piano</i> (Film)  (b) Claire Johnston, "Women's Cinema as Counter-Cinema" in Bill Nichols (ed) <i>Movies and Methods: An Anthology</i>, University of California Press, 1985</p>
<p>2. (a) Aparna Sen's <i>36 Chowringee Lane</i>. (Film)  (b) K Moti Gokulsing and Wimal Dissanayake, "Women in Indian Cinema." Chapter 5 of K Moti Gokulsing and Wimal Dissanayake, <i>Indian Popular Cinema</i>. Orient Longman, 1998</p>
<p>3. (a) Shekhar Kapur's <i>Bandit Queen</i>. (Film)  (b) Karen Gabriel, "Reading Rape: Sexual Difference, Representational Excess and Narrative Containment." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>. Primus Books, 2009</p>
<p><b>Seminar:</b></p>
<p>K. G. George's <i>Adaminte Vaariyellu</i>. (Film)</p>
<p><b>Module 5: Literature and Cinema – Adaptation as Discourse</b></p>
<p><b>Required Reading:</b></p>
<p>1. (a) James Ivory's <i>The Remains of the Day</i> (Film)  (b) Seymour Chatman, "The Art of Film Adaptation: <i>The Remains of the Day</i>." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>. Primus Books, 2009</p>
<p>2. (a) Satyajit Ray's <i>Pather Panchali</i> (Film)  (b) Satyajit Ray, "The Making of a Film: Structure, Language and Style." in Satyajit Ray, <i>Speaking of Films</i>. Penguin Books, 2005</p>
<p>3. (a) Lenin Rajendran's <i>Mazha</i> (Film)  (b) Dr. C.S. Venkiteswaran, "<i>Mazha</i>: From Story to Film." in Malayalam Literary Survey, Vol 21, No. 4, Oct-Dec 1999 &amp; Vol 22, No 1, Jan-March, 2000</p>
<p><b>Seminar:</b></p>
<p>Adoor Gopalakrishnan's <i>Mathilukal</i>. (Film)</p>
<p><b>Background Reading:</b></p>
<p><b>In tandem with Module 1:</b></p>
<p>1. Lumière brothers' <i>The Arrival of a Train</i>, <i>Workers Leaving the Lumière Factory</i>, and <i>The Sprinkler Sprinkled</i> (Films), George Méliès' <i>A Trip to the Moon</i> (Film), Edwin S Porter's <i>The Great Train Robbery</i> (Film) and D W Griffith's <i>The Birth of a Nation</i> (Film).</p>
<p>2. Raymond Bellour, "To Alternate / To Narrate." In <i>Early cinema: space-frame-narrative</i>, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)</p>
<p>3. Charles Musser, "The Early Cinema of Edwin S Porter", in <i>The Wiley-Blackwell History of American Film</i>, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.</p>

4. Brian Manley, "Moving Pictures: The History of Early Cinema." Proquest Discovery Guide pdf, 2011.
5. Robert P. Kolker, 'The Film Text and Film Form.' In <i>The Oxford Guide to Film Studies</i> (eds) John Hill and Pamela Church Gibson, Oxford University Press, New York, 1998, pp 11-23
<b>In tandem with Module 2:</b>
1. Andre Bazin, "The Myth of Total Cinema," in <i>What Is Cinema?</i> [Hugh Gray (trans)], University of California Press, 1967
2. Andre Bazin, "The Evolution of the Language of Cinema," in <i>What Is Cinema?</i> [Hugh Gray (trans)], University of California Press, 1967
3. Sergei Eisenstein and Daniel Gerould, "Montage of Attractions: For "Enough Stupidity in Every Wiseman." The Drama Review: TDR, Vol. 18, No. 1, Popular Entertainments (Mar., 1974), MIT Press, pp. 77-85
4. Sergei Eisenstein, "A Dialectic Approach to Film Form." in Sergei Eisenstein, <i>Film Form</i> , 1949; New York
5. Vicente Sanchez-Biosca, "Montage and Spectator: Eisenstein and the Avant-garde." <i>Semiotica</i> 81-3/4, 277-289
<b>In tandem with Module 3:</b>
1. Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, <i>Film Studies Reader</i> , London: Oxford University Press, (2000)
2. Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in Ashis Nandy (ed), <i>The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema</i> , Oxford University Press, 1998
3. M. Madhava Prasad, "Towards Real Subsumption? Signs of Ideological Reform in Two Recent Films." Chapter 9 of M. Madhava Prasad, <i>Ideology of the Hindi Film: A Historical Construction</i> , Oxford University Press, 1998
4. Jyotika Viridi, "Nation and Its Discontents." Chapter 1 of Jyotika Viridi, <i>The Cinematic ImagiNation: Indian Popular Films as Social History</i> , Permanent Black, 2003
5. Chidananda Das Gupta. "The Painted Face of Politics." Chapter 9 of Chidananda Das Gupta, <i>The Painted Face: Studies in Indian Popular Cinema</i> , Roli Books Pvt. Ltd., 1991
<b>In tandem with Module 4:</b>
1. Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in <i>Visual and Other Pleasures</i> , Macmillan, 1989
2. Arundhati Roy, "The Great Indian Rape Trick." 1994, <a href="http://www.sawnet.org/books/writing/roy_bq2.html">http://www.sawnet.org/books/writing/roy_bq2.html</a>
3. Jyotika Viridi, "The Sexed Body." Chapter 5 of Jyotika Viridi, <i>The Cinematic ImagiNation: Indian Popular Films as Social History</i> , Permanent Black, 2003
4. Molly Haskell, <i>From Reverence to Rape: The Treatment of Women in the Movies</i> , University of Chicago Press, 1987
5. Patricia Erens, <i>Issues in Feminist Film Criticism</i> , Indiana University Press, Indiana, 1990.
<b>In tandem with Module 5:</b>
1. Ved Prakash Baruah. "Screening reality: <i>The Remains of the Day</i> as Fact, Fiction and Film from a Postcolonial Perspective." in Manju Jain (ed) <i>Narratives of Indian Cinema</i> . Primus Books, 2009
2. Robert Stam, Alessandra Raengo, <i>Literature and Film: A Guide to the Theory and Practice of Film Adaptation</i> , Wiley, 2005
3. Blair Orfall, <i>Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema</i> , 2009
4. Neil Sinyard, <i>Filming Literature: The Art of Screen Adaptation</i> , Routledge, 2013

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 06 – Dalit Studies</b>
<b>Objectives:</b> To familiarize the student with the development of Dalit writing in different regions of India.
<b>Course Description:</b> Most of the selections are translations into English from regional languages. Hence, we have Dalit writings from Marathi, Punjabi, Gujarati, Telugu, Kannada, Tamil, and Malayalam. The writings span from the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of brahmanic culture, an assertion of equality and human rights, an impulse to transcend the centre-margin dichotomy, and an aspiration for dignity and political power run through Dalit writings.
<b>Module I</b>
<b>Required Reading :</b>
B.R.Ambedkar, Speech at Mahad ( <i>Poisoned Bread</i> , p.223-233)
Saratchandra Muktibodh, What is Dalit Literature? ( <i>Poisoned Bread</i> , p. 267-270)
Meena Kandasamy, Should You take Offence (Preface to <i>Ms Militancy</i> )
<b>Module 2</b>
<b>Required Reading :</b>
Poikayil Appachan, About my race ( <i>The Oxford India Anthology of Malayalam Dalit Writing</i> , p.5)
Arun Kamble, Which Language should I Speak? ( <i>Poisoned Bread</i> , p.54) (Marathi)
Jayant Parmar, Manu ( <i>Indian Literature</i> , 159, Jan-Feb 1994) (Gujarati)
Manjit Quadar, A Song ( <i>Indian Literature</i> , 185, May-June 1998) (Punjabi)
Siddalingaiah, Thousands of Rivers ( <i>The Exercise of Freedom</i> , p.32-33) (Kannada)
Sukirtharani, Pariah God ( <i>The Exercise of Freedom</i> , p.104-105) (Tamil)
Challapalli Swaroopa Rani, Water, ( <i>The Exercise of Freedom</i> , p.138-141) (Telugu)
Mathiavannan, In the Beginning there was Hatred ( <i>No Alphabet in Sight</i> , p.220-221) (Tamil)
M. B. Manoj, The Children of the Forest Talk to Yesu, ( <i>No Alphabet in Sight</i> , p.529-530)
Sunny Kavikkad, Naked Truths, ( <i>No Alphabet in Sight</i> , p. 487-488)
M.R.Renukumar, Unfinished Thirties ( <i>No Alphabet in Sight</i> , p.577-578)
<b>Seminar:</b>
Raghavan Atholi, The Poet with a Forest Fire Inside ( <i>The Exercise of Freedom</i> , p.142-147)
<b>Module 3</b>
<b>Required Reading:</b>
Baburao Bagul, Mother ( <i>Poisoned Bread</i> , p.183-190) (Marathi)
T.K.C.Vaduthala, Sweet-offering at Chankranthy ( <i>Oxford India Anthology of Malayalam Dalit Writing</i> , p.53-61)
Paul Chirakkarodu, Eli, Eli, la'ma sabach tha'ni? ( <i>No Alphabet in Sight</i> , p.395-402)
C. Ayyappan, Madness ( <i>Oxford India Anthology of Malayalam Dalit Writing</i> , p.68-71)
Madhukant Kalpit, The Unfinished Bridge ( <i>Indian Literature</i> , 159, Jan-Feb 1994) (Gujarati)
Devanoora Mahadeva, Tar Comes (91-98) (Kannada)
Azhagiya Periyavan, Stench ( <i>No Alphabet in Sight</i> , p.232-237) (Tamil)

