



AKAL UNIVERSITY
TALWANDI SABO
(Estd. under Punjab State Act No. 25 of 2015)

FACULTY OF INDIAN & FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

Syllabus

For

MASTER OF ARTS (M.A.) ENGLISH

2016-17

SYLLABUS AND COURSES OF READING FOR M.A. ENGLISH 2016 – 17

SEMESTER: I

SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C101	HISTORY OF BRITISH LITERATURE I	4	1	-	5	20	20	60
Core	ENG06C102	LITERARY CRITICISM I	4	1	-	5	20	20	60
Core	ENG06C103	BRITISH POETRY I	4	1	-	5	20	20	60
Core	ENG06C104	BRITISH FICTION I	4	1	-	5	20	20	60
		TOTAL	16	4		20 80		80	240

• “Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Programme.

SEMESTER: II

SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C201	HISTORY OF BRITISH LITERATURE II	4	1	-	5	20	20	60
Core	ENG06C202	LITERARY CRITICISM II	4	1	-	5	20	20	60
Core	ENG06C203	BRITISH POETRY II	4	1	-	5	20	20	60
Core	ENG06C204	BRITISH FICTION II	4	1	-	5	20	20	60
		TOTAL	16	4		20	80	80	240

- “Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Programme.

SEMESTER: III

SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C301	LITERARY THEORY I	4	1	-	5	20	20	60
Core	ENG06C302	INDIAN WRITING IN ENGLISH	4	1	-	5	20	20	60
 ELECTIVE DISCIPLINE (1)	ENG06E3011	POST-COLONIAL LITERATURE I	4	1	-	5	20	20	60
	ENG06E3012	LINGUISTICS I							
	ENG06E3013	AMERICAN LITERATURE I							
ELECTIVE DISCIPLINE (2)	ENG06E3021	CULTURAL STUDIES I	4	1	-	5	20	20	60
	ENG06E3022	LITERATURE AND CINEMA I							
		TOTAL	16	4	-	20	80	80	240

- “DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

SEMESTER: IV

SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C401	LITERARY THEORY II	4	1	-	5	20	20	60
Core	ENG06C402	INDIAN WRITING IN TRANSLATION	4	1	-	5	20	20	60
ELECTIVE DISCIPLINE (1)	ENG06E4011	POST-COLONIAL LITERATURE II	4	1	-	5	20	20	60
	ENG06E4012	LINGUISTICS II							
	ENG06E4013	AMERICAN LITERATURE II							
ELECTIVE DISCIPLINE (2) / DISSERTATION*	ENG06E4021	CULTURAL STUDIES II	4	1	-	5	20	20	60
	ENG06E4022	LITERATURE AND CINEMA II							
	ENG06D401	DISSERTATION							
		TOTAL	16	4		20 80		80	240

- “Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Programme.
- “DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

*Dissertation work will be provided only to the chosen students.

SEMESTER I

PAPER TITLE: HISTORY OF BRITISH LITERATURE I PAPER CODE: ENG06C101

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course: This paper introduces the students to the history of English literature, major literary works, different literary genres, a few major authors and basic literary theory and criticism which will help the students to develop literary sensibility, critical thinking, and sharp vision, penetrating to create a thrust for literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Allegory; Dream Vision; Miracle and Morality Plays; University Wits; Graveyard Poets; Oxford Movement; Humanism; Renaissance; Reformation; Elizabethan Theatre; Puritanism; Cavalier Poets; Neo-Classicism; War of Roses

UNIT I (Hours: 15)

OLD ENGLISH PERIOD (450- 1066 A.D)

Introduction – The meaning of Literature; Importance of Literature; Origin of English Literature

Old English Period– Historical Background; Literary Features of the age; Old English Poetry; Development of Literary forms and Literary Style

UNIT II (Hours: 15)

MIDDLE ENGLISH PERIOD (1066-1500)

Anglo-Norman Period (1066 – 1350) – History of the Period; Literary features of the age;
Development of Literary forms and Style

Age of Chaucer (1350 – 1450) – History of the Period; Literary features of the age;
Development of Literary forms and Style

UNIT III (Hours: 15)

THE RENAISSANCE (1550- 1660)

1558 – 1625 – Historical Background and Literary features of Elizabethan Age and Jacobean Age

1625 – 1660 – Historical Background and Literary features of Caroline age and Commonwealth Period

UNIT IV (Hours: 15)

NEO- CLASSICAL (1660-1785)

1660 – 1700 – Historical Background and Literary features of The Restoration

1700 – 1785 – Historical Background and Literary features of The Augustan Age and The Age of Sensibility

Prescribed Reading:

1. Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.

Suggested Readings:

2. Abrams, M.H. *A Glossary Of Literary Terms*, New Delhi: Cengage Learning, 2014, 10th Edition
3. Albert, Edward. *History of English Literature*, Oxford University Press-New Delhi, 2009, 5th Edition
4. B. Artz, Frederick. *Renaissance to Romanticism*. Chicago and London: University Of Chicago Press, 1963.
5. Baugh, Albert C. & Thomas Cable. *A History of English Language*, Longman; 6th Revised Edition, 2012.
6. Bradley, H. *The Making of English*, New York: The Macmillan Company; London, Macmillan & Co., Ltd., 1964.
7. Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
8. ~~Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.~~
9. Donaldson, E.T. *Speaking Of Chaucer*. Athlone Press, 2000
10. Long, William J. *English Literature: Its History and Significance*, New Delhi: AITBS Publishers, 2007.

11. Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt Ltd, 2009.

SEMESTER I

PAPER TITLE: LITERARY CRITICISM I

PAPER CODE: ENG06C102

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the course is to introduce the learners to a wide range of critical methods and literary theories and enable them to use the various critical approaches and advanced literary theories. The amalgamation of diversified critical theories would enhance their analytical skills and familiarize them with the trends and cross-disciplinary nature of literary theories. For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Mimetic and Expressive theories of poetry; Tragedy; Hamartia; Catharsis; Sublime; Three Unities; Ars Poetica; Decorum; Fancy and Imagination; Disinterestedness; Objective Correlative; What is a Classic?; Poetic Diction; Impersonality; Objective Correlative

UNIT I (Hours: 15)

ARISTOTLE: *Poetics* (Chapters i- xvi)

UNIT II (Hours: 20)

WILLIAM WORDSWORTH: *Preface to Lyrical Ballads* (1880)

UNIT III (Hours: 15)

MATHEW ARNOLD: *The Study of Poetry*

UNIT IV (Hours: 10)

T.S. ELIOT: *Tradition and Individual Talent*

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Daiches, David. *Critical Approaches to Literature*. 2nd ed., Hyderabad: Orient Longman, 200.
4. Ford, Boris (ed.) *The Pelican Guide to English Literature*. Vols. 4 & 5, London: Pelican, 1980.
5. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
6. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.
7. Lucas, F.L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.
8. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
9. Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vols. I-IV, London: Jonathan Cape, 1958.

