

MAHARAJA'S COLLEGE, ERNAKULAM

(A Government Autonomous College)

M.A.ENGLISH

LANGUAGE & LITERATURE

RESTRUCTURED CURRICULUM / SYLLABUS

(2016 Onwards)

FIRST SEMESTER

PAPER 01: PG1ENGC01-

CHAUCER AND THE HISTORY OF ENGLISH LANGUAGE AND LITERATURE

Objectives:

The course seeks to provide the student with the knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the major literary works of the period with their social, cultural and intellectual background.

Course description:

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—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. 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.

Required Reading

MODULE I

The Origin of Language-Descent of the English Language- Indo-European family of languages- The Old English Period-The Middle English Period- Renaissance and After-Grimm's Law, Verner's Law, Great Vowel Shift- Changes in Grammar, Vocabulary and Spelling -Evolution of Standard English.

MODULE II

Foreign influences, Idiom and Metaphor - Growth of Vocabulary and Semantics

MODULE III

Broad outline of Fourteenth and fifteenth century Writers, Major social and literary movements, & Origin of English Drama, Mystery Plays, Morality Plays, Interludes, Medieval Literature and Ballad

MODULE IV

Translations of the Bible - Printing Press - Standardization of English.

MODULE V

Chaucer- *Prologue to Canterbury Tales* (Complete section.)

SEMINAR

RECOMMENDED READING

The Cambridge Companion to Literature: PieuroBoitani& Jill Mann(Eds)CUP,1998

Terry Jones :*Chaucer's Knight-- Portrait of a Medieval Mercenary* Methuen,1994.

Oxford Guides to Chaucer:*TheCanterburryTales*. HelenCooperOUP,USA.

Frederick T. Wood : *An Outline History of English Language*

MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH – SEMESTER I

PG1ENGC01-CHAUCER AND THE HISTORY OF THE ENGLISH LANGUAGE AND LITERATURE

Time: 3 hours

Max. Marks: 80

SECTION A

Answer any *ten* questions in two or three sentences each:

[10 x 2 = 20]

1. The Romance Languages
2. The bow-wow theory
3. The Venerable Bede
4. Grendel
5. Caedmon
6. The Anglo-Saxon Chronicles
7. Interludes
8. Miracle and mystery plays
9. The printing press
10. Umlaut
11. The Lollards
12. Harry Bailey

SECTION B

Answer any *six* questions in about 100 words each:

13. The Celtic influence on English
14. The Norman Conquest
15. John Wycliffe
16. The Roman influence on English language
17. Attempts at translating the Bible
18. Chivalric romances
19. The Knight
20. *Beowulf*

[6 x 5 = 30]

SECTION C

Answer any *two* questions in about 300 words:

21. Trace the descent of the English language.
22. Explain Verner's Law and its relation to Grimm's Law.
23. The various loan words in English.
24. What are the characteristics of Old English?

[2 x 15 = 30]

PAPER 02:PG1ENGC02-SHAKESPEARE AND HIS CONTEMPORARIES

Objectives:

The course is designed primarily as an introduction to the English Renaissance and to 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.

Course description:

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.

MODULE I

Elizabethan Drama, Shakespearean critics A C Bradley, Wilson Knight, John Dryden

Selected Shakespearean Sonnets (18, 30,116)

MODULE II

William Shakespeare : *As You Like It*

MODULE III

William Shakespeare : *Hamlet*

MODULE IV

Christopher Marlowe : *Dr. Faustus*

Thomas Kyd : *The Spanish Tragedy*

MODULE V: Prose and Poetry

Francis Bacon : *Of Studies, Of Travel*

Thomas Moore : *Utopia*

Edmund Spenser : *Epithalamion*

John Donne : *Sunne Rising, Valediction forbidding Mourning*

George Herbert : *The Pulley, The Collar*

Andrew Marvel : *To his Coy Mistress*

SEMINAR

RECOMMENDED READING

Ania Lumba : *Beginning Shakespeare*

A C Bradley : *Shakespearean Tragedy*

Wilson Knight : *The Wheels of fire*

John Dryden : *Essay of Dramatic Poesy*

Caroline Francis Eleanor Spurgeon : *Shakespeare's Imagery and What It Tells Us*, Martino Fine Books

John Drakakis (Ed) : *Alternative Shakespeare (New Accents)*, Routledge 2002.

Stephen Greenblatt : *Will in the World: How Shakespeare Became Shakespeare* Bodley Head 2014.

M A / M.Sc. / M. Com Degree Examinations

MA English – Semester I

PGIENG02: Shakespeare and his Contemporaries

Time: 3 hrs

Max.Marks : 80 marks

SECTION – A

I. Answer **any ten** questions in two or three sentences:

1. Who is the 'dark lady' addressed in Shakespearean dark lady sonnets?
2. Hamlet's tragic flaw.
3. George Herbert.
4. How does Shakespeare manifest the young man's beauty using natural imagery?
5. What makes the poet moan in silence in sonnet XXX?
6. What does Phoebe represent in *As you Like it*?
7. Why does the speaker have a problem with the sun in *Sunne Rising*?
8. With what qualities does Spencer invest his bride to be in *Epithalamion*?
9. In Donne's opinion what makes other couples lesser lovers?
10. What according to the speaker will her "quaint" honour turn into once she is dead in the poem *To his Coy Mistress*?
11. Why do people find Orlando attractive?
12. Bring out the *carpe diem* theme in *Valediction Forbidding Mourning*.

(10 x 2 = 20)

SECTION – B

II. Answer **any six** questions in not more than 100 words :

13. The gravedigger's scene in *Hamlet*.

14. Representation of the supernatural in *The Spanish Tragedy*.

15. Describe the Dover Cliff incident.

16. Relevance of opening scene in *As You Like it*.

17. Character of Mephistophilis.

18. The supernatural in *Hamlet*.

19. Theme of love in Shakespearean sonnets.

20. Metaphysical poetry.

(6 x 5 = 30)

SECTION – C

III. Answer **any two** of the following questions in 300 words:

21. Examine Doctor Faustus as a Renaissance hero.

22. The depiction of Hieronimo's struggle for revenge as an artistic struggle as explored by Kyd in *The Spanish Tragedy*.

23. Hamlet often negotiates the slippery terrain between sanity and insanity. Discuss.

24. Discuss *As You Like it* as a pastoral play. (2 x 15 = 30)

PAPER 03: PG1ENGC03 - SEVENTEENTH & EIGHTEENTH CENTURY LITERATURE

Objectives:

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.

Course Description:

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 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.

MODULE I: Poetry

John Milton : *Paradise Lost* (Book I)

Alexander Pope : *The Rape of the Lock*

MODULE II: Drama

John Gay : *The Beggar's Opera*

R B Sheridan : *The School for Scandal*

MODULE III: Novel

Daniel Defoe : *Moll Flanders*

Samuel Richardson : *Clarissa*

Aphra Behn : *Love Letters between a Nobleman and his Sister*

MODULE IV: Prose - A

Samuel Johnson : *Preface to Shakespeare*

John Bunyan : *Grace Abounding*

Mary Wollstonecraft : *Vindication of the Rights of Women*

Ian Watt : *The Rise of the Novel* (Ch. 1)

MODULE V: Prose - B

Jonathan Swift : *The Battle of the Books*

Joseph Addison : *The Spectator*

Richard Steele : *The Tatler*

Edmund Burke : *A Letter to a Noble Lord*

SEMINAR

RECOMMENDED READING

Laurence Sterne : *Tristram Shandy*

William Congreve : *The Way of the World*

Thomas Otway : *The Orphan*

M A / M.Sc. / M. Com Degree Examinations

MA English – Semester I

PG1ENGC03– Seventeenth and Eighteenth Century Literature

Time: 3 Hours

Maximum Marks: 80 marks

SECTION A

Answer any **ten** of the following questions in one or two sentences:

1. What is the central theme of *Paradise Lost*?
2. Aphra Behn.
3. The Restoration comedy.
4. The Epistolary Novel.
5. How penitent is Moll by the end of the novel?
6. What is the effect of Tristram's frequent addresses to his audience?

7. Realism in fiction.
8. [Why is Johnson's *Preface to Shakespeare* a landmark in Shakespearian criticism?](#)
9. What is the core of Wollstonecraft's argument for the equality of men and women?
10. Who are the Ancients mentioned in *The Battle of Books*?
11. The outstanding features of *The Tatler*.
12. Mention the contribution of Addison to the *Spectator*. (10x2=20)

SECTION B

Answer any **six** of the following questions in about 100 words each:

13. What are the aspects of the society that Pope criticizes in the poem *Rape of the Lock* and how does Pope use the mock-heroic form to suggest this criticism?
14. *Grace Abounding* as a spiritual autobiography.
15. The prose style of Edmund Burke.
16. What are Clarissa's views on marriage?
17. Mr. Peachum.
18. Oliver Cromwell and the Commonwealth.
19. What according to Mary Wollstonecraft, are the ways to improve women's place in the world?
20. Elucidate the theme of *The Battle of the Books*. (6x5=30)

SECTION C

Answer any **three** of the following questions in about 300 words each:

21. Does Moll develop or change as a character over the course of the novel? Explain.
22. Discuss Fielding's characterization in *Clarissa*.
23. Discuss the merits and defects of Shakespeare as given in Dr. Johnson's "*Preface to Shakespeare*."
24. How, according to Ian Watt, does the novel differ from the prose fiction of the past? (2x15=30)

PAPER 04: PG1ENGC04- THE ROMANTIC AGE

Objectives:

The chief objective of the course is to define Romanticism and identify its various themes. It facilitates the exploration of the prominent traits of Romanticism and enables students to

evaluate the historical, social, philosophical and political contexts that informed the Age. It also introduces various forms of literature and modes of expression

Course Description:

The paper includes the works of major Romantic poets including Blake, Burns, Wordsworth, Coleridge, Byron, Shelley, Keats, and others. It traces the progression of the concept of Romanticism from the early Transition poets to the later Romantics and also helps the students distinguish Romanticism from the other literary movements that preceded and followed it. The Romantic spirit abounding in imagination, nature, symbolism, myth, emotion, lyric and the self, is mirrored in all the selected works. The students should attempt to connect the works of the Romantics to their social and historical backgrounds and also interpret and analyze representative novels, plays and non-fiction prose of the era.

MODULE I: Poets of the Transition

Thomas Gray	: <i>An Elegy written in a Country Churchyard</i>
William Collins	: <i>Ode to the Evening</i>
William Blake	: <i>The Little Black Boy, The Tiger, The Lamb.</i>
Robert Burns	: <i>A Red, Red Rose</i>

MODULE II: The Later Romantics

William Wordsworth	: <i>Ode on the Intimations of Immortality</i>
S. T. Coleridge	: <i>Dejection: an Ode</i>
Lord Byron	: <i>When we two parted</i>
P. B. Shelley	: <i>Ode to A Skylark</i>
John Keats	: <i>The Eve of St. Agnes.</i>

MODULE III: Drama

Robert Southey	: <i>Joan of Arc</i>
P. B. Shelley	: <i>The Cenci</i>

MODULE IV: Fiction

Walter Scott	: <i>Ivanhoe</i>
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Jane Austen : *Persuasion*
Emile Bronte : *Wuthering Heights*
George Eliot : *The Mill on the Floss.*

MODULE V: Prose

Charles Lamb : *Old China*
William Hazlitt : *On Familiar Style*
Thomas de Quincey : *The Confessions of an English Opium Eater*
John Stuart Mill : 'On the Equality of the Sexes' from *The Subjection of Women.*

SEMINAR

RECOMMENDED READING:

Abrams, M.H. : *The Mirror and the Lamp*
Bowra, C.M. : *The Romantic Imagination*
Butler, Marilyn : *Romantics, Rebels and Reactionaries: English Literature and its Background, 1760- 1830*, NY: OUP, 1987
Kettle, Arnold : *An Introduction to the English Novel*

MA / M.Sc. / M. Com Degree Examinations

MA English – Semester I

PG1ENGC04– The Romantic Age

Time: 3 hrs

Max Marks: 80 Marks

Section – A

I Answer any **ten** questions in two or three sentences:

1. Coleridge as a poet of imagination.
2. 'Familiar style' of William Hazlitt
3. Setting of the "Elegy."
4. J.S.Mill's opinion on women
5. Narration in *Wuthering Heights*
6. De Quincey's prose style
7. Shelley's *The Cenci*.
8. Southey as a dramatist.
9. Sensuousness in "The Eve of St. Agnes"
10. Byronic hero
11. William Collins as a Transitional poet.
12. Humanism in Blake's poems

(10x2 =20)

Section - B

II. Answer any **six** questions in not more than 100 words

13. "Elegy" as a poem of mourning
14. Symbolism in Blake's poems
15. 'Child is the father of man'
16. Pathos in Charles Lamb's essays.
17. Robert Burns as a poet of love
18. Supernaturalism in Coleridge
19. Setting of *Persuasion*.
20. Scott's *Ivanhoe* as a historical novel.