<b>Seminar:</b>
M.M.Vinodini, The Parable of the Lost Daughter: Luke 15; 11-32 ( <i>The Exercise of Freedom</i> , p.164-177) (Telugu)
<b>Module 4:</b>
<b>Required Reading:</b>
Kumud Pawde, The Story of My Sanskrit ( <i>Poisoned Bread</i> , p.96-106) (Marathi)
T. H. P. Chentharasery, Sadhujana Paripalana Sangham: The Story of a Freedom Movement ( <i>No Alphabet in Sight</i> , p.380-384)
A. Santhakumar, <i>Dreamhunt (Oxford India Anthology of Malayalam Dalit Writing</i> , p.169-179)
<b>Seminar:</b>
Omprakash Valmiki, <i>Joothan: A Dalit's Life</i>
<b>Module 5</b>
<b>Required Reading:</b>
P. Sivakami: <i>The Grip of Change</i>
Bama: <i>Karukku</i>
Sharankumar Limbale: <i>The Outcaste</i>
<b>Seminar:</b>
Gopal Guru, <i>Dalit Cultural Movement &amp; Dialectics of Dalit Politics in Maharashtra</i> (Vikas Adhyayan Kendra, Mumbai, 1994)
<b>Background Reading:</b>
D. R. Nagaraj, <i>The Flaming Feet and Other Essays: The Dalit Movement in India</i> , New Delhi, Permanent Black, 2010.
Sharmila Rege, <i>Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios</i> , New delhi, Zubaan, 2006.
Gail Omvedt, <i>Dalit Visions</i> , Tracts for the Times/8, Orient Longman.
Lata Murugkar, <i>Dalit Panther Movement in Maharashtra: A Sociological Appraisal</i> , Popular Prakashan, 1991
K.Satyanarayana and Susie Tharu, "Dalit Writng: An Introduction", <i>The Exercise of Freedom: An Introduction to Dalit Writng</i> , Navayana, 2013.

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 07 – The Public Sphere and Its Contemporary Context</b>
<p><b>Objectives:</b> To introduce the student to the concept of the public sphere, and to enable him/her to reflect on critical issues related to everyday life, opinion and individual/social rights.</p>
<p><b>Course Description:</b> The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas’s later writings amplify and clarify the positions (<i>Structural Transformation of the Public Sphere</i>; “Further Reflections on the Public Sphere”). This is accompanied by two articles that provide glosses, and extend the concept. The texts included in different modules represent a sampling of issues (Censorship, Borders, Surveillance, Military aggression, the market, corporate control, patriarchy, and sexuality/gender). The selections examine neoliberal impulses, changing dynamics of democracy, the media, and new models of commerce. The writings need to be contextualized in terms of supplementary readings suggested in the reading list. The dynamic of the concepts need to be expanded to the areas of environmental sensitivity, law and justice and various other fields.</p>
<p><b>Module I</b></p>
<p><b>Required Reading :</b></p>
<p>Jürgen Habermas; Sara Lennox; Frank Lennox: “The Public Sphere: An Encyclopaedia Article (1964)” <i>New German Critique</i>, No. 3. (Autumn, 1974), pp. 49-55. (Available in Jstor; Free download also available)</p>
<p>K.M. Johnson: “Cyberspace and Post-modern Democracy: A Critique of the Habermasian Notion of the Public Sphere,” <i>The Virtual Transformation of the Public Sphere: Knowledge, Politics, Identity</i>. (Ed.) Gaurav Desai. Routledge, 2013. 71-76.</p>
<p>Michael Mckeon: “Parsing Habermas’s ‘Bourgeois Public Sphere,’” <i>Criticism</i>, Vol. 46, No. 2, Special Issue: When Is a Public Sphere? (Spring 2004), pp.273-277. (Available in Jstor)</p>
<p><b>Module 2</b></p>
<p><b>Required Reading :</b></p>
<p>Salman Rushdie: <i>Is Nothing Sacred?</i> Granta, 1990. (Herbert Read Memorial Lecture Feb 6 1990) (Free download available)</p>
<p>Vinay Dharwadker: “Guest Column: Censoring the ‘Rāmāyana,’” <i>PMLA</i>. 2012 127:3.(433-450) (available in Jstor – by redirect)</p>
<p>Taslima Nasreen: “Homeless Everywhere: Writing in Exile.” <i>Sarai Reader 04: Crisis Media</i>, CSDS, Delhi, 2004 (Free download available)</p>
<p><b>Seminar:</b></p>
<p>George Orwell: 1984</p>
<p><b>Module 3</b></p>
<p><b>Required Reading:</b></p>
<p>RAQS Media Collective: “Machines made to Measure: On the Technologies of Identity and the Manufacture of Difference” <i>Sarai Reader 04: Crisis/ Media</i>, CSDS, Delhi, 2004; Leonardo Electronic Almanac volume 11, number 11 November 2003 (Free download available)</p>

Pramod K. Nayar. "I Sing the Body Biometric: Surveillance and Biological Citizenship," EPW. 11 August 2012
Rachel Corrie: "Last Email from the Gaza Strip," <i>Sarai Reader 04: Crisis/Media</i> , CSDS, Delhi, 2004 (Free download available)
<b>Seminar:</b>
Benyamin: <i>Goat Days</i> . Trans. Joseph Koyipally. Penguin
<b>Module 4</b>
<b>Required Reading:</b>
George Yudice: "Free Trade and Culture." Liam Connell and Nicky Marsh: <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 68-73
Arundhati Roy. "Peace and the New Corporate Liberation Theology," <i>An Ordinary Person's Guide to Empire</i> . Penguin, 2005. 329-352
Masao Miyoshi: "Turn to the Planet: Literature, Diversity, and Totality," Liam Connell and Nicky Marsh: <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 132-139.
<b>Seminar:</b>
Eric Kluitenberg: "Frequently Asked Questions about the Public Domain," <i>Sarai Reader 01: The Public Domain</i> , CSDS, Delhi, 17-23. (Free download available)
<b>Module 5</b>
<b>Required Reading:</b>
Sarah Joseph: <i>Othappu: The Scent of the Other Side</i> . Trans. Valson Thampu, OUP, 2011.
Mahesh Dattani: <i>Dance Like a Man</i> . Penguin, 2006.
<b>Seminar:</b>
Nawal El Saadawi: <i>Woman at Point Zero</i> , Zed Books, 1975
<b>Background Reading:</b>
Jürgen Habermas: <i>The Structural Transformation of the Public Sphere</i> . MIT, 1989.
Jürgen Habermas: "Further Reflections on the Public Sphere" (Calhoun)
Craig Calhoun. <i>Habermas and the Public Sphere</i> . MIT, 1996.
Arturo Escobar: <i>Encountering Development: The Making and Unmaking of the Third World</i> . Princeton UP, 1996.
Vandana Shiva: <i>Staying Alive</i>
Madhav Gadgil and Ramachandra Guha: <i>This Fissured Land: An Ecological History of India</i> . Univ. of California Press, 1993.
Madhav Gadgil and Ramachandra Guha: <i>The Use and Abuse of Nature</i> . OUP, 2005.
Edward S. Herman and Noam Chomsky: <i>Manufacturing Consent: The Political Economy of the Mass Media</i> . Pantheon, 1988.
Paulo Freire: <i>The Pedagogy of the Oppressed</i> . Penguin, 1996.

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 08 – The Indian Poetic Tradition</b>
<b>Objectives:</b> The aim of the course is to familiarise the students with the major texts of the Indian tradition in the light of Indian poetic principles.
<b>Course Description:</b> The eight major schools of Indian Aesthetics are to be introduced. The two cardinal schools viz. <i>Rasa</i> and <i>dhwani</i> are to be discussed in detail. The students must be familiar with the strong geopolitics behind Tamil poetics. Texts have to be discussed in the light of the theories. Questions pertaining to the dominant aesthetic sentiment, the suggestive potential of the language of the text, and so on need to be raised. Alternative readings have to be encouraged. Issues like the ideological ramifications of the erotic sentiment as a tool for the containment of women, the heroic sentiment as a mechanism for authenticating kingship and social stratification, the distinction of language into Sanskrit for noble men and Prakrit for menial characters and women, the division of space into domestic and exterior and its significance in the domestication of women, the significant absence of women (with the possible exception of Avvayyar) etc. are to be highlighted. Students may be encouraged to read Romila Thapar's analysis of <i>Shakuntalam</i> to see the drastic difference in the portrayal of women in the epic and the play. How Sanskrit became an Orientalist imperial weapon also may be analysed.
<b>Module 1</b>
<b>Required Reading:</b>
S N Dasgupta : The Theory of Rasa
Kunjunni Raja : The Theory of Dhvani ( <i>Indian Aesthetics</i> Ed. V S Seturaman)
"The Five Landscapes" A K Ramanujan Ed. <i>Poems of Love and War</i> 236-43
<b>Module 2</b>
<b>Required Reading:</b>
"Drona Parva" from <i>Mahabharata</i>
Kalidasa <i>Meghaduta</i>
<b>Seminar:</b>
Ushus "The Dawn" from Rig Veda in A N D Haksar Ed. <i>A Treasury of Sanskrit Poetry</i>
<b>Module 3</b>
<b>Required Reading:</b>
"Earth, The Mother" <i>Atharva Veda</i>
"Tree and Man" <i>Brihadaranyaka Upanishad</i>
"The Humiliation of Draupadi" <i>The Mahabharata</i>
"Winter of Panchavati" <i>Ramayana</i>
"The Grief of Yasodhara" Ashwaghosha <i>Buddhacharita</i>
<b>Seminar:</b>
"Song to the Melody Gurjari" Jayadeva's <i>Gitagovinda</i>
<b>Module 4</b>
<b>Required Reading:</b>
Bhasa: <i>Urubhanga</i>
Sudraka: <i>Mricchakatika</i>
<b>Seminar:</b>
Bhavabhuti: <i>Uttararamacharita</i>