SEMESTER I

PAPER TITLE: BRITISH POETRY I

PAPER CODE: ENG06C103

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The main objective of this course is to give the student an adequate knowledge of the history of the English Literature as well as to make the student understand the historical and sociological factors involved in the growth and evolution of English Literature with particular reference to the political and social changes which have made a lasting impact on the English Language. It will also introduce the students to the socio-political, religious and cultural, linguistic aspects of the age. It will help the students to realize the text as products of historical, political and cultural contexts.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Negative Capability, Supernaturalism in Romantic Poetry, The French Revolution, Metaphysical Poetry, Conceit; Paradox, Epic, Mock Epic, Burlesque, Sonnet, Satire, Wit, Ode, Heroic Couplet, Dissociation of Sensibility

UNIT I (Hours: 10)

JOHN DONNE:

- “The Canonization”
- “Death Be Not Proud”
- “Good Morrow”

UNIT II (Hours: 20)

ALEXANDER POPE: *The Rape of the Lock*

UNIT III (Hours: 15)

WILLIAM BLAKE

- “The Garden of Love”
- “The Chimney Sweeper”
- “The Tyger”

UNIT IV (Hours: 15)

JOHN KEATS:

- “Ode to a Nightingale”
- “Ode on a Grecian Urn”
- “Ode to Autumn”

Suggested Readings:

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*. 2nd ed., Oxford: Oxford University Press, 1975.
2. Bate, Walter Jackson (ed.): *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.
3. Bennett, John. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
4. Fraser, G.S. *Keats. The Odes (Case Book Series)*. London: Macmillan, 1971.
5. Gardner, Helen ed. *John Donne: A Collection of Critical Essays*. New Delhi: Prentice Hall India Ltd., 1979.
6. Sperry, M. Stuart. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.
7. Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: The John Hopkins Press, 1967.
8. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

SEMESTER I

PAPER TITLE: BRITISH FICTION I PAPER CODE: ENG06C104

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The main thrust of the course is to inculcate among students the ability to analyze diverse literary devices of the period. The students will be introduced to the ever changing trends brought out by the social and scientific developments in the era. The course will provide students a platform to gain the in depth understanding of the major fiction writers of the century.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Omniscient Point of View, Flat and Round characters, Realism, Epistolary Novel, Picaresque Novel, Bildungsroman, Social Novel, Historical Novel, Regional novel, Sentimental Novel, Gothic Novel, Novel of Ideas, Utilitarianism; Reform Bill of 1832, 19th century Women Novelists

UNIT I (Hours: 15)

HENRY FIELDING: *Joseph Andrews*

UNIT II (Hours: 15)

CHARLES DICKENS: *Hard Times*

UNIT III (Hours: 15)

EMILE BRONTE: *Wuthering Heights*

UNIT IV (Hours: 15)

Suggesting Readings

1. Battestin, C. Martin. *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*. Connecticut: Wesleyan University Press, 1967.
2. Bloom, Harold (ed.), *Modern Critical Interpretations: Charles Dickens' Hard Times*. New York: Chelsea House, 1987.
3. Campbell, Jill. *Natural Masques Gender and Identity in Fielding's Plays and Novels*. Stanford: Stanford University Press, 1995.
4. Collins, Philip (ed.): *Dickens' Hard Times: A Critical Heritage*. London: Routledge & Kegan Paul, 1971.
5. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
6. Gray, Edward (ed.), *20th Century Interpretations of Hard Times: A Collection of Critical Essays*. New Delhi: Prentice Hall Pvt. Ltd., 1969.
7. Karson, Jill. *Readings on Jane Eyre, Readings on Jane Eyre*. San Diego, CA: Green Haven Press, 2000.
8. O'Neill, Judith (ed.), *Critics on Charlotte Bronte & Emily Bronte*. Miami: University of Miami Press, 1979.
9. Paulson, R. Henry *Fielding: A Collection of Critical Essays*. New Delhi: Prentice Hall India, 1976.
10. Rivero, J. Iberto. *Critical Essays on Henry Fielding*. London: Barnes & Noble, 1998.

SEMESTER II

PAPER TITLE: HISTORY OF BRITISH LITERATURE II PAPER CODE: ENG06C201

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course: This paper is a continuation of Paper I of Semester I which deals with the history of English literature. This paper will acquaint the students with major literary works, different literary genres, major authors and basic literary theory and criticism from the Romantic Period to the Postmodern Period.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Literature of Sensibility; Romantic Revival; Lake Poets; Pre-Raphaelites; The Lost Generation; Symbolism; War Poets; Georgian Poets; Kitchen Sink Drama; Theatre of the Absurd; Victorian Temper, Victorian Compromise; The Great depression; Problem Plays; the Bloomsbury Group

UNIT I (Hours: 15)

THE ROMANTIC PERIOD (1785 - 1832)

Introduction – Historical Background; Literary Characteristics of the age; Precursors of Romanticism

Growth of Romantic Literature - Novel, Poetry, Drama and Miscellaneous Prose

UNIT II (Hours: 15)

THE VICTORIAN PERIOD (1832 – 1901)

Introduction - Historical background; Literary Characteristics of the age, Development of Literary forms and Style

Growth of Victorian Literature- Novel, Poetry, Drama and Miscellaneous Prose

UNIT III (Hours: 15)

THE MODERN PERIOD (1901 – 1945)

Introduction - Historical Background; Literary Characteristics of the age; Development of Literary forms and Style

Growth of Modern Literature – Introduction to Edwardian Period, Georgian poetry, Twentieth Century Novel and Twentieth Century Drama

UNIT IV (Hours: 15)

POSTMODERNISM (1945 onwards)

Introduction - Historical background; literary features of the Postmodern Literature; Development of Literary forms and Style

Growth of Postmodern Literature - Novel, Poetry, Drama and Miscellaneous Prose

Suggested Readings:

1. Abrams, M.H. *A Glossary Of Literary Terms*, New Delhi: Cengage Learning, 2014. (10th Edition)
2. Albert, Edward. *History of English Literature*, Oxford University Press-New Delhi, 2009. (5th Edition)
3. B. Artz, Frederick. *Renaissance to Romanticism*. Chicago and London: University Of Chicago Press, 1963.
4. Baugh, Albert C. & Thomas Cable. *A History of English Language*, Longman; 6th Revised Edition, 2012.
5. Childs, Peter. *Modernism*. London: Routledge, 2000.
6. Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
7. Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.
8. Donaldson, E.T. *Speaking Of Chaucer*. Athlone Press, 2000.
9. Faulkner, Peter, Ed. *A Modernist Reader: Modernism in England 1910-1930*. London: Batsford, 1986.
10. Jenkins, Keith Ed. *The Postmodern History Reader*(Routledge Readers In History)Routledge, 1997.

11. Long, William J. *English Literature: Its History and Significance*, New Delhi: AITBS Publishers, 2007.
12. Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt Ltd, 2009.

SEMESTER II

PAPER TITLE: LITERARY CRITICISM II

PAPER CODE: ENG06C202

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The paper seeks to facilitate a synoptic view of literary theory. It seems to acquaint the reader to a variety of post war critical approaches that have significantly impacted the study of English Literatures, setting up correspondences between and across disciplines. It will also enable reader to engage competently with critical debates and present her views in a lucid framework.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Ontological Criticism, Chicago Critics, Irony and Paradox in New Criticism, Tension, Texture, Point of View, Id/Ego/Superego, Oedipus Complex, Archetypal Motifs, Shadow/Anima/Persona, Collective Unconscious, New Historicism, Ideology, Base and Superstructure, Hegemony.