(6x5=30)

Section - C

III. Answer any *three* of the following questions in 300 words

21. How does Blake portray nature in *Songs of Innocence* and *Songs of Experience*?

22. Philosophy in Thomas Gray's "Elegy Written in a Country Churchyard."

23. Comment on the characterization in Jane Austen's *Persuasion*.

24. Assess the character of Maggie Tulliver.

(2x15=30 Marks)

PAPER 05: PG1ENGC05-THE VICTORIAN AGE

Objectives:

To introduce the major literary trends during the Victorian Age and to familiarize students with social and the literary movements like Decadence, Imagism, Symbolism, Oxford Movement, Aestheticism, Pre-Raphaelites etc. To Interpret and analyze representative novels and plays of the Victorian era keeping in view the historical and intellectual backgrounds dominating the periods being studied.

Course Description:

The course journeys through the Victorian period which was a fecund era of political awakening, democratic and social reforms, material progress resulting from scientific, industrial and mechanical progress, religious skepticism and pessimism. It includes the works of major Victorian poets including Tennyson, the Brownings, Arnold, Hopkins, and the Rossettis. It takes the student through the intellectual currents of the Victorian era as expressed by such writers as Carlyle, Newman, Ruskin and Darwin.

MODULE I: Critical Essays

Linda M. Shires – The Aesthetics of the Victorian Novel (from *The Cambridge Companion to Victorian Novel* ed. Deidre David)

Isobel Armstrong – "Introduction: Rereading Victorian Poetry" from *Victorian Poetry: Poetry, Poetics, Politics*

Nicholas Daly – Technology (from *The Cambridge Companion to Victorian Culture* ed. Francis O'Gorman)

MODULE II: Poetry

Elizabeth Barrett Browning : *The Cry of the Children*

Alfred, Lord Tennyson : *Lotos-Eaters*

Robert Browning : *Fra Lippo Lippi*

Matthew Arnold : *The Scholar Gypsy*

D.G. Rossetti : *The Blessed Damozel*

MODULE III: Drama

Oscar Wilde : *The Importance of Being Earnest*

G B Shaw : *Caesar and Cleopatra.*

MODULE IV: Fiction

William Makepeace Thackeray : *Vanity Fair*

Charles Dickens : *A Tale of Two cities*

Thomas Hardy : *The Mayor of Casterbridge.*

MODULE V: Prose

Thomas Carlyle : ‘The Hero as Poet’ (Lecture 3 from *On Heroes, Hero-Worship, and the Heroic in History*)

John Henry Newman : *The Idea of a University*

John Ruskin : *Unto this Last*

SEMINAR:

RECOMMENDED READING:

Charles Darwin : *The Origin of Species*

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

Elisabeth Jay : *Faith and Doubt in Victorian Britain*

Sandra M. Gilbert and Susan Gubar : *The Madwoman in the Attic*

Deidre David
Novel

: Introduction to *The Cambridge Companion to Victorian*

M A English Examination

Paper V –PG1ENGC05-The Victorian Age

Time 3hours

Max Marks: 80 Marks

Section A

Answer any *ten* of the following questions in one or two sentences each

- 1.The tension between tradition and innovation in Thomas Hardy’s *The Mayor of Casterbridge*.
2. Role of ideology in “The Aesthetics of the Victorian Novel.”
- 3.Importance of rereading Victorian poetry.
4. Technology and Victorian culture.
- 5.Philosophy in “The Scholar Gypsy.”
- 6.Imagery in “The Blessed Damozel.”
- 7.Marriage in *The Importance of Being Earnest*
8. Joan’s early years in Domremy.
9. Victorian Compromise.
10. Thomas Hardy.
11. Vanity Fair
12. Pre-Raphaelites. (10x2=20)

Section B

Write short essays on any *six* of the following questions

- 13..Theme of child labour in Elizabeth Barrett Browning’s “The Cry of the Children.”
- 14.Death imagery in Tennyson’s “The Lotos-Eaters.”
- 15.Theme of love in “The Blessed Damozel.”
- 16.Characterisation in *Vanity Fair*

17. *Saint Joan* as a tragedy
18. Cardinal Newman's notion of liberal education.
19. Thomas Carlyle's observations on Shakespeare
20. Need for moral justice in John Ruskin's *Unto this Last*.

(6x5=30)

Section C

Write long essays on any *two* of the following questions

21. Discuss the strengths and weaknesses of the dramatic monologue form. Answer it with the help of "Fra Lippo Lippi."
22. Why or how is *The Importance of Being Earnest* funny? Analyze some aspects of Wildean wit.
23. "The Scholar Gypsy" as a pastoral elegy.
24. Discuss Dickens's attitude toward the French Revolution with reference to *A Tale of Two Cities*.

(2x15=30)

SECOND SEMESTER

PAPER 06: PG2ENGC06 - TWENTIETH CENTURY LITERATURE (PART-I)

Objectives:

To introduce the major literary trends during the twentieth century and to familiarize students with social and the literary movements like Decadence, Imagism, Symbolism, Oxford Movement, Aestheticism, Pre-Raphaelites etc.

Course Description:

It takes the student through the intellectual currents of the age as expressed by such writers as T S Eliot, Ezra Pound , James Joyce et.al.

MODULE I: Critical Essays

- Virginia Woolf : *A Room of One's Own*
Lionel Trilling : *Freud and Literature*
T. S. Eliot : *Tradition and the Individual Talent*

MODULE II: Poetry (1)

- T. S. Eliot : *The Waste Land*
W. B. Yeats : *Easter 1916*
W. H. Auden : *In Memory of W.B. Yeats*
G. M. Hopkins : *The Windhover: To Christ our Lord*
Dylan Thomas : *Do not Go Gentle into that Good Night*
Wilfred Owen : *Strange Meeting*

MODULE III: Fiction

- Joseph Conrad : *Lord Jim*
James Joyce : *Dubliners*
E. M. Forster : *A Passage to India*
D. H. Lawrence : *Sons and Lovers*
Graham Greene : *The Power and the Glory*

MODULE IV: Drama

- John Osborne : *Look Back in Anger*
J. M. Synge : *Riders to the Sea*
Samuel Beckett : *Waiting for Godot*

MODULE V – Prose

- F. R. Leavis: *Literary Criticism and Philosophy*

Bertrand Russell: Philosophy for Laymen

G. K. Chesterton : *The Case for the Ephemeral*

E. M. Forster : *The Duty of Society to the Artist*

Hilaire Belloc : *The End of the World*

SEMINAR

RECOMMENDED READING:

The Oxford Anthology of English Literature. Vol. 2: 1800 to the Present. OUP, 1973

Malcolm Bradbury, Ed. Forster. *A Collection of Critical Essays* (Twentieth Century View Series).

M A English Examination

Paper VI-PG2ENGC06 – Twentieth Century Literature Part I

Time 3 hours

Max Marks: 80 Marks

Section A

Answer any *ten* of the following questions in one or two sentences each

1. "Easter 1916" as a political poem.
2. Symbolism in G.M. Hopkins's "The Windhover."
3. Gender inequality in *A Room of One's Own*.
4. Importance of refrain in Dylan Thomas' "Do not Go Gentle into that Good Night."
5. Anarchism in Conrad's *The Secret Agent*.
6. Symbols in Synge's *Riders to the Sea*.
7. Structure of T.S. Eliot's "The Waste Land."
8. Setting of *Waiting for Godot*.
9. Strange Meeting.

10. The Secret Agent.
11. Absurd Drama
12. Hopkins' Sprung Rhythm
(10x2=20)

Section B

Write short essays on any *six* of the following questions

13. Judith Shakespeare
14. The difficulty of English-Indian fellowship in *A Passage to India*.
15. T.S. Eliot's theory of poetry
16. Jimmy Porter's anger.
17. Forgiveness in *The Power and the Glory*.
18. The desire for escape in *Dubliners*.
19. "Strange Meeting" as a war poem
20. "In Memory of W.B. Yeats" as an elegy.

(6x5=30)

Section C

Write long essays on any *two* of the following questions

21. Man woman relationship in D.H. Lawrence's *Sons and Lovers*.
22. What is the role of nature in *A Passage to India*.
23. What predictions does Virginia Woolf make for women's writing in the future? How do they look from our current vantage point.
24. What is memory's role in the play *Waiting for Godot*. (2x15=30)

PAPER 07: PG2ENGC07-TWENTIETH CENTURY LITERATURE PART-II

Objectives:

To initiate the students into a study of experimental literary trends associated with post-modernism

Course Description:

This course seeks to analyse the concept of Postmodernism and its impact on contemporary thought and discourse. It shows cases of a group of creative minds who attempt to rethink a number of concepts held dear by Enlightenment humanism, empiricism, and the rule of law. It introduces some of the important concepts that have been introduced by postmodernist theorists to supplant or temper the values of traditional humanism. The selected works reflect the neurosis, insecurity and uprootedness of a generation that was subject to the traumas of the post-World War world.

MODULE I: Poetry

- Philip Larkin : *Church Going*
- Ted Hughes : *The Jaguar; Crow Alights*
- Donald Davie : *Remembering the Thirties*
- D. J. Enright : *Dreaming in the Shanghai Restaurant*
- Elizabeth Jennings : *Delay; Accepted*
- John Betjeman : *Death in Leamington*

MODULE II: Prose

- Lord Bertrand Russell : *Why Men Fight*
- Max Beerbohm : *Speed*
- C. E. M. Joad : *A Dialogue on Civilization*

MODULE III: Drama

- Arnold Wesker : *The Kitchen*
- Caryl Churchill : *Top Girl.*

MODULE IV: Fiction

- John Fowles : *The French Lieutenant's Woman*

Part A

I Answer any **ten** questions in a sentence or two each:

- 1) Metafiction
- 2) Significance of the title “Church Going”
- 3) Mention the key features of Postmodernism.
- 4) The Lodger in *Free Fall*.
- 5) The Kitchen Sink Drama.
- 6) Death in John Betjeman’s poetry.
- 7) The Chinese gentleman in ‘Dreaming in a Shanghai Restaurant’.
- 8) Donald Davie.
- 9) Elizabeth Jennings.
- 10) Squealer.
- 11) The title ‘Free Fall’.
- 12) Pastiche. (10 x 2 = 20)

Part B

II Answer any **six** questions in about 100 words:

- 13) The use of animal imagery in the poetry of Ted Hughes.
- 14) Sarah Woodruff.
- 15) The prose style of Bertrand Russell.
- 16) Surrealism in *Top Girls*.
- 17) Humour in Max Beerbohm.
- 18) Fevvers as a ‘New Woman’.
- 19) Women and career in *Top Girls*.
- 20) The Movement Poets. (6 x 5 = 30)

Part C

III Answer any **two** questions in about 300 words each:

- 21) Sammy Mountjoy undergoes a journey from Being to Becoming. Substantiate.
- 22) Analyse *Church Going* as a poem that discusses “the erosion of religious abutments.”
- 23) Evaluate the development of drama in the twentieth century.
- 24) Fredric Jameson’s observations on the postmodern situation. (2 x 15 = 30)

PAPER 08: PG2ENGC08-LANGUAGE AND LINGUISTICS

Objectives:

To inculcate in the students awareness about the basic concepts of linguistics, the scientific study of language.