<b>Module 5</b>
<b>Required Reading:</b>
Ilango Adikal: <i>Chilappatikaram</i>
<b>Seminar:</b>
“Palai” from A K Ramanujan <i>Poems of Love and War</i>
<b>Background Reading:</b>
S K Nandi. <i>Studies in Modern Indian Aesthetics</i> Simla: Indian Institute of Advanced Study, 1975
Sudhakar Pandey and V N Jha eds. <i>Glimpses of Ancient Indian Poetics: From Bharata to Jagannatha</i> . Delhi: Indian Book Centre, 1993
A V Subrahmanian <i>The Aesthetics of Wonder: New Findings in Sanskrit Alankarasastra</i> Delhi: Motilal Banarsidas, 1988
Kapil Kapoor <i>Literary Theory: Indian Conceptual Framework</i> . New Delhi: Affiliate East-West Press, 1998.
Sushil Kumar De. <i>History of Sanskrit Poetics</i> Calcutta: Firma, 1988.

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 09 – Modern European Fiction</b>
<b>Objectives:</b> To introduce the student to a selection of European fiction spanning the second half of the nineteenth century and the twentieth century.
<b>Course Description:</b> The first modules constitute theoretical/descriptive writings that should prepare the student for an informed appreciation of modern European fiction. The novels that constitute the subsequent modules are drawn from France, Germany, Russia, Austria, Italy, Greece and Portugal. The focus is on the shades of realism and naturalism. The novels are also important for the philosophical (existentialism) and political positions they represent.
<b>Module I</b>
<b>Required Reading :</b>
James McFarlane: “The Mind of Modernism” in <i>Modernism: A Guide to European Literature</i> . (Eds.) Malcolm Bradbury and James McFarlane. Penguin, 1976. (71-94)
Umberto Eco: “On Some Functions of Literature” in <i>On Literature</i> . Vintage, 2002. (1-15)
Italo Calvino: “Literature as Projection of Desire” in <i>The Uses of Literature</i> . Harcourt Brace, 1986. (50-61)
<b>Module 2</b>
<b>Required Reading :</b>
Gustave Flaubert: <i>Madame Bovary</i>
Fyodor Dostoevsky: <i>Crime and Punishment</i>
Tolstoy: <i>The Death of Ivan Ilyich</i>
<b>Seminar:</b>
Honore de Balzac: <i>Colonel Chabert</i>
<b>Module 3</b>
<b>Required Reading :</b>
Emile Zola: <i>Thérèse Raquin</i>
Andre Gide: <i>Strait is the Gate</i>
Thomas Mann: <i>Death in Venice</i>
<b>Seminar:</b>
Nikos Kazantzakis: <i>Zorba the Greek</i>
<b>Module 4</b>
<b>Required Reading :</b>
Franz Kafka: <i>The Trial</i>
Albert Camus: <i>The Outsider</i>
Jean-Paul Sartre: <i>Nausea</i>
<b>Seminar:</b>
Hermann Hesse: <i>Steppenwolf</i>
<b>Module 5</b>
<b>Required Reading :</b>
José Saramago: <i>Blindness</i>
Gunter Grass: <i>Cat and Mouse</i>

Elfriede Jelinek: <i>Wonderful, Wonderful Times</i>
<b>Seminar:</b>
Primo Levi: <i>The Truce</i>
<b>Background Reading:</b>
Milan Kundera: <i>The Art of the Novel</i>
Georg Lukács: <i>Studies in European Realism</i>
Timothy Unwin: <i>The Cambridge Companion to the French Novel</i>
Graham Bartram: <i>The Cambridge Companion to the Modern German Novel</i>
Peter Bondanella, Andrea Ciccarelli: <i>The Cambridge Companion to the Italian Novel</i>
Zygmunt G. Barański, Lino Pertile: <i>The New Italian Novel</i>

<b>MA English</b>
<b>Semester 4</b>
<b>Elective : PE 10 – English Language Teaching (ELT)</b>
<p><b>Objectives:</b> The course aims to provide the techniques of teaching English as a language. This course deals with second language pedagogy, second-language acquisition and varieties of English. It will help the learner to develop expertise in key areas, such as second language learning theories, and teaching methodologies. It will discuss methods of Evaluation and Assessment.</p>
<p><b>Course Description:</b> The course, divided into five modules covers the important areas in ELT and provides information about the current theories about ELT. The course tries to give the learner practical experience in the teaching of English.</p>
<p><b>Module I: The Basic concepts of ELT</b></p>
<p><b>Topics</b></p>
Imparting the four skills: listening, speaking, reading and writing
The process of second language acquisition and second language learning
Passive versus active knowledge
Reception and production of language
Receptive- Interpretive Skills
The problems of teaching English in India; Mother tongue influence, grammatical errors
Present relevance of ELT in India
World Englishes
<p><b>Module 2: A Historical Overview of the Theories of ELT and Learning Theories</b></p>
<p><b>Topics :</b></p>
The Grammar - Translation method
The Direct method
The Audio Lingual Method
Total Physical Response
The Natural Approach
The Communicative Approach
Psychological framework: the learner and the learning process
Behavioural, Cognitive, structural and Socio cultural approaches toward teaching.
Theories of Learning:
<ul style="list-style-type: none"> <li>• S-R Association-classical conditions of Skinners Operant conditioning-Gestalt Field Theory.</li> <li>• Problem based learning, task based learning and self directed learning</li> </ul>
<p><b>Seminar:</b></p>
Relevance of ELT theories in Practice
<p><b>Module 3: Techniques of Teaching</b></p>
<p><b>Topics:</b></p>
<ul style="list-style-type: none"> <li>• Teaching Vocabulary: Active and Passive vocabularies; Techniques to introduce new words; Vocabulary expansion</li> <li>• Teaching spelling: Difficulties and remedies</li> <li>• Teaching Grammar: Theoretical grammar and pedagogical grammar substitution tables.</li> <li>• The deductive approach – rule-driven learning</li> <li>• The inductive approach – the rule-discovery path,</li> <li>• The functional- notional approach</li> </ul>

<ul style="list-style-type: none"> <li>• Teaching grammar in situational contexts</li> <li>• Teaching grammar through texts.</li> </ul>
<ul style="list-style-type: none"> <li>• Honing listening skills</li> <li>• Teaching the techniques of Writing and speaking</li> <li>• Error correction</li> <li>• Error Analysis</li> <li>• Using a dictionary</li> </ul>
<b>Seminar:</b>
Different types of writing taught in an ELT class (Business, academic, technical)
<b>Module 4: Teaching literature in an ELT classroom</b>
<b>Topics:</b>
Teaching literature in an ELT classroom: Teaching Poetry: Literary Language; Literary competence; Deviant use of Language; Rhythm, intonation; Pronunciation with the help of phonetic script. Teaching Prose: parts of speech, sentence structure, and punctuation.
Strategies for creative writing: Shared writing through exchange of ideas; developing imagination, Establishing context; developing dialogue; using appropriate vocabulary
Film in language teaching -- contrast of language used in <i>Pride and Prejudice</i> –vs. – <i>Bride and Prejudice</i>
The internet and ELT: impact of the internet on English learning
<b>Seminar:</b>
Teaching prose and poetry in class (practice sessions)
<b>Module 5: The Process of Evaluation</b>
<b>Topics:</b>
<ul style="list-style-type: none"> <li>• Selection, grading and sequencing of teaching items; Preparation of lesson plans for teaching English</li> <li>• Use of audio video aids</li> <li>• Classroom observation and research; Monitoring learners' progress and giving feedback</li> <li>• Evaluating classroom tests and other forms of assessment for different purposes; Bloom's Taxonomy</li> <li>• Error analysis and remedial teaching - their significance and rationale.</li> <li>• Tests and examination; Diagnostic tests and achievement tests</li> </ul>
<b>Seminar:</b>
Preparing test materials and assessment charts
<b>Background Reading:</b>
Bright & McGregor: <i>Teaching English as a Second Language</i> . Longman.
Jean F. Forrester: <i>Teaching without Lecturing</i> . OUP.
Ghosh, Das, & Sastri: <i>Introduction to English Language Teaching</i> Vol. 3. CIEFL (OUP).
Nunan, D. ed.: <i>Practical English Language Teaching</i> . New York: McGraw-Hill.
Hall, Smith and Wicaksono: <i>Mapping Applied Linguistics</i> , Routledge.
Corony Edwards and Jane Willis eds.: <i>Teachers Exploring Tasks in English Language Teaching</i> . Palgrave Macmillan.
Nigel Harwood: <i>English Language Teaching Materials: Theory and Practice</i> . Cambridge Univ. Press.