UNIT I (Hours: 15)

FORMALIST APPROACH

UNIT II (Hours: 15)

PSYCHOLOGICAL APPROACH

UNIT III (Hours: 15)

ARCHETYPAL APPROACH

UNIT IV (Hours: 15)

NEW HISTORICISM AND CULTURAL MATERIALISM

Suggested Readings:

1. Bertans, Hans. *Literary Theory: The Basics*. New York: New Directions, 1941.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
4. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
5. Robey, David and Ann Jefferson: *Modern Literary Theory*. London: Batsford, 1986.
6. Sheldon, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Pearson, 2006.
7. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. New Delhi: Oxford University Press, 2006.
8. Wimsatt and Brooks: *Literary Criticism: A Short History*. New Delhi: Oxford and IBH Pub. Co., 1974.

SEMESTER II

PAPER TITLE: BRITISH POETRY II

PAPER CODE: ENG06C203

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the paper is to acquaint the students with English poetry from the Romantic Period to the Modern Age. The course is designed to provide the students historical-cum-critical perspective on British Poetry. The idea is to underline the significance of the poets in totality and to see how they become a part of a literary tradition.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Modernism, Post-Modernism, Impact of World Wars on Twentieth-Century Literature, War Poets, Imagism, Dadaism, Surrealism, Impressionism, Expressionism, Naturalism, Existentialism, Movement Poets, Confessional Poets, Irish Literary Revival, MacSpaunday

UNIT I (Hours: 15)

WILLIAM WORDSWORTH

- “The World is Too Much with Us”
- “Three Years She Grew In Sun and Shower”
- “The Solitary Reaper”

UNIT II (Hours: 15)

T.S ELIOT

- “The Love Song of J. Alfred Prufrock”
- “The Hollowmen”
- “Gerontion”

UNIT III (Hours: 15)

W.B. YEATS

- “The Second Coming”
- “Sailing to Byzantium”
- “A Prayer for My Daughter”

UNIT IV (Hours: 15)

W.H. AUDEN

- “In Memory of W.B. Yeats”
- “Musée des Beaux Arts”
- “Funeral Blues”

Suggested Readings:

1. Hamilton, Ian. *Oxford Companion to Twentieth-Century Poetry in English*. Oxford University Press, 1996.
2. Keith, Sagar. *The Art of Ted Hughes*. Cambridge: Cambridge University Press, 1975.
3. Lucas, John. *Modern English Poetry – from Hardy to Hughes: A Critical Survey*. London, Batsford Ltd., 1986.
4. Maline, Edward. *A Preface to Yeats*. London: Longman Group Ltd., 1983.
5. Moody A, David. *The Cambridge Companion to T.S. Eliot*. Cambridge: Cambridge University Press, 2003.
6. Stallworthy, Jon (ed.): *Yeats’ Last Poems (Casebook Series)*. New Delhi: Macmillan, 1968.
7. Gifford, Terry and Neil Roberts. *Ted Hughes: A Critical Study*. London: Faber & Faber, 1981.
8. Helen, Gardner. *The Art of T.S. Eliot*. New Delhi: Penguin, 1988.
9. John, Press. *Rule and Energy: Trends in British Poetry since the Second World War*. Oxford University Press, 1953.
10. Madge, V. M. *The Knight and the Saint: A Study of T. S. Eliot’s Development*. Jaipur: Book Enclave, 2004.
11. Mendelson, Edward. *Early Auden*. London: Faber & Faber, 1999.
12. Smith, Stan. *Cambridge Companion to W.H. Auden*. Cambridge: Cambridge University Press, 2004.

SEMESTER II

PAPER TITLE: BRITISH FICTION II

PAPER CODE: ENG06C204

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the paper is to acquaint the learners to the major novelist, their style of writing as well as culture of Britain. It will also expose the learners to the social criticism contained in the prescribed fictions.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Time and Chronology; the influence of Freud and the Psychological Novel; Kunstlerroman; Stream of Consciousness; Reliable and Unreliable Narrators; the Political Novel; Utopian and Anti-Utopian fiction; the World Wars and the Novel; Colonialism and the Novel; Existentialism and the Novel; Myth and Fable in Fiction; the Alienated Hero; Feminism and the Novel; Science Fiction; Fantasy Literature

UNIT I (Hours 20)

E. M FORSTER: *A Passage to India*

UNIT II (Hours 15)

VIRGINIA WOOLF: *Mrs. Dalloway*

UNIT III (Hours 10)

GEORGE ORWELL: *Animal Farm*

UNIT IV (Hours 15)

ALDOUS HUXLEY: *Brave New World*

Suggested Readings:

1. Bloom, Harold. *Virginia Woolf's Mrs. Dalloway*. London: Chelsea House Publications, 1988.
2. Hawthorn, Jeremy. *Virginia Woolf's Mrs. Dalloway: A Study in Alienation*. Sussex University Press, 1975.
3. Malcolm Bradbury ed. (Case Book Series): E.M. Forster : A Passage to India.
4. Meyers, Jefferey: *A Reader's Guide to George Orwell*.
5. Nugel, Bernfried, Uwe Rasch and Gerhard Wagner. *Aldous Huxley, Man of Letters: Thinker, Critic and Artist: Proceedings of the Third International Aldous Huxley Symposium*. Litverlag, 2008.
6. Packer, George. *George Orwell: Critical Essays*. Harvill Secker, 2009.
7. Rodden, John.ed. *A Cambridge Companion to George Orwell*. United Kingdom: Cambridge University Press, 2007.

SEMESTER III

PAPER TITLE: LITERARY THEORY I

PAPER CODE: ENG06C301

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The paper provides an important study of literary theory as an intellectual and critical activity 1960 onwards. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question

would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1: NEW CRITICISM (Hours 10)

Cleantb Brooks: “Irony as a Principle of Structure”

Wimsatt and Beardsley: “The Intentional Fallacy”

UNIT 2: PSYCHOLOGICAL CRITICISM (Hours 20)

William Vesterman “A Brief Introduction to Psychoanalytic Criticism”

Trilling, Lionel. “Freud and Literature.” *The Liberal Imagination: Essays on Literature and Society*. London: Martin Secker and Warburg, 1951. 34-57.

UNIT 3: STRUCTURALISM (Hours 10)

Ferdinand de Saussure: “The Object of Study” (From *Course in General Linguistic*)

Roland Barthes: “Death of the Author” (From Roland Barthes, *Image, Music, Text*)

UNIT 4: POST-STRUCTURALISM (Hours 20)

Julie Rikvin and Michael Ryan: “Introductory Deconstruction”

Jacques Derrida: “Letter to a Japanese Friend” from Julian Wolfreys, ed. *Literary Theories : A Reader and Guide* (282-87).

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Adams, Hazard. *Critical Theory since Plato*. New York: Harcourt Brace Jovanovich, 1971.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
5. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
6. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
7. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
8. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
9. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.

10. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
11. Jefferson, Anne and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
12. Keesey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
13. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
14. Raghavan V. and Nagendra (Ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

SEMESTER III

PAPER TITLE: INDIAN WRITING IN ENGLISH

PAPER CODE: ENG06C302

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

Though Indian writing in English started in the colonial period as a result of the British rule in India, the English language went on to become an integral part of the Indian culture and consequently, Indian literature. From the pre-Independence era to the present times, works by Indian English writers have been gaining worldwide critical recognition. The literature by Indian authors represents the cultural heritage of Indian literary tradition as well as grip on the contemporary literary forms and issues. With the study of this course, it is expected for the student to get an overall view of the contribution of the notable Indian authors to the body of English Literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT 1: POETRY

A.K. RAMANUJAN

- “Obituary”
- “History”
- “Small Scale Reflection on a Great House”

AGHA SHAHID ALI

- “Farewell”,
- “Ghazal”, (“Where are you now ?”)
- “The Country without a Post Office”

UNIT 2: FICTION

MULK RAJ ANAND: *Untouchable*

UNIT 3: DRAMA

GIRISH KARNAD: *Tughlaq*

UNIT 4: PROSE

RABINDRANATH TAGORE “Nationalism in India” (from *Nationalism*)

B. R. AMBEDKAR “The Annihilation of Caste” (Collected Works of B R Ambedkar, Vol III)

Suggested Readings:

1. Ananthamurthy, U.R. “Being a Writer in India”, from *Tender Ironies*, ed. Dilip Chitre et. al., pp. 127-46.
2. Devy, G.N. ed., *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2004.
3. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985.
4. King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987.
5. Kripal, Vinay. Ed. *The Postmodern Indian English Novel*. Mumbai: Allied, 1996.
6. Kumar, Akshaya. *A.K. Ramanujan. In Profile and Fragment*. Rawat, 2006.
7. Mehrotra, A.K. ed., *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.
8. Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of The Indian Novel in English*. New Delhi: Heinemann, 1971.
9. Mukherjee., Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford Univ. Press, 2000, pp. 1-29 and 166-186
10. Nationalism; *The Theme of the Partition; Language and Audience*; in *Modern India; Tradition and Experiment in Modern Indian Theatre; The Individual and Society in Modern Indian Literature*.
11. Singh, Namvar. ‘Decolonising the Indian Mind’, *Indian Literature*, no. 151(Sept/Oct. 1992).
12. Tagore, Rabindranath *Nationalism*. Delhi: Rupa, 1992.

SEMESTER III
ELECTIVE DISCIPLINE (I)

PAPER TITLE: POSTCOLONIAL LITERATURE (OPT I)
PAPER CODE: ENGO6E3011

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The course will introduce students to the major issues, themes, and literary concepts of postcolonialism. The objective of the paper is to foreground issues such as history, class, race, gender, nation, culture, diasporic consciousness etc., emphasizing the emergent nature of literary productions from decolonized communities.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I

ENGLISH LITERARY STUDIES (with reference to English in India) (Hours 15)

1. ~~Thomas Babington Macaulay, "Indian Education: Minute of the 2nd of February, 1835", in G. M. Young (ed.), Macaulay: Prose and Poetry (Cambridge, MA: Harvard University Press, 1967), 719-30.~~
2. -Gauri Vishwanathan. "Introduction to Masks of Conquest" (New York: Columbia University Press, 1989): 1-22.

UNIT II

CULTURAL IDENTITY AND THE NATION (Hours 15)

1. ~~Ernest Renan, "What is a Nation?" in Homi K. Bhabha, ed. Nation and Narration (London and New York: Routledge, 1990): 8-22.~~
2. Frantz Fanon, "On National Culture" from The Wretched of the Earth (Harmondsworth: Penguin, 1967): 166-99.

UNIT III

DEFINING FORCES: GENDER AND RACE (Hours 15)

1. Simone de Beauvoir: "Woman's Situation and Character", Chapter 6 (from *The Second Sex*)
2. ~~Stuart, Hall. "What is This 'Black' in Black Popular Culture?"~~

UNIT IV

CULTURAL IDENTITY AND DIASPORA (Hours 15)

1. ~~Stuart Hall, "Cultural Identity and Diaspora" in Jonathan Rutherford ed., *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990): 222-37. Also in Padmini Mongia, *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996): 110-21.~~
 2. ~~Introducing Homi Bhabha: Concepts of 'ambivalence' and 'hybridity'.~~
- V. S. NAIPAUL: "The Mimic Men"

Suggested Readings:

1. Gandhi, Leela. *Postcolonial Theory*. Oxford: Oxford University Press, 1988.
2. Loomba, Ania. *Colonialism/Postcolonialism*. London and New York: Routledge, 1998.
3. McLeod, John. *Beginning Postcolonialism*. Manchester and New York: Manchester University Press, 2000.
4. Benedict, Anderson. *Imagined Communities*. London: Verso, 1983.
5. Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.
6. J. C. Young, Robert. *Postcolonialism: A Very Short Introduction*. Oxford: Oxford University Press, 2003.
7. Sangari, Kumkum and Sudesh Vaid (eds.), *Recasting Women*. New Delhi: Kali, 1989.
8. Sethi, Rumina. *The Politics of Postcolonialism*. London: Pluto, 2011.
9. Sethi, Rumina. *Myths of the Nation: National Identity and Literary Representation*. Oxford: Clarendon, 1999.
10. Sunder, Rajeswari Rajan (ed.), *The Lie of the Land: English Literary Studies in India*. Delhi: Oxford University Press, 1992.

SEMESTER III

ELECTIVE DISCIPLINE (I)

PAPER TITLE: LINGUISTICS I (OPT. II)

PAPER CODE: ENGO6E3012

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

This paper is aimed to familiarize the students with the developments in the field of Linguistics in the 20th Century, and develop an understanding of the nature of language study through a scientific and analytical approach. It also aims at introducing linguists' major findings over the last 50 years or so regarding the study of human language in the areas of Phonetics, Phonology, Morphology, Cross-Linguistic Variation, Psycholinguistics, Sociolinguistics, Applied Linguistics, Stylistics, Pidgins and Creoles as well as human language vs. animal communication systems.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I (Hours: 10)

- Language as a system of [communicationsystems](#); human and non-human communication; communicative functions; language, speech and writing; arbitrariness of linguistic sign
- ~~The earlier study of language—historical, comparative approaches, a brief history of linguistics;~~ [Synchronic and diachronic linguistics](#) Language change - Dialect-Style, Register, Pidgin, Creole, Bilingualism

UNIT II (Hours: 10)

- The growth of Modern Linguistics – The descriptive approach, Linguistics as a Science.
- Ferdinand de Saussure Dichotomies; Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches.

UNIT III (Hours: 20)

- **Phonology/Phonetics:** Major branches of Phonetics; The anatomy and physiology of speech: speech organs & their function ; Major components of speech production: Initiation, Phonation, and Articulation;
- Classification And Description Of Speech Sounds: Consonants, Vowels, Diphthongs; Minimal Pairs; Syllable Structure, Word Stress; Weak Forms; Intonation
- IPA Phonetic Transcription
- **Phonological systems:** [Jakobson-Halle classification](#), [SPE Model](#), [Metrical phonology](#), [Autosegmental phonology](#), [Morphophonemics](#)

UNIT IV (Hours: 20)

- Branches of Linguistics: Psycholinguistics and Neurolinguistics, Sociolinguistics, Applied Linguistics
- Stylistics: Basic concepts: notion of style and stylistics, nature and function of style, scope of stylistics, standard language vs. poetic language, speech vs. writing; basic parameters for stylistic analysis, stylistics and sociolinguistics, concept of macro- and micro-stylistics.