Course Description:

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.

MODULE 1

Phonetics and Phonology: 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

MODULE 2

Morphology: 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. The notion of a lexicon, nature of a lexical entry

MODULE 3

Syntax 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.

MODULE 4

Semantics

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. Language, metaphor, figures of speech

MODULE 5

Branches of Linguistics

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. Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.

SEMINAR :

RECOMMENDED READING:

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: Semantics	: <i>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

: *Cartesian Linguistics*

Steve Pinker

: *Language Instinct*

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Reg. No.

Name.

(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION DECEMBER 2015

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English

Semester II - PAPER- VIII--- PG2ENGC08-LANGUAGE AND LINGUISTICS

Time: Three Hours

Maximum Marks: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

1. Explain Cardinal Vowels.
2. Define homonymy
3. Creole
4. Explain intonation
5. Diglossia
6. Transcribe the following words phonetically and mark the primary stress:
 - (a) Vehicle
 - (b) Prestige
 - (c) Forehead
 - (d) Cupboard
 - (e) Chasm
 - (f) Chassis
 - (g) Restaurant
 - (i) Debut
7. Idiolect
8. Explain back formation ?
9. Explain Applied Linguistics.
10. Differentiate between syntagmatic and paradigmatic relationships.
11. What is meant by free variation.
12. Fricatives. (10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

13. Explain Morphophonology
14. Distinguish between *langue* and *parole*?
15. Derivational and inflectional morphology
16. Write a brief note on registers.
17. Explain Phrase Structure rules.
18. Limitations of IC Analysis.
19. Sub-compounds and co-compounds
20. Sociolinguistics

(6x5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks)..

21. Elucidate Saussurian contribution to linguistic studies
22. Classify the vowel and consonant phonemes in RP.
23. Distinguish between traditional grammar and modern linguistics.
24. Describe the importance of psycholinguistic analysis.

(2X15=30)

PAPER 09: PG2ENGC09-LITERARY CRITICISM

Objectives:

To familiarize the students with 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 .

Course Description: It is hoped that the course will 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 are to be discussed in the different modules. Concepts being discussed include classical western criticism from Plato, Aristotle and Longinus, English Renaissance and neoclassical criticism, the 18th 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.

MODULE I: Classical Criticism

Plato : *The Republic* (Chapter 9: Theory of Imitation)

Aristotle : *Poetics*

Longinus : *On the Sublime* Chapters 6, 7

MODULE II

Philip Sidney : *Apology for Poetry*

John Dryden : *Essay of Dramatic Poesy*

William Wordsworth : 'Preface' to *Lyrical Ballads*

MODULE III

S.T.Coleridge : *Biographia Literaria* 4, 13, 14, 17

P.B.Shelley : *Defence of Poetry*

Matthew Arnold : *Study of Poetry*

MODULE IV

Cleanth Brooks : *Language of Paradox*

Northrop Frye : *Archetypes of Literature*

Erich Auerbach : *Odysseus' Scar*

MODULE V

R.S. Crane : 'The Concept of Plot and the Plot of *Tom Jones*'

Georg Lukacs : *The Ideology of Modernism*

Wolfgang Iser : 'The Role of the Reader in Fielding's *Joseph Andrews* and *Tom Jones*'

Roman Jakobson : What is Poetry?

SEMINAR

RECOMMENDED READING

D. A. Russell and Michael Winter Bottom(Ed.) : *Classical Literary Criticism*. [OUP]

Enright and Chickera : *English Critical Texts*. [OUP]

David Lodge (ed.) : *Twentieth Century Literary Criticism: A Reader*
[Longman]

V.S. Seturaman(ed.) : *Contemporary Criticism: An Anthology* [Macmillan]

K. Pomorska & R. Rudy (Eds) : *Language and Literature*. [HUP]

Harry Blamires : *A History of Literary Criticism*

W K Wimsatt and Cleanth Brooks : *Literary Criticism: A Short History*

M.H. Abrams : *The Mirror and the Lamp: Romantic theory and the Critical Tradition* (New York, 1953)

David Lodge (ed.) : *Modern Criticism and Theory- A Reader* (Pearson, 2005)

A Handbook of Critical Approaches to Literature (OUP, 2005)

The Norton Anthology of Theory and Criticism (2001)

M.S. Nagarajan : *English Literary Criticism and Theory* (Orient Blackswan)

Gary Day : *Literary Criticism: A New History* (Orient Blackswan)

Q.Code.

Reg. No.

Name.

(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION DECEMBER 2015

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English

First Semester

COURSE-PG2ENGC09- LITERARY CRITICISM

Time: Three Hours

Maximum Marks: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

1. What are the three unities explained by Aristotle?
2. Mention the sources of the Sublime.
3. What is the touchstone method of Mathew Arnold?
4. In which year was *Biographia Literaria* published?
5. *Apology for poetry* was written in response to _____ .
6. Explain *mimesis*?
7. What is tradition according to Eliot?
8. The Concept of Plot and the Plot of *Tom Jones*.
9. Archetypes of Literature.
10. The Ideology of Modernism.
11. Stephen Gosson's attack on poetry.
12. Victorian criticism

(10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

13. Discuss Jacobson's definition of poetry.

14. Longinus' concept of the sublime.

15. *Odysseus' Scar*.

16. Sidney's formulations on power of poetry.

17. Cleanth Brooks' views on the language of poetry .

18. *Biographia Literaria* .

19. Dryden's interpretation of the three dramatic unities.

20. The four fundamental mythos as described by Northrop Frye .

(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks).

21. How did Wordsworth redefine poetry in his "Preface to Lyrical Ballads".

22. Discuss the role of the reader in *Joseph Andrews* and *Tom Jones* as made explicit by Wolfgang Iser.

23. Examine how Lukacs establishes the connection between modernist ideology and the definition of individuals as alienated and asocial.

24. Bring out the arguments propounded by Sidney regarding the role of a poet mediating between two worlds- transcendent forms and historical actuality. (2X15=30)

PAPER 10: PG2ENGC10 - INDIAN WRITING IN ENGLISH

Objectives: The course is designed to familiarize 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.

Course Description: 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. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English are also introduced to give a smack of the 'essential' Indianness.

MODULE I: Essays

- A.K.Ramanujan : *Is There an Indian Way of Thinking*
- Thomas Macaulay : *Minutes on Indian Education*
- Meenakshi Mukherjee : "Nation, Novel, Language" in *The Perishable Empire*

MODULE II: Poetry

- Toru Dutt : *Our Casuarina Tree*
- Aurobindo : *Savitri*
- SarojiniNaidu : *The Purdha Nashin*
- Rabindranath Tagore : *The Child, Gitanjali* (section 35)
- Nissim Ezekiel : *Night of the Scorpion*
- Kamala Das : *An Introduction*
- Keki N. Daruwalla : *Routine, Death of a Bird*

MODULE III: Drama

- Vijay Tendulkar : *Silence; the Court is in Session*
- Mahesh Dattani : *On a Muggy Night in Mumbai*
- Girish Karnad : *The Fire and the Rain.*

MODULE IV: Novel

Amitav Ghosh	: <i>The Shadow Lines</i>
Shashi Deshpande	: <i>If I Die Today</i>
Salman Rushdie	: <i>Midnight's Children</i>

MODULE V: Short Story

Rabindranath Tagore	: <i>The Postmaster</i>
R K Narayan	: <i>An Astrologer's Day</i>
Mulk Raj Anand	: <i>The Barber's Trade Union</i>
Mahaswetha Devi	: <i>Draupati</i>
Sharankumar Limbale	: <i>The Slave</i>
Sivakami	: <i>The Paper Door</i>
Jhumpa Lahiri	: <i>Interpreter of Maladies</i>

SEMINAR

RECOMMENDED READING:

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>

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	(Pages:2)	

MA/M.Sc./M.Com DEGREE EXAMINATION DECEMBER 2015

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English

First Semester

COURSE-PG2ENGC10– INDIAN WRITING IN ENGLISH

Time: Three Hours

\Maximum Marks: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

1. Who sits on the Casuarina tree early in the morning?
2. Name the only poem written by Tagore primarily in English?
3. The year in which Tagore was awarded Nobel Prize.
4. Why is the whore in a hurry while pleasing the speaker of the poem?
5. In which year was *PaperDoor* published?
6. In which does Brass Monkey appear?
7. Fill in the blanks:
“Where the mind is without fear

To that let my country awake..”
8. Where is the story *The Postmaster* set?
9. What is the central issue discussed in *The Shadow Lines*?
10. What is the significance of the title ‘Routine Death of a Bird’?
- 9 Where does the story *The Shadow Lines* begin?
- 10 Name the author of *If I Die Today*? (10X2=20)
- 11 Chandu as a victim of oppression.
- 12 Wit and irony in the poems of Ezekiel.

Section-B

(Answer any **six** questions. Each question carries **5** marks).

- 13 Nostalgia in Toru Dutt's poetry.
- 14 Characterisation of Arvasu.
- 15 Fragmentation in *Midnight's Children*.
- 16 The fate of 'marginal discourses'.
- 17 Mahapatra as a poet of silence.
- 18 The ideology of English studies in India under British colonial rule.
- 19 Ramanujan's observation about modernization in India.
- 20 Critically examine Tagore as a mystical poet
(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15** marks)..

- 21 Discuss the ways in which Kamala Das problematizes the notions of gender and identity in her works.
- 22 How successfully does Rushdie convey that genuine historical truth depends on perspective and a willingness to believe?
- 23 Compare pre-independence and post-independence Indian poetry in English and comment on the evolution of a new Indian ethos.
- 24 What are the answers Ramanujan suggests to " Is There an Indian Way of Thinking"?

(2x15=30)

THIRD SEMESTER

PAPER 11:PG3ENGC11-Literary Theory

Objectives: This course is aimed at introducing various literary theories and their developments to the students.

Course Description:

This course is expected to enable the students to understand that:

- Language is a system of signs and there are certain fundamental structures underlying all human behaviour and production. Meaning cannot be fixed; rather it is a fluid, ambiguous domain of human experience. Unconscious is structured like language and it is the storehouse of painful and repressed emotions.
- Cultural productions reinforce the economic, political, social and psychological oppression.
- Reader's response is pivotal in the analysis of literary texts.
- Reader actively participates in creating the meaning of the text.

MODULE I: Theories of Formalism, Structuralism and Deconstruction, Reader Response

Theories

Ferdinand de Saussure : *Course in General Linguistics*

Tzvetan Todorov : *The Typology of Detective Fiction*

Roland Barthes : *The Death of the Author*

Jacques Derrida : "Structure, Sign and Play in the Discourse of Human Sciences." from *Modern Criticism and Theory: A Reader*. Ed. David Lodge. UK: Longman, 2000. Pp. 89-103.