### Model Question Papers

<b>M A English</b>	
<b>Semester 1</b>	
<b>PC 1 – Chaucer and the Roots of English</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	The ‘Satem’ and the ‘Centum’ languages
2.	What do you mean by ‘Umlaut’?
3.	Old English Dialects
4.	King Alfred
5.	Old English Prose
6.	Middle English Grammar
7.	Translate into idiomatic Modern English: “To finne halwes, knowthe in sondry londes And specially from every shires ende. Of Engeland, to Caunturbury they wende The hooly blissful martir for to seke.
8.	Chaucer’s East Midland Dialect
<b>(5x1=5)</b>	
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	The Celtic influence on English
10.	Explain Verner’s Law and show how it is related to Grimm’s Law.
11.	Old English Literature
12.	Features of Middle English
13.	Attempts at translating the Bible
14.	Chivalric romances
15.	The Knight
16.	Chaucer’s Language
<b>(5x2=10)</b>	
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Latin influence on Old English
18.	Is ‘Beowulf’ a reflection of the then English society? Elucidate.
19.	Linguistic and literary implications of the various invasions during the old English Period
20.	Trace the descent of English Language.
21.	What do you mean by renaissance? Influence of European renaissance on English Literature.
22.	What is ‘sound shift’? Attempt an essay on the various sound shifts in English.
<b>(5x3=15)</b>	

<b>M A English</b>	
<b>Semester 1</b>	
<b>PC 2 Writings of the Renaissance</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	Dollimore's chief objection to E.M.W. Tillyard's <i>The Elizabethan World Picture</i>
2.	Philip Sidney's "aesthetic condemnation" of the theatre of his day
3.	Elements of the beast fable in <i>Volpone</i>
4.	The vulnerabilities of Shakespeare's Caesar
5.	Faustus's pact with Lucifer
6.	The structure of <i>Prothalamion</i>
7.	Bacon's observations on parents and children
8.	The historical context of Marvell's "An Horatian Ode upon Cromwell's Return from Ireland"
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Explain what Greenblatt means by "self-fashioning".
10.	The features of Shakespeare's sonnets
11.	The ghosts in <i>Hamlet</i> and <i>Julius Caesar</i>
12.	Play-within-the-play in <i>Hamlet</i> and <i>A Midsummer Night's Dream</i>
13.	Webster's treatment of marriage in <i>The Duchess of Malfi</i>
14.	The political organization of Thomas More's Utopia
15.	"To His Coy Mistress" and the <i>carpe diem</i> tradition
16.	Dollimore's account of the "politics of Renaissance theatre"
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	With reference to the essays of Jonathan Dollimore and Stephen Greenblatt, discuss the impact of New Historicism/Cultural Materialism on our perceptions of the writings of the renaissance.
18.	To what extent does <i>Hamlet</i> transcend the classical or medieval notions of tragedy?
19.	Discuss your response to Catherine Belsey's description of <i>The Duchess of Malfi</i> as "a fable of emergent realism".
20.	Based on Ben Jonson's <i>Volpone</i> and Thomas More's <i>Utopia</i> , would it be correct to say that both writers consider the "perversity of individuals" to be the cause of social malaise?
21.	Would you agree that Doctor Faustus is the "archetypal Renaissance man, transfigured by new knowledge and new discoveries"?
22.	How would you position the poetry of Donne and Marvell with reference to the canon(s) of English poetry?
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 1</b>		
<b>PC 3 – Revolution and the Enlightenment</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	What role did religion play during restoration and revolution?	
2.	What was novel's engagement with historical reality according to Ian Watt?	
3.	The element of sexuality in "To the Fair Corinda"	
4.	Imagery in "Ode to Evening"	
5.	Sexual hypocrisy in Wycherly's <i>Country Wife</i>	
6.	The neoclassical confining of taste in Dryden's <i>All for Love</i>	
7.	Write a note on the epistolary method employed in <i>Pamela</i> .	
8.	Allegory in <i>Pilgrim's Progress</i>	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	What according to Goring was the role philosophy played in the eighteenth century?	
10.	Discuss "Epistle to Dr. Arbuthnot" as a plea for genuine poetry.	
11.	The note of social protest in Mary Robinson's work	
12.	Discuss how dialogues assist in characterisation in <i>She Stoops to Conquer</i> .	
13.	Comment on the biographical method employed in <i>Robinson Crusoe</i> .	
14.	How does Walpole explore the unconscious in <i>Castle of Otranto</i> ?	
15.	Critically evaluate Dr. Johnson's discussion of Shakespeare's scholarship.	
16.	Is Locke's system founded on the instincts and desires of the average man? Why?	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	How according to Foucault are enlightenment and humanism in a state of tension?	
18.	Congreve is more of the true cynic than Wycherley—discuss.	
19.	Critically examine the view that Milton had sympathy for Satan.	
20.	Do you agree with the view that Fielding's novel is a natural outcome of the moral instincts of the day? Why?	
21.	"In Hobbes a fearless reason is combined with practical realism"— discuss.	
22.	Mary Wollstonecraft combines political analysis with call for individual rights—examine with reference to the essay you have studied.	
		<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 1</b>	
<b>PC 4 – Literary Criticism and Academic Writing</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	Horace's concept of decorum
2.	Dryden's views on tragicomedy
3.	Explain the touchstone method of Matthew Arnold.
4.	According to Auerbach, what is the narrative strategy employed in the Homeric epics?
5.	Explain the neo-Aristotelianism of the Chicago critics.
6.	What is socialist realism?
7.	Reflexive novel
8.	Define the term stemmatics.
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Elucidate Longinus's concept of the sublime.
10.	Can we call Sidney a typical renaissance critic? Why?
11.	Summarise Coleridge's notions regarding the language of poetry.
12.	Trace the elements of New Criticism in "The Language of Paradox".
13.	Summarise Trilling's concepts regarding literature.
14.	Evaluate Jakobson's ideas regarding poetry.
15.	How does Jerome CcGann show that every interpretation is an abstract reduction drawn out of the original work or object of attention?
16.	State the major categories on which Catherine Gallagher tackles the subject of historical scholarship.
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Analyse Aristotle's refashioning of Platonic ideas regarding art.
18.	Can we consider Wordsworth's "Preface to Lyrical Ballads" the manifesto of Romanticism?
19.	Why is Eliot's theory of impersonality considered anti-romantic?
20.	Explain the ways in which Frye traces the emergence of literature from pre-literary categories.
21.	How does Catherine Belsey present the concept of the subject?
22.	Sumarise the major things to be kept in mind in the preparation of an academic work.
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 1</b>		
<b>PC 5 – Indian English Literature</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	The notion of <i>karma</i> discussed by Ramanujan	
2.	New <i>brahminism</i> or <i>Hindutwa</i> as discussed by Yesudasan	
3.	The element of subsumed irony in “On Killing a Tree”	
4.	Silence in Mahapatra’s “ A Monsoon Day Fable”	
5.	History as employed in <i>Ghasiram Kotwal</i>	
6.	The question of identity addressed in <i>Midnight’s Children</i>	
7.	Use of Malayalam in <i>God of Small Things</i>	
8.	The role of Chandri in <i>Samskara</i>	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	How does Meenakshi Mukherjee theorise on the introduction of the novel into India?	
10.	The role of education in colonial conquest as discussed by Gauri Viswanathan	
11.	Comment on the incantatory tone in the poetry of Tagore.	
12.	Read the “Queens’s Rival” by Sarojini Naidu as a poem that dramatises the conflict between the physical and the emotional.	
13.	Read <i>Harvest</i> as a critique of neo-colonial domination.	
14.	The use of public and private spaces in <i>Man Eater of Malgudi</i>	
15.	How does Amitav Ghosh integrate intellectual discourse with the fictional?	
16.	The structure of “Something Barely Remembered”	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	The minutes on education and its impact on literature as discussed by Meenakshi Mukherjee	
18.	Comment on the use of myth by Karnad in <i>Yayati</i> .	
19.	How does Susan Viswanathan evoke the cultural ethos with the interlinked stories?	
20.	What are the pertinent issues that come up in considering the literature of the marginalised?	
21.	Do the Indian writers create new idioms in their literature? Justify your answer.	
22.	How do postcolonial novelists address the question of nation in their works?	
		<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 2</b>		
<b>PC 6 Literature of the Nineteenth Century</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	Why does Isobel Armstrong observe that the Victorian poets have been “consigned to sepia”?	
2.	What analogical and metaphorical use is made by M.H. Abrams of the figures of the <i>mirror</i> and the <i>lamp</i> ?	
3.	Self-pity in “Ode to the West Wind”	
4.	The theme of “the permanence of art” in “Ode on a Grecian Urn”	
5.	The night battle in “Dover Beach”	
6.	Medieval sacramental symbolism in “The Blessed Damozel”	
7.	The pathos of Lamb’s “Dream Children”	
8.	Theme of social justice in <i>A Tale of Two Cities</i>	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	Does “Auguries of Innocence” have structural and thematic unity? Would it be correct to call the poem “a string of aphorisms”?	
10.	What does Isobel Armstrong mean by “double poem”? How does this apply to Victorian poetry?	
11.	John Stewart Mill’s comparison of the subjection of women with conditions of slavery	
12.	Religious intensity and the metaphor of the <i>chase</i> in Francis Thompson’s “Hound of Heaven”	
13.	How does Hardy’s <i>Tess</i> challenge the Victorian sexual mores?	
14.	Carlyle’s assessment of Shakespeare	
15.	Religious trends in England as represented in <i>Adam Bede</i>	
16.	<i>The Importance of Being Earnest</i> as Comedy of Manners	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	Attempt a critical analysis of Raymond Williams’s observations on the context and nature of “the Romantic Artist”.	
18.	Wordsworth’s “Tintern Abbey Lines” is rooted in “lived experience”; Coleridge’s “Kubla Khan” is pure imaginative frenzy. With reference to the poems, discuss the modes of romanticism represented by the two poets.	
19.	Examine the features of the personal essay of the nineteenth century, with special reference to those of Lamb and Hazlitt.	
20.	<i>Pride and Prejudice</i> is a social comedy based on the interaction of love and money – Discuss.	
21.	“ <i>Wuthering Heights</i> is a wild take-off from the comfortable world of Victorian fiction” – Do you agree?	
22.	With reference to “Fra Lippo Lippi,” “Ulysses,” “Dover Beach,” and “The Prisoner of Chillon,” consider the Dramatic Monologue as a poetic form that found full maturity in the Nineteenth Century.	
		<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 2</b>		
<b>PC 7 Modernism in Context</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	Comment briefly on the term, "Great Divide," with reference to the essay by Malcolm Bradbury and James McFarlane.	
2.	Which writers does Virginia Woolf call "materialists"? Why?	
3.	What does Wilfred Owen describe as "old lie"? Why?	
4.	<i>Inscape</i> in Hopkins	
5.	The plight of the Cumaean Sybil in the epigraph to <i>The Waste Land</i>	
6.	Auden's poetic use of Brueghel's <i>Icarus</i>	
7.	The Unities in <i>Riders to the Sea</i>	
8.	Explain <i>Epiphany</i> with reference to Joyce's <i>A Portrait of the Artist as a Young Man</i> .	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	With reference to David Harvey's essay, would you agree that modernism, after 1848, was an "urban phenomenon"?	
10.	Celebration of art in "Byzantium"	
11.	The themes of childhood and death in "Fern Hill"	
12.	What poetic use does Eliot make of the Grail Legend?	
13.	What is Mauberley's mission? Why is he described as being "out of key" with his time?	
14.	Chorus in <i>Murder in the Cathedral</i>	
15.	The socio-economic context of <i>Sons and Lovers</i>	
16.	Consider <i>The Power and the Glory</i> as a parody of the idealistic concept of martyrdom.	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	David Harvey's observations on "the project of modernity".	
18.	"The unity of <i>The Waste Land</i> is not logical, metaphysical, anthropological or narrative, but musical" – Do you agree?	
19.	Hopkins, Yeats, Auden, and Dylan Thomas were innovative in different ways. Substantiate.	
20.	Compare the treatment of religious heroism and martyrdom by Bernard Shaw and T.S.Eliot in <i>Saint Joan</i> and <i>Murder in the Cathedral</i> respectively.	
21.	Would you justify Chinua Achebe's condemnation of Conrad's <i>Heart of Darkness</i> ? Do you find evidences of <i>racism</i> in the novel?	
22.	Discuss the features of modernism as exemplified in the prescribed novels of Lawrence, Woolf and Joyce	
		<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 2</b>	
<b>PC 8 – Dimensions of the Postmodern</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	How does Stuart Sim identify the element of scepticism in postmodernism as a philosophical movement?
2.	The postmodern challenge to separation of the literary and the historical
3.	Humour in “Church Going”
4.	Violence in Hughes with reference to “Jaguar”
5.	Metafictional elements in <i>French Lieutenant’s Woman</i>
6.	Magical elements in <i>Nights at the Circus</i>
7.	The role of the boy/s in <i>Waiting for Godot</i>
8.	Deployment of cruelty in Bond’s <i>Lear</i>
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Discuss how Messmer challenges the separate status of aesthetics in the social sphere.
10.	Read “Daddy” as an indictment of patriarchy.
11.	Examine “The Child Born Dead” for metrical patterning and orderliness, a characteristic of Elizabeth Jennings.
12.	Political overtones in Tomlinson’s “Prometheus”
13.	Does “Genesis” suggest that creation and fall are one and the same?
14.	Does criticism of literary criticism make <i>Flaubert’s Parrot</i> any more self conscious? Justify.
15.	Read Jimmy Porter’s ambivalent attitude to the society and his wife as indicative of the turmoil of the fifties.
16.	Read <i>Chicken Soup with Barley</i> as an indictment of the loss of long held values.
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Postmodernism is a post-humanist phase in literature—discuss.
18.	Postmodernist poetry is marked by a departure from pathos and drama. Discuss.
19.	Examine how postmodernist fiction challenges conventional modes of representation.
20.	How does postmodernist drama challenge notions of individuality and subjectivity?
21.	Explore the rationale of the absurd in postmodernist literature.
22.	What are the implications of intertextuality in postmodernist literature? Discuss with reference to the texts you have studied.
	<b>(5x3=15)</b>