Suggested Readings:

1. Caford, J.C. *A Practical Introduction to Phonetics*. Oxford : Oxford University Press. 1988
2. Conrad and Leech. *A Student Grammar of Spoken and Written English*, London, Longman.
3. Crystal, D. *Linguistic*. Harmondsworth, Penguin, 1980.
4. Culler, Jonathan. *Saussure*. London: Fontna Modern Classics, 1978.
5. Fromkin, Rodman and Hyams. *An Introduction to Language*. 7th Ed., 11 Thomson Wadworth, Thomsan Asia, Singapore, reprinted in India 2004.
6. Gimson, A.C. *Introduction to the Pronunciation of English*. London: Arnold, 1988.
7. Krishnaswamy and Verma. *Modern Linguistics*. Delhi: OUP, 1988.
8. Lyons, J. *Language and Linguistics*. Cambridge: CUP 1982.
9. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999.
10. Roach, P. *English Phonetic and Phonology*. Prentice Hall of India, 1995.
11. Sethi, J. and Dhamija. *Course in Phonetics and Spoken English*. New Delhi, 1999
12. Syal and Jindal. *Introduction to Linguistics. Grammar and Semantics*, revised Ed., N. Delhi, Prentice Hall of India, 2007.
13. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009.

SEMESTER III

ELECTIVE DISCIPLINE (I)

PAPER TITLE: AMERICAN LITERATURE I (Opt. III)

PAPER CODE: ENG06E3013

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the paper is to explore the uniqueness of American Literature at an advanced level. The students will be introduced to conceptions, generalizations, myths and beliefs about American cultural history. It will also emphasize on the emergence of multicultural literature in America during the late 19th and 20th century.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1 POETRY (Hours 15)

WALT WHITMAN: "When Lilacs Last in the Door-yard Bloom'd", "Out of the Cradle Endlessly Rocking", "Crossing the Brooklyn Ferry"

EMILY DICKINSON: "I taste a liquor never brewed", "She sweeps with many-colored brooms", "After great pain a formal feeling comes"

UNIT 3 FICTION (Hours 15)

TONI MORRISON: *The Bluest Eye*

UNIT 4 DRAMA (Hours 15)

ARTHUR MILLER: *Death of a Salesman*

UNIT 4 PROSE (Hours 15)

RALPH WALDO EMERSON: "The American Scholar"

HENRY DAVID THOREAU: "Civil Disobedience"

Suggested Readings:

1. Crumpton, Molly. *American Narratives: Multiethnic Writing in the Age of Realism.*, LA: Louisiana State UP, 2007.
2. Grossman, Jay. ed., *Breaking Bounds: Whitman and Cultural Studies*. Oxford University Press, 1996.
3. Kenneth, Price, ed., *Walt Whitman*. Cambridge University Press, 1996.
4. Linden, Peach. ed., *Toni Morrison: Contemporary Critical Essays*. Casebook Series, 1998.
5. Mary Kupiec Cayton. *Emerson's Emergence: Self and Society in the Transformation of New England. 1800-1845*. University of North Carolina Press, 1989.
6. Peterson, Nancy. *Toni Morrison: Critical Approaches*. John Hopkins University Press, 1997).
7. Pizer, Donald. *Realism and Naturalism in Nineteenth Century American Fiction*. Carbondale: Southern Illinois U P, 1966.
8. Robert K. Martin, *The Continuing Presence of Walt Whitman*. Iowa Press, 1992.
9. Warren, Joyce W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*. New Brunswick, NJ: Rutgers University Press, 1993.
10. Weales, Gerald Clifford. *Arthur Miller: Death of a Salesman: Text and Criticism*. University of Michigan: Viking Press, 1967.

SEMESTER III

ELECTIVE DISCIPLINE (II)

PAPER TITLE: CULTURAL STUDIES (OPT I)

PAPER CODE: ENG006E3021

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

This course provides an introduction to critical approaches and debates in the field of cultural studies. The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. Lectures and discussions will be particularly concerned with the following questions: How do understandings and ideas about culture emerge from historical as well as theoretical perspectives? What arguments have historically been used to distinguish between high art and mass culture? How are race, gender, and class produced and consumed in the mass market? This course will employ a lecture and discussion format. Brief lectures will be given at the beginning of class in order to locate possible discussion topics. Students are expected to prepare discussion points for in-class conversation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: WHAT IS CULTURE? (Hours 15)

~~1. "Introduction." *The Cultural Studies Reader*. Simon During (ed). New York, London: Routledge, 1993, 1-25.~~

2. Raymond Williams, 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.

UNIT II: CULTURE STUDIES (Hours 15)

Richard Johnson, "What is Cultural Studies Anyway?", in *What is Cultural Studies?: A Reader*, Ed. John Storey, London & New York: Arnold, 1976. 75-114.

UNIT III: CULTURE AS DISCOURSE (Hours 15)

1. Eric Hobsbawm, "Introduction: Inventing Tradition", in *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger, Cambridge: Cambridge University Press, 1997 rpt. 1-14.

~~2. Hall, Stuart, "Encoding, decoding" *The Cultural Studies Reader*. Simon During(ed)1. New York, London: Routledge, 1993, 93-103.~~

UNIT IV: CULTURE AS IDEOLOGY (Hours 15)

~~1. Agamben, Giorgio. "What is an apparatus"? *What is an apparatus and Other Essays*. Stanford: Stanford UP, 2009, 1-24. (On Carmen).~~

2. Louis Althusser, "From 'Ideology and Ideological State Apparatus'" in Anthony Easthope and Kate McGowan ed., *A Critical and Cultural Theory Reader* (Open University Press).

Suggested Readings:

1. Hall, Stuart. *Critical Dialogues in Cultural Studies*. London, Penguin, 1996.
2. Haraway, Donna Simians, *Cyborgs and Women*. London: Free Association Books, 1991.
3. Hoggart, Richard. *The Uses of Literacy*. London: Penguin, 1958.
4. Malcolm, Waters. *Globlisation*. London: Routledge, 1995.
5. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1999.
6. Rajchman, Hohn. ed., *The Identity in Question*. London: Routledge, 1995.
7. Rattansi, Ali and Sally Westwood Eds., *Racism, Modernity and Identity*. Polity Press, Oxford 1994.
8. Sardar, Ziauddin and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*. London: Pluto Press, 1996.
9. Storey, John. ed., *What is Cultural Studies?* London. Edward Arnold, 1996.
10. Turner, Graeme, *British Cultural Studies*. London: Routledge, 1990.

SEMESTER III

ELECTIVE DISCIPLINE (II)

PAPER TITLE: LITERATURE AND CINEMA I

PAPER CODE: ENG06E3022

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to introduce students to films studies as a discipline and to develop in them analytical and critical skills so that they can appreciate cinema as an independent art form. The major thrust is to arrive at an appreciation of film as an art form and its aesthetics as well as see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT I (Hours 15)

INTRODUCTION TO THE BASIC TERMINOLOGY OF FILM-MAKING:

1. Mise en scene, Long takes, Deep Focus Shots (close up, medium shot, long shot)
2. Editing: Chronological Editing, Cross Cutting, Montage, Continuity Editing, Continuity Cuts, Jump Cuts, Match Cuts, 30 Degree Rule, 180 Degree Rule.
3. Sound in the Movies, Colour in the Movies.