MODULE II: Psychoanalytic Theories and Feminist Theories

Jacques Lacan : "The Mirror Stage as Formative of the Foundation of I as Revealed in Psychoanalysis Experience."

Frantz Fanon : *The Negro and Psycho-pathology*

Elaine Showalter: "Towards a Feminist Poetics." *Women Writing and Writing about Women*. London

Julia Kristeva.

MODULE III: Marxist Theories and Theories of New Historicism

Michel Foucault. "What is an Author?" *Modern Criticism and Theory: A Reader*. Ed. David Lodge. UK: Longman, 2000. Pp. 174-187.

Louis Althusser : *Ideology and Ideological State Apparatuses*

Raymond Williams : *Literatur*

Aram Veesser : 'Introduction', *The New Historicism*

Terry Eagleton : *Marxism and Literary Criticism*. London: Routledge, 1976.

MODULE IV: Postcolonial Theories and Cultural Studies

Edward W. Said : "Introduction". *Orientalism*. UK: Penguin. 1900. Pp. 1-28.

ParthaChatterjee : "Nationalism as a Problem in the History of Political Ideas." *Nationalist Thought and the Colonial World: A Derivative Discourse? The Partha Chatterjee Omnibus*, New Delhi: Oxford UP, 1994. Pp. 1-35.

Leela Gandhi : *Postcolonial Theory: An Introduction*

Jean Baudrillard : "The Procession of Simulacra."

Toby Miller : "Introducing Cultural Studies"

Simon During : "Introduction" *Cultural Studies Reader*

Dick Hebdige : *Subculture: The Meaning of Style*

MODULE V: Theories of New Media

Dan Laughey : *Key Themes in Media Theory*. London: McGraw-Hill, 2007.

M. Madhava Prasad : "The Absolutist Gaze: Political Structure and Cultural Form." *Ideology of the Hindi Film: A Historical Construction*. Pp. 52-87.

Marshall McLuhan : *Medium is the Message*

Kevin Robins and Frank Webster : 'From public sphere to cybernetic state'
in *Times of the Technoculture*. New York: Routledge,

1999

Manuel Castells : "The Network Society: From Knowledge to Policy."

SEMINAR

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Reg. No.

Name.

(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION
MA ENGLISH LANGUAGE AND LITERATURE
Third Semester
PAPER-XI- PG3ENGC11-Literary Theory

Time: Three Hours

Maximum: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

1.Structuralism.

2.Russian Formalism.

3.New Historicism.

4.Deconstruction.

5.Condensation.

6.Cultural Materialism.

7.Marxism.

8.Post-colonial studies.

9.Ecriture Feminine.

10. Stylistics.

11. Post-modernism.

12. Queer theory.

(10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

13. What is the major argument propounded by Julia Kristeva.
14. Write a note on Ideological State Apparatuses?
15. Briefly elaborate “simulacra”.
16. What is the new concept of author opined by Barthes.
17. How would you evaluate the arbitrary nature of linguistic sign?
18. Analyse Lacan’s “Mirror stage”.
19. Write a note on Fanon’s Psycho-Pathology.
20. Gender performativity.

(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks).

21. Write an essay on the cultural hegemony exercised by the media.
22. The problematic concept of centre is an illusion. Comment.
23. Edward Said’s *Orientalism*.
24. Discuss the Marxist ideologies embedded in Foucault’s “What is an author”

(2x15=30)

PAPER 12: PG3ENGC12-AMERICAN LITERATURE

Objectives:

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.

Course Description:

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.

MODULE I: Essays / Prose

Ralph Waldo Emerson : *The American Scholar*

Adrienne Rich : *Blood, Bread and Poetry - The location of the Poet*

Irving Babbitt : *The Critic and American Life*

MODULE II: Poetry

Walt Whitman : Extract from *Drum Taps*

Robert Frost : *The Road not taken*

Emily Dickinson : *A Bird Came Down the Walk*

Nikki Giovanni : *Harvest*

Langston Hughes : *The Negro Speaks of Rivers*

Marge Tindal : *Cherokee Rose*

MODULE III: Fiction

Nathaniel Hawthorne : *The Scarlet Letter*

John Steinbeck : *The Grapes of Wrath*

Hemingway : *The Sun also Rises*

Toni Morrison : *Beloved*

MODULE IV: Drama

Eugene O'Neill : *Emperor Jones*

Tennessee Williams : *Cat on a Hot Tin Roof*

Edward Albee : *The Zoo Story*

Sam Shepherd : *A Buried Child*

MODULE V: Short Story

Edgar Allan Poe : *The Black Cat*

Kate Chopin : *A Pair of Silk Stockings*

O. Henry : *A Newspaper Story*

John Updike : *My Father's Tears*

Donald Barthelme : *The Balloon*

SEMINAR

RECOMMENDED READING:

Cambridge History of American Literature. Sacvan Bercovitch. CUP

A History of American Literature. Richard Gray, Blackwell, 2004

The Norton Anthology of American Literature, Nina Baym. Norton, 2007

Ford, Boris: *The New Pelican Guide to American Literature: American Literature Vol. 9*.
London: Penguin, 1995

Roy Harvey Pearce, *The continuity of American Poetry*. Princeton. New Jersey, 1961.

Adrienne Rich- *Of Woman Born: Motherhood as experience and institution.*

Tennessee Williams- *The Two-Character Play*

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Name.

(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH LANGUAGE AND LITERATURE

Third Semester

PAPER-XII- PG3ENGC12-AMERICAN LITERATURE

Time: Three Hours

Maximum Marks: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

- 1) Transcendentalism.
- 2) Nikki Giovanni.
- 3) Altruism in *Grapes of Wrath*.
- 4) *The Balloon* as a satire of Post-modernism.
- 5) Giuseppe.
- 6) Adrienne Rich.
- 7) *My Father's Tears*.
- 8) Violence in *The Black Cat*.
- 9) Tennessee Williams.
- 10) *The Zoo Story*
- 11) Context of *A Buried Child*.
- 12) Emily Dickinson.

(10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

- 13) Optimism in Walt Whitman's poems.

- 14) Write a note on the novel concept “man thinking”.
- 15) Briefly elaborate the ‘black feeling’ expressed in “Harvest”.
- 16) Use of figures of speech in the poem of Langston hughes .
- 17) Theme of morality in *The Sun Also Rises*.
- 18) Write a note on the symbolism employed by John Steinbeck.
- 19) Disillusionment of American Dream as expressed in *A Buried Child*.
- 20) Themes expressed in *Cherokee Rose*

(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks).

- 21) Write an essay on Babbitt’s “Critic and American Life”.
- 22) Theme of *The Scarlet Letter*.
- 23) Robert Frost’s poems begin with delight and end with wisdom. Comment.
- 24) Kate Chopin as a feminist writer.

(2X15=30)

PAPER 13: PG3ENGC13 – Modern European Literature

Objectives:

Learning literature and philosophy of the Western World stress on intensive reading of representative authors of diverse cultures like German, French, Italian, Spanish, English and Russian speaking countries. The paper is designed to reveal the distinctions between these texts and the two other main traditions of novelistic fiction in Europe-the romantic tradition, which endows characters with attributes which obviously qualify them for consequence in the world, and also the tradition of naturalism, which deals with characters more subdued in their relation to the social forces that constrain their lives. The overall aim is to illustrate how literary texts interpret human conflict, with necessary attention to the formal modalities, stylistic and rhetorical, which nourish this interpretation.

Course Description

Historical Background: Industrial Revolution- Imperialism-Rise of Socialism- World Wars - Formation of European Union. Literary Developments: Renaissance- Enlightenment-Realism in 19th Century Literature – Existentialism- Modernism-Postmodernism.

The continent of Europe and its literature underwent a significant change since the Renaissance. The present course encompassing European Literature from Renaissance to the contemporary period includes masterpieces from Italy, Spain, Russia, Germany, France, Romania, Netherlands and England. The prescribed modules aim at introducing the students to the development of the different genres of literature, evolution of strategies, techniques and styles in Europe through

major Literary Movements like Realism, Naturalism, Modernism and Postmodernism. It also envisages providing an idea of the transformation which came about in the socio-political and the literary fields across different national cultures in Europe. The history of the European novel evinces the influence of two interrelated ideas: the idea that if fiction intends to deal with the most important forces animating the collective life of humanity, it will deal with the lives of apparently ordinary people and the everyday details of their social ambitions and desires and not with the actions of the high placed. Fiction, to use a phrase of Balzac, deals with "*ce qui se passe partout*" (what happens everywhere). Corollary to this is the idea that the most significant representations of the human condition are those dealing with a particular type of protagonist who does not represent any influential strata of the society but conceives of himself as destined for great accomplishment that compel society to accept him as its agent. Cervantes's masterpiece, *Don Quixote*, provides a comic representation of the idea that one can elect oneself as a person of destiny and also introduces into narrative fiction a kind of teasing inquiry into the various devices by which narratives tends to endow characters with importance.

MODULE I: Classics

Sophocles	: <i>Oedipus Rex</i>
Euripides	: <i>Medea</i>
Aleksander Pushkin	: <i>The Upas Tree</i>
Charles Baudelaire	: <i>Elevation</i>

MODULE II: Poetry

German

Friedrich von Schiller	: <i>Amalia</i>
Peter Huchel	: <i>Eastern River</i>
Paul Celan	: <i>The Triumph Of Achilles</i>

French

HilaireBelloc	: <i>The Death and Last Confession of Wandering Peter</i>
Tristan Tzara	: <i>Proclamation Without Pretension</i>

Italian

Primo Levi	: <i>The Survivor</i>
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Spanish

Pablo Neruda	: <i>World's End</i>
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Serbian

Vasko Popa	: <i>A Forgetful Number</i>
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Dutch

Fenny Sterenborg : *Noises*

Russian

Aleksandr Blok : *On the Field of Kulicovo*

Vladimir Mayakovsky : *Call to Account*

MODULE III: Drama

Norwegian

Henrik Ibsen : *A Doll's House*

Russian

Anton Chekov : *The Cherry Orchard*

Italian

Luigi Pirandello : *Six Characters in Search of an Author*

Spanish

Federico Lorca : *Blood Wedding*

German

Bertolt Brecht : *Life of Galileo*

French

Albert Camus : *Caligula*

Eugène Ionesco : *Rhinoceros*

MODULE IV: Novel

French

Gustave Flaubert : *Madame Bovary*

Milan Kundera : *The unbearable Lightness of Being.*

Russian

Fyodor Dostoevsky : *Crime and Punishment*

Aleksandr Solzhenitsyn : *One Day in the Life of Ivan Denisovich*

German

Thomas Mann : *Death in Venice*

Günter Grass : *The Tin Drum*

Italian

Italo Calvino : *If on a Winter's Night a Traveler*

Umberto Eco : *The Name of the Rose*

MODULE V: Short fiction

French

Honore de Balzac : *Domestic Peace*
Guy de Maupassant : *The Adopted Son*

Russian

Anton Chekhov : *A Doctor's Visit*
Maxim Gorky : *One Autumn Night*

Italian

Tomasso Landolfi : *Gogol's Wife*

German

Carl Stephenson : *Leiningen versus the Ants*

Spanish

Gabriel Garcia Márquez : *Love in the time of Cholera*

SEMINAR

**MAHARAJA'S COLLEGE ERNAKULAM
(A GOVERNMENT AUTONOMOUS COLLEGE)
THIRD SEMESTER EXAMINATIONS
M A ENGLISH LANGUAGE AND LITERATURE
PAPER XIII-PG3ENGC13
MODERN EUROPEAN LITERATURE**

TIME: 3 HRS

MAXIMUM MARKS: 80

Section A - Short answer

I. Answer any ten questions. Each question carries 2 marks: (10x2=20)

1. The symbolism used in the poem *Elevation*.
2. The theme depicted in the poem *The Triumph of Achilles*.
3. How is *The survivor* linked to the Holocaust?
4. The historical significance of *Kulicovo*.
5. What were Galileo's principal contributions to the advance of science?
6. **Discuss the significance of the Moon's monologue.**
7. The narrator in *The Tin Drum*
8. **The theme of *Gogol's Wife*.**

9. *The Adopted Son*

10. Catharsis.

11. Epic theatre.

12. *Love in the time of Cholera*.