<b>M A English</b>	
<b>Semester 2</b>	
<b>PC 10 – Theories of Knowledge</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	Define <i>Structure</i> .
2.	What does Saussure mean by the Linguistic Sign?
3.	Comment on the remark about the birth of the reader that Barthes makes.
4.	What does Derrida imply by <i>Play</i> ?
5.	On what grounds does Abrams quarrel with modern theory?
6.	According to Foucault, why does Nietzsche challenge the pursuit of origins?
7.	The state of exception as Agamben defines it
8.	Change and contemplation of change propounded by Deleuze
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	How will you historically place post theory? Justify your answer.
10.	How does Bhabha differentiate between cultural diversity and cultural difference?
11.	How does Barthes challenge the notion of inspiration in “Death of the Author”?
12.	Attempt a critical reading of Lacan’s division of the human psyche.
13.	How does Abrams react to equivocal and unequivocal meanings?
14.	The <i>uncanny</i> within the literary framework
15.	What significance does Lyotard attributes to knowledge?
16.	How does Zizek interpret the attack on psychoanalysis in the matter of causality?
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Trace the interface between literary theory and linguistics.
18.	Discuss how “theory” has dealt with history.
19.	Discuss the role of narration in the discourse of Theory.
20.	Trace the trajectory of Grand Narratives in Theory, with regard to Foucault, Derrida and Lyotard.
21.	The border between philosophy and theory is fast disappearing - discuss.
22.	Critically examine resistance to “theory”.
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 3</b>	
<b>Core Course 11: PC 11 -- American Literature</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	Earliest letters home written from the American soil
2.	The exclusive category of American literature
3.	The play of contraries without contradiction in “The Emperor of Ice cream”
4.	Symbolism of the Cherokee rose in “Cherokee Rose”
5.	The source for the title of <i>Who’s Afraid of Virginia Woolf</i> ?
6.	Account for Bartleby’s depression.
7.	Comment on the visual quality of Harper Lee’s narration in <i>To Kill a Mocking Bird</i> .
8.	Du Bois’ interpretation of democracy
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any <b>FIVE</b> of the following:-
9.	What is an American author?
10.	Whitman’s poetry is studded with miniatures — discuss the statement with reference to “There was a Child Went Forth”.
11.	Do the birches in “Birches” signify the desire to escape from reality? Justify your answer.
12.	How does “Ka Ba” modify and make use of the religious imagery?
13.	<i>Death of Salesman</i> is about the crisis in capitalism—discuss.
14.	The theme of guilt in “The Bear”
15.	The theme of heterosexual institutions is the dominant one in <i>Sula</i> —discuss.
16.	The apocalyptic vision in <i>Grapes of Wrath</i>
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any <b>THREE</b> of the following:-
17.	In the light of the prescribed texts, examine the coming of age of American Literature.
18.	Examine the charge that Poe’s poetry tended to move closer to mechanical formalism in the light of “Raven” and the “Philosophy of Composition”.
19.	Discuss the main thematic concerns of the poets outside the mainstream American tradition.
20.	In the light of the novels prescribed attempt elucidate the significance of the individual in American fiction.
21.	How do Emerson and Thoreau underline the transcendentalist spirit in their writings?
22.	Huckleberry Finn’s journey is between the jungle and civilisation—discuss.
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 3</b>		
<b>Core Course 12: PC12 -- Cultural Studies</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	What are the two senses of the word Culture that Raymond Williams dislikes?	
2.	How does Simon During reassess the notion of 'Value' in Literature?	
3.	How does Barthes discuss toys as a form of mythology?	
4.	Define the notion of The National Popular.	
5.	Slum as defining metaphor in Ashis Nandy's discussion of Indian popular cinema.	
6.	The New Subaltern	
7.	Kerala Modernity	
8.	Engendering Malayalam Cinema	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	How does Raymond Williams disagree with the idea of culture upheld by F.R. Leavis and the Marxists?	
10.	How does Stuart Hall distinguish between Culturalist and Structuralist paradigms?	
11.	According to John Storey What are the six definitions of Popular Culture?	
12.	What critique of contemporary culture is attempted through Richard Hoggarth's 'Superstition?'	
13.	What does the link between slums and films tell us about middle class desires and about the expression of a national culture?	
14.	What does Dr. Udayakumar imply by the formulation 'Inhabitation of Modernity?'	
15.	Connotations of the phrase 'The Missing Male.'	
16.	Discuss the differing notions of the word 'Culture.'	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	With reference to Raymond Williams and Stuart Hall, delineate how Cultural Studies differs from Literary Studies.	
18.	The consumer is certain that media is adapted to his needs while in fact the culture industry produces this sentiment in order to strengthen its influence. – Discuss with reference to Theodor W Adorno's 'Culture Industry Reconsidered.'	
19.	In his article on the Gulf War, how does Baudrillard draws on his concepts of simulation and the hyperreal to argue that war did not take place but was a carefully scripted media event—a "virtual" war?	
20.	In the literature about gossip, it is often defined as being by nature trivial, as dealing with small incidents, and with things that are worthy of ridicule. But gossip in the ordinary sort of day-to-day sense is often really about issues that we care the most about. – Discuss with reference to Brenneis' article.	
21.	Elaborate how Bhaskar Mukhopadhyay links Cultural studies and 'Politics in India today.'	
22.	How does V. C. Harris situate the representation of women in Malayalam popular cinema?	
		<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 3</b>	
<b>Core Course 13: PC 13 – Gender Studies</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	How does Kate Millet define the word ‘politics’?
2.	How is gender socially constructed?
3.	Elements of autobiography in Sonnet 20
4.	The central symbols in “Dance of the Eunuchs”
5.	How does Atwood portray male gods in “Skhemet”?
6.	How does Stein intertwine war with homoeroticism?
7.	To which dramatic genre does the play <i>Lights Out</i> belong?
8.	Multiple roles in <i>Kitchen Venom</i>
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	According to Gilbert and Gubar what is the significance of the ‘cave journey’ for the feminist critic?
10.	“The body is a passive medium on which cultural meanings are inscribed” Elaborate with reference to feminist theory.
11.	“A verb dancing in the centre of a noun”. What does this line reveal about the man woman relationship in “Ann Hathaway”?
12.	Discuss “Phenomenal Woman” as a dramatic poem.
13.	How does the myth of Orpheus relate to the fate of the artist?
14.	“Bertha is Jane’s truest and darkest double”. Do you agree?
15.	Analyse <i>My Mother Said I Never Should</i> from the perspective of female relationships.
16.	Discuss <i>Lights Out</i> as a critique of urban hypocrisy.
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	“Women are a linguistic absence”. Discuss
18.	“In <i>Hours</i> the value of living is determined by interpretation”. Elaborate.
19.	<i>Oranges Are Not the Only Fruit</i> concerns itself with the very act of telling stories. Comment.
20.	<i>M Butterfly</i> is a disordered collection of facts. Do you agree?
21.	<i>Fault Lines</i> is an attempt to spell out fragments of a broken geography. Discuss
22.	Analyse <i>Memoirs of a Dutiful Daughter</i> as an autobiography.
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 3</b>	
<b>Core Course 14: PC 14 – Modes of Fiction</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	Why does Eagleton call the novel a mongrel?
2.	In Cynthia Ozick’s story why is the shawl referred to as the magic shawl?
3.	Bring out the folk dimension in “Rip Van Winkle”.
4.	Justify the title <i>The Invisible Man</i> .
5.	Mockery of the chivalric tradition attempted by Cervantes
6.	Interface between secularism and religion in <i>Snow</i>
7.	Feeling of motherlessness depicted in <i>Autobiography of My Mother</i>
8.	Kundera’s discussion of Cervantes’ contribution to the modern era
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Critically evaluate the multiple implications John Barth attributes to being technically up-to-date.
10.	How does Muriel Spark invoke memories of war in "The House of the Famous Poet"?
11.	Bring out the symbolic significance of the wound in “The Country Doctor”.
12.	How does Calvino problematise the very concept of representation in <i>If on a Winter’s Night a Traveller?</i>
13.	Discuss how the female body becomes a metaphor of power with reference to “The Goldsmith and the Cashmere Singing-girl”.
14.	How does Cela employ violence as a solution to problems faced by Duarte in <i>The Family of Pascual Duarte</i> ?
15.	Discuss <i>Purple Hibiscus</i> as a coming of age novel in a postcolonial context.
16.	Conservationist crisis in apartheid
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	With reference to the texts you have studied would you consider the novel as embodying emancipatory political potential? Justify your answer.
18.	Would you agree with the view that <i>The Possessed</i> is Dostoyevksy’s “eerily prophetic political vision of the transformation of ideals into tyrannical ideology”?
19.	Do you agree with the view that short fiction is structured like a painting? Discuss with the help of examples.
20.	“In <i>The Unbearable Lightness of Being</i> there is no homogeneous, centered plot, but instead a calculated tangle of semi-independent story-lines” -- Discuss
21.	Comment on the use of allegory as a narrative mode.
22.	What are the salient features of a non European tradition in fiction writing?
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 3</b>	
<b>Core Course 15: PC 15 – Texts and Performance</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	Alienation effect
2.	Expressionism
3.	Poor theatre
4.	<i>Sutradhara</i>
5.	Montage
6.	Comedy
7.	Gender and performance
8.	Folk traditions and theatre
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Elucidate the concept of <i>rasa</i> as a theory of performance.
10.	What is Lizbeth Goodman’s estimate of the influence of Feminist Studies on contemporary theatre?
11.	Trace the rhetoric of participatory theatre in <i>Hitler Dances</i> .
12.	Evaluate <i>Lear’s Daughters</i> as a radical adaptation of <i>King Lear</i> .
13.	In what way does the trauma of the holocaust find expression in <i>Life is Beautiful</i> ?
14.	Survey the efficacy of the interweaving of the performance text of the <i>kathakali</i> into <i>Vanaprastha</i> .
15.	How far does <i>Realism</i> become an ironic title for a representation of the interplay between conscious and unconscious minds?
16.	Elucidate how the folktale of “Pebet” becomes a comment on the politics and culture in the theatrical adaptations.
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	What ideological changes do you notice when Kalidasa refashioned the narrative from the <i>Mahabharata</i> for his <i>Abhijnanasakuntalam</i> ?
18.	How does <i>Mother Courage and Her Children</i> enact the anti-war theme?
19.	How does <i>Rudali</i> represent Dalit womanhood in its fictional, dramatic and cinematic versions?
20.	Analyse how Aristophanes employs comedy to present the battle between the sexes in a larger political context.
21.	Give an account of the reasons for the theatrical greatness of <i>Emperor Jones</i> .
22.	Why do critics say that <i>Citizen Kane</i> is one of the finest films ever?
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Core Course 16: PC 16 – Literature and the Empire</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	The essence of Achebe's denouncement of <i>Heart of Darkness</i>
2.	The 'Black writing' model with reference to the prescribed chapter of <i>The Empire Writes Back</i>
3.	Attitude to women in <i>A Passage to India</i> in the reading by Teresa Hubel
4.	Alice Walker's observations about the quilt hanging in the Smithsonian Institution
5.	The historical background of <i>A Grain of Wheat</i>
6.	Hybridity
7.	"Epistemic violence" with reference to "Can the Subaltern Speak"
8.	Lakunle in <i>The Lion and the Jewel</i>
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Homi K. Bhabha's concept of "mimicry"
10.	Edward Said's strategy of "contrapuntal reading"
11.	Soyinka's satirical treatment of "modernity" in <i>The Lion and the Jewel</i>
12.	Mahasweta Devi's treatment of bonded labour in "Douloti the Bountiful"
13.	The suicide of Bhubaneswari Bhaduri
14.	What insights do you gain on Latin America's encounter with the empire in Neruda's "The United Fruit Co.?"
15.	Rushdie's observations on the "identity" of the Indian writer, living outside India
16.	The theme of "healing" in Derek Walcott's <i>Dream of Monkey Mountain</i>
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	To what extent would you consider Fanon's observations to be prophetic about the "natural tensions between the nationalist leaders and the rank and file?"
18.	Give a critical summary of George Lamming's reading of <i>The Tempest</i> .
19.	To what extent does Sally Morgan's <i>My Place</i> critically engage with the question of the marginalisation of the Australian Aborigine?
20.	Discuss Karnad's treatment of history in <i>The Dreams of Tipu Sultan</i> .
21.	Discuss J.M. Coetzee's <i>Waiting for the Barbarians</i> as an allegory focusing on the ambiguities of imperialism.
22.	Derek Walcott claims that his <i>Dream on Monkey Mountain</i> is about "the West Indian search for identity, and about the damage that the colonial spirit has done to the soul." Do you agree?
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective : PE 01 – Modern European Drama</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	How are the origins of modernist drama contextualised by Fletcher and McFarlane?
2.	The modernist element in Brecht as conceptualised by Martin Esslin.
3.	Home in the <i>Doll's House</i> .
4.	Examine class as it is defined by Strindberg with reference to <i>Miss Julie</i> .
5.	Comment on the use of irony in <i>Becket</i> by Jean Anouilh.
6.	The otherness as it is manifest in <i>Genet's Maids</i> .
7.	Elements of farce <i>Accidental Death of an Anarchist</i> is marked by.
8.	The absurd in <i>Six Characters in Search of an Author</i> .
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Can we read <i>Miss Julie</i> as a reformist tale? Justify your answer.
10.	The intricate pattern of power divide depicted in <i>Maids</i> .
11.	Is Capek's <i>RUR</i> a futuristic play? Discuss.
12.	Planes of the real and the fantastic in <i>Blood Wedding</i> .
13.	The conflict between dogmatism and scientific evidence depicted in <i>The Life of Galileo</i> .
14.	Caligula's error is to deny men—discuss.
15.	How will you historicise <i>Becket</i> ?
16.	Bring out the elements of allegory in <i>The Fire Raisers</i> .
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	How does Bez Kershaw conceptualise the politics of postmodern performance?
18.	With reference to the essays you have studied attempt an analysis of modernist drama's quarrel with the illusionistic.
19.	Discuss how the hypocrisies of commerce put obstacles in the way of unfettered living in <i>A Doll's House</i> .
20.	Discuss how the very notion of representation is being challenged in <i>Six Characters in Search of an Author</i> .
21.	Discuss the use of the metaphorical as absurd in <i>Rhinoceros</i> .
22.	<i>Caligula</i> is the story of a superior suicide—discuss.
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective : PE 02 – Shakespeare across Cultures</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	How does Alan Sinfield define the real Shakespeare?
2.	How according to Orgell is the absence of Prospero’s wife related to withdrawal and usurpation?
3.	Read <i>Good Night Desdemona (Good Morning Juliet)</i> as a tale of self discovery.
4.	Metatheatre employed in <i>Rosencrantz and Guildenstern are Dead</i> .
5.	Iago is a “what if” play—discuss.
6.	The visual style employed in Almereyda’s <i>Hamlet</i> .
7.	How does <i>Shakespeare in Love</i> challenge gender roles?
8.	Does <i>Ran</i> domesticate <i>King Lear</i> ? Discuss.
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Cultural gap and problems of adaptation as argued by Christine Mangala Frost in “30 Rupees for Shakespeare”.
10.	How does Tweedie identify the shift to the allegorical in Greenaway’s <i>The Tempest: Prospero’s Books</i> ?
11.	<i>uMabatha</i> is a straightforward translation of <i>Macbeth</i> —discuss.
12.	In “Unmooring the Moor” Othello is unmoored historically, linguistically and even narratively—discuss.
13.	Does Vishal Bharadwaj’s <i>Omkara</i> transform <i>Othello</i> into a mainstream commercial Hindi movie? Justify your answer.
14.	How does the influence of Japanese theatre shape the acting in <i>Ran</i> ?
15.	Comment on the aesthetic and the narrative significance of the “film within the film” employed in <i>Hamlet</i> .
16.	<i>Last Lear</i> is a celebration of the Shakespeare canon—Discuss.
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	How does Paul Brown argue that <i>The Tempest</i> is a radically ambivalent text?
18.	Critically evaluate Harold Bloom’s reaction to dissent to Shakespeare.
19.	Ann Mary MacDonald challenges the concept of origin in <i>Good Night Desdemona (Good Morning Juliet)</i> ?
20.	Toni Morrison’s <i>Desdemona</i> is a feminist take on <i>Othello</i> —discuss.
21.	How does Madden break the boundaries between fact and representation in <i>Shakespeare in Love</i> ?
22.	Comment on the postcolonial engagement with the Shakespeare canon.
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective: PE 03 – Studying Translations: Aspects and Contexts</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	According to Walter Benjamin, what is the hall mark of bad translation?
2.	What according to Sujit Mukherjee are the two ways a translated text is tested?
3.	Discuss <i>Pather Panchali</i> as a bildungsroman.
4.	Joseph's call to Malayalam poetry articulates the idea that poetry is the cultural capital of little communities—discuss.
5.	Comment on how the nation gets represented in the works in the syllabus.
6.	Do you think that Neruda's images cohere emotionally with the energy of his anger? Justify.
7.	Discuss how Brecht uses music as a story telling device.
8.	How do Bassnett and Trivedi challenge the notion of the original?
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Why does Spivak argue that translator must surrender to the text?
10.	What are Benjamin's criteria for translatability?
11.	How does Berman theorise the foreign?
12.	Illustrate how Vijayan captures the nuances of folk life in his own translation <i>Khasakkinte Itihasam</i> .
13.	Examine how caste is invoked as a significant factor in witch-hunt in <i>Bayen</i> .
14.	What is Devy's take on the view of language propounded by Structural linguistics?
15.	Critically discuss the observation that Ayyappan's mode of writing is fantasy.
16.	Examine the element of determinism in "Cat is My Grief Today" by Kadammanitta Ramakrishnan.
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Discuss Gayatri Spivak's argument that language is a clue to gendered agency.
18.	How does Ramanujan elaborate upon the multiple meanings of the word Sita?
19.	Critically evaluate the use and significance of irony in <i>Silence! The Court is in Session</i> .
20.	Discuss how Marquez problematises the very notion of chronicle.
21.	Discuss the argument that "Passage to America" recovers the hidden language in it.
22.	Discuss how Sugathakumari achieves a crystallisation of tragic vision in "Rain at night".
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective: PE 04 – Canadian Literature</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	Exploration Narratives in Canada
2.	The CPR in Canadian narratives
3.	“Cattle Thief” as alternate history
4.	Pratt’s description of the Laurentian Shield
5.	Sharon Pollock’s use of historical material in <i>Blood Relations</i> .
6.	Jewish traditions and rituals referred in “Autobiographical.”
7.	First person narrative in “One’s a Heifer.”
8.	Margaret Atwood on victim positions.
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any <b>FIVE</b> of the following:-
9.	How does Northrop Frye’s recognition of the frontier help in examining the development of Canadian literature?
10.	How does the idea of composition emerge in “Stone Hammer Poem”?
11.	Examine Mandel’s take on creativity, originality and authorship in “Ventriloquists.”
12.	Comment on Daniel David Moses’ use of rhetoric in “Inukshuk”?
13.	How does Highway use the trickster figure in <i>The Rez Sisters</i> ?
14.	Read “Swimming Lessons” as a narrative about cultural translation.
15.	Examine Alice Munro’s art of storytelling with reference to “Something I’ve been meaning to tell you.”
16.	Justify the argument that “ <i>The Diviners</i> is the narrative of dispossessed people and their survival.”
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any <b>THREE</b> of the following:-
17.	In the light of <i>Obasan</i> and <i>Cat’s Table</i> , examine the idea of home in Canadian literature.
18.	What critical insight does Hutcheon give into Canadian fiction in her introduction?
19.	How does Canadian poetry engage with questions of cultural identity?
20.	Examine how Highway and Pollock work with the form in their plays.
21.	How does Canadian literature express the multicultural character of the nation? Discuss with examples.
22.	Read <i>The Diviners</i> as a prairie novel.
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 4</b>		
<b>Elective: PE 05 – Understanding Cinema: Film Theory</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
Part A		
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-	
1.	The violence-meditation dialectic in <i>Throne of Blood</i> .	
2.	The Psychotic hero in Bollywood cinema.	
3.	Consolidation of women's position in <i>36 Chowringee Lane</i> .	
4.	The problematic voice of Narayani in Adoor Goplakrishnan's <i>Mathilukal</i> .	
5.	Cinematic universalism in the films of Mani Ratnam.	
6.	The 'rising-lion' sequence in <i>Battleship Potemkin</i> as Intellectual Montage.	
7.	The Passion for Perceiving and Cinematic Scopophilia.	
8.	The Male Gaze	
		<b>(5x1=5)</b>
Part B		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	The different categories of cinematic montage.	
10.	'Long Take' and 'Deep Focus' as the cornerstones of cinematic realism.	
11.	Laura Mulvey's formulation of 'destruction of pleasure as a radical weapon.'	
12.	Spectator identification in cinema.	
13.	Historicity and montage dialectics in <i>The Great Dictator</i> .	
14.	Lenin Rajendran's <i>Mazha</i> : From story to film.	
15.	Godard's <i>Breathless</i> as counter-cinema.	
16.	Women's assertion in Jane Campion's <i>The Piano</i>	
		<b>(5x2=10)</b>
Part C		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	John Abraham's <i>Amma Ariyan</i> is arguably one of the best examples of an Indian film wherein poetics fuses with politics. – Discuss	
18.	How does Peter Wollen chart out the domain of counter-cinema vis-à-vis Godard?	
19.	Satyajit Ray's <i>Pather Panchali</i> not only concerns itself with cinematic realism, but also with issues of adaptation. – Discuss	
20.	How does Karen Gabriel problematise Shekar Kapur's <i>Bandit Queen</i> ?	
21.	Why does Andre Bazin describe De Sica as 'Metteur en Scene'? Discuss with reference to <i>Bicycle Thieves</i> .	
22.	Attempt a comparative analysis of Laura Mulvey and Claire Johnston, as they grapple with the 'woman issue' in cinema	
		<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective : PE 06 – Dalit Studies</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	What is Dalit vision according to Sharatchandra Muktibodh?
2.	How does Ambedkar justify the reasons for the peace and prosperity of France?
3.	Critically analyse the tone employed by Meena Kandasami in defining the characteristics of heroes of traditional Hinduism.
4.	How do you look at the implications of the word <i>Joothan</i> as employed by Valmiki?
5.	The distinction Gopal Guru draws between the elite and other Dalit women.
6.	The polemical edge in Mathivannan's "In the Beginning there was Hatred".
7.	How does M B Manoj raise the question of faith in "The Children of the Forest Talk to Yes".
8.	T H P Chentharassery's response to Ramakrishna Pillai's views on education of Dalits.
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	How does Poikayil Appachan employ the tone of lament in articulating the politics of representation in his poem?
10.	TKC Vaduthala like other short story writers tells native truths—discuss.
11.	"This is not a manifesto, but a work of literature"—examine the statement with reference to <i>Grip of Change</i> .
12.	How does Pawde describe the path of a public woman in public sphere in the "Story of My Sanskrit"?
13.	The sexual dimension of exploitation in Dalit life as manifest in Manjit Qadar's "Song"
14.	How does Raghavan Atholi define his notion of poetry?
15.	How does C Ayyappan redefine the contours of sense and insanity in "Madness"?
16.	Does Sunny Kavikkad demand a new life in "Naked Truths"?
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Critically consider Ambedkar's call to reorganise the Hindu society.
18.	Examine with reference to Akkarmashi the statement that a Dalit has no personal life, but only the one dissolved within his community.
19.	Read <i>Karukku</i> as a testimony autobiography.
20.	How does Dalit writing raise the question of visibility?
21.	Dalit literature is a social movement invested in the battle against injustice—discuss.
22.	Caste is the contemporary form of power—discuss.
	<b>(5x3=15)</b>