UNIT II (Hours 15)

INTRODUCTION TO FILM GENRES

1. The Major Genres: Narrative, Avant-Garde, Documentary
2. Other Genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy Animation, Film Noir, Expressionist Historical, Mythological, Road Movies

UNIT III (Hours 15)

INTRODUCTION TO MAJOR MOVEMENTS AND THEORIES

1. The silent era; Classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema
2. Introduction to the film theories of Sergei Eisenstein, Andre Bazin , Auteur Theory, Christian Metz And Laura Mulvey

UNIT IV (Hours 15)

SELECTED FILM TEXT:

1. Andre Bazin: *The Evolution of the Language of Cinema* ('what is Cinema')
2. Satyajit Ray: *What is Wrong with Indian Films* (from 'Our Films Their Films')
3. C.S. Venkiteswaran, Swayamvaram: *Classic Prophecies in Film and Philosophy* ed. K Gopinathan

Suggested Reading:

1. Andre, Bazin. *What is Cinema*. Berkeley University of California Press. 2005.
2. Bordwell, David. *The Cinema of Eisenstein*. London: Routledge. 1992.
3. Braudy, Leo & Marshall Cohen. eds. *Film Theory and Criticism*. OUP. 2009.
4. Buckland, Warren. *Teach Yourself Film Studies*. London: Hadden. 2008.
5. Caughie, John. (ed) *Theories of Authorship*. London: BFI. 2004.
6. Geoffry, Nowell Smith. *The Oxford History of World Cinema*. OUP. 1996.
7. Heyward, Susan. *Key concepts in Cinema Studies*. 4th ed. London: Routledge. 2013.
8. J Dudley, Andrew. *The Major Film Theories: An Introduction*. New Delhi: Oxford. 1976.
9. Jarek, Kupsc. *The History of Cinema for Beginners* Hyderabad: Orient Longman. 2003.
10. John, Corner. *The Art of Record: A Critical Introduction to Documentary*, Manchester University Press. 1996.
11. Perkins, Victor. *Film as Film: Understanding and Judging Movies*. Harmonds worth, Penguin. 1972.
12. Ray, Satyjit. *Our Films Their Films*. Hyderabad: Orient Longman. 1976.
13. Silverman, Michael. (eds) "*Elements of Literature*" *The Elements of Film* New Delhi: Oxford University Press. 2007.
14. Villarejo, Amy. *Film Studies: The Basics*. London & New York: Routledge. 2007.
15. Virginia, Wright Wexman. *A History of Film*. Delhi: Pearson. 2006.

SEMESTER IV

PAPER TITLE: LITERARY THEORY II PAPER CODE: ENG06C401

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism. The paper is a continuation of the Paper I of the Semester III and introduces students to the varied facets of Literary Theory.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT 1 (Hours 15)

FEMINISM

Elaine Showalter: "Feminist Criticism in the Wilderness" (From *Modern Criticism and Theory: A Reader*. Ed. David Lodge)

UNIT II (Hours 15)

MARXISM

Walter Benjamin: "Author as Producer" (From *Understanding Brecht*)

UNIT III (Hours 15)

INDIAN LITERARY CRITICISM

Saran Kumar Lambale: "Dalit Literature and Aesthetics". In *Towards an Aesthetic of Dalit Literature*

UNIT IV (Hours 15)

DIASPORA STUDIES

Stuart Hall. "Cultural Identity and Diaspora". in Jonathan Rutherford (ed.) *Identity: community, culture, difference*, London: Lawrence & Wishart, 1990.

Suggested Readings:

1. Blamires, Harry. *A History of Literary Criticism*. Macmillan.2000.
2. G.N. Devy. *In Another Tongue*. Delhi: Macmillan, 1992.
3. Kulkarni, Anand and Chaskar Ashok. *Introduction to Literary Theory and Criticism*. Orient Blackswan. 2013.
4. Leitch, Vincent. B. (ed.): *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company, Inc. 2001.
5. Moyra, Haslett: *Marxist Literary and Cultural Theories*. London: Macmillan.2000.
6. Murray, Penelope & Dorsch T. S. (trans.) *Classical Literary Criticism*. Penguin Books, 2004.
7. Pam, Morris. *Literature and Feminism*. Oxford. Blackwell. 1993.
8. Rajan. P.K. *Indian Literary Criticism in English: Critics, Texts and Issues*. Delhi and Jaipur: Rawat Publications, 2004.
9. Steve, Jackson and Jackie Jones. *Contemporary Feminist Theories*. New York: New York University Press, 1998.

SEMESTER IV

PAPER TITLE: INDIAN WRITING IN TRANSLATION PAPER CODE: ENG06C402

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The course would elucidate the continuum of Indian experience and worldview reflected in works across regional languages. The main purpose of the course would be to introduce students to the native varieties of literature. The range of texts, taken from different language-literatures would acquaint students with the corpus of the translated works.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I POETRY (Hours 15)

MUKTIBODH

- “*The void*”
- “*So very far*”

FAIZ AHMAD FAIZ

- “Don’t Ask Me for that Love Again”,
- “A Prison Evening”

UNIT II Fiction (Hours 15)

DALIP KAUR TIWANA: *Gone are the Rivers*, Trans. Bhupinder Singh and S.C. Narula (Palgrave Macmillan; 1 edition (June 25, 1999))

UNIT III (Hours 20)

MAHASWETA DEVI

- “*Draupadi*”,
- “*Breast-Giver*”

SAADAT HASAN MANTO

- *The Dog of Titwal*,
- *The Price of Freedom*,
- *A Tale of 1947*

UNIT IV (Hours 10)

GIRISH KARNAD: *Hayavadana*

Suggested Readings:

1. Das, Sisir. (ed.). *History of Indian Literature*. Delhi: Sahitya Akademi, 1995.
2. Devy, G.N. *After Amnesia*. Hyderabad: Orient Longman, 1998.
3. George, K.M. *Comparative Indian Literature*, Delhi: Macmillan, 1984.
4. Joshi, Priya. *In Another Country*, Delhi: Oxford University Press, 2002.
5. K. Satchidanandan, *Indian Literature: Positions and Propositions*. Delhi: Pencraft, 1999.
6. Kumar, Akshay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. Routledge India, 2009
7. Lal, Ananda. ed., *Theaters of India: A Concise Companion*, Delhi: Oxford University Press, 2009.
8. Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*, Delhi: Oxford University Press, 1994.
9. Mukherjee, Sujit. *A Dictionary of Indian Literature: Beginnings-1850*. Hyderabad: Orient Blackswan, 1999.
10. Mukherjee, Tutun. Ed. *Girish Karnad's Plays: Performance and Critical Perspectives*, Delhi: Pencraft. 2006.
11. Pollock, Sheldon I.(ed.), *Literary Cultures in History: Reconstructions from South Asia*, California: University of California Press, 2003.