Section - B Short Essay

II. Answer any six questions. Each question carries 5 marks: (6x5=30)

13. Medea's revenge ultimately makes her guiltier than Jason. Discuss.

14. How does Pablo weave together the personal and the political in *The World's End*?

15. Discuss Ionesco's dramatic techniques of repetition and parallelism.

16. In what ways is *Madame Bovary* a realistic novel?

17. How does Mann make it clear to the reader that Aschenbach's experience has universal ramifications?

18. The narrative techniques of *If on a Winter's Night a Traveller*.

19. The theme of Maupassant's *The Adopted Son*.

20. Critically discuss the personality of Ivan Dmitrich Aksionov in *God Sees the Truth, but Waits*.

Section C - Long Essay

III. Answer any two questions. Each question carries 15 marks: (2x15=30)

21. Examine the Significance of the Chorus in *Oedipus Rex*.

22. Discuss Vladimir Mayakovsky's *The Call to Account* as a war poem.

23. Describe Nora as a woman, mother and a wife in *A Doll's House*.

24. Discuss briefly the rationale by which Raskolnikov considers himself a superior man.

PAPER 14: PG3ENGC14-GENDER STUDIES

Objectives

To make the students 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.

Course Description

It 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.

MODULE I: Prose - I

Kate Millet : *Sexual Politics* – Chapter 1

Sandra Gilbert and Susan Gubar:— “The parable of the cave” Chapter 1 – Part 3---*Towards a Feminist Poetics* in Mad Woman in the Attic

Susie Tharu and Lalitha: *Women Writing in India*- Introduction (1994)

Virginia Woolf : *A Room of one's own*

MODULE II: Poetry

Emily Dickinson : *Rearrange a Wife's Affection*

Sylvia Plath : *Mirror, Stings*

Kamala Das : *The Stone Age, The Sandalwood Trees*

Thom Gunn : *The Man with Night Sweets*

Maya Angelou : *I Know Why the Caged Bird Sings*

Imtiaz Dharker : *Minority*

Module III:Drama

Charlotte Keatley : *My Mother said I never should*

Manjula Padmanabhan : *Lights Out*

MODULE IV:Fiction

Kate Chopin : *The Awakening*
Alice Walker : *The Color Purple*
Shashi Deshpande : *That Long Silence*
Dorris Lessing : *No Witchcraft for Sale* (Short fiction)
Lalithambika Antharjanam : *Goddess of Revenge* (Short fiction)

Module-V-Prose II

Harold Bloom : *British Women Fiction Writers of the 19th Century*
Gayathri Chakravarti Spivak : *Can the Subaltern speak?*

SEMINAR

RECOMMENDED READING

Virginia Woolf : *A Room of One's own*
Judith Butler : *Gender Trouble*
Simone de Beauvoir : *The Second Sex*
Helen Cixous : *The Laugh of the Medusa*
Isobel Armstrong : *New Feminist Discourses*
Meena Alexander : *Fault Lines*
Jasbir Jain : *Growing up as a Woman writer*

MAHARAJA'S COLLEGE ERNAKULAM
(A GOVERNMENT AUTONOMOUS COLLEGE)
THIRD SEMESTER EXAMINATIONS
M A ENGLISH LANGUAGE AND LITERATURE
PAPER XIV-PG3ENGC14
GENDER STUDIES

TIME: 3 HRS

MAXIMUM MARKS: 80

Section A - Short answer

I. Answer any ten questions. Each question carries 2 marks: (10x2=20)

1. Trace the history of women writing in India.
2. The concept of the cave in *The Mad Woman in the Attic*.
3. The idea of steadfast love in Dickinson's poem *Rearrange a Wife's Affection*.
4. Identify the feminist elements in the poem *Mirror*.
5. The tragedy of the patient in Thom Gunn's *The Man with Night Sweats*.
6. What are the concerns and anxieties depicted in the poem *Minorities* by Imtiaz?
7. Describe Nora as a woman, mother and a wife in *A Doll's House*.
8. Outline the social setting of the *Goddess of Revenge*.
9. A room of one's own.
10. Fault Lines.
11. Gender Trouble
12. That Long Silence

Section - B Short Essay

II. Answer any six questions. Each question carries 5 marks: (6x5=30)

- 13.. How does Millet attempt to define sexual politics?
14. Discuss the metaphor of the hive used in the poem *Stings* by Sylvia Plath.
15. Illustrate Manjula Padmanabhan's *Lights Out* as a play of social apathy.
16. Evaluate Gideon's ultimate decision and the levels of conflict he faced in it.
17. How do music and art function within the novel *Awakening* and in Edna's life?
18. Jaya's quest for self assertion in *That Long Silence*.
19. Comment on any two British Women Fiction Writers of the 19th Century.
20. Critically analyze Spivak's attack on western dominance in her essay *Can the Subaltern speak?*

Section C - Long Essay

III. Answer any two questions. Each question carries 15 marks: (2x15=30)

21. What are Elaine Showalter's views on feminist criticism?
22. Illustrate how Kamala Das attempts to draw a realistic picture of the woman as oppressed and marginalized.
23. In what way does *A Doll's House* explore social and feminist issues?
24. Bring out the themes of racism and gender oppression as revealed in the novel *The Colour Purple*.

PAPER 15: PG3ENGC15-LITERATURE AND ECOLOGY

Objectives:

This course intends to create an awareness of the growing environmental issues that can jeopardize the entire human race. It reveals to the student the fact that great minds of all times have been aware of the need to respect and protect Nature, even before ecological concerns were vociferously reiterated by concerned organizations.

Course Description:

The course offers a selection of works from various genres which resonate man's love, admiration and concern for the earth, the animals, the trees and emphasize that it is imperative to keep intact Nature's intricate "web of life".

MODULE I: Poetry

William Blake	: <i>The Tiger</i>
Emily Dickinson	: "Nature" is what we see; Nature, the gentlest Mother is
Wordsworth	: <i>Tintern Abbey</i>
Coleridge	: <i>The Rime of the Ancient Mariner</i>
John Greenleaf Whittier	: <i>The Worship of Nature</i>
W.S. Merwin	: <i>Shore Birds</i>
Elizabeth Bishop	: <i>The Fish</i>
Gieve Patel	: <i>On Killing a Tree</i>
A. K. Ramanujan	: <i>Ecology, River</i>

MODULE II: Prose

V. Geetha : *The Trees*

Jane Goodall : *My Friends the Wild Chimpanzees*

MODULE III: Fiction

Amitav Ghosh : *The Hungry Tide*

Nikos Kazantzakis : *God's Pauper*

Orhan Pamuk : *Snow*

Yann Martel : *Life of Pi*

Ernest Hemmingway : *The Snows of Kilimanjaro*(Short Story)

MODULE IV: Non-fiction

Salim Ali : *The Fall of a Sparrow*

MODULE V: Essays

Maria Mies and Vandana Shiva : *Ecofeminism* - Chapter 1

Timothy Morton : *Ecology without Nature: Rethinking Environmental Aesthetics*

William Rueckert : "Literature and Ecology: An Experiment in Ecocriticism." *The Ecocriticism Reader*. Cheryl Glotfelty & Harold Fromm. Ed. Athens and London: The University Press, 1996.

SEMINAR

RECOMMENDED READING

Rachel Carson : *The Silent Spring*

Laurence Buell : *The Environmental Imagination*

Carolya Merchant (Ed.) : *Ecology: key Concepts*

Cheryl Glotfelty and Harold Fromm (Eds.) : *The Ecocriticism Reader*

Greg Gerrad : *The Green Studies Reader*

Richard Kahn : *Critical Pedagogy, Ecocriticism & Planetary Crisis*.

Greg Garrard : “Ecocriticism and Education for Sustainability.” *Pedagogy* 7.3 (2007): 360. Web.

MAHARAJA’S COLLEGE ERNAKULAM
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THIRD SEMESTER EXAMINATIONS
M A ENGLISH LANGUAGE AND LITERATURE
PAPER XV-PG3ENGC15-LITERATURE AND ECOLOGY

TIME: 3 HRS

MAXIMUM MARKS: 80

Section A - Short answer

I. Answer any ten questions. Each question carries 2 marks: (10x2=20)

1. Comment on the theme of Fish.
2. **The concept of *God’s Pauper*.**
3. Myth and nature in Rime of Ancient Mariner.
4. **Comment on the title *The Hungry Tide*.**
5. Literature and Ecology.
6. What are the concerns and anxieties depicted in the poem *On Killing a Tree*?
7. Write a short note on the title *Snow*.
8. Vandana Shiva.
9. Theme of *The Fish*.
10. Nature in *River*
11. Wordsworth as a nature poet.
12. *Shore Birds*

Section - B Short Essay

II. Answer any six questions. Each question carries 6 marks: (6x5=30)

13. Write a note on Timothy Morton : Ecology without Nature: *Rethinking Environmental Aesthetics*?

14. Discuss the theme of *Shore Birds*.
15. Illustrate the plot of *My Friends the Wild Chimpanzees*.
16. Evaluate the concept of *The Silent Spring*.
17. The world of Birds in *The Fall of Sparrow*.
18. Ecofeminism.
19. *Life of Pi*.
20. Ecocriticism

Section C - Long Essay

III. Answer any two questions. Each question carries 15 marks: (2x15=30)

21. Concept of nature in *Tintern Abbey* and *The Tiger*.
22. Trace the evolution of Literature and Ecology.
23. Evaluate the concept of ecofeminism.
24. Ecological concerns in Emily Dickinson's poems.

FOURTH SEMESTER

PAPER 16:PG4ENGC16-VISUAL CULTURE

Objectives:

To enable students to understand and study visual Culture as a popular art form evolved from the need for cultural communication in the age of mechanical reproduction

To make them realize its value as a powerful cultural practice in contemporary society with an emphasis on the divergent socio-cultural contexts

Course Description:

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.

MODULE I: Introduction to Visual Culture

What is visual culture? - How do spectators create meaning out of images? How does ideology influence representation? How can you analyze and interpret the visuals contemporary culture?

Roland Barthes : *Mythologies* [1957] (the section dealing with a young black soldier in French uniform saluting the French flag.)