<b>M A English</b>	
<b>Semester 4</b>	
<b>Elective : PE 07 – The Public Sphere and Its Contemporary Context</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
Part A	
I.	Answer any <b>FIVE</b> of the following, each in a paragraph of about <b>50 words</b> :-
1.	Eric Kluitenberg's definition of "Public Domain 2.0"
2.	Firdaus in <i>Woman at Point Zero</i>
3.	What does Arundhati Roy mean by "the auctioning of Iraq"?
4.	How does Michael Mckeon parse "Bourgeois"?
5.	Rachel Corrie as peace activist
6.	Roy Francis Kareekkan in Sarah Joseph's <i>Othappu (The Scent of the Other Side)</i>
7.	The core argument of George Yudice on "Free Trade and Culture"
8.	Masao Miyoshi's conception of "planet based totality"
	<b>(5x1=5)</b>
Part B	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	Mahesh Dattani's play as a critique of male stereotyping.
10.	Arundhati Roy's ideas on the corporate dimensions of war and peace
11.	The contemporary relevance of George Orwell's <i>Nineteen Eighty Four</i> .
12.	"Information economy" as described by Eric Kluitenberg
13.	Technologies of surveillance
14.	Why does Johnson suggest that the Habermasian model may be inadequate to account for "the contemporary configurations of the public sphere"?
15.	Taslima Nasreen's indictment of patriarchal society
16.	<i>Goat Days</i> as a contemporary slave narrative
	<b>(5x2=10)</b>
Part C	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Summarise Jürgen Habermas's description of the public sphere. Discuss its historical context, and Habermas's account of the "Liberal model of the public sphere.
18.	"The Aadhaar or Unique Identification Numbers initiative of the Government of India presages a new model of biological citizenship" – Comment on this statement with reference to Pramod Nayar's essay.
19.	Attempt a critical commentary of Vinay Dharwadker's observations on the "Three Hundred Ramayanas" controversy.
20.	Discuss Sarah Joseph's <i>Othappu (The Scent of the Other Side)</i> as a text of deep politics.
21.	"We do not need to call [literature] sacred, but we do need to remember that it is necessary" – Summarise Rushdie's observations that end in this comment. Do you agree with this view?
22.	Attempt an essay extending your theoretical perception of the "public sphere" to the Indian context.
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 4</b>		
<b>Elective : PE 08 Indian Poetic Tradition</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	What is Asam-lakshyakrama-vyangya?	
2.	Abhimanyu's death.	
3.	<i>Meghadutam</i> as a spiritual pilgrimage.	
4.	Elements of tragedy in <i>Urubhangam</i> .	
5.	Relevance of the title <i>Mricchakatikam</i> .	
6.	How does Valmiki describe the winter in Panchavati?	
7.	Elucidate the comparison of a man with a tree in <i>Brihadaranyaka Upanishad</i> .	
8.	The union of devotion and eroticism in Jayadeva's Song in the "Melody Gurjari".	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	What are the major anti-dhwani theories?	
10.	What is the importance of landscape in tinai aesthetics?	
11.	How does <i>Meghadutam</i> represent <i>vipralambha</i> sringara as a powerful sentiment?	
12.	How does Bhavabhuti mould the situation from the Ramayana to heighten the dramatic effect of <i>Uttararamacharita</i> ?	
13.	"Vedic literature was a celebration of elemental powers"—discuss in the light of "Earth the Mother" of <i>Atharva Veda</i> .	
14.	Describe the humiliation of Draupadi in <i>Mahabharata</i> .	
15.	How does Buddhaghosha depict the grief of Yasodhara?	
16.	Comment on the features of "Palai" poetry.	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	Elucidate the major theories of <i>rasa</i> .	
18.	Analyse Dona's journey towards self realisation.	
19.	How is the dawn described in <i>Rig Veda</i> ?	
20.	"Sudraka's achievement lies in transforming an invented tale into a powerful play with an intricate plot structure"—discuss in the light of <i>Mricchakatikam</i> .	
21.	Comment on the major features of drama	
22.	What are the major features of the epic in <i>Cilappatikaram</i> ?	
		<b>(5x3=15)</b>