SEMESTER IV

ELECTIVE DISCIPLINE (I)

PAPER TITLE: POSTCOLONIAL LITERATURE II (OPT I)

PAPER CODE: ENGO6E4011

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of this paper is to familiarize the students with the comparative treatment of ideas, issues and problems related to the study of the colonial past and to the cultures of the contemporary postcolonial world; to re-assess colonial histories in all their complexity and diversity, and to determine their continuing impact upon our globalised world. For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT 1 POETRY

DEREK WALCOTT: "A Far Cry from Africa"

EDWARD BRATHWAITE: "Didn't He Ramble", "Calypso"

UNIT 2 FICTION

CHINUA ACHEBE: *Things Fall Apart*

UNIT 3 DRAMA

WOLE SOYINKA: *Kongi's Harvest*

UNIT 4 PROSE

V S NAIPAUL: "Indian Autobiographies" (from Literary Occasions: Essays)

NGUGI WA THIONG'O: "The Language of African Literature" (from *Decolonizing the Mind*)

Suggested Readings:

1. Ashcroft, Bill and Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. London and New York: Routledge, 1998.
2. Ashcroft, Bill et al, eds., *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006.
3. Baugh, Edward. *Derek Walcott*. Cambridge: Cambridge University Press, 2006.
4. Baugh, Edward. *Derek Walcott: Memory as Vision: Another Life*. Longman, 1978.
5. Bhabha, Homi. *Nation and Narration*. London and New York: Routledge, 1990.
6. Brown, Stewart. ed. *The Art of Derek Walcott*. Chester Springs, Dufour, 1991.
7. Brydon, Daina and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.
8. Killam, G. D. *The Novels of Chinua Achebe*. London: Heinemann, 1978.
9. King, Bruce ed., *The New National and Postcolonial Literatures: An Introduction* Oxford: Clarendon, 1996.
10. Timonhy, Brennan. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989.

SEMESTER IV

ELECTIVE DISCIPLINE (I)

PAPER TITLE: LINGUISTICS II (OPT II)

PAPER CODE: ENGO6E4012

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

This paper is a continuation of Elective Discipline I of Semester III. The paper is intended to familiarize the students with the principles of Linguistic study and their application to the English Language. The goal of linguistics is the enrichment of knowledge about the nature, grammar, and history of human language. The course is expected to familiarize students with the developments in the English language up to the present.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT I (Hours: 15)

- Morphology: Morphemes and Allomorphs; Classification of Morphemes; Criteria for identifying morphemes; Analysis of morphological structure
- Variation in morphology; the hierarchical structure of words; free and bound morphemes, allomorphs, zero morphemes, morphophonemics

UNIT II (Hours: 15)

- Traditional grammar-Structural grammar-IC analysis-Phrase structural grammar-TG grammar
- Transformational Generative Grammar with reference to Chomsky's distinction between deep and surface structures, kernel sentences and transformations; transformational rules

UNIT III (Hours: 15)

- Suprasentential Grammar
- The Grammar of English – Basic sentence patterns in English, Description of the structure of Noun Phrase, Verb Phrase, Adjective and Adverbial Phrase in English (with practical exercises)

UNIT IV (Hours: 15)

- Theories of Semantics
- Language Acquisition versus language learning; Language Learning theories- Behaviourist and Cognitive Schools

Suggested Readings:

1. Akmajian, A (ed). *Linguistics: An Introduction to Language and Communication*. MIT, Cambridge, USA. 2001.
2. Biber, Conrad and Leech. *A Student Grammar of Spoken and Written English*. London: Longman, 2002.
3. Crystal, D. *English as a Global Language*. Cambridge: CUP, 1997.
4. Fromkin, V. (ed.). *Linguistics: An Introduction to Linguistics*. Cambridge: Blackwell. 2000.
5. Hockett, C.F. *A Course in Modern Linguistics*. New York: Macmillan, 1958.
6. Kachru, B. *The Indianization of English*. New Delhi: OUP, 1988.
7. Knowles, J. *A Cultural History of English Language*. London, Longman, 1998.
8. Leech, Svartvik, Quirk and Greenbaum. *A Comprehensive Grammar of English Language*. London: Longman, 1988.
9. Lyons, John. *Language and Linguistics*. Cambridge University Press, 2003
10. Syal and Jindal. *Introduction to Linguistics, Grammar and Semantics*. N. Delhi, Prentice Hall of India, 2007. revised ed.

SEMESTER IV

ELECTIVE DISCIPLINE (I)

PAPER TITLE: AMERICAN LITERATURE II (OPT III)

PAPER CODE: ENGO6E4013

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to acquaint the learners of literature with the literary terms related with American Literature. The objective is to introduce them to the socio-cultural scene of nineteenth and 20th century America through literary texts. The course will familiarize students to the themes and styles of Nineteenth and twentieth century American Literature and enable them to write research papers on American literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT I: POETRY (Hours 15)

Robert Frost “West Running Brook”, “Home Burial”

Robert Lowell “For the Union Dead” “At a Bible House”

UNIT II: FICTION (Hours 15)

Francis Scott Fitzgerald: *The Great Gatsby*

UNIT III: DRAMA (Hours 15)

Arthur Miller *Death of a Salesman*

UNIT IV: SHORT FICTION (Hours 15)

Henry James “The Middle Years”

Ernest Hemingway “The Snows of Kilimanjaro”

Suggested Readings:

1. Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige. 1880- 1995*. Cambridge: Oxford University Press, 2001.
2. Bell, Michael Davitt. *The Problem of American Realism*. Chicago: University of Chicago, 1993.
3. Belluscio, Steven J. *To Be Suddenly White: Literary Realism and Racial Passing*. Columbia: University of Missouri Press, 2006.
4. Chase, Richard. *The American Novel and Its Tradition*. New York: Doubleday Anchor, 1957.
5. Eliot, Emory and Cathy N. Davidson, eds. *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.
6. Flora, Joseph. *Hemingway: A Study of the Short Fiction*. Twayne, 1983.
7. Hans H. Skei, *The Art of Brevity: Excursions in Short Fiction*. South Carolina Press, 2004.
8. Jesse, Zuba. *Robert Frost*. Chelsea House, 2003.
9. Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca, New York: Cornell University Press, 1986.
10. Parkinson, Kathleen. *Critical Studies: The Great Gatsby*. England: Penguin Publishers, 1988.
11. Pattee, Fred Lewis. *The Development of the American Short Story*. New York: Harper, 1923.
12. Smith, Smith. ed., *New Essays on Hemingway's Short Fiction*. Cambridge University Press, 1985.

SEMESTER IV

ELECTIVE DISCIPLINE (II)

PAPER TITLE: CULTURAL STUDIES II (OPT II)

PAPER CODE: ENGO6E4021

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to unfold the multiple nuances of culture through a conceptual study of its emerging configurations. The paper enables the students to appreciate the processes of culture as it enters new mediums of films, computer, internet and cybernetics.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: MASS CULTURE (Hours 15)

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from *Illuminations*, London: Fontana Press, 1992 ed. 211-244.

UNIT II: CULTURE INDUSTRY (Hours 10)

1. Adorno, "Free Time", from *The Culture Industry: Selected Essays on Mass Culture*, Ed. J.M. Bernstein, London and New York: Routledge, 1991, 187-197.

2. Habermas, "From a Culture-Debating to a Culture-Consuming Public", in *The Structural Transformation of the Public Sphere*, Polity Press, 1989, 159-175.

UNIT III: POPULAR CULTURE/ SUBCULTURE (Hours 20)

1. Schudson "The New Validation of Popular Culture" (Reader)

2. Dick Hebdige, "Subculture, from Popular Culture: A Reader", Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 355-371.