MODULE II: Film Studies

Introduction to film studies—the language of cinema—basic terms [shot, montage, sequence, etc.] silent films to talking films—genres [western, Musical, Italian, Melodramas, science fiction]--film theories—realist and formalist—classic, Hollywood, naturalist—French new films—national and third-world cinema—Indian cinema—Bollywood

MODULE III: The Visual in Contemporary Culture

The influence of visuals in contemporary culture—photography—films—TV—advertisement—logos and branding—consumer culture—the manufacture of desire—visualizing gender and race—postmodern culture and pastiche

MODULE IV: Surveillance Culture

Internet culture and the use of video-camera

Text: M Foucault “Panopticism’ in *Discipline and Punish*

The film: *The Matrix* [1999]

MODULE V: The Visual and Fashion

How is desire created in the fashion industry? Construction of masculinity and femininity in the fashion industry - Consumer culture and fashion - Marketing of marginalized cultures through fashion

SEMINAR

RECOMMENDED READING:

MODULE I:

- Nicholas Mirzoeff : *An Introduction to Visual Culture*
Sturken M. & L Cartwright : *Practice of Looking: an Introduction to Visual Culture*
John Berger : *Ways of Seeing* [1972]

MODULE II:

- Amy Villarys : *Film Studies: The Basics*
Susan Howard : *Basic Concepts in Cinema*
Dudly Andrew : *Major Film Theories*
Jarek Kupsc : *History of Cinema for Beginners*
Richard Osborne : *Film Theory for Beginners*

MODULE III:

- Richard Howells : *Visual Culture*, [Cambridge, Polity, 2003]
J Evans & S Hall [Eds] : *Visual Culture, The Reader*, [London, Sage, 1999]

MODULE IV:

- Michel Foucault : *Discipline and Punish*

MODULE V:

- Bruzzi & Church Gibson : *Fashion Cultures, Theories, Explanations, and Analysis*
[Routledge]
Brydon & Niessen : *Consuming Fashion*, [Berg. 1998]

MAHARAJA'S COLLEGE ERNAKULAM
(A GOVERNMENT AUTONOMOUS COLLEGE)
THIRD SEMESTER EXAMINATIONS
M A ENGLISH LANGUAGE AND LITERATURE
PAPER XVI-PG4ENGC16-LITERATURE AND ECOLOGY

TIME: 3 HRS

MAXIMUM MARKS: 80

Section A - Short answer

I. Answer any ten questions. Each question carries 2 marks: (10x2=20)

1. Comment on visual culture.
2. Scopophilia.
3. Language of cinema.

4. **Different film genres.**
5. Auteur theory.
6. Montage.
7. Neo- Liberalism in the history of film studies.
8. Richard Osborne
9. French New Films.
- 10 Third World Films.
- 10. Neo-liberalism**
- 11. Mass Media**

Section - B Short Essay

II. Answer any six questions. Each question carries 5 marks: (6x5=30)

12. Write a note on J Evans & S Hall's: *Visual Culture, The Reader*
13. What are the major film theories.
14. *Basic Concepts in Cinema.*
15. Ideological State Apparatuses.
16. Popular culture.
17. *Film Theory for Beginners.*
18. Influence of mass media on society.
19. Concept of panopticon.
20. Construction of masculinity and femininity.

Section C - Long Essay

III. Answer any two questions. Each question carries 15 marks: (2x15=30)

21. Analyse the influence of visuals in contemporary culture.
22. How does ideology influence representation.
23. Evaluate the concept of *Discipline and Punish.*
24. Write an essay on consuming fashions.

PAPER 17: PG4ENGE01-AN INTRODUCTION TO DALIT WRITING

Objectives:

To familiarize the student with the development of Dalit writing in different regions of India.

Course Description:

The writings span 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. By the end of the course students would have made a detailed study of key modern Dalit writers and thinkers, enhanced their understanding of the issues at stake in the contemporary Dalit movement, evolved an in-depth grasp of the field at the levels of experience as well as concept and extended their awareness of the social and aesthetic questions being raised in the writing. Most of the selections are translations into English from regional languages.

1. Definitions of Dalit
2. Varna and caste hierarchy
3. Opposition to Brahminical hegemony and ideology
4. Bhakti Movement
5. B. R. Ambedkar's contributions to Dalit Movement
6. Dalit Panther Movement
7. AdiDharm Movement
8. Dalit Buddhist Movement
9. Role of BrahmoSamaj&AryaSamaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

MODULE I: Prose

B.R.Ambedkar : *Speech at Mahad (Poisoned Bread, p.223-233)*

T.M.Yesudasan : *Towards a Prologue to Dalit Studies (from No Alphabet in Sight)*

Meena Kandasamy : *Should You Take Offence (Preface to Ms. Militancy)*

Sharankumar Limbale : *Towards Dalit Poetics, Selections*

MODULE II: Poetry

1. N. D. Rajkumar. "Our Gods do not Hide". *Give us this Day a Feast of Flesh*. New Delhi: Navayana, 2011.
2. Poikayil Appachan. "Song". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. New Delhi: Oxford UP, 2012. Pp. 5-6.
3. M. R. Renukumar. "The Poison Fruit". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. Pp. 32-33.
4. PrathibaJeyachandran. "Dream Teller". Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: Oxford UP, 2012. Pp. 5-6.
5. M.B. Manoj, 'Children of the Woods Conversing with Christ', in *Writing in the Dark*, tr. Ajay Sekher and ed. M.B. Manoj and George K. Alex (Mumbai: Adhyana Kendra, 2008).

MODULE III: Drama

1. A. Santhakumar. Dreamhunt. M. Dasan, et al, eds. *The Oxford Anthology of Malayalam Dalit Writing*. New Delhi: Oxford UP, 2012. Pp. 168-179.
2. K. Gunashekar. Touch. Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. Oxford UP, 2012. Pp 163-168.

MODULE IV: Autobiographies

- Bama, *Karukku*, tr. Lakshmi Holmstrom and ed. Mini Krishnan, (Chennai: Macmillan, 2000) pp. 25–41.
- Sharankumar Limbale: *The Outcaste*. Oxford University Press. 2007. Retrieved 2012-10-26.

MODULE V: Novel

- P. Sivakami : *The Grip of Change*
- Mulk Raj Anand : *Untouchable*

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MAHARAJA'S COLLEGE ERNAKULAM

(A GOVERNMENT AUTONOMOUS COLLEGE)
THIRD SEMESTER EXAMINATIONS
M A ENGLISH LANGUAGE AND LITERATURE
PAPER XVI-PG4ENGE01-AN INTRODUCTION TO DALIT WRITING
TIME: 3 HRS **MAXIMUM MARKS: 80**

Section A - Short answer

I. Answer any ten questions. Each question carries 2 marks: (10x2=20)

1. Dalit Panther Movement
2. **Dalit Literature.**
3. Dalit Buddhist Movement
4. Role of BrahmaSamaj&AryaSamaj
5. How does M B Manoj raise the question of faith?
6. Dream Teller.
7. Implications of the term Dalit.
8. Poisoned Bread.
9. Obstacles in the path of dalit development.
10. Indian English Dalit writers.
11. Dream Hunt
12. The 2 generations of Indian English writers.

Section - B Short Essay

II. Answer any six questions. Each question carries 5 marks: (6x5=30)

13. Caste is a contemporary form of power. Discuss.
14. Critically analyse the tone employed by Meena Kandaswami in defining the characteristics of heroes of traditional Hinduism.
15. *Karukku* as a testimony of autobiography.
16. *The Poison Fruit*.
17. The sexual dimension of exploitation as expressed in Dalit Writing.
18. Plot of *The Grip of Change*.
19. Varna and caste hierarchy.

20. Dalit Movement in Kerala and contributions of Sri Ayyankali.

Section C - Long Essay

III. Answer any two questions. Each question carries 15 marks: (2x15=30)

21. Critically consider Ambedkar's call to reorganise the Hindu society.
22. Examine with reference to Akkarmashi the statement that a Dalit has no personal life, but only the one dissolved within his community.
23. How does Dalit writing raise the question of visibility?
24. Dalit literature is a social movement invested in the battle against injustice. Discuss.

PAPER 18: PG4ENGE02 - TRANSLATION STUDIES

Objectives

To familiarize the student to the contextual diversity of Translations, and to introduce the theoretical and political dimensions related to the field.

Course Description

The Paper conceives the terrain of translation Studies both as a global phenomenon and as a culturally loaded region/ subject specific activity. It discusses the global issues at stake in this emerging field.

MODULE I:

Introduction to the practice of Translation—Basic concepts and terminology—issues in translation—equivalence—translatability

MODULE II:

Theories of Translation—Nida, Itamar, Evan-Zohar, Jakobson, Lefevere, etc.,

MODULE III:

Translation and culture—the politics of translation—the status of languages in translation—English to Indian languages and vice versa—translation in the modern world—Machine translation—movie dubbing and subtitling

MODULE IV:

Problems in Translation—case study: O Chandu Menon's *Indulekha*1. Translated by John Willoughby Francis Dumergue

1. AnithaDevassia

MODULE V:

Problems in translation—case study: F Dostoevsky's *Crime and Punishment* trans. as *KuttavumSikshayum* by Edappally Karunakara Menon and K P Balachandran

SEMINAR

RECOMMENDED READING

1. Catford, J.C., (1965). *A Linguistic Theory of Translation*. London: Longman
2. Munday, Jeremy. 2008. *Introducing Translation Studies*. London and New York: Routledge
3. Baker, Mona ed. (2001). *Routledge Encyclopedia of Translation Studies*. New York and London: Routledge.
4. Bassnett, Susan (1980/1991/2002). *Translation Studies*. New York and London: Routledge.
5. Benjamin, Walter (1923). "The Task of the Translator,"
6. Pym, Anthony (2010/2014). *Exploring Translation Theories*. London: Routledge.
7. Robinson, Douglas. (1991). *The Translator's Turn*. Baltimore and London: Johns Hopkins University Press.
8. Steiner, George (1975). *After Babel*. Oxford University Press.
9. Venuti, Lawrence. (2012). *The Translation Studies Reader*, 3rd ed. London: Routledge.

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(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION DECEMBER 2015

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English
First Semester
COURSE CODE-PG4ENGE02

Translation Studies

Time: Three Hours

Maximum: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

1. Define Translation studies
2. Who coined the term translation studies
3. Mention few tools that are employed in technology aided translation
4. Explain the term translatability.
5. Who translated *Adhyatma Ramayanam* into Malayalam?
6. What is the concept of machine translation?
7. What is cultural translation?
8. What is Equivalence?
9. What is the Source language and Target language?
12. What is meant by untranslatability?.
- 11) What is intralingual translation?
- 12) Mention 4 contributors in the field of translation studies
(10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

- 13) What are the major challenges in translation?
- 14) The scope of translation studies.

- 15) Explain the concept of transparency in translation.
- 16) Explain Jacobson's concept of interlingual and intersemiotic translation
- 17) What is the concept of Descriptive translation studies?
- 18) Explain the concept of dynamic equivalence.
- 19) Discuss *Polysystems theory*
- 20) What is dubbing?

(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks).

- 21) Discuss Evan Zohar's concept of poly systems theory in Translation
- 22) Discuss the scope of translation studies
- 23) Cultural translation as depicted in *Indulekha*
- 24) Discuss the relevance of dubbing and subtitling .

(2X15=30)

PAPER 19: PG4ENGE03-POPULAR CULTURE

Objectives

To investigate how different cultural forms communicate ideas about the world.

To learn to assess the value of different critiques of popular culture and to explore various methods that investigate both what popular culture does to people and what people do with popular culture.

To develop critical reading skills that can be applied to both scholarly and popular texts.

Course Description:

The course proposes to approach popular culture as a body of widely shared and contested beliefs, practices, and material objects that presents the extraordinary possibilities of ordinary social life. It seeks to understand how popular culture mirrors real life, through a distorted and selective reflection that presents familiar realities in their most spectacular forms by exploring a range of media and genres like popular fiction, fantasy, comic strips and other additional forms including television, film, advertising, music, books, magazines, video games and the internet.

MODULE I: Selections from Theorists

“What is Popular Culture?” John Storey, *Cultural Theory and Popular Culture*, pp.1-16.

“Cultural Theory and Popular Culture: From Structuralism to Semiotics” Peter Bondarella, *Umberto Eco and The Open Text*.

“Glances, Dances, Romances: An Overview of Sexual Narratives in Teen Drama Series” Berridge, Susan, *Serialised Sexual Violence in Teen Television Drama Series*, 81.