<b>MA English</b>	
<b>Semester 4</b>	
<b>Elective : PE 09 – Modern European Fiction</b>	
<b>Time 3 hours</b>	<b>Maximum Weight 30</b>
<u>Part A</u>	
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-
1.	What fault does Italo Calvino find with the critical method of Frye?
2.	The climax of <i>The Trial</i> .
3.	The symbolic importance of the blind beggar in <i>Madame Bovary</i> .
4.	The significance of the use of animal imagery in <i>Blindness</i> .
5.	Raymond Syntes.
6.	What is the historical and political background of <i>The Truce</i> .
7.	Which crisis in Tolstoy's life forms the context of <i>The Death of Ivan Ilych</i> ?
8.	Tadzio's role in <i>Death in Venice</i> .
	<b>(5x1=5)</b>
<u>Part B</u>	
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-
9.	How is the situation of Tiresias from "The Wasteland" representative of the complexity of modernism?
10.	The narrator in <i>Zorba the Greek</i> .
11.	Comment on the major metaphors in Kafka's <i>The Trial</i> .
12.	Briefly comment on the post-war sense of violence and unease in Austria depicted in Elfriede Jelinek's <i>Wonderful Wonderful Times</i> .
13.	Animalistic tendencies in Therese and Laurent.
14.	Describe the significance of the Extraordinary Man Theory in <i>Crime and Punishment</i> .
15.	Elements of Existentialism in <i>Nausea</i>
16.	Grass' use of metaphoric ambiguity in <i>Cat and Mouse</i> .
	<b>(5x2=10)</b>
<u>Part C</u>	
III.	Write essays of about <b>300 words</b> on any THREE of the following:-
17.	Discuss James Mc Farlane's arguments in his essay, that modernism is a complex way of assimilating and separately reconciling contradictions.
18.	The power of <i>Madame Bovary</i> stems from Flaubert's determination to render each object of his scrutiny exactly as it looks, or sounds or smells or feels or tastes. One cannot deny its uncanny realism. Discuss.
19.	Written during a decade of epidemics ranging from AIDS to computer viruses, Saramago's novel in which blindness acts as a plague of sorts, carries an apocalyptic note about the very survival of society. Elucidate.
20.	Consider the novel <i>Terese Raquin</i> as an example of Naturalism .
21.	Discuss the significance of the title of the novel <i>Strait is the Gate</i> .
22.	What insights into modern European literature do you derive from Umberto Eco's "On Some Functions of Literature"?
	<b>(5x3=15)</b>