UNIT IV: SPACE, TIME, CITIES (Hours 15)

David, Harvey. "Rebel Cities. From the Right to the City to the Urban Revolution". London:Verso, 2012. (Selection- On Carmen)

Lefebvre, Henri. "The Production of Space". Oxford, OX, UK; Cambridge, Mass, USA: Blackwell, 1991. (Selection- On Carmen)

Suggested Readings:

1. Ahmad, Aijaz. *In Theory*. London: Verso, 1992.
2. Alvarado, Manuel and John Thompson Eds., *The Media Reader*. London:..BFI, 1990.
3. Aronowitz, Stanley, Barbara Matinson and Michael Menser Eds., *Techno-Science and Cyber-Culture*. London: Routledge, 1996.
4. Gramsci, Antonio. *Selections from the Prison Notebooks*. London: Lawrence and Wishart1971.
5. Lefebvre, Henri. *The Production of space*. United States of America. Blackwell. 1991.
6. Forbes, Jill and Michael Kelly Eds., *French Cultural Studies*. Oxford University Press, Oxford. 1995.
7. Jordan, Glenn and Chris Weedon. *Cultural Politics*. Blackwell, Oxford 1995.
8. Lawrence, Grossberg, Cary Nelson and Paula Treicher Eds., *Cultural Studies*. London: Routledge, 1992. .
9. Althusser, Louis. *Reading Capital*. London: New Left Books, 1970.
10. Thompson, E.P. *The Making of the English Working Class*. London: Penguin, 1978.
11. West, Cornel. *Beyond Eurocentrism and Multiculturalism*. 2 vol. Monroe: Common Courage Press, 1993.

SEMESTER IV

ELECTIVE DISCIPLINE (II)

PAPER TITLE: LITERATURE AND CINEMA II (OPT II)

PAPER CODE: ENGO6E4022

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to inculcate the critical ability among students to understand how film connects with history, politics technology, psychology and performance so that the student can produce informed and thorough close readings of films.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1: DRAMA AND FILM

- a) George Bernard Shaw – *Pygmalion* (1913)
- b) George Cukor (Director) – *My Fair Lady* (1964)

UNIT 2: NOVEL AND FILM

- a) EM Forster – *A Passage to India* (1924)
- b) David Lean (Director) – *A Passage to India* (1984).

UNIT 3: SHORT FICTION AND FILM

- a) Ruskin Bond – *The Blue Umbrella*
- b) Vishal Bhardwaj (Director) – “The Blue Umbrella” (2007)

UNIT 4 CASE STUDIES OF CLASSIC CINEMA

- A) Battleship Potemkin – Silent Cinema, Montage
- B) Charulata: Indian Classic

- C) Rashomon: Asian Classic. Japanese Cinema
- D) Chemmeen: Malayalam Classic

Suggested Reading:

1. Beja, Morris. *Film & Literature: An introduction*, Longman, 1979.
2. Bluestone, George. *Novels into Film*, Johns Hopkins Press, 1957.
3. Boyum, Joy Gould. *Double Exposure: Fiction into Film*, Seagull Books, 1989.
4. Cartmell, Deborah and Imelda Whelehan, eds. *Adaptations: From Text to Screen, Screen to Text*. Routledge, 1999.
5. Corrigan, Timothy, ed *Film and Literature: An Introduction and Reader*. Prentice Hall, 1999.
6. Elliott, Kamilla. *Rethinking the Novel/Film Debate*. CUP, 2003.
7. Gupta, Das Chidananda. *Talking about films*. Orient Longman, 1981.
8. Literature –Film Quarterly. McFarlane, Brian. *Novel to film: an introduction to the theory of adaptation*. OUP, 1996.
9. Ray, Satyajit. *Our Films, Their Films*. Orient Longman, 1976.
10. Reberge, Gaston. *The Subject of Cinema*. Seagull Books, 1987.
11. Stam, Robert and Alessandra Raengo, eds. *A Companion to literature and film*. Blackwell Pub., 2004.

PAPER TITLE: DISSERTATION
PAPER CODE: ENG06D401

Credit: 05

Pedagogy of the course

The objective of this paper is to sharpen the research aptitude of the learner. The students will be introduced to the research methodology, critical analysis of the given project as well as theoretical tools to carry out the research project.

The evaluation of this project will be based on Viva-Voce (50 marks) as well as Dissertation (150 marks).

Instructions and Evaluation: The Dissertation carries carry maximum 10 credits and is spread over two Semesters, i.e. Semesters III and IV. Only those students who have scored B+ during the 1st year (1st and 2nd semesters), will be allowed to take up dissertation. No formal teaching would be offered in the department for this course.

The student shall prepare a dissertation under the supervision of assigned teacher of the department. She/he should also demonstrate the skills for the formulation of the research problem and the application of research tools. Total marks for the dissertation will be 200 (150 marks for the dissertation and 50 for the *viva-voce* examination). The viva-voce examination shall be held after the written examination of Semester IV and the students shall have to submit the dissertation by the 31st May or the date specified by the department. If any student is unable to submit his/her dissertation within stipulated time then student will be considered as absent from the exam and have to re-appear in the exam as per university policy and regulations. The evaluation of dissertation and viva-voce should be done by the external examiner only. External examiner shall be appointed as per University rules and regulations. The dissertation shall be written in English language only to develop the writing and research skills of the students except for the language departments. The following criterion is adopted to evaluate the dissertation. The external examiner also reserves the right to modify the criteria for dissertation as per requirement of the topic of dissertation:

a) Criteria for Viva-voce

The external examiner will evaluate the presentation of the students using the following criteria:

Criteria	Marks
Candidate's ability to discuss her/his research with focus and clarity	15
Depth of understanding: Candidate's defense of findings, interpretations & conclusions	10
Presentation skills (eye contact, expression, posture)	15
Candidate's use of data/evidence to support claims (slides/handouts etc)	10

b) Criteria for evaluation of dissertation

The dissertation shall be evaluated by one external examiner. The examiner shall evaluate the dissertation on the basis of following criteria. The following factors and percentages are to be taken into consideration by the examiners when assessing the dissertation:

a) Explanation, contextualization and articulation of research problem and objectives (20%, Marks=30) :

- Is the research problem clearly specified and contextualized?
- Are the research questions and hypotheses clearly formulated?
- Does the dissertation identifies the relevance, rationale and objectives of the proposed research?

b) Literature and/or technology review, as relevant (20%, Marks=30):

- Does the report include a comprehensive review and critical discussion of the relevant literature and/or technological developments?
- Is there a description on how the proposed research positions itself within the generic context of works which have been published in the area?

c) Methodology, design and implementation (20%, Marks=30):

- Is the adopted methodology and/or design approach clearly justified and described?
- Is the implementation well explained?
- Have any novel theoretical contributions from the student been rewarded appropriately?
- Is there any clear identification of any limitations, assumptions and constraints which may influence or condition in applying the methodology, and design approach?

d) Testing, results, analysis and evaluation (20%, Marks=30):

- Are the test procedures logical and objective?
- Do the proposed tests address the research problem being investigated?
- Are the test conditions, assumptions, constraints and limitations clearly identified?
- Are the results clearly presented, analyzed objectively and critically evaluated?
- Are the results and analyses discussed objectively? Do they lead to appropriate conclusions and/or fulfillment of the project aims?
- Does the analysis, evaluation and discussion of results exhibit independence of thought?
- Has any novelty in this regard been rewarded appropriately?

e) Report structure and organization of dissertation (20%, Marks=30):

- Is the style and structure of the dissertation logical, coherent, flowing and focused?
- Is the student's contribution clearly communicative to the reader?
- Does the report conform to the faculty guidelines?
- Does it make good use of language, citations, figures and tables?