“Stereotyping” Richard Dyer in *Media and Cultural Studies: Key Words*. Meenakshi Durham and Douglas Keller eds. Malden Mass: Blackwell, 2007: pp 353

MODULE II: Fiction.

Agatha Christie : *And Then There Were None*

Dan Brown : *The Da Vinci Code*

Amish Tripathi : *The Secret of the Nagas*

Margaret Mitchell : *Gone with the Wind*

Manil Suri : *The City of Devi*

Manu Joseph : *The Illicit Happiness of Other People*

MODULE III Fantasy adventure I

Jonathan Swift : *Gulliver's Travels*

Robert Louis Stevenson : *The Treasure Island*

Mark Twain : *The adventures of Huckleberry Finn*

William Golding : *The Lord of the Flies*

David Foster Wallace : *Infinite Jest*

MODULE IV: Fantasy Adventure II

JRR Tolkein : *The Lord of the Rings - Trilogy*

J K Rowling : *Harry Potter and the Sorcerer's Stone*

Stephen King : *Doctor Sleep*

Wilkie Collins : *The Moonstone*

Joseph Heller : *Catch 22*

MODULE V: Non- Fiction

Umberto Eco : *On Ugliness*

William Dalrymple : *Nine Lives – in Search of the Sacred in Modern India*

Walter Isaacson : *Steve Jobs*

Tetsuko Kuroyanagi : *Toto-Chan – The Little Girl at the Window*

Robert A Heinlein : *Stranger in a Strange Land*

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(Pages:2)

MA/M.Sc./M.Com DEGREE EXAMINATION DECEMBER 2015

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English - Fourth Semester

PAPER-XIX- PG4ENGE03-POPULAR CULTURE

Time: Three Hours

Maximum: 80 marks

Section-A

(Answer any **ten** questions. Each question carries **2** marks).

- 1.How does John Storey define ideology?
2. What is meant by popular culture ?
- 3.Distinguish between social types and stereotypes?
- 4.What is meant by iconography.
- 5.Elucidate Member types.
- 6.Explain stereotyping.
- 7.Discuss the major theme in *The City of Devi*.
- 8.The Secret of the Holy Grail in *The Da Vinci Code*.
- 9.What objects disappear, one by one, as each murder is committed in *And Then There Were None*?
- 10.Dicuss the character of Scarlett.
- 11.Who has asked Gabriel Betteredge to write his narrative?
- 12.The nun in Dalrymple's *Nine Lives*. (10X2=20)

Section-B

(Answer any **six** questions. Each question carries **5** marks).

13. How is stereotyping possible through iconography?
14. Discuss the relation between ideology and types?
15. What are the different definitions of popular culture according to John Storey?
16. What role does wealth play in *The Da Vinci Code*?
17. Compare and contrast Ashley and Rhett. What cultural attitudes or ways of life do they embody?.
18. How are slavery and black people depicted in *Gone with the Wind*? Can the novel be labeled racist?.
19. Discuss the narrative techniques that Christie uses to create and maintain suspense throughout the novel.
20. In what sense is *The Moonstone* a novel about imperialism? Is it anti or pro-imperialistic?

(6X5=30)

Section-C

(Answer any **two** questions. Each question carries **15**marks).

21. In what ways is *The Da Vinci Code* similar to other popular novels in the thriller genre? In what ways does it depart from them?
22. How does *The Da Vinci Code* juxtapose ancient and modern worlds?
23. Discuss how Christie portrays social hierarchies. What commentary is she making on her society's class system?
24. How is "Englishness" defined in the novel *The Moonstone*? With what characters is it associated? Does it have an opposite?

(2X15=30)

PAPER 20: PG4ENGE04-WORLD LITERATURE

Objectives

To introduce students to a variety of writings from various cultures and languages

To motivate students to explore and analyse regional concerns.

To inculcate in students an awareness of the diversity of new literatures.

Course Description:

The course intends to trace the similarities and diversities that characterize the classics of world literature as well as the evolution of new literatures and to familiarize the specific socio-historical-cultural contexts in the evolution towards the establishment of sovereign republics. The students are to be encouraged to view the text as the product of theoretical explorations of the contemporary concerns of gender, ethnicity, localization/regionalism, nationalism, multiculturalism, immigration and culture studies. A wide array of literary works spanning various genres, cultures and languages are selected for study.

MODULE I: Selections from Theorists

Michael Foucault : "Subject and Power."

Gilles Deleuze and Felix Guattari : "Rhizome"

Jean Baudrillard : "The Procession of simulacra"

S. Sullivan : “Philosophical Perspectives on Multiculturalism”

MODULE II: Poetry

Alexander Pushkin : No Tears
Hart Crane : *Poem to the Brooklyn Bridge*
W.B. Yeats : *Second Coming*
Bertolt Brecht : *General, Your Tank*
Pablo Neruda : *Tonight I can Write the Saddest Lines*
Maya Angelou : *The Heart of a Woman*
Kamala Das : *A Man of a Season*
Hira Bansode : *Bosom Friend*
Margaret Atwood : *Journey to the Interior*
Kishwar Naheed : *I am not that Woman*
Ben Okri : *An African Elegy*
Vikram Seth : *Guest*

MODULE III: Fiction

Gabriel Garcia Marques : *One Hundred Years of Solitude*
V.S. Naipaul : *The Mimic Men*
Jose Saramago : *Blindness*
Jhumpa Lahiri : *The Lowland*
Victor Hugo : *Les Miserables*

MODULE IV: Drama

Sophocles : *Antigone*

I Answer any **ten** questions in a sentence or two each:

1. Ismene
2. The doctor's wife in *Blindness*
3. The message in *I am not that woman*.
4. Significance of the title *Second Coming*.
5. Lavinia Mannon
6. Historical context of "The Balcony."
7. Absurd Drama.
8. Soraya
9. Why does Ralph Singh change his name in school?
10. Vikram Seth
11. The central theme in *Crime and Punishment*.
12. Anton Chekov.

(10 x 2 = 20)

Part B

II Answer any **six** questions in about 100 words:

13. Journey as a metaphor in *Journey to the Interior*.
14. Multiculturalism.
15. The role of memory in *The Cherry Orchard*.
16. Sonia in *Crime and Punishment*.
17. Simulacra.
18. The Chorus as a recurrent motif in 'Antigone.'
19. Passion in Pushkin's *No Tears*.
20. The Black Arts Movement.

(6 x 5 = 30)

Part C

III Answer any two questions in about 300 words each:

21. Outline the concept of 'rhizome' as expounded by Deleuze and Guattari.
 22. How does Saramago bring out the best and the worst characteristics of human nature within the same text?
 23. *The Electronic Nigger* as a social satire.
 24. Ben Okri's poems contain an exhortation to climb out of the African miasma. Explain.
- (2 x 15= 30)

Elective: PG4ENGE05 – Understanding Cinema: Film Theory

Objectives:

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.

Course Description:

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.

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.

Module I: Early Cinema and the Emergence of Film Studies

Siegfried Kracauer, "Basic Concepts." in Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*. Princeton University Press, 1997

Christian Metz, "Identification, Mirror', 'The Passion for Perceiving.'" in Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*. Indiana University Press, 1977
Laura Mulvey, "Visual Pleasure and Narrative Cinema." in Laura Mulvey, *Visual and Other Pleasures*. Palgrave Macmillan, 2009

Module 2: Classical Film Theories: Formalism to Realism

1. (a) Sergei Eisenstein's *Battleship Potemkin* (Film) (b) David Bordwell, 'The Idea of Montage in Soviet Art and Film,' *Cinema Journal*, Vol. 11, No. 2 (Spring, 1972), University of Texas Press, pp. 9-17
2. (a) Vittorio De Sica's *Bicycle Thieves* (Film) (b) Andre Bazin "De Sica: Metteur en scène" in Andre Bazin, [Hugh Gray (trans)], *What Is Cinema?* University of California Press Ltd, 1967.
3. (a) Akira Kurosawa's *Throne of Blood* (Film) (b) I. Shanmugha Das, "From Action to Meditation: An Eco-Buddhist Perspective on the Later Films of Akira Kurosawa." in K. Gopinathan (ed) *Film and Philosophy*. Calicut Univeresity Press, 2003

Charlie Chaplin's *The Great Dictator* (Film)

Module 3: Cinema and Ideology: Poetics as Politics

1. (a) Jean-Luc Godard's *Breathless* (Film) (b) Peter Wollen, "Godard and Counter-Cinema" in Bill Nichols (ed) *Movies and Methods: An Anthology*, University of California Press, 1985
- (a) Yash Chopra's *Deewar*. (Film) (b) Ranjani Mazumdar, "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema." in Ravi S Vasudevan (ed) *Making Meaning in Indian Cinema*. Oxford University Press, 2002
3. (a) Mani Ratnam's *Kannathil Muthamittal*. (Film) (b) Priya Jaikumar, "A New Universalism: Terrorism and Film Language in Mani Ratnam's *Kannathil Muthamittal*." in Manju Jain (ed) *Narratives of Indian Cinema*, Primus Books, 2009

John Abraham's *Amma Ariyan*. (Film)

Module 4: Women in/and Cinema

1. (a) Jane Campion's, *The Piano* (Film) (b) Claire Johnston, "Women's Cinema as Counter-Cinema" in Bill Nichols (ed) *Movies and Methods: An Anthology*, University of California Press, 1985
2. (a) Aparna Sen's *36 Chowringee Lane*. (Film) (b) K Moti Gokulsing and Wimal Dissanayake, "Women in Indian Cinema." Chapter 5 of K Moti Gokulsing and Wimal Dissanayake, *Indian Popular Cinema*. Orient Longman, 1998
3. (a) Shekhar Kapur's *Bandit Queen*. (Film) (b) Karen Gabriel, "Reading Rape: Sexual Difference, Representational Excess and Narrative Containment." in Manju Jain (ed) *Narratives of Indian Cinema*. Primus

Books, 2009

K. G. George's *Adaminte Vaariyellu*. (Film)

Module 5: Literature and Cinema – Adaptation as Discourse

1. (a) James Ivory's *The Remains of the Day* (Film) (b) Seymour Chatman, "The Art of Film Adaptation: *The Remains of the Day*." in Manju Jain (ed) *Narratives of Indian Cinema*. Primus Books, 2009
2. (a) Satyajit Ray's *Pather Panchali* (Film) (b) Satyajit Ray, "The Making of a Film: Structure, Language and Style." in Satyajit Ray, *Speaking of Films*. Penguin Books, 2005
3. (a) Lenin Rajendran's *Mazha* (Film) (b) Dr. C.S. Venkiteswaran, "Mazha: From Story to Film." in *Malayalam Literary Survey*, Vol 21, No. 4, Oct-Dec 1999 & Vol 22, No 1, Jan-March, 2000

Adoor Gopalakrishnan's *Mathilukal*. (Film)

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Recommended Reading for Module 1:

1. Lumière brothers' *The Arrival of a Train*, *Workers Leaving the Lumière Factory*, and *The Sprinkler Sprinkled* (Films), George Méliès' *A Trip to the Moon* (Film), Edwin S Porter's *The Great Train Robbery* (Film) and D W Griffith's *The Birth of a Nation* (Film).
2. Raymond Bellour, "To Alternate / To Narrate." In *Early cinema: space-frame-narrative*, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)
3. Charles Musser, "The Early Cinema of Edwin S Porter", in *The Wiley-Blackwell History of American Film*, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.
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 *The Oxford Guide to Film Studies* (eds) John Hill and Pamela Church Gibson, Oxford University Press, New York, 1998, pp 11-23

Recommended Reading for Module 2:

1. Andre Bazin, "The Myth of Total Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967
2. Andre Bazin, "The Evolution of the Language of Cinema," in *What Is Cinema?* [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, Film Form*, 1949; New York
5. Vicente Sanchez-Biosca, "Montage and Spectator: Eisenstein and the Avant-garde." *Semiotica* 81-3/4, 277-289

Recommended Reading for Module 3:

1. Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, Film Studies Reader, London: Oxford University Press, (2000)
2. Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in Ashis Nandy (ed), The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema, 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, Ideology of the Hindi Film: A Historical Construction, Oxford University Press, 1998
4. Jyotika Virdi, "Nation and Its Discontents." Chapter 1 of Jyotika Virdi, The Cinematic ImagiNation: Indian Popular Films as Social History, Permanent Black, 2003
5. Chidananda Das Gupta. "The Painted Face of Politics." Chapter 9 of Chidananda Das Gupta, The Painted Face: Studies in Indian Popular Cinema, Roli Books Pvt. Ltd., 1991

Recommended Reading for Module 4:

1. Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in Visual and Other Pleasures, Macmillan, 1989
2. Arundhati Roy, "The Great Indian Rape Trick." 1994, http://www.sawnet.org/books/writing/roy_bq2.html
3. Jyotika Virdi, "The Sexed Body." Chapter 5 of Jyotika Virdi, The Cinematic ImagiNation: Indian Popular Films as Social History, Permanent Black, 2003
4. Molly Haskell, From Reverence to Rape: The Treatment of Women in the Movies, University of Chicago Press, 1987
5. Patricia Erens, Issues in Feminist Film Criticism, Indiana University Press, Indiana, 1990.