<b>M A English</b>		
<b>Semester 4</b>		
<b>Elective : PE 10 – English Language Teaching (ELT)</b>		
<b>Time 3 hours</b>		<b>Maximum Weight 30</b>
<u>Part A</u>		
I.	Answer any FIVE of the following, each in a paragraph of about <b>50 words</b> :-	
1.	What are the differences between second language acquisition and second language learning?	
2.	What are the steps to be followed while teaching language using the Direct method?	
3.	Vocabularies.	
4.	Methods to hone language learning skills	
5.	Discuss the different types of common errors	
6.	What are the difficulties faced while teaching spelling to a group of learners who are learning English as a second language?	
7.	Discuss the different ways in which the use of dictionaries can be taught in a language class?	
8.	List the video aids that can be used in class while teaching English language	
		<b>(5x1=5)</b>
<u>Part B</u>		
II.	Write short essays of about <b>100 words</b> on any FIVE of the following:-	
9.	What are receptive skills? How can the teacher facilitate the learning of receptive skills?	
10.	Discuss the types of accepted varieties of English in the world today.	
11.	Analyse the socio cultural approaches towards English language learning	
12.	The limitations of the Gestalt- Field Theory	
13.	Discuss the importance of teaching phonetics in Indian classrooms	
14.	Analyse the different types of tests that are used for evaluation	
15.	The relevance of teaching creative writing in English language classes	
16.	The role of a teacher in language classes	
		<b>(5x2=10)</b>
<u>Part C</u>		
III.	Write essays of about <b>300 words</b> on any THREE of the following:-	
17.	Discuss the various methods of teaching grammar	
18.	The importance of ELT in India.	
19.	Should literature be taught to facilitate language learning?	
20.	How has the internet influenced English language learning and teaching in India?	
21.	Discuss the process of evaluation	
22.	The process of preparing lesson plans	
		<b>(5x3=15)</b>