Recommended Reading for Module 5:

1. Ved Prakash Baruah. "Screening reality: The Remains of the Day as Fact, Fiction and Film from a Postcolonial Perspective." in Manju Jain (ed) Narratives of Indian Cinema. Primus Books, 2009
2. Robert Stam, Alessandra Raengo, Literature and Film: A Guide to the Theory and Practice of Film Adaptation, Wiley, 2005
3. Blair Orfall, Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema, 2009

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Name.

MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English – Semester IV

Elective: PG4ENGE05– Understanding Cinema: Film Theory

Time : Three Hours

Maximum Marks: 80 marks

Part A

I Answer any **ten** questions in a sentence or two each:

1. The violence-meditation dialectic in *Throne of Blood*.
 2. The Psychotic hero in Bollywood cinema.
 3. Consolidation of women's position in *36 Chowringee Lane*.
 4. The problematic voice of Narayani in Adoor Goplakrishnan's *Mathilukal*.
 5. Cinematic universalism in the films of Mani Ratnam.
 6. The 'rising-lion' sequence in *Battleship Potemkin* as Intellectual Montage.
 7. The Passion for Perceiving and Cinematic Scopophilia.
 8. The Male Gaze
 9. The central theme of Akira Kurosawa's films.
 10. What is an art film?
 11. the setting of the film *The Great Dictator*.
 12. The most prominent feature of Satyajith Ray's films.
- (10x2= 20)

Part B

II Answer any **six** questions in about 100 words

13. The different categories of cinematic montage.
14. 'Long Take' and 'Deep Focus' as the cornerstones of cinematic realism.
15. Laura Mulvey's formulation of 'destruction of pleasure as a radical weapon.'
16. Spectator identification in cinema.
17. Historicity and montage dialectics in *The Great Dictator*.
18. Lenin Rajendran's *Mazha*: From story to film.
19. Godard's *Breathless* as counter-cinema.
20. Women's assertion in Jane Campion's *The Piano*

(6 x 5 = 30)

Part C

III Answer any **two** questions in about 300 words each:

21. John Abraham's *Amma Ariyan* is arguably one of the best examples of an Indian film wherein poetics fuses with politics. – Discuss
22. How does Peter Wollen chart out the domain of counter-cinema vis-à-vis Godard?
23. Satyajit Ray's *Pather Panchali* not only concerns itself with cinematic realism, but also with issues of

adaptation. – Discuss

24. How does Karen Gabriel problematise Shekar Kapur's *Bandit Queen*?
(2x15=30)

Elective : PG4ENGE06– The Indian Poetic Tradition

Objectives:

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.

Course Description:

The eight major schools of Indian Aesthetics are to be introduced. The two cardinal schools viz. *Rasa* and *dhwani* 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 *Shakuntalam* 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.

Module 1

S N Dasgupta : *The Theory of Rasa*

Kunjunni Raja : *The Theory of Dhwani (Indian Aesthetics Ed. V S Seturaman)*

"The Five Landscapes" A K Ramanujan Ed. *Poems of Love and War* 236-43

Module 2

"Drona Parva" from *Mahabharata*

Kalidasa *Meghaduta*

Ushus "The Dawn" from Rig Veda in A N D Haksar Ed. *A Treasury of Sanskrit Poetry*

Module 3

"Earth, The Mother" *Atharva Veda*

"Tree and Man" *Brihadaranyaka Upanishad*

"The Humiliation of Draupadi" *The Mahabharata*

"Winter of Panchavati" *Ramayana*

"The Grief of Yasodhara" Ashwaghosha *Buddhacharita*

"Song to the Melody Gurjari" Jayadeva's *Gitagovinda*

Module 4

Bhasa: *Urubhanga*
Sudraka: *Mricchakatika*

Bhavabhuti: *Uttararamacharita*

Module 5

Ilango Adikal: *Chilappatikaram*

“Palai” from A K Ramanujan *Poems of Love and War*

SEMINAR

RECOMMENDED READING

S K Nandi. *Studies in Modern Indian Aesthetics* Simla: Indian Institute of Advanced Study, 1975
Sudhakar Pandey and V N Jha eds. *Glimpses of Ancient Indian Poetics: From Bharata to Jagannatha*. Delhi: Indian Book Centre, 1993
A V Subrahmanian *The Aesthetics of Wonder: New Findings in Sanskrit Alankarasastra* Delhi: Motilal Banarsidas, 1988
Kapil Kapoor *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliate East-West Press, 1998.
Sushil Kumar De. *History of Sanskrit Poetics* Calcutta: Firma, 1988

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MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English – Semester IV

Elective : PE 08 Indian Poetic Tradition PG4ENGE06

Time : Three Hours

Maximum Marks: 80 marks

Part A

I Answer any **ten** questions in a sentence or two each:

1. What is Asam-lakshyakrama-vyangya?
2. Abhimanyu's death.

3. *Meghadutam* as a spiritual pilgrimage.
4. Elements of tragedy in *Urubhangam*.
5. Relevance of the title *Mricchakatikam*.
6. How does Valmiki describe the winter in Panchavati?
7. Elucidate the comparison of a man with a tree in *Brihadaranyaka Upanishad*.
8. The union of devotion and eroticism in Jayadeva's Song in the "Melody Gurjari".
9. Comment on the major features of drama

10. What are the major features of the epic in *Cilappatikaram*?

11. What do you mean by *Rasa*.

12. define the term *Dhwani*

(10x2= 20)

Part B

II Answer any **six** questions in about 100 words

13. What are the major anti-dhwani theories?
14. What is the importance of landscape in tinai aesthetics?
15. How does *Meghadutam* represent *vipralambha* sringara as a powerful sentiment?
16. How does Bhavabhuti mould the situation from the Ramayana to heighten the dramatic effect of *Uttararamacharita*?
17. "Vedic literature was a celebration of elemental powers"—discuss in the light of "Earth the Mother" of *Atharva Veda*.
18. Describe the humiliation of Draupadi in *Mahabharata*.
19. How does Buddhaghosha depict the grief of Yasodhara?
20. Comment on the features of "Palai" poetry.

(6x5=30)

Part C

III. Write essays of about **300 words** on any **two** of the following:-

21. Elucidate the major theories of *rasa*.
22. Analyse Dona's journey towards self realisation.
23. How is the dawn described in *Rig Veda*?
24. "Sudraka's achievement lies in transforming an invented tale into a powerful play with an intricate plot structure"—discuss in the light of *Mricchakatikam*.

(2x15=30)

Elective : PG4ENGE07– English Language Teaching (ELT)

Objectives:

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.

Course Description:

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.

Module 1: The Basic concepts of ELT

Topics

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

Module 2: A Historical Overview of the Theories of ELT and Learning Theories

Topics :

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:
 S-R Association-classical conditions of Skinners Operant conditioning-Gestalt Field Theory.
 Problem based learning, task based learning and self directed learning

Relevance of ELT theories in Practice

Module 3: Techniques of Teaching

Topics:

- Teaching Vocabulary: Active and Passive vocabularies; Techniques to introduce new words; Vocabulary expansion
- Teaching spelling: Difficulties and remedies

- Teaching Grammar: Theoretical grammar and pedagogical grammar substitution tables.
- The deductive approach – rule-driven learning
- The inductive approach – the rule-discovery path,
- The functional- notional approach

- Teaching grammar in situational contexts
 - Teaching grammar through texts.

- Honing listening skills
- Teaching the techniques of Writing and speaking
- Error correction
- Error Analysis
- Using a dictionary

Different types of writing taught in an ELT class (Business, academic, technical)

Module 4: Teaching literature in an ELT classroom

Topics:

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 *Pride and Prejudice* –vs. – *Bride and Prejudice*

The internet and ELT: impact of the internet on English learning

Teaching prose and poetry in class (practice sessions)

Module 5: The Process of Evaluation

Topics:

Selection, grading and sequencing of teaching items; Preparation of lesson plans for teaching English

Use of audio video aids

Classroom observation and research; Monitoring learners' progress and giving feedback

Evaluating classroom tests and other forms of assessment for different purposes; Bloom's Taxonomy

Error analysis and remedial teaching - their significance and rationale.

Tests and examination; Diagnostic tests and achievement tests

Preparing test materials and assessment charts

SEMINAR

RECOMMENDED READING

Bright & McGregor: *Teaching English as a Second Language*. Longman.

Jean F. Forrester: *Teaching without Lecturing*. OUP.

Ghosh, Das, & Sastri: *Introduction to English Language Teaching* Vol. 3. CIEFL (OUP).

Nunan, D. ed.: *Practical English Language Teaching*. New York: McGraw-Hill.

Hall, Smith and Wicaksono: *Mapping Applied Linguistics*, Routledge.

Corony Edwards and Jane Willis eds.: *Teachers Exploring Tasks in English Language Teaching*.

Palgrave Macmillan.

Nigel Harwood: *English Language Teaching Materials: Theory and Practice*. Cambridge Univ. Press

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MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English – Semester IV

Elective : PG4ENGE05– English Language Teaching (ELT)

Time : Three Hours

Maximum Marks: 80 marks

Part A

I. Answer any **ten** questions in a sentence or two each:

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
9. The process of evaluation.
10. what do you mean by lesson plan?
11. What is meant by passive knowledge?
12. Translation method.

(10x2= 20)

Part B

II Answer any **six** questions in about 100 words

13. What are receptive skills? How can the teacher facilitate the learning of receptive skills?
14. Discuss the types of accepted varieties of English in the world today.
15. Analyse the socio cultural approaches towards English language learning
16. Analyse the different types of tests that are used for evaluation
17. The limitations of the Gestalt- Field Theory
18. Discuss the importance of teaching phonetics in Indian classrooms
19. The relevance of teaching creative writing in English language classes
20. The role of a teacher in language classes

(6x5=30)

Part C

III. Write essays of about **300 words** on **anytwo** of the following:-

21. Discuss the various methods of teaching grammar
22. The importance of ELT in India.
23. Should literature be taught to facilitate language learning?
24. How has the internet influenced English language learning and teaching in India?

(2x15=30)

PROJECT---PG4ENGD01

VIVA----PG4ENGV